



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
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Glasba, ki je preživela bombardiranja, požare in poplave
Johann Georg Pisendel: Novo odkrite sonate za violino in continuo

Music that has survived bombings, fires, and floods
Johann Georg Pisendel: Newly discovered sonatas for violin and continuo

SCARAMUCCIA

(Nizozemska / The Netherlands)

Javier Lupiáñez: violina / violin

Inés Salinas: violončelo / cello

Patrícia Vintém: čembalo / harpsichord

Johann Georg Pisendel (1687-1755)

Violino Solo

Adagio / Allegro

Johann Georg Pisendel (1687-1755)

Violino Solo

Largo / Allegro / Arioso / Gigue

Anonymus

Chaconne Violino Solo con Basso Continuo

Anonymus

Sonata a violino solo

Largo / Allegro / Grave / Allegro

Anonymus

Sonata

[Arpegg.] / Allegro / Larghetto / Rejouissance

Johann Georg Pisendel (1687-1755)

Violino Solo

Largo / Allegro / Largo / Allegro

Vir / Source: Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden

Poslanstvo ansambla

Smo komorna skupina, specializirana za revitalizacijo evropskega instrumentalnega repertoarja z začetka 18. stoletja. Naše delo poganjajo raziskovalna prizadevanja in nenehna potreba, da dojamemo bistvo historično informirane izvajalske prakse. Trudimo se, da oživimo popolnoma neznana dela in ponovno odkrijemo pozabljen glasbeni jezik baroka. Je jezik, ki je v neskladju z uveljavljeno glasbeno tradicijo, jezik, ki daje nov življenjski zagon prav vsakemu glasbenemu dejanju. Govorica, ki se ves čas spreminja – sveža, ki izhaja iz globokega razumevanja preteklosti in vabi poslušalca, da doživi glasbo na nov način. Ukoreninjena v umetnost prepričevanja, retorična glasba, pri kateri je polno razlage, gibanja in navdušenja.

Sporočilo umetnikov obiskovalcem

Novoodkrite sonate za violino in continuo Johann Georg Pisendel vas bodo popeljale po stopinjah enega največjih violinistov 18. stoletja, ki so ga cenili veliki mojstri Bach, Telemann in Vivaldi. Odkrili bomo nekaj pozabljenih glasbenih zakladov, ki jih hrani Schrank II, njegova osebna glasbena zbirka, ki je (delno) preživela bombardiranje, požare in poplave.

The mission statement of the ensemble

We are a chamber music ensemble specialising in the recovery of the European instrumental repertoire of the early 18th century. Our work is driven by our inquiring minds and the constant need to grasp the essence of Historically Informed Performance practice. We seek to give life to completely unknown works and rediscover the forgotten musical language of the Baroque period. It is a language which breaks with the established music tradition, a language which gives a new lease of life to each musical act. An ever-changing speech – fresh yet emerging from a deep understanding of the past and inviting the audience to experience music in a new way. Rooted in the art of persuasion, rhetorical music the way we deliver it is there to teach, move and delight.

Artists' message to visitors

Johann Georg Pisendel: Newly discovered sonatas for violin and continuo will make the audience travel through the footsteps of one of the greatest violinists of the 18th century, who was praised by Bach, Telemann, and Vivaldi. We will discover some of the forgotten musical treasures kept at the *Schrank II*, his personal music collection that has (partially) survived bombings, fires, and floods.

O koncertnem programu

Voll, von solchen schönen Bildern
Pries ich gern dein Lob. Doch ach!
Dich dem Leben nach zu schildern
Ist mein Pinsel viel zu schwach

(Telemann o Pisendlu)

Johann Georg Pisendel se je rodil 26. decembra 1687 v mestecu Cadolzburg blizu Nürnberga. Bil je eden tistih umetnikov, ki so nedvomno zaznamovali evropsko glasbeno sceno prve polovice osemnajstega stoletja. Bil je referenca za izvajalce in skladatelje svojega časa, njegova zapuščina pa nas še naprej preseneča in odkriva temeljne in neznane vidike baročnega glasbenega sveta. Kljub temu je Pisendel še vedno velika neznanka.

