



In Cooperation with:

University of the Arts Bremen (D)

Janáček Academy of Music and Performing Arts in Brno (Cz)

German Lute Society

Austrian Lute Society

Netherlands Lute Society



International Symposium at the Royal Conservatoire
The Hague, Netherlands

Ways to
Silvio Leonardo Weiß.
From **11-13** of November **2016**

Apply to: J.Held@koncon.nl

Royal Conservatoire Juliana van Stolberglaan 1
NL 2595 CA Den Haag, **Netherlands**



Johannes Boer

Greetings from **Johannes Boer**

The Early Music department of the Royal Conservatoire in The Hague is very glad to once again, host a meeting of musicians, scholars and audiences in one event. This reunion's focus is on the lute and its repertoire.

In recent years students from our Early Music department have shown a keen interest in the great diversity and wealth of music of the lute family and have thus chosen their own path into a career.

We are therefore grateful that a close cooperation between our teachers and their international contacts makes this diversity possible and fruitful.

The initiatives of individual alumni are a demonstration of the increasing merging of research and performance. Whether designing a concert program or exploring specialized instruments and unknown repertoires that deserve to be heard again in their proper ways, the result is one of enthusiasm combined with professionalism.

A school can hardly hope for more than providing an environment that makes all of this possible. For years, the conservatoire has been working on integration of master research into the practice of music in all departments. A vital part of such an environment is to dare to go very deep into something that is called specialization. This symposium is a perfect example of such an intensive gathering. The fact that not only the contextual and philological chapters of such an enterprise receive our full attention, but also that the sounding results are present in one same atmosphere, is a credit to the organizing team.

The quality of this symposium has been made possible through the cooperation of our partner schools and the lute societies involved.

I would hereby like to thank everyone involved for their contributions, and above all, to our curator Joachim Held and alumnus Jan Cizmar for coordinating all plans and ideas into this wonderful and well balanced program.

Johannes Boer
Head Early Music Department
Koninklijk Conservatorium
Den Haag

Ways to
Silvio Leonardo Weiss.

From **11-13** of November **2016**

11th November

| | | | |
|-------|-----------|---------------------|---|
| 16:45 | Welcome | J. Boer and J. Held | |
| 17:00 | Lecture 1 | T. Crawford | "Silvius Weiss and the traditions of lute music" |
| 20:00 | Concert | J. Held | Delightful Lute pleasure: Lutemusic by E.Reusner, Anonym (from Ms.Raigern) and S.L. Weiss (from: Venedig, 1712) |

12th November

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|-------|-------------------------------|---------------|---|
| 10:00 | Lecture 2 | K. Martius | "News from the Lute" – Abbey Kremsmünster (Oberösterreich) |
| 11:30 | Lecture 3 | G. Joachimiak | "The Lute Tablature Manuscripts from the Music Collection of the Cistercians Monastery in Grüssau (Krzesów) in Silesia: Research – Contexts – Perspectives" |
| 14:30 | Lecture 4 | A. Schlegel | "The technique for Baroque lute of France from 1600 and Novelties from 1700 in the German speaking countries" |
| 19:00 | Lecture 5 Talk and concert | H. Hoffmann | "Lutes and Lutemusic from the Abbey of Kremsmünster (Oberösterreich)" |

13th November

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|-------|-------------------------------|---------------|---|
| 10:00 | Lecture 6 Talk and concert | J. Cizmar | "Lute sources in Moravian Museum in Brno with focus on Rajhrad (Raigern) Benediktiner abbey collection" |
| 12:00 | Roundtable Discussion | Chair: J.Boer | |



Joachim Held

Ways to Silvius Leopold Weiss Introduction by **Joachim Held**

When talking about the late period of the lute in its history, the composer and virtuoso Silvius Leopold Weiss (1687-1750) comes immediately to mind. This composer still attracts a lot of attention and his compositions were even compared to those of Johann Sebastian Bach. The theme of the symposium is not, as might be implied by the title, concentrating on the composer Weiss, but is rather focussing on the ways which led to the compositions by him.

