

Andreas Hammerschmidt, the composer of the dance pieces on our recording, was born in Brůx in Bohemia in 1611 or 1612. His father Hans Hammerschmidt was a harnessmaker who came from Carthause near Zwickau and had settled in Brůx only a few years before the birth of Andreas. When the Hapsburgs actively began to re-Catholicize Bohemia during the first years of the Thirty Years' War, thus giving rise to conflicts of conscience among the Protestants, the Hammerschmidts emigrated in 1626 to Freiberg in Saxony, where the father obtained the Saxon citizenship three years later. We do not know who gave the young Andreas lessons in instrumental performance and composition in this bustling city, which had become prosperous thanks to the silver mines. Perhaps it was Christoph Schreiber, the organist at St. Peter's church, or the cathedral cantor Christoph Demantius. In 1633, Andreas had apparently terminated his "apprenticeship" and entered the service of Count Rudolf von Bůnau at Wesenstein Palace for one year. In 1635 he succeeded Schreiber (who had been appointed organist in Zittau), as organist at St. Peter's church in Freiberg. Two years later he married Ursula Teuffel, daughter of the Prague patrician Martin Teuffel. In 1639 he was successful in obtaining the position of organist at St. John's church in Zittau. Aside from occasional visits in Gůrlitz, Dresden and Leipzig, he was never to leave this city again in 36 years after taking up his duties. He died in Zittau on 29 October 1675.

Hammerschmidt began to publish his works in 1636, producing one opus after another, year after year. Since his works were not too difficult to perform and appealed to urban as well as rural music-lovers, Hammerschmidt earned a considerable amount of money with their sales. These works contributed in spreading his fame far and wide. The many poems of praise which were printed together with these works, among which those by Johann Rist and Heinrich Schůtz are truly outstanding, testify to his popularity. The broad circulation of his works, substantial profits resulting from the sales of these publications, as well as the unique privilege of being the only person allowed to teach keyboard instruments in Zittau, explain the considerable prosperity Hammerschmidt and his family enjoyed. In this sense, he was an exception among the prominent German musicians of the 17th century. Moreover, he was also involved in town, forest and property management. If one is to give credence to several anecdotes known about him, he must have been a rather hot-headed, irascible person. In 1660 he had a residence with garden house constructed on the outskirts of the city and relinquished his small official home near St John's church. His newly acquired wealth is also reflected in the fact that his daughters all married men of a much higher social standing. The majority of Hammerschmidt's numerous

works is taken up without a doubt by church music, which he placed at the service of the propagation of the Holy Scriptures and the interpretation of their message.

True to their time, these works belong above all to the formal world of the concerto, the madrigal and the motet. His best-known pieces are the *Geistliche Andachten* in five sections, the *Geistliche Symphonien* in three sections, concertos in often full scoring with and without thorough bass, the *Geistliche Dialoge* and the motets born of the years of distress during the Thirty Years' War, the *Motettae unicus at duarum vocum*, monodies with Latin texts (exceptional among Hammerschmidt's works). The conception and structure of many of the above-mentioned works are strongly influenced by the compositions of Heinrich Schütz. The spiritual centre of these works is constituted by German biblical text and Evangelical church song, whereas the connection with the Protestant choral hymn is much weaker than it was in the previous generation. Predominantly to the secular domain belong the *Oden und Liebesgesänge* in three sections, a collection of approximately 50 one-part songs grouped together with duets and trios, accompanied by a violin and thorough bass. Moreover, he wrote a large quantity of occasional works for the most diverse occasions. Hammerschmidt unfortunately did not always avoid the pitfall of self-repetition in his works and did not recoil from using a successful model for an entire series of works. Although his seemingly effortless creativity and often truly folk-like touch undoubtedly greatly helped to make his works popular, he often aroused the ill will of critics and envious colleagues. The pleasant quality and easy access of many of his pieces were still dismissed in 1706 by Heinrich Fuhrmann in his '*Musikalischer Trichter als Hammerschmied's foot.*' However Hammerschmidt had a passionate advocate in Johann Beer, who in 1719 claimed that, in his opinion, Hammerschmidt had 'done more to honour God than a thousand opera composers.'