Bil je učenec Torellija, Montanarija, Heinichena in Vivaldija, s katerim je gojil tudi globoko prijateljstvo. Njegovi prijatelji so bili tudi Bach, Telemann, Graupner, Zelenka, Hasse in Graupner. Med tem čudovitim seznamom prijateljev vemo, da je Bach pisal posebej zanj in da so mu Vivaldi, Telemann in Albinoni posvetili sonate in koncerte. Kot učitelj je imel Pisendel med svojimi učenci glasbenike, kot so Quantz, Benda in Agricola. Poleg tega je bil Pisendel nadarjen skladatelj, eden največjih virtuozov osemnajstega stoletja ter navdušen zbiratelj in mukotrpn prepisovalec, ki mu je uspelo zbrati v svojem arhivu za orkester v Dresdnu več kot dva tisoč partitur, zaradi česar je njegova zbirka znana kot Schrank II. zbirka in je eden najpomembnejših glasbenih arhivov prve polovice osemnajstega stoletja.

1. januarja 1712 je bil Pisendel uradno imenovan za *Premier Violiste u. Cammer-Musicus* dresdenske Hofkapelle. Njegova kariera v Dresdnu bi se težko začela bolje. Takoj, ko je vstopil na dvor, se je pridružil izbranemu spremstvu, ki je mladega princa Augusta spremljalo na njegovi veliki turneji po Evropi. Pisendel je svoja potovanja v odlično izkoristil. Leta 1714 je v Franciji pobral nekaj neobjavljenih del Couperina in se v Italiji od 1716 do 1717 pomešal z vrhunskimi glasbeniki. Leta 1717 se je vrnil v Dresden in takoj zasedel svoje mesto revizorja poleg koncertnega mojstra Volumierja, kar je veliko priznanje za novince in nedvoumen pokazatelj njegove spretnosti.

Ko je Volumier leta 1728 umrl, je Pisendel postal vodja enega najvidnejših in najbolj cenjenih evropskih orkestrov v Evropi. Johann Sebastian Bach je 23. avgusta 1730 zapisal: »Le pogledati morate v Dresden, da vidite, kako vse njegove glasbenike

About the concert programme

Voll, von solchen schönen Bildern
Pries ich gern dein Lob. Doch ach!
Dich dem Leben nach zu schildern
Ist mein Pinsel viel zu schwach

(Telemann about Pisendel)

Johann Georg Pisendel was born on 26 December 1687 in the small town of Cadolzburg, near Nuremberg. He was one of those artists who undoubtedly marked the European music scene of the first half of the eighteenth century. He was a reference for performers and composers of his time and his legacy continues to surprise us and discover fundamental and unknown aspects of the Baroque musical world. Yet, Pisendel is still a great unknown.

He was a student of Torelli, Montanari, Heinichen and Vivaldi, with whom he also cultivated a deep friendship. Friends of his were also Bach, Telemann, Graupner, Zelenka, Hasse and Graupner. From among this wonderful list of friends we know that Bach wrote especially for him and that Vivaldi, Telemann and Albinoni dedicated sonatas and concerts to him. As teacher, Pisendel had among his students musicians like Quantz, Benda and Agricola. In addition, Pisendel was a talented composer, one of the greatest virtuosos of the eighteenth century and an avid collector and painstaking copyist who managed to gather in his archive for the orchestra of Dresden over two thousand scores, making his collection, known as *Schrank II* collection, one of the most important musical archives of the first half of the eighteenth century.

On 1 January 1712, Pisendel was officially appointed *Premier Violiste u. Cammer-Musicus* for the *Dresdner Hofkapelle*. His career in Dresden could hardly have started better. As soon as he entered the court, he joined the select entourage that was to accompany young prince August on his *Grand Tour* around Europe. Pisendel took full advantage of his travels. In 1714, in France, he picked up some unpublished works by Couperin and, while in Italy from 1716 to 1717, mixed with the top musicians. In 1717 he returned to Dresden and immediately took up his place in the front desk next to concertmaster Volumier, a great distinction for a newcomer and an unequivocal indication of his skill.

On Volumier's death in 1728, Pisendel became the leader of one of Europe's most outstanding and most highly appreciated orchestras in Europe. Johann Sebastian Bach wrote on 23 August 1730, "You just have to look at Dresden to see how all its musicians are paid

plačuje Njegovo Veličanstvo ... Tem glasbenikom ni treba skrbeti, da bi zaslužili za preživetje, zato se lahko odrežejo z enim samim instrumentom. Res je izjemen in vreden poslušanja.« (Najnižja plača v Dresdenskem orkestru je bila takrat okoli 100 talerjev, v Bachovem pa 51). Pisendel je do konca življenja oasedal mestu koncertnega mojstra. Umrl je 25. novembra 1755.

Med drugim je bil zadolžen za inštrumentalno glasbo dvora (*Repertoire der Instrumentalmusik*). Ta položaj je zahteval, da Pisendel »poišče in uredi svojo glasbo in glasbo drugih skladateljev«. Po vsaj osemindvajsetih letih (verjetno več) pri aranžiranju »svoje lastne glasbe« je presenetljivo majhno število njegovih lastnih skladb, ki so ohranjene: pet del za orkester, enajst koncertov za violino in orkester, ena sonata za violino solo in šest sonat za violino in continuo.