Who were the composers before Weiss?

How was the lute taught in 17th century Bohemia and Silesia?

What instruments were in use and most importantly, what were the stylistic influences?

This event will not be a purely musicological one. It will combine the different aspects of our work as a teacher of the lute today: Combining the musicological approach with the practical impact, combining the forces of students with musicologists and performers. There will be concerts and lectures, thus forming an event which has values for different circles. The student, the musicologist, the performer and the lover of lute music.

The lute was the centre of experimentation in France around the 1620s. The French explored different sonorities in terms of scordaturas which then led, after thousands of different tunings, to the "Nouveau accord", today known as the d minor tuning which was in use from at least 1638 when it was first mentioned until far beyond the 1750s. Not only was the difference in tuning important, but also the increase of bass-strings which added up to eleven courses, five more than the classical Renaissance lute with six courses.

One of the first important representatives of the early style of French lute music was René Mesangeau, who might have been of Italian origin. He composed mainly Courantes in the new "broken" style in many different scordaturas. The development of the main genre of French baroque music, the suite, also began in this time. It consists of a measured or unmeasured Prelude, an Allemande, Courante and a Sarabande, with the addition (after 1650) of a Gigue. Especially at the beginning, the suites were ensembled together with an inconsistent amount of Preludes, Allemandes, Courantes etc. which were not grouped precisely as a suite together but bundled in tonalities. The Germans tended to group these more as real suites with mostly only one example for each dance type and linked them thematically.

The instrument it was all written for is the eleven course Baroque Lute tuned to the Nouveau Accord which was exclusively linked with France. There is an enormous amount of French Lute music in Austrian-German lute sources. Even harpsichord players arranged lute pieces for their instrument rather than collecting genuine harpsichord music.

In this time, the most influential lute player to adopt the French taste was Esajas Reusner, the younger (1636 - 1679). Born in Wroclaw (Breslau) he was taught the lute by his father Esajas Reusner the elder, a noted lute virtuoso and an unnamed French lute player. He lived a long time before he moved to Leipzig, in the region of Wroclaw which, is the birthplace of many of the finest lute players of that time (including the dynasty of the Weiss Family). In 1667 he published his first important publication "Delitiae testudinis". In 1672 Reusner moved to Leipzig where he taught the lute at the university and played under the direction of one of the predecessors of Johann Sebastian Bach, Sebastian Knüpfer. In 1674 he moved to Berlin to serve the Elector (Erbprinz) of Brandenburg. There, in 1676, he published his "Neue Lauten-Früchte". Although the French style is dominant in his works, the compositions are far from being a copy of the works of the contemporary French composers and even differ in style to other German-Austrian composers of that time. In his preface, he stresses aspects like *inégalité* as necessary elements for the present taste. Besides these remarks, he adds some basic technical information.

Ernst Gottlieb Baron remarked in his "Historisch-theoretische und practische Untersuchung des Instruments der Lauten" from 1727:

"Die beiden Reussner, Vater und Sohn... sind ohne Zweifel die ersten, welche sich beflüssiget schon ungezwungene und mit dem Genio des Instrument übereinkommende Melodien selbst zu komponieren, da man in alten Zeiten sich meist mit abgesetzten Stücken hatte behelfen müssen" "The two Reussners, Father and Son ... are without any doubt the first, who were able to compose melodies which are in the spirit of the instrument, whilst in former times mainly intabulations were played"

The talks of the Symposium will consist of a wide range of themes, starting with Tim Crawford's approach to the traditions which are inheritant in the music of Weiss. Klaus Martius will tell us about instruments preserved in the Lute – Abbey Kremsmünster with relevant meaning for the player today. This theme will be enlarged by the talk of Hubert Hoffmann which concentrates on the lute repertoire of the abbey Kremsmünster and he will also provide us with lots of examples played by himself. Grzegorz Joachimiak will talk about his discoveries in the Manuscripts for lute which are preserved in the Abbey of Grüssau. The Lute Manuscripts preserved in the Abbey of Raigern is the topic followed by Jan Cizmar who will also provide us with lots of sounding examples.