#### **Hammerschmidt's dance collections**

The instrumental dances which Hammerschmidt published in two collections have a folkloric quality and belong for the most part to authentic 'practical music', i.e. music directly conceived to be danced to. The first collection, the young composer's *Opus 1*, was published in 1636 by Georg Beutler in Freiberg and bears the title *Erster Fleiß allerhand neuer Paduanen, Gailharden, Balletten, Mascharaden, Francoischen, Arien, Courenten und Sarabanden, mit 5 Stimmen auf Violen zu spielen, sampt dem Generalbass* and is dedicated to the mayor and to the councillors of Freiberg. The four editions of these dances up to 1650 show how popular they

were. The second collection with the title *Ander Theil neuer Paduanen mit 5 und 3 Stimmen auf Violen zu spielen, nebenst dem Generalbass* followed in 1639 and was reprinted three times up to 1658. This collection was dedicated to Margrave August, the Archbishop of Magdeburg. Göhler also mentions a third collection which is believed published in Leipzig in 1650, but of which no traces are extant today. Helmut Mönkmeyer published new editions of the first two collections in Volume 49 of the 'Erbe deutscher Musik'. The first collection contains altogether 41 five-part dances: twelve balletti, eleven courantes, seven sarabandes, four arias and paduanas each, two gaillardes and one mascherata; the second collection contains 50 pieces: ten sarabandes, nine balletti and courantes, seven paduanas and 'gaillardes', and four arias and mascheratas. The volume also includes three galliades in five parts which, as mentioned expressly in the print, relate thematically to three paduanas of the first collection, thus varying them in a certain sense. In addition, Hammerschmidt also published in the appendix to the second collection three unnumbered three-part balletti which, however only reproduce the two upper voices and the bass part of three pieces published already in the first collection. One of these balletti is followed by 18 variations. Moreover, the *Ander Theil* also contains three lengthy canzonas which correspond motivically in part to various balletti. In the second collection, the composer abandons the original concept of a pure dance collection by including instrumental pieces (variations, canzonas) which can no longer be danced to.

Both collections show a preference for French dance forms which were considered fashionable towards the middle of the 17th century, thus courantes, balletti, sarabandes, arias and mascheratas, in contrast to the somewhat older forms of the paduanas and galliades. The pieces in the second collection are definitely more homophonic and chordal than in the first, and thus better suited for dancing. The scoring indication 'auf Violen' (for viola da gamba) as well as the variations in the second collection suggest that Hammerschmidt was following the North and Central German type of dance composition, influenced by English models. Typically German though are the German-language expression marks concerning tempo and dynamics in no less than 17 pieces, such as 'stark – stille' (strong -quiet) for the evocation of the echo, 'langsam – geschwind' (slow- fast) or 'geschwinde und ate mal geschwinder' (fast and faster yet). Hammerschmidt's dances for instrumental ensemble reach back to the tradition of dance-songs still cultivated by composers like Christoph Demantius and Hans Leo Hassler around 1600. However the link with the vocal model was soon abandoned and the dances became exclusively instrumental in style. Prototypes of Hammerschmidt's pieces were Valentin Haussmann's *Neue*

*Intraden* and *Paduane und Galliarde* (both of 1604), Michael Praetorius's *-Terpsichore* (1612) (ALC 1076) and Isaac Posch's *Musicalische Tafelfreudt* (1621), to name but a few. In Germany, as well as other European countries, composers were less concerned about creating homogeneous cycles than individual pieces which were often printed as a compilation of four or more compositions of the same type. Hammerschmidt also occasionally combined paduanas, courantes and balletti in such a manner. All these publications are to be seen in the light of the widespread Baroque principle of selection which gave musicians the freedom to choose the dances they preferred and to present them in the order of their choice. Hence, Hammerschmidt apparently still ignored the cyclical form of the four-movement suite with its tempo alternation slow - fast - slow - fast, as well as the 'variation suite' with its connection of movements by strong motivic relationships. These forms had been employed by Paul Peuerlin in his *Neue Padouanen* (1611) and Johann Hermann Schein in his *Banchetto Musicale* (1617) and had even been used as the basis for entire collections.

