

JOHANN FRIEDRICH SCHREYFOGEL
CHRISTOPH SCHAFFRATH
GASPARO VISCONTI



DUX 1197 / 2016

SCHREYFOGEL, SCHAFFRATH, VISCONTI

{oh!} Orkiestra Historyczna

Martyna PASTUSZKA - violin

Marcin ŚWIĄTKIEWICZ - harpsichord

Johann Friedrich SCHREYFOGEL († ca. 1750) :

*Concerto in D minor

*Sonata in E minor a Violino Solo

*Concerto in A major

Christoph SCHAFFRATH (1709-1763)

*Harpsichord Concerto in E major CSWV C:25

Gasparo VISCONTI (1683-1713)

Johann Friedrich SCHREYFOGEL († ca. 1750)

*Concerto in C minor

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The arrangement of compositions appearing on this album may seem coincidental, somehow ill-suited in terms of style. Italian light and melodious elements still seem to harmonize with German analytical approach or the need to create complicated, multi-layered pieces of music, so, on the whole how to take the presence of Christoph Schaffrath's *Harpsichord Concerto in E major CSWV C:25*, so different in its style into account? From the very first notes we can hear that it is a style which much better matches the tastes of Frederick the Great and his Berlinian composers than to the listeners at the court of Augustus II the Strong and later Augustus III, who were in love with the Italian *legato* or *bel canto*.

The key to the choice of compositions made here is the fact that all these pieces were found in Johann George Pisendel's impressive private library collection and thereby existed in the music space of the 18th century Dresden. Among a huge amount of pieces which Pisendel possessed, only a small number has survived till today – *Schrank II* (Wardrobe No. 2). At present these collections are a part of Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden. Another element which connects all the pieces on this CD are the copyists. Among people engaged in copying notes for Pisendel's library we should mention not only the Kapellmeister and the owner of the collection but also Johann Gottlieb Morgenstern. Johann Georg Pisendel was the copyist of all three Johann Friedrich Schreyfögel's violin concertos. The reasons, for which a composer with such position would copy works of a composer-violinist not mentioned in any source texts, remain unknown. Undoubtedly the only certain and accessible way of preserving a composition for one's collection was transcription from the instrumental voices to the score. The concertos have lasted till today in this form. The name of the composer the copyist writes in various ways: twice *Schraifögel*, three times *Schraiföghel* and once, in the *Concerto in C minor* – *SchreyVogel*. The composer's name on manuscript covers of all concertos and sonatas for violin and basso continuo is already unified. The accepted version in catalogues is "Schreyfögel". The incipit also mentions Schreyfögel's origin – "il Tedeschino" which can be translated as "The Little German". There is a certain dose of tenderness and benignity in this postscript – maybe he was a student of Pisendel? Unfortunately, this is all the accessible information about the composer – for my part I can only add that it is certain that Johann F. Schreyfögel was a violinist. The instrumental idioms and possibilities in the concertos and sonatas show a clear familiarity with the violin. To estimate when the violin concerto came into being, we need to make use of the information concerning the manuscript and the copyist. Therefore we can narrow down its creation to these dates: 1715–1755. 1715 marks the beginning of copying the Italian masters' works for the use of Pisendel's library, 1755 – is the date of the Kapellmeister's death.

It is much easier to indicate the probable date for the handover of Christoph Schaffrath's *Harpsichord Concerto in E major CSWV C:25* score (1709-1763) to the library. Johann Gottlieb Morgenstern was the copyist of this score – he was a violist employed in the Dresden orchestra between 1730 and 1763. Despite the fact that he was not officially employed as a copyist, the enormous amount of work he did by expanding the *Schrank II* collection, makes him a trusted Pisendel's employee in people's eyes. Frequently the scores copied by Pisendel were scored for voices by Morgenstern and the other way around.

The composer of the *Harpsichord Concerto in E major CSWV C:25* appeared himself in Dresden in 1733. Morgenstern was already employed in the Dresden orchestra making that year the most probable date of handing the score over. Schaffrath did not spend much time in Dresden – he entered a competition for the position of organist in Sophienkirche but he lost to Wilhelm Friedemann Bach who was favoured there. Soon after he went to Berlin and was employed as a cembalo player at the court of Frederick the Great. *Harpsichord Concerto in E major CSWV C:25* proves that indeed he was a musician of new times and a different style; he would not find much understanding for his compositions in the old-fashioned Dresden of the time.