In my concert, I will take the opportunity to play music by Esajas Reusner, an anonymus composition from the Raigern Manuscripts and pieces of the early period of Weiss, when he was in the services of Karl Phillip of Palatinate in Breslau and his years in Italy. Andreas Schlegel will inform us of important aspects on the development of the lute technique in France which is certainly an important basis for the technique of Silvius Leopold Weiss.

Joachim Held, September 2016

Joachim Held

Lute and Theorbo - Echo Klassik Winner

After his studies at the Schola Cantorum in Basel, Switzerland, Joachim Held started an international concert career as a soloist and continuo player. As a soloist, he has published ten recordings which are mainly with Hänssler – Classic which include works by Johann Sebastian Bach. As a continuo player, he has played with Nikolaus Harnoncourt, Il Giardino Armonico, Cecilia Bartoli and Sir Simon Rattle among others. Since 2007, he has been teaching lute at the Royal Conservatoire in The Hague and is the lute Professor at the University of the Arts in Bremen.

Silvius Weiss and the traditions of lute music by **Tim Crawford**

Italian music is often cited as the most significant influence on Silvius Weiss's musical style. The fact that he spent at least four years in Italy in the service of the former Polish royal family, and that (just one example from his music), he did not compose courantes in the 'classical' French style but apparently chose instead to adopt the Italian corrente as his model, tends to look like strong evidence for this. But with a more nuanced understanding of the chronology of the sources for his music, and taking into account the considerable early repertory that has come into light in recent decades, we can see that much of his style (just like that of his contemporary, Handel) was formed before the Italian visit. While we must be careful to avoid circular arguments when relating musical style to source chronology, it becomes clear that the French tradition was never far from his mind, a particularly convincing case being his numerous arrangements of the elder Gallot's allemande 'L'Amant malheureux', a piece which cast its spell on other lute composers, too. Many of the other lute pieces that were modelled on this expressive work come from what might be called an 'Imperial' lute tradition, that practised in the aristocratic circles of countries such as Austria, Bohemia and Silesia. This brings into the picture the important figure of Count Jan Antonin Losy, 'The Prince of the Lute', in whose memory Weiss's most famous work, the 1721 Tombeau, was composed, and among whose own compositions are some musical features that we can trace into Weiss's own repertory. This paper will attempt to summarise the range of possible influences on Weiss's music, and suggest directions both for future work on the music and its sources and on archival documents which can only be done by local scholars. The biggest mystery in all of this is, of course, Weiss's teacher, his father Johann Jakob Weiss; we don't even know who employed him at the time of Silvius's birth in Grottkau/Grodków, let alone where he had worked earlier in his career.

Tim Crawford

Tim Crawford worked for 15 years in the 1970s and 80s as a professional musician. During that time he played as a lutenist with most of the leading conductors and ensembles active in baroque music, and took part in a number of recordings. After some years of academic employment at King's College, London (1989-2001) and City University (2001-4), he moved to Goldsmiths, University of London in 2004; he was appointed Senior Lecturer in Computational Musicology in 2006 and promoted to Professorial Research Fellow in December 2011. His musicological work is mostly centred around lute music, especially that of the 18th century. He has worked as editor of the Complete Works (over 650 pieces) of the German lutenist, Silvius Leopold Weiss (1687-1750), most recently with Prof.



Dieter Kirsch (Würzburg). Other research has involved music for the viola da gamba, the early violin and other instruments in Germany, France, Holland and England. Since the early 1990s he has been active in the new and rapidly-expanding field of Music Information Retrieval (MIR); he was the UK coordinator for the international project, OMRAS (Online Music Recognition and Searching), which led to the inception of the regular series of ISMIR conferences (2000 to present; see www.ismir.net). The Electronic Corpus Of Lute Music (see www.ecolm.org), is a project combining his research interests in musicology and MIR. In 2013 he was awarded a Large Grant by the AHRC's Digital Transformations Theme for Transforming Musicology, a wide-ranging project exploring the possibilities for music research opened up by modern technologies such as MIR and the Semantic Web.