Prefaces sometimes afford interesting insights into the function of instrumental pieces in the early 17th century. For example, in the *Musicalische Tafelfreudt* of 1621, the above-mentioned Isaac Posch wrote that his pieces were 'to be played at the Tables of Aristocrats and Potentates, at the Banquets of the Nobility and at Weddings, and to be performed by all instrumental String Players for Amusement'. And in a second volume of 1626, he wrote that, whereas the first volume contained 'numerous Balletti which are best suited for Banquets', the following galliardes and courantes could be used as table music as well as for dancing. The pieces were by no means confined to aristocratic homes, but also enjoyed in the homes of the bourgeoisie, which seldom celebrated weddings, anniversaries and other events without music and which often invited their guests to dance after the evening meal. And of course these pieces were often played by little ad hoc ensembles for the sheer enjoyment of the music. For example, by groups inspired by the widespread English 'consorts', gamba ensembles of the middle classes, which had sprung up as early as the 16th century and had even become popular on the Continent.

#### **Characteristics of the Dances**

Among the dances composed by Hammerschmidt, the paduanas and galliardes have a long history. In the German dance literature of the early 17th century, the name paduane was used as a generic term for the pavane. Petrucci had already mentioned this slow stepping dance in duple

meter in 1508. It used to open the balls given by the aristocrats in Italy and from there it spread quickly throughout Europe. Its heavy, solemn pace is often emphasized by austere polyphonic elaboration. Usually it was followed by a galliarde (gaillard = gay, plucky) in triple time and moderate tempo, a leaping dance generally in three sections divided in four, six or eight groups of two bars each. It was often set in a simple, homophonic style. Paduanas and galliardes were only rarely used as actual dance music in the 17th century, but were still popular as table music. Hammerschmidt wrote only few dances of these types. After 1600, the galliarde was replaced by the fashionable courante from France. It was introduced in Germany in 1606 by Johann Staden. This dance, in three or six time, is divided in two sections and is characterized by the frequent dotted rhythms and the repetition of the closing tone. It is more animated and forward-moving than the galliarde. This beloved dance form was set in an elaborate manner, in contrast to the very homophonic sarabande, which originated in Spain and conquered all of Europe. At the origin, the sarabande was a lascivious dance, fiercely forbidden by the authorities. In a radically altered instrumental form, it was introduced after 1600 in Spain and France as a slow courtly dance in triple meter. Generally divided in two sections, it is a typical example of the small forms of the dance repertoire and is distinguished by the striking tunefulness of its melodic line. Despite its much freer form, the aria (air) is a sophisticated piece distinguished by a limpid flowing motion. It is a generic term for very different types of instrumental pieces which cannot be circumscribed more closely, but in which the song-like melodic line predominates. The aria is an expansive piece in two or three sections, whose closing section is often in triple time.

Fermatas above long-held tones in the middle of Hammerschmidt's pieces show unmistakably that these dances were intended for concertizing use since the uniform pace necessary for the dance is missing. This also applies to the balletto, which does not have a fixed form and is to be seen as a folk-like variant of the paduana and of the basse danse. The change of meter within this piece of two and three sections suggests the then popular coupling of dance and after-dance. The balletto is predominantly homophonic, its leading part the upper voice. The mascherata also belongs to the pieces in Hammerschmidt's collection which are suitable only as table music (cf. Telemann's later *Tafelmusik*) and not as actual dances. As far as we can tell today, its unusual name is derived from the Italian musician Fiorenzo Maschera (1540-84), who succeeded Claudio Merulo as cathedral organist in Brescia. Maschera was one of the first composers of canzoni francesi, instrumental canzonas in a free form, no longer dependent on vocal models.