To appreciate the diversity of the formal construction and distinction of each of Schreyfögel's violin concerto I have decided to quote Heinrich Christoph Koch's charming opinion (1749-1816) expressed a few decades later in his treatise *Versuch einer Anleitung zur Composition* (1782-93): "There is a passionate dialogue [leidenschaftliche Unterhaltung] between the concerto player and the accompanying orchestra. He expresses his feelings to the orchestra, and it signals him through short interspersed phrases sometimes approval, sometimes acceptance of his expression, as it were. Now in the *Allegro* it tries to stimulate his noble feelings still more; now it commiserates; now it comforts him in the *adagio*. In short, by a concerto I imagine something similar to the tragedy of the ancients, where the actor expressed his feelings not towards the pit, but to the chorus. The chorus was involved most closely with the action and was at the same time justified in participating in the expression of feelings." (Heinrich Christoph Koch, *Introductory Essay on Composition*, translated by Nancy K. Baker, New Haven – London: Yale University Press, 1983, p. 209)

By comparing a concerto for a solo instrument and orchestra to an ancient Greek tragedy, Koch expresses a need to communicate and evoke some emotions through music: both of the listener and the performer. Among the concertos recorded on this CD Schreyfögel's *Violin Concerto in C minor* meets these expectations the most. A note left in the top

right corner of the manuscript indicates Gasparo Visconti as the composer or at least the creator; "Visconti from / Schreyvogel nach Visconti..." However, the level of complexity of the music material, the original approach to the orchestra parts and most of all the length of the composition itself which does not correspond with Visconti's remaining works, proves Schreyvogel's authorship. The shortened, somehow carelessly drafted viola part in the *Concerto in C minor* score, reminds us of a trio sonata, which closes Gasparo, the most recognisable Visconti's violin sonatas cycle Op. 1. It needs to be emphasised however, that all Visconti's compositions are almost half the length of the above mentioned violin concerto composed in the most mature manner.

It cannot be denied that the influence or inspiration for all Schreyvogel's violin concertos and sonatas were the works of Italian composers. It is not difficult to notice the feature of the soloist - orchestra interaction, engaged in a dialogue, described a few decades later by Heinrich Koch, Johann Nikolaus Forkel, Johann Kirnberger and Gotthold Lessing in their treatises (Simon P. Keefe, *Koch's Commentary on the Late Eighteenth-Century Concerto: Dialogue, Drama and Solo/Orchestra Relations*, "Music & Letters" 79/3, 1998, pp. 368-385).

The characteristic feature of Schreyvogel's compositions is the final fragment of the individual concerto parts. If we followed Koch's comparison that the soloist and the orchestra are engaged in a dialogue with each other and the orchestra fulfils a function of a Greek tragedy chorus, every time we would expect that the composition should finish with a final orchestra ritornello, which would bring a deciding conclusion. The composer suggests a completely different solution however. In each of the three concertos (both in the first and the third part of *Concerto in D minor*) the last, third part, possesses a characteristic coda – it seems that the soloist did not give up and wanted to have the last word in this discussion. The motivic content of the mentioned coda is still an engaged utterance, the soloist's phrase – the orchestra only joins in for the last cadential turn finishing the phrase or the whole concerto at the same time. The last tutti – a firm and confident cadential turn, seems to be a full stop at the end of the sentence after which there is no permission for the soloist to express anything further.

Martyna Pastuszka

Since 2012 **Martyna PASTUSZKA** has been the concert master and the artistic director of {oh!} Orkiestra Historyczna, which she established together with a manager, Artur Malke. In this ensemble she has gathered a group of outstanding passionate virtuoso-musicians around her, which, together with her original music imagination and the skill to shape the group's work enabled {oh!} Orkiestra Historyczna to develop, gain trust and receive the support of Polish music institutions and international festivals very quickly.

As a concert master Martyna Pastuszka is also invited to collaborate with other ensembles such as Le Parlement de Musique (2009-2013), Capella Cracoviensis (since 2010) and Collegium Marianum. As a chamber musician she has collaborated with NeoBarock – an orchestra from Cologne, the Parisian orchestra Le Cercle de l'Harmonie and, most of all, since 2001, with a Polish ensemble Arte dei Suonatori.