Vse te skladbe najdemo v njegovi osebni zbirki, zbirki instrumentalne glasbe Schrank II. Tu ne najdemo le del, ki so bila izvedena na dvoru v Dresdnu, ampak tudi dela, ki so pripadala zasebni zbirki Pisendla ali celo skice nekaterih njegovih skladb. Zaradi tega je toliko bolj preseneča, da v tem arhivu ne najdemo več njegovih skladb. Pojasnilo: mnoga dela še niso identificirana.

V Schrank II je približno sto devetdeset rokopisov, ki vsebujejo več kot dvesto anonimnih skladb. V zadnjih raziskavah tega zaklada smo lahko vznemirljivo identificirali nove avtorje.

Nekatere teh identifikacij, kot so nove sonate, predstavljene v tem programu, so povezane z raziskavo, ki jo Javier Lupiáñez, Scaramuccin violinist in muzikolog, trenutno izvaja na Schrank II. Te identifikacije vključujejo dela Westhoffa, Lonatija, Leclairja, novo vivaldijsko kadenco in identifikacijo dveh Vivaldijevih sonat, vključno z najzgodnejšim znanim delom Vivaldija. Obe Vivaldijevi sonati sta bili posneti na prvi zgoščenci ansambla Scaramuccia (Vivaldi Nuove sonate, Ayros, 2016). Nove Pisendlove sonate za violino in continuo so najnovejša odkritja, ki jih je obelodanil Lupiáñezov doktorski študij o Pisendlu in njegovi zbirki.

Sonate predstavljajo ravnovesje med virtuosnostjo in retorično dramo, značilno za kompozicijski jezik Pisendla. Tako kot v drugih njegovih sonatah vidimo popolno asimilacijo italijanskega in nemškega sloga na način, ki ga najdemo le v Dresdnu. Pasaže, ki nas spominjajo na Vivaldijev ali Bachov vpliv na Pisendla, so prepletene z njegovim izvirnim in briljantnim slogom.

by His Majesty ... Those musicians do not have to worry about earning their living, so they can excel on a single instrument. It's really remarkable and well worth listening to". (The lowest wage in the Dresden orchestra back then was about 100 thaler, whereas in Bach's it was 51). Pisendel continued in the position of concertmaster for the rest of his life. He died on 25 November 1755.

He was in charge, among other duties, of the instrumental music of the court (*Repertoire der Instrumentalmusik*). This position required Pisendel "to get and arrange his own music and that of other composers". After at least twenty-eight years (likely more), arranging "his own music" it is striking, however, the limited number of own compositions that have reached us: five works for orchestra, eleven concertos for violin and orchestra, one sonata for solo violin and six sonatas for violin and continuo.

All these compositions are found in his personal collection, the *Schrank II* collection of instrumental music. In this collection we find not only the pieces that were performed in the court of Dresden but also works that belonged to the private collection of Pisendel or even sketches of some of his compositions. This makes it more surprising that we do not find more pieces of Pisendel himself in this archive. The explanation: many of these pieces have not yet been identified.

There are about one hundred ninety manuscripts that contain more than two hundred anonymous pieces in the *Schrank II*. Thanks to recent research, new and exciting identifications have emerged from this treasure of anonymous pieces.

Some of these identifications like the new sonatas presented in this program are linked to the research that Javier Lupiáñez, Scaramuccia's violinist and musicologist, currently performs on the *Schrank II*. These identifications include works by Westhoff, Lonati, Leclair, a new vivaldian cadenza, and the identification of two Vivaldi sonatas, including the earliest known work of Vivaldi. Both Vivaldi sonatas were recorded on the first CD of the ensemble Scaramuccia (Vivaldi Nuove sonate, Ayros, 2016). These new Pisendel sonatas for violin and continuo are the latest discoveries that Lupiáñez's PhD studies on Pisendel and his collection have brought to light.

The sonatas present the balance between virtuosity and rhetorical drama typical of the compositional language of Pisendel. As in other of his sonatas we see a perfect assimilation of the Italian and German style in a way that we only find in Dresden. Passages that remind us of Pisendel's influences such as Vivaldi or Bach are

Morda jih bomo zdaj, ko za ta dela nesporne kakovosti poznamo tudi imena skladateljev, tudi pogosteje slišali v koncertnih dvoranah. Do zdaj pa so bila anonimna in pozabljena. Program dopolnjujejo tri anonimna dela iz Pisendlove zasebne zbirke Schrank II. Ne vemo, kdo so njihovi avtorji, a njihova odlična glasbena kakovost je razlog, da jih izvajamo in opozorimo, da je treba odkriti še veliko neznane čudovite glasbe.

interspersed with the original and brilliant Pisendel's style.