The mascherata is related to the French chanson of the time and is articulated in various sections linked closely together and often enhanced with rhythmical and contrapuntal activity. Characteristic of Hammerschmidt's mascheratas in two and three sections are tempo changes, occasional dialogues among two pairs of voices and a predominantly polyphonic texture.

#### **Performance practice underlying our recording**

For their interpretation of the four suites on this recording, selected from Hammerschmidt's altogether 91 compositions, the Ensemble Hesperion XX under the direction of Jordi Savall availed itself of the liberties allowed by Baroque performance practice. The dance suites, usually containing six pieces in the same key, are arranged according to the principle of contrast. Each suite is introduced with a grave, generally contrapuntal paduana, which is then set off very impressively by the second piece, a galliarde with its unmistakable dance-like profile and often homophonic texture. The following pieces introduce different tempi and thus bring variety into the cycle. But often within the dances themselves there are changes of meter and tempo (Suites No.1 and 3: Ballet) instead of an unchanging rhythmic pace. Occasionally a fast after-dance in triple time drives the suite to a bristling close (Suite No.3: Aria and Sarabande). In Balletto II of Suite No.4 we find the indication 'geschwinde and alle mal geschwinder' (fast and faster yet) which is an unusual way to designate tempo acceleration in the music of the 17th century. As said, Hammerschmidt, in his Mascherata of Suite No.4, highlights the repeated echo effects by demanding the alternation between 'stark' (strong) and 'stille' (soft), and also requires the performer to slow down the tempo with 'langsam' (slow) and to pick it up with 'frisch' (fresh) and 'geschwind' (fast).

Such compositions cannot have been conceived as dance pieces but as rousing table music, forerunners of the character pieces of later times. Only the then fashionable courante is a typical functional dance form, as illustrated by its rigorously uniform pace. All the other forms are already more or less stylized, either because they are anachronistic as dances or because they had never been conceived as actual dance pieces. Besides being free to select and order the pieces of a suite, the musicians of this era also had the freedom to choose their instrumental setting. Hammerschmidt, in proposing the performance of his pieces on violas in his preface, is only following an old tradition, since violas happened to be played everywhere in Germany. This indication does not exclude the use of other melody instruments, either strings or winds, as long as their tonal range is within the same limits of the key in question. In this respect, the 17th

and 18th centuries had an unusually broad-minded view of music-making. The idiomatic (suited for specific instruments) writing of ensemble parts became the norm only in the orchestral works of the Viennese Classical period. Suites No.1 and 2 were rendered solely on violas, thus gambas, on our recording, which yields a very homogeneous sound, but unfortunately has the disadvantage of creating a certain blurring of the parts due to the abundance of the overtones on this instrument. The use of different wind instruments in Suite No.3 brings out the transparency of the structure much more effectively. The phrasing and the use of staccato, portamento and legato can be distinguished clearly in each part. Suite No.4 was then recorded with full ensemble, i.e. with strings and winds, to illustrate another possibility of interpretation, which Hammerschmidt in his youth would hardly ever have dared to hope for. And when the string instruments are bowed and plucked and the articulation established in a uniform manner for the entire orchestra, the listener is treated to an astonishingly rich and variegated sound palette, which he would hardly have expected after a glance at the rather sober and austere-looking score. But here as everywhere, it is the tone that makes the music !

