

A C R O N Y M

Early Music Hawaii 2021

AD ASTRA

Sonata a5 in C Major	Giovanni Valentini (c.1582 – 1649)
Sonata da camera a5 in G Minor	Johann Rosenmüller (c.1619 – 1684)
Sonata a5 in D Minor	Johann Heinrich Schmelzer (c.1620 – 1680)
Sonata a2 in A Minor	"A Certain Eunuch" (?)
Sonata a3 in E Minor	Andreas Oswald (1634 – 1665)
Sonata a5 in C major, "Gaba"	Johann Pezel (1639 – 1694)
Sonata a2 in A Minor	Adam Drese (c.1620 – 1701)
Sonata a6 in D Minor	Antonio Bertali (1605 – 1669)
Sonata a4 in F Major	Johann Philipp Krieger (1649 – 1725)
Sonata Jucunda a5 in D Minor	Anonymous (?Biber/?Schmelzer)

Edwin Huizinga, Johanna Novom and Adriane Post, *violin*
Kyle Miller, *viola*
Kivie Cahn-Lipman and Loren Ludwig, *viola da gamba*
Paul Dwyer, *cello*
Elliot Figg, *harpsichord & organ*
Daniel Swenberg, *theorbo*
Doug Balliett, *violone*

Recorded at Troy Savings Bank Music Hall in Troy, NY



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Notes on the Program

1648 marked the end of the Thirty Years War in central Europe. After decades of death, fear and cultural stagnation, musicians and institutions gratefully resumed composing and performing, traveling and gathering, planning and building. **Ad Astra** features a collection of exuberant compositions by Valentini, Bertali, Schmelzer, an “anonymous eunuch,” and others that reflect the renewed energy and spirit of experimentation and cultural exchange that flowered in the decades following the crisis.

At the conclusion of the Thirty Years War, **Giovanni Valentini** (c.1582–1649) was serving as *Hofkapellmeister* at the Hapsburg Court in Vienna. Valentini's wild instrumental works were mostly unpublished and have therefore been largely forgotten today, but they demonstrate numerous innovations including the asymmetrical meters and surprising harmonic shifts found in his Sonata a5 in C Major. Valentini's countryman, student, and eventual successor in Vienna was the violinist **Antonio Bertali** (1605–1669), who led and vastly grew musical activities in the Imperial City during the several decades following the Thirty Years War. Bertali is represented here by a sonata which survives only in the *Partiturbuch Ludwig*—named for its copyist, Jakob Ludwig—a manuscript of over a hundred sonatas from this era, most of them unica with no other source.

The *Partiturbuch Ludwig* contains almost the complete extant works of **Andreas Oswald** (1634–1665), an organist and composer from Weimar and Eisenach. It also includes the only three known sonatas by **Adam Drese** (c.1620–1701), who might have taught Oswald in Weimar, before taking posts in Jena and then Arnstadt (where his death shortly preceded J. S. Bach's arrival; Bach borrowed several of Drese's melodies). One trio sonata within the *Partiturbuch* contains a quirk: where normally Ludwig wrote either the composer's name or *Incerti* (uncertain), here he listed the composer as “Cujusdam Eunuchi,” which translates as “of **A Certain Eunuch**.” Musicologists have speculated that this might have been Filippo Vismarri (c.1635–c.1706), a castrato and composer who was working in Vienna at the time.

Johann Rosenmüller (c.1619–1684) was organist at Leipzig's *Nikolaikirche* and expected to soon be appointed *Thomaskantor* (the position later held by J. S. Bach), when he became embroiled in a sex scandal and had to flee Germany. He lived for the following several decades in Venice, where his Sonatas a5 were among several collections of music he published in dedication to members of the German aristocracy, likely in a bid for both clemency and employment. Shortly after Rosenmüller had escaped Leipzig, **Johann Pezel** (1639–1694) arrived there to begin



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a successful career as a municipal trumpeter. After failing to win the *Thomaskantor* post, Pezel took a position as director of instrumental music in Bautzen.

Johann Philipp Krieger (1649–1725) studied with Rosenmüller during the latter's exile in Venice, and he later traveled to Vienna, where Emperor Leopold I ennobled him on the basis of his fine organ playing. Krieger won posts in Bayreuth and Halle and was eventually appointed *Kapellmeister* of Wiessenfels. **Johann Heinrich Schmelzer** (c.1620–1680) was also ennobled by Leopold I, and he remained throughout his career in Vienna, where he was the first Austrian to be appointed *Hofkapellmeister* after a long line of Italians. His quirky Sonata a5 in D Minor shows the influence of his predecessors Valentini and Bertali.

We conclude this program with an anonymous Sonata *Jucunda* (Joyous Sonata). This was long thought to have been the work of **Heinrich Ignaz Franz Biber** (1644–1704)—a student of Schmelzer's who settled in Salzburg—although recent scholarship supports the possible re-ascription of this work to Schmelzer himself. The sonata features prominent battle motives and a modal unison melody, perhaps intended to sound Turkish, and it therefore might have been intended as a joyous commemoration of one of the Holy Roman Empire's military victories over the Ottoman Empire.