Concert. November 11th

Lute Music from Silvius Leopold Weiss and Predecessors

Delightful Lute Pleasure

Joachim Held, 11 course lute



Delightful Lute Pleasure

Lute Music from Silvius Leopold Weiss and Predessors
Concert for the International Symposium "Ways to Silvius Leopold Weiss"
The Hague, November 2016

Silvius Leopold Weiss
1687 – 1750

Fantasie und Fuge D – Dur
aus: "Weiss a Rome" (F-Pn Rés Vma ms. 1213)

Esajas Reusner
1636 – 1679

Suite in D - Dur
Sonatina
Allemande
Courant
Sarabanda
Gavotte
Gigue
Passacaglia
Aus: "Neue Lautenfrüchte", Leipzig 1676

Anonym

Suite in B – Dur
Prelude Adagio
Courante
Rondon
Sarabande
Menuett
Trio
Gigue
Aus: Bibliothek Raigern Cz-BM 746/A.372

Silvius Leopold Weiss

Sonate D – moll
Ouvertüre
Bourrée
Menuett
Gigue
Aus: „Venetiis 1712“ (F- Pn Rés. Vmc ms. 61)

Joachim Held, 11 course lute
By Lars Jönsson, Dalarö 2014



Klaus Martius

News from the "Lute Abbey" Kremsmünster in Austria

(Oberösterreich)

by **Klaus Martius**

Besides the Manuscripts for Lute music (13 Manuscripts and three prints, and Vocal music with obligato Lutes) of the Abbey Kremsmünster there are eleven original lutes of the Abbey still preserved of which nine are still existing: six in the Abbey of Kremsmünster and three in the Oberösterreichisches Landesmuseum in Linz.

They are all very close to the last moment when they still have been played and we can assign luteplayers to each of them with names. It is not surprising that the instruments come from the makers in or related to Füssen.

During a project, where the music came to public, all these lutes had undergone conservation treatment. This concerned a detailed documentation and preservation of the almost unaltered instruments. Though there were no changes done on the instruments the time made them suffer still and it is the aim of my talk to give an detailed picture of the instruments.

Klaus Martius

After studying Germanistik and latin philology in Erlangen and Heidelberg he started an additional education for conservation and restoration of musical instruments at the Germanische Nationalmuseum in Nürnberg with Friedemann Hellwig. Since 1987 he has worked at this Museum as conservator. He has received further education in that field with Michael A. Baumgartner in Basle, at the Art historic Museum in Vienna, the Smithsonian Institute in Washington and at the Canadian Conservation Institute in Ottawa.

He has published several texts related to instrument restoration research and instrument building.



Grzegorz Joachimiak

The Lute Tablature Manuscripts from the Music Collection of the Cistercians Monastery in Grüssau (Krzyszów) in Silesia: Research – Contexts – Perspectives by **Grzegorz Joachimiak**

The collection of lute tablature manuscripts from the Cistercian abbey in Grüssau (Polish Krzeszów) consists of fifteen manuscripts with the music from the 17th and 18th centuries. One of them – “Mf. 2007” – is lost but I have managed to partly identify its repertoire (*Muzyka*, 58 (2013) no. 3). These sources are now stored in four libraries: University Library in Warsaw, National Library in Warsaw, University Library in Wrocław and Stiftelsen Musik-kulturens Främjande in Stockholm.

In my presentation I would like to draw the attention to the provenience of these sources, to explain why all of these manuscripts has been attributed to this collection and also to consider the codicological character of the discussed sources and update the tablatures’ dates. Moreover, there will be discussed the issue of the repertoire range and music performing which are significantly interesting in the context of musical culture of Silesia in the 17th and 18th centuries but also as the example of lute music reception known from the other centers in Europe. Father Hermann Kniebandl deserves special notice here. He was not the only monk who could play the lute in Grüssau abbey. There will be also presented a lutenist – P. F. Le Sage de Richée, who worked in Wrocław and his collection Cabinet der Lauten is connected with the discussed sources. There are also many pieces of music for lute solo composed by S. L. Weiss but also by a local organist C. Sedlack or pieces of chamber music by G. P. Telemann, M. Prantl and many others.