It was the cooperation with Arte dei Suonatori orchestra and its numerous guests, but also her studies at the Academy of Music in Katowice that shaped Pastuszka's music taste and educated her as a violinist.

She has encountered outstanding music personalities on her career path who are a continuous source of inspiration for her such as Rachel Podger, Giuliano Carmignola, Andrew Parrott, Julien Chauvin, Andreas Staier, Hidemi Suzuki, Barthold Kuijken, Dan Laurin and René Jacobs.

Martyna also gains satisfaction by being active as a teacher. She is a lecturer at the Academy of Music in Katowice and the Academy of Music in Brno where she teaches the Baroque Violin and she also educates young violinists during various music courses.

Marcin ŚWIĄTKIEWICZ is one of the most recognisable Polish harpsichordists of the young generation. His interests focus on period keyboard instruments, improvisation in both the old and modern style as well as composition. He plays various types of harpsichords and clavichords but also historical pianos and pipe organs.

In his concerts in Europe, both Americas and Asia, he regularly performs as a soloist, chamber musician and an ensemble leader with Rachel Podger and her Brecon Baroque ensemble, the orchestra Divino Sospiro (Enrico Onofri), Capella Cracoviensis, Arte dei Suonatori, Orkiestra Historyczna, Bassassociation, Polish Orchestra of the 17th Century, Silesian Chamber Orchestra and Scroll Ensemble.

He studied at the Royal Conservatory in the Hague and the Music Academy in Katowice, where he currently teaches and where in 2014 he defended his PhD thesis. In March 2015 BIS released his double CD recorded together with Arte Dei Suonatori containing a set of J.G. Muthel's keyboard concertos, which was awarded with the French "Diapason d'or". His previous solo recording of 'Musikalisches Vielerley' with German Baroque keyboard music was released by Polish

Radio Katowice in 2008. Marcin Świątkiewicz has also recorded chamber music for Channel Classics, Accent, Alpha, Linn Records and DUX, and has made recordings for many European radio stations. He is the finalist of the First International Andrey Volkonsky Harpsichord Competition in Moscow (2010), the International Telemann Competition in Magdeburg (2007) and the laureate of the Minister of Culture 'Młoda Polska' (Young Poland), Silesian Voivodship Marshal and the Dutch Government ("Huygens") scholarship programmes.

The {OH!} ORKIESTRA HISTORYCZNA was founded in 2012 in the city of Katowice by a group of passionate enthusiasts of early music focused around the concert master, Martyna Pastuszka, and the manager, Artur Malke.

In their dedication to historically informed performance, the members of the {oh!} Orkiestra Historyczna never forget about what is most important: making their music reach their audience as fully as possible. Working on every aspect of a work in order to emphasize the rhetorical dimension of music results in concerts whose aim is to achieve excellent communication not only among the performers, but, above all, between the musicians and the audience. From the very first concert, this kind of connection has been noticed and appreciated by critics and guest soloists.

Thanks to maintaining strong bonds with the city of Katowice and its cultural institutions, which have supported the ensemble since its formation, the {oh!} Orkiestra Historyczna is able to engage in increasingly ambitious repertoire, cooperating with a wide array of foreign artists. In January 2014, the {oh!} took part in the contemporary premiere of Domenico Sarri's *Didone Abbandonata* in Brno, collaborating with Czech and Slovak soloists as well as the director Tomáš Pilař. The production garnered extremely positive press reviews and met with an enthusiastic response from the audience. In the same year, the orchestra made its first CDs recordings: a collection of works from the Library of the Jasna Góra Monastery as well as solo violin and harpsichord concertos from the Library in Dresden for Polish DUX label. Despite its short activity {oh!} Orkiestra Historyczna very fast gained recognition of international festivals and stages in Poland and abroad, performing in such a venues as: Valtice, Prague, Brühl, Altena, Częstochowa, Gliwice, Tarnów, Warsaw as well as in Istanbul and Ankara.

The {oh!} Orkiestra Historyczna is, above all, an ensemble of young passionate professional artists with strong bonds with Upper Silesia, whose aim is to take early music performance in the region to a new level, becoming its cultural trademark in Poland and abroad.