**Lothar Hoffmann-Ebrecht Translation: Roger Clement**

#### **George Philipp Telemann: Tafelmusik**

Success or failure in the creative artist's lifetime does not always spell the final and irrefutable verdict for posterity. Fame often proved an ephemeral blessing for many composers who were basking in the sun of success but fell soon into oblivion after they passed from the musical scene. The fate of Vivaldi is a case in point. He was quickly forgotten after his death and almost two centuries elapsed before his greatness was fully recognized. His contemporary Georg Philipp Telemann drew a similar lot. The great fame he enjoyed in Germany in the time of Bach could not secure for his artistic heritage a firm place in the musical life of later generations. His works led an archaic existence for more than a century and attracted only the interest of the historian and musical scholar. Things have changed nowadays and a Telemann renaissance arrived.

George Philipp Telemann was born in Magdeburg on March 14, 1681, four years before Bach, Handel and Domenico Scarlatti and at least three years after Vivaldi. As a son of a pastor he received a good education and in 1701 he went to Leipzig to study law at the wish of his father. Many outstanding German musicians of the Baroque period were law students: Heinrich Schütz; Johann Gottfried Walther, the editor of the first musical encyclopedia; Johann

Mattheson, the prolific composer, theorist and writer; Handel; Johann Kuhnau, Bach's predecessor as Thomas Cantor; Carl Philipp Emanuel Bach and others. Telemann's musical talent manifested itself early and in Leipzig he achieved quickly an excellent reputation as a musician. He wrote operas for the local theatre and founded a collegium musicum; an association comprised of students that became an important factor in Leipzig's musical life. He also was commissioned to compose cantatas for the Thomas-Kirche and finally he was appointed organist at the Neukirche. The church authorities, however, insisted that composing operas was incompatible with the post of a church organist, and Telemann obliged. But he employed his collegium musicum at the Neukirche and, having a well-trained choral group at his disposal, he raised the standard of the musical presentations at this church considerably. The music offered at the Neukirche attracted much attention and competed successfully with the performances directed by Kuhnau at the Thomas Church. Telemann left Leipzig in 1704 and spent four years in Sorau (Prussia) in the service of a nobleman as conductor of a private orchestra. From 1708 till 1712 we find him in Eisenach (Bach's birthplace) first as a concertmaster and then as Hofcapellmeister.

In spite of his short tenure Telemann had secured a life-long pension when he went to Frankfurt in 1712 to take over the conductor's post at two churches. He stayed there nine years. Meanwhile his prestige as musicians and composer had greatly increased, which accounts for his appointment at Municipal Music Director, in Hamburg. This great port city enjoyed at that time a very rich musical life primarily thanks to splendid opera performances and the excellent orchestra of which young Handel was once regarded as the most famous German musician of the time. Handel had removed himself from the German scene and Bach was then in charge of the court chamber music in Cöthen, the small capital of a very small principality. With the passing of Johann Kuhnau in 1722 the post of the Thomas Cantor became vacant. The City Council of Leipzig immediately entered into negotiations with the famous Telemann, whose musical activities during his student years were still very well remembered in Leipzig. But Telemann declined and after Christoph Graupner, the second place candidate, could not obtain a release from his post in Darmstadt, the City Council elected Bach.

The personal relations between Telemann and Bach were always very friendly. The former was godfather to Carl Philipp Emanuel who—an amazing turn of events—succeeded Telemann in Hamburg. Telemann was probably instrumental in arranging for Bach an organ recital in



Hamburg in 1727. Bach conducted Telemann's collegium musicum from 1729 till 1736, copied a number of Telemann's works and arranged one of his violin concertos for harpsichord. Telemann wrote an interesting sonnet in memoriam of Bach. The poem, forecasting Bach's immortality, not only does honour to the deceased but also to its author. Telemann also knew Handel, having visited on the way to Leipzig in 1701. Handel was then a boy of 16 but according to Telemann already 'important'. They remained in communication later on and Handel endeared himself to Telemann, who was interested in flowers, by providing rare specimens.