Perhaps now that these works, of unquestionable quality, have a composer's name on them, they can be heard more in concert halls. But until very recently they were anonymous and forgotten works. The program is completed with three anonymous works belonging to Pisendel's private collection, the *Schrank II*. We do not know the name of their authors, but their great musical quality is reason enough to perform them and to remind us that there is still a lot of unknown marvellous music to discover.

Scaramuccia je bila ustanovljena z namenom, da odkriva manj znan baročni repertoar. V svoji karieri je ansambel prejel pohvale za živahnost in izraznost svojih nastopov, njihove bližine javnostim in izvirnosti svojih programov. Scaramuccia je bila nagrajena z nagrado občinstva na tekmovanju Göttinger Reihe Historischer Musik 2015/2016. Njihov prvi album *Vivaldi. Nuove Sonate* (Ayros, 2016) vključuje tudi RV 820 in RV 205/2, ki ju je nedavno odkril Javier Lupiáñez, violinist in muzikolog ansambla. Trenutni projekt ansambel je *The Cabinet II Project*, ki pripoveduje o glasbenem popotovanju v Dresden Johanna Georga Pisendla preko njegove zbirke rokopisov Schrank II, ki jih hrani Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden. Zgoščenki »1717. Spomini na potovanje v Italijo«, ki je bila nominirana leta 2019 za nagrado ICMA, in »Pisendel. Neue Sonaten«, pravkar izdana decembra 2020, sta prva albuma tega projekta. www.scaramucciaensemble.com

Scaramuccia was founded with the intention of rediscovering the lesser-known baroque repertoire. Throughout his career the ensemble has been praised for the liveliness and expressiveness of his performances, their closeness to the public and the originality of their programs. Scaramuccia was awarded the Audience Prize in the Göttinger Reihe Historischer Musik 2015/2016 competition. Their first album, *Vivaldi. Nuove Sonate* (Ayros, 2016), includes, among other pieces, the RV 820 and the RV 205/2, recently discovered by Javier Lupiáñez, the violinist and musicologist of the ensemble. The ensemble is currently working on *The Cabinet II Project*, a musical journey to Johann Georg Pisendel's Dresden through his collection of manuscripts preserved in *Schrank II* collection at the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek library in Dresden. *1717. Memories of a Journey to Italy* (nominated in 2019 for the ICMA awards) and *Pisendel. Neue Sonaten* (just released in December 2020) are the first two albums of the project. www.scaramucciaensemble.com

Francisco Javier Lupiáñez Ruiz, violinist ansambla, je svoj študij pričel v svojem rodnem mestu, Melilli v Španiji. V letih študija in prakse je prejel številne diplome, med drugim za podiplomski študij klasične violine, magisterij iz muzikologije in magisterij z odliko pod vodstvom Enrica Gattija na Kraljevskem konservatoriju v Haagu. Javier igra na instrument, ki ga je leta 1682 v Amsterdamu izdelal Gijsbert Verbeek in je izposojen iz zbirke Nizozemske fundacije za glasbene instrumente. Njegovo raziskovalno delo je prispevalo k identifikaciji del Vivaldija, Pisendela, Westhoffa, Leclaira, Lonatija in Corellija. Javier je doktorski študent na Universidad de Guanajuato, kjer

Francisco Javier Lupiáñez Ruiz, violinist of the ensemble, began his studies in his hometown, Melilla, Spain. After years of studies and practice, he received many diplomas, including an Advanced Diploma in Classical Violin, a Master's in Musicology and a master's degree with distinction under the guidance of Enrico Gatti at The Royal Conservatoire of The Hague. Javier plays on an instrument made in 1682 in Amsterdam by Gijsbert Verbeek, which is on loan from the collection of The Dutch Musical Instruments Foundation. His work as a researcher led to the identification of works by Vivaldi, Pisendel, Westhoff, Leclair, Lonati and Corelli. Javier is a PhD student at Universidad de Guanajuato where he is

vodi raziskovanje pozabljene umetnosti improvizacije in ustvarjalnosti Antonia Vivaldija. Javierjevo raziskovalno delo je prispevalo k identifikaciji del Vivaldija, Pisendela, Westhoffa, Leclaira, Lonatija in Corellija. Mojstrske tečaje in predavanja je vodil na Mozarteumu Salzburg, Conservatorio Superior de Vigo, Conservatorio Statale di Musica Cagliari, Musica Antica Festival Den Haag, Centro Studi Opera Omnia Luigi Boccherini, na simpoziju »Ex umbra in solem«, na Haliciana Schola Cantorum v Lvovu in na 18. Mednarodni bienalni konferenci o baročni glasbi v Cremoni. Javier je doktorski študent na Universidad de Guanajuato, kjer raziskuje pozabljeno umetnost improvizacije in dela Antonia Vivaldija.