Wide source research on the discussed collection let us emphasize that not only Wrocław or the frequently mentioned in publications Silesia were a strong center of lute music in the 18th century. The other center was the Cistercian abbey in Grüssau together with its provostships – one of the leading centers of the Counter Reformation in Silesia and a rich music life in the 17th and 18th centuries. It was a place of not only storing the lute tablatures but also of active and original cultivating the lute music. Although the sources preserved at the start in Grüssau indicate that the music was performed there not only by lute solo but also by chamber musicians with the accompaniment of lute, only the parts for lute are survived. It has been managed to find the 2 concordances to many compositions and

to complete the missing parts what enables us to prepare musical editions and voices reconstruction in the near future. The results of research on this collection will be published soon in the form of a book published in the *Musica Wratislaviensia* Wrocław University Press.

Grzegorz Joachimiak

Institute of Musicology University of Wrocław

Early Music Department The Karol Lipiński Academy of Music in Wrocław

Grzegorz Joachimiak has graduated from the Karol Lipiński Academy of Music in Wrocław in the guitar class and also completed Ph.D. studies at the Institute of Musicology at University of Wrocław, where he has prepared Ph.D. dissertation on the collection of lute tablature manuscripts from the 18th century in the Cistercian abbey in Grüssau. His research concerns musical culture of the 17th and 18th centuries, especially music in Silesia and focuses on lute and chamber music. His articles have been published in periodical and book series. He participates in international research projects on music sources from 17th-19th centuries, a scholarship holder of e.g. DAAD and Lanckoroński Foundation, the originator and supervisor of Saint Amour.Music from the Lute Tablature Manuscripts of Grüssau Cistercians CD, author of the audiovisual project *Księga na lutnię* available on POLONA Digital National Library blog and university teacher at the Academy of Music in Wrocław.



Andreas Schlegel

The Technique for Baroque lute of the France from 1600 and Novelties from the german-speaking regions around 1700.

by **Andreas Schlegel**

In the first decades of the 17th century the movement and position of the right hand changed. From the older Thumb in technique it changed to the Thumb out position. In the talk will be explained:

How was this change done in detail.

When came new techniques for the right and left hand and did they establish.

How did the notation of these new techniques develop.

What new techniques came in the beginning of the 18th century and led to the technique of S.L. Weiss.

One more question will be dealt with: How can the lutenist of today work with the fact, that there is not a single technique but during the periods different techniques had to be applied. This will be explained with practical examples.

Andreas Schlegel

Andreas Schlegel studied historical plucked instruments at the Schola Cantorum Basiliensis and with Jürgen Hübscher. Since 1987 he's working as lute and guitar teacher, conductor and director of music schools. His publications on topics of the lute music started in 1989. The book "The Lute in Europe 2. Lutes, Guitars, Mandolins, and Citterns", which he wrote together with Joachim Lüdtke, is deemed to be a standard publication on this topic.

Research page: www.accordsnouveaux.ch (mainly in German)

A photograph of Hubert Hoffmann, a man with short grey hair, wearing a black jacket, sitting at a wooden table. He is holding a light-colored wooden lute with a circular sound hole featuring a complex geometric pattern. His left hand is on the fretboard, and his right hand is near the sound hole. In the foreground, an open book of musical manuscripts is visible on the table. The background is a plain, light-colored wall.

Hubert Hoffmann

Lute and Lutemusic from the Abbey of Kremsmünster/Oberösterreich

by **Hubert Hoffmann**

In the musical archives of the Benedictine Abbey of Kremsmünster (which was founded in 777) are a vast amount of lute manuscripts (also 3 Ms for Lute and Mandora). Together with these there is important material for the realisation and detailed informations for the instrumentation concerning the plucked instruments of the period from 1600 – 1800.