Telemann was perhaps the most prolific composer in musical history. It is estimated that he wrote more notes than Bach and Handel together. Thus he would have produced an amount of music which would require more than 150 large folio volumes to be printed. Like Antonio Vivaldi, Telemann aimed at universality and cultivated all branches of music. He composed operas, liturgical music, oratorios, songs and instrumental works of all kind. His comic opera *Pimpione*, given in 1725, anticipated all stylistic and technical features (2 persons, string orchestra) characteristic of *La serva padrona* by Pergolesi, produced eight years later. In 1716 Telemann set to music the Passion poem of the councillor Barthold Heinrich Brockes (*Brockes Passion*). Employed also by Handel in the same year, Brockes, text, which introduced the chorale into the Passion story, was also the point of departure for the first version of Bach's *Passion according to St. John*. Telemann wrote more than 40 Passions, countless motets, and pieces for wedding and mourning services and for official events such as the installation of pastors. His office placed a heavy composing schedule upon him. He was in charge of the music in five churches in which 59 Sunday and Holiday services were held during the year. Each service required the inclusion of a cantata. Once, Telemann had to compose five different cantatas for one Sunday. He wrote 12 sets of 50 cantatas for the church year, amounting to 708 cantatas. He produced a vast multitude of instrument compositions—suites, serenades and chamber music. His quartets for strings constitute an important phase in the evolution of the string quartet. Telemann published his chamber music often under the anagram *Melante*.

Considering his official duties and sheet incredible productivity one wonders how this man could find time to engrave most of his published compositions, to edit violin concertos of the gifted Duke Johann Ernst von Weimar (the preface is in French) and do other editorial work. In 1733 Telemann published the three volumes or 'Productions' of his *Musique de Table*, his

instrumental magnum opus. Under the general title of 'table music' or music for banquets and similar festivities (see Hammerschmidt previously), Telemann offered a compendium of various forms of instrumental chamber music, ranging in scope from a single instrument with continuo to a small orchestra. Each volume or 'Production' employed different solo instruments. Otherwise, each contained the same array of forms; a French-style Overture with Suite, for seven instrumental voices (this meant a minimum of seven instruments, but the strings could be amplified); a Quartet, a Concerto, also a 7; a Trio-Sonata; a Solo-Sonata; and a 'Conclusion,' scored the same as the Suite, and so serving as the last movement of that work, when played independently. Thus the publication had an instructional or encyclopaedic tone (as with Bach's four Clavierübung volumes), and in the spirit of the times, this meant that the composer was showing himself at his best. Telemann carefully supervised and edited the engraving, and sought subscriptions. On the subscribers' list, of 185 names, are such illustrious ones as Handel; the Dresden composer Pisendel; the flute instructor to Frederick the Great, Quantz; the French flute virtuoso and composer, Blavet. This list indicates not only Telemann's eminence but the expectancy these musicians had, perhaps, of picking up ideas from his work. This was also in the spirit of the times. On the title page, Telemann listed the positions he then held; 'Maitre de Chapelle' for the Duke of Saxe-Eisenach and the Margrave of Bayreuth, and director of Music for Hamburg.

This disc samples **Production III** of Telemann's *Musique de Table (Tafelmusik)* (which also in contained three Chamber works) with these two larger-scale works calling for a fuller instrumental complement; the *Suite with Overture*, and the *Concerto*. They reveal the qualities which make the rediscovery of Telemann a joy in our own age, as they made him so popular in his own; a bright inventiveness, a tender and captivating lyricism, sweetness and strength. Absent are the structural tightness and contrapuntal intensity of Bach, as well as the depths Bach plumbed of poignancy and tragedy. But it is a tribute to Telemann that when listening to him we do not think of Bach.

They exhibit the immense charm of Telemann's writing, and his inspired instrumentation. Few could make a solo instrument sound so well as he, through the characteristic melodic lines and figurations he gave it. Exhibited here also is Telemann's contrapuntal mastery. None of these works sound 'learned,' but the learning is there, lending strength to their entertaining qualities.

Also notable here is the mastery of the art of baroque ornamentation by the artists of our Concentus Musicus, an integral part of the authentic performance of these chamber works.