Inés Salinas, violončelistka ansambla, se je specializirala za historično informirano izvajalsko prakso violončela in viole da gamba. Je ustanoviteljica, članica in vodja komorne zasedbe Scaramuccia ter soustanoviteljica blagovne znamke in založbe Snakewood Editions. Trenutno živi v Haagu. Inés, rojena leta 1985 v Zaragozi, je diplomirala in magistrirala na Kraljevem konservatoriju v Haagu, kjer je študirala pri Jaapu ter Lindnu, Luciji Swarts in Mieneke van der Velden. Igra na baročni violončelo, ki ga je leta 2019 izdelal André Mehler po originalu Alessandra Gagliana, Napoli 1704, in violo da gamba, ki jo je leta 2017 izdelal Matthew Farley po originalu Michela Collichona, Pariz 1683, ter z loki Jerôma Gastalda in Magdalene Sapeta.

Patrícia Vintém, portugalska čembalistka, je začela študirati violino in čembalo v svojem domačem kraju, Viana do Castelo. Leta 2009 je diplomirala iz čembala na Escola Superior de Música v Lizboni v razredu Ane Mafalde Castro. Kasneje je diplomirala pod vodstvom Jacquesa Ogga in magistrirala pri Fabiu Bonizzoniju na Kraljevskem konservatoriju v Haagu. Je ustanovna članica ansambla Les Esprits Animaux, ki so ga občinstvo in kritiki toplo pohvalili, na tekmovanju Van Wassenaer je bila nagrajena s 1. nagrado in je posnela tri zgoščenke. Leta 2014 je postala članica Scaramuccie. Trenutno pripravlja magisterij iz glasbene terapije na Univerzi za umetnost Codarts v Rotterdamu.

conducting research into the forgotten art of improvisation and the works of Antonio Vivaldi. Javier's work as a researcher led to the identification of works by Vivaldi, Pisendel, Westhoff, Leclair, Lonati and Corelli. He has given masterclasses and lectures at Mozarteum Salzburg, Conservatorio Superior de Vigo, Conservatorio Statale di Musica Cagliari, Musica Antica Festival Den Haag, Centro Studi Opera Omnia Luigi Boccherini, Symposium "Ex umbra in solem", Haliciana Schola Cantorum in Lviv and 18th Biennial International Conference on Baroque Music in Cremona. Javier is a PhD student at Universidad de Guanajuato, where he is conducting research into the forgotten art of improvisation and the works of Antonio Vivaldi.

Inés Salinas, cellist of the ensemble, specialises in the historically informed performance practice of the cello and viola da gamba. She is a founder, member, and manager of the chamber music ensemble Scaramuccia as well as a co-founder of the recording label and publishing house Snakewood Editions. She currently lives in The Hague. Born in 1985 in Zaragoza, Inés holds bachelor's and master's Degrees from The Royal Conservatory of The Hague, where she studied under the guidance of Jaap ter Linden, Lucia Swarts and Mieneke van der Velden. She plays on a baroque cello made by André Mehler in 2019 after Alessandro Gagliano, Napoli 1704, a viola da gamba made by Matthew Farley in 2017 after Michel Collichon, Paris 1683, and with bows by Jérôme Gastaldo and Magdalena Sapeta.

Patrícia Vintém, a Portuguese harpsichordist, began her violin and harpsichord studies in her hometown, Viana do Castelo. In 2009 she obtained a bachelor's degree in harpsichord at the *Escola Superior de Música* in Lisbon in the class of Ana Mafalda Castro. She later completed her bachelor's degree under the guidance of Jacques Ogg and a Master's degree with Fabio Bonizzoni at the Royal Conservatoire The Hague. She is a founding member of Les Esprits Animaux, ensemble that has been warmly acclaimed by audiences and critics, awarded with the 1st prize at the Van Wassenaer Competition, and has recorded three CD albums. In 2014, she became a member of Scaramuccia. She is currently pursuing a Master of Arts degree in Music Therapy at the Codarts University for the Arts in Rotterdam.

