



STOUR MUSIC 1966

ALL SAINTS CHURCH,
BOUGHTON ALUPH

by permission of the Rector,
the Reverend D. S. Naumann

A Concert of Austrian Baroque Music
played by the
CONCENTUS MUSICUS OF VIENNA

songs by

ALFRED DELLER

Harpsichord Walter Bergmann

P R O G R A M M E

Sunday 26th June at 2.30 p.m.

Admission by this programme: price 15s.

MUSIC AT THE COURT OF LEOPOLD I

The reign of Leopold I (1658-1705) was one in which all the arts flourished, and music in particular. The terror of the Thirty Years War was over and as if to compensate for all its horrors, a fantasy world of beauty and splendour was created. Princes built opulent palaces in whose marble-decked rooms, music found not only an architectural equivalent but also ideal acoustics.

With Leopold I, music was an over-ruling passion; he himself was a quite passable performer and he attached great importance to the selection and appointment of his court musicians. Even when the state coffers were empty and he could not pay his soldiers, he could always raise sufficient money for music. This passion for music spread to many of the smaller courts where Archbishops and other princes kept splendid court orchestras.

OUVERTURE (Suite) from "Concentus . . . 1701" J. J. Fux 1660-1740

Fux was appointed court composer by Leopold I and later, conductor of the court orchestra.

His "Concentus" is a collection of virtuoso instrumental works orchestrated in a very advanced style. Oboes and violins are repeatedly incorporated in Concerto Grosso fashion, a style later used by Telemann and Handel.

"FLORILEGIUM II . . . 1698"

Georg Muffat 1653-1704

Indissolubilis Amicitia

Ouverture, Les Courtisans, Rondeau/Grave,
Les Gendarmes/Presto, Les Bossus, Gavotte,
Sarabande pour le Génie de l'Amitié,
Gigue, Menuet

After studying with Lully, Muffat went to Vienna where he came under the patronage of Leopold. Later he became organist to the Archbishop of Salzburg, who sent him to Rome to learn there "the Italian manner". He was the first composer consciously to adopt both the French and Italian styles which he had studied with their principal exponents. "I have been at pains", he wrote, "to temper the profound emotionalism of the Italians with the gaiety and charm of the French."

In the foreword to the "Florilegium" he gives exact instructions for the performance of his works, laying great stress upon the exact number of players, the ornamentation and in particular on correct bowing.

INTERVAL

SONGS

Purcell 1658-1695

Music for a While
Crown the Altar
Evening Hymn

WORKS by

Heinrich Schmelzer (*ca.* 1623-1680)

Schmelzer was the first musician of non-Italian birth to become orchestral director at the imperial court. He himself was universally renowned as a violin player and his great instrumental sonatas are splendid examples of the Italian style.

SUITE FOR STRINGS AND 2 CLARINI

Heinrich Biber 1644-1704

Sonata, Die Pauerukirchfahrt
Sonata, Battaglia

These last two items are particularly interesting. In the first sonata, after a solemn gathering of people, a procession is seen approaching from the distance and disappearing into a church re-echoing to the sounds of an organ. A robust peasant dance follows and a fine aria is heard coming presumably from an inn.

The second sonata, the Battaglia, may be described as the most "modern" of all baroque musical works. After the introductory military sonata, the "musketees" can be heard singing. Then follows the march in which the violin imitates a fife, and the bass viol, a drum. A cavalry song follows and the farewell before the battle in which the cannon are represented by Bartok-like pizzicati. The closing Lament of the Wounded may strike us as macabre when we know that the entire work is dedicated to Bacchus, as Biber indicates on the title page.

CONCENTUS MUSICUS

from Vienna

THE PLAYERS

Alice Harnoncourt, Walter Pfeiffer, Peter Schoberwalter, Josef de Sordi	..	..	..	Violins
Kurt Theiner	..	..	..	Violin, Viola (alto)
Nikolaus Harnoncourt	..	..	..	Tenor Viola da Gamba, Cello
Hermann Höbarth	..	..	..	Cello, Viola da Gamba
Edward Hruza	..	..	..	Violone
Herbert Tachezi	..	..	..	Cembalo
Jürg Schaeftlein	..	..	..	Barockoboe, Blockflöte
Karl Gruber	..	..	..	Barockoboe
Lepold Stastny	..	..	..	Flûte traversière, Blockflöte
Otto Fleischmann	..	..	..	Barockfagott
Josef Spindler	..	..	..	Clarino
Richard Rudolf	Clarino

THE INSTRUMENTS

Violone, Jakobus Stainer, Absam 1658.

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Violine, Klotz, Mittenwald 18th cent.

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Viola, Marcellus Hollmayr, Wien, 17th cent.

Tenor viola, Italy, about 1550.

Violoncello, Castagneri, Paris 1744.

Bass Viola da Gamba, English 1670.

Violone, Antony Stefan Posch, Wien 1731.

Flûte traversière, A. Grenser, Dresden, mid. 18th cent.

Barockoboe, P. Paulhahn, early 18th cent.

Barockoboe, copy by O. Steinkopf, Berlin.

Barockfagott, Wien, 18th cent.

2 Barockblockflöten, copies by H. C. Fehr, Zurich.

2 Clarini in D, reconstructed by H. Finke, Herford.

Bows from 17th and 18th centuries.

All the instruments used by this group of players are genuine or exact copies of old instruments. The story of the finding of the originals is a fascinating one, for they have come to light in old monasteries and castles in Austria and Italy and their discovery is a testimony of devoted musical research on the part of the director of the group, Nikolaus Harnoncourt, and his friends.