Due to fortunate circumstances there can also be found nine original lutes (of which three are in the Oberösterreichisches Landesmuseum in Linz) which are in almost complete original condition from the end of the seventeenth century or from the first decades of the 18th century.

Until today it could be found out that 14 members of the Convent were players or Compilers of the manuscripts. Through the places of study in Rom and from 1622 Salzburg they built up an european network, which led to the abundance of musical pieces they have written down in Manuscripts.

These unique circumstances allow a interdisciplinary research with historians, musicologists, lutemaker and restorer of musical instruments not only for the lute or Mandora repertoire but also for the instrumentmaking, the playing technique and a historical informed knowledge on the practise of basso continuo for luteinstruments.

Hubert Hoffmann

In keeping up with most of the colleagues of his generation, Hubert Hoffmann, a member of Austrias leading early music ensemble “Ars Antiqua Austria”, pursues a wide ranging career as a continuo player with numerous ensembles performing on period instruments all over the world. His fascination for the unique blend of lute music for the Habsburg Courts is reflected in his solo projects, in which he aims to shed light upon this undeservedly neglected niche in baroque lute music repertoire. His first solo CD with works of the Bohemian Count Johann Antonin Losy was widely received to critical acclaim. The second recording of music from the lute manuscript Ms.1255

in the monastery library of Klosterneuburg for the ORF Edition of Classical Music, the first ever recording of Wenzel Ludwig Radolts important 1701 collection of lute concertos “Die allertreueste Freindin” for Channel Classic and the music of the most recent Vienna lutenist Karl Kohaut also for Challenge Classic have been published so far.

In 2012 he has been appointed curator of a long term research project in the fields of lute music, lute playing and lute restoration in Kremsmünster Abbey in Upper Austria, comprising an edition of the tablatures for lute and mandora, stored in the music library there. As a part of this work he has recently recorded music of Father Ferdinand Fisher, a lute playing member of this Benedictine Monastery also for Challenge Classic. From 2013 to 2015 he was active as chairman of the Austrian Lute Society “ÖLG”.

As artistic consultant he is also engaged in establishing a new concert series with music from the so called “Goess Manuscripts” in the historic “Fronmiller Hall” at Ebenthal Castle in Carinthia.

Lute sources in Moravian Museum in Brno with focus on Rajhrad (Raigern) Benediktiner abbey collection.

by **Jan Cizmar**

My presentation will be combining concert performance and presentation of the latest research on lute sources from two major collections in Brno Moravian Museum. Both abbeys were playing significant role in cultural life of the region in the 17th and 18th century and when put in context their cultural ties form a natural picture together with other lute centres that are subject of this conference - like Krzeszow and Vienna.

Rajhrad 11course baroque lute manuscript sources among others include number of compositions of J.G.Weichenberger. Significant are the concordances with ensemble pieces by S.L.Weiss, J.M.Kühnell, J.J.Fux a.o. known from other sources. Original abbey library collection also included number of lute prints that form an interesting insight into the lute world of the period.

Augustinian manuscripts were written for variety of instruments. Most significant however seems to be mandora and its unique repertoire of local origin, that will form the central point of the other part of my lecture and concert presentation. Sources for other instruments will also be discussed.

Jan Cizmar

Jan Čižmář is a versatile performer appearing worldwide as soloist, with his own group Plaisirs de Musique as well as with various other ensembles. He is also busy as music editor, programming director and producer. After graduation in guitar and musicology in his native Brno he studied lute at the Royal College of Music in London and later at the Royal Conservatory of The Hague. He is currently finishing his PhD degree at Janáček Academy of Music and Performing Arts (JAMU) in Brno and at Masaryk University (MU) in Brno.

Jan Čižmář taught lute and related instruments at the Karol Szymanowski Academy of Music in Katowice in Poland; currently he is teaching at the JAMU in Brno and at the Academy of Ancient Music at MU in Brno. He regularly gives courses and masterclasses in Europe and overseas.



Jan Cizmar