

Abendmusikenkolleg 2024

Remchingen, Paul-Gerhardt-Haus / Evangelische Kreuzkirche
October 30 - November 3

Hat die "Hamburger Ratsmusik" vom Boom historischer Aufführungspraxis profitiert?

Leider nicht, denn dessen Zenit war ja in den 70er, 80er Jahren, betraf also die Generation unserer Lehrer. Sie waren es auch, die uns erzählt haben: Wer diese Instrumente lernt, bringt es zu etwas. Inzwischen sind aber selbst die Nachwehen dieses Booms vorbei. Das hat allerdings auch Vorteile: Die Szene schrumpft sich gerade gesund.

Did "Hamburg Ratsmusik" benefit from the boom in historical performance practice?

Unfortunately, not, because its heyday was in the 70s and 80s, so it was the generation of our teachers. They were also the ones who told us: Whoever learns these instruments will succeed. In the meantime, however, even the after-effects of this boom are over. But that also has its advantages: The scene is in the process of shrinking back to health.

Schellen, Petra: *Eine Gambistin über ihr Instrument*, Daily Newspaper „TAZ - online“, 08/22/2010.
<https://taz.de/Eine-Gambistin-ueber-ihr-Instrument/!5136921/> [last reading: October 25, 2024 / 03:05 pm]

Abendmusikenkolleg 2024 • important dates and facts

October 30

- 14:00 Welcome Meeting (**PGH**)
15:30 chamber music rehearsal (**PGH + church**)
16:45 BWV 127-rehearsal; in groups (**PGH + church**) → 17:15 Tutti (**PGH**)
18:00 Lecture, «The future of Early Music» (Arnold Heuer, HfM «Franz Liszt» Weimar, **PGH**)
19:00 Dinner (**PGH**)

October 31

- 09:00 Rehearsal time (**PGH + church**)
10:30 Lesson I (**PGH**), Prof. Karel van Steenhoven
Constanze Weißenstein: Telemann, Fantasia V
11:15 Lesson II (**PGH**), Karel van Steenhoven
Arnold Heuer / Andreas Kammenos / Carina Mattes: TWV 42:f2
12:00 Lesson III (**PGH**), Prof. Karel van Steehoven
Boris Davidyuk / Christi Park / Elisabeth Zimmermann / Aris Kammenos: Corelli op. 1/7
12:30 Lunch (**PGH**)

16:00 Coffee Break, Visit from the mayor (**PGH**)

18:30 Lecture, «The development of the piano» (Carina Mattes, LMC/University Augsburg, **PGH**)
19:00 Dinner (**PGH**)

November 1

- 09:00 Excursion, harpsichord workshop *Merzdorf* / Bahnhofstraße 1 – 75196 Remchingen-Wilferdingen
10:30 BWV 127-rehearsal; with Huai-Hsin Chang, baroque oboe (**PGH**)

12:30 Lunch
14:00 Lesson IV (**PGH**), Dmitri Dichtiar
14:45 Lesson V (**PGH**)
Boris Davidyuk, Arnold Heuer, Christi Park, Camille Bougheraba, Elisabeth Zimmermann (?): «Herr, wenn ich nur dich hab'» BuxWV 38
15:30 Lesson VI (**PGH**)
Aris Kammenos, Elisabeth Zimmermann, Andromache Kammenos, Constanze Weißenstein: La Bergamasca
16:00 Coffee break (**PGH**)
18:00 'Office Hour' with Prof. Dr. Arabella Pare – (**PGH**)
18:45 Dinner (**PGH**)
19:30 Lecture "What is 'Early Music'?" (Prof. Dr. Arabella Pare) – (**PGH**)
20:30 Lecture "Insight from Giuseppe Tartini's Dialogues" (Christi Park, York) – (**PGH**)

«**PGH**» = Paul-Gerhardt-Haus / Paul-Gerhardt-Straße 1; D-75196 Remchingen-Singen
seminar + rehearsal rooms, kitchen, info center, 1 harpsichord 415 Hz, 1 organ 415 Hz
«**church**» = Evangelische Kreuzkirche Remchingen-Singen, Lammstraße 1
concert hall, rehearsal room, 1 harpsichord 415 Hz

Lunch concert: Saturday, November 2 • 12:30 am (**PGH**)
Solo repertoire, chamber music

Concert in the church service: Sunday, November 3 • 9:30/10:00 am (**church**)
Liturgic chamber music, solo repertoire, (Aria?)

Concert introduction: Sunday, November 3 • 5:15 pm (**PGH**)
Introduction into the evening program, Instrument presentation

Final concert: Sunday, November 3 • 6 pm (**church**)
Arias, chamber music

Questions to:

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Information:

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PGH-info center

Instagram: @remchinger_abendmusiken

The future of Early Music

Arnold Heuer (HfM "Franz Liszt" Weimar), Abendmusikenkolleg Remchingen
10/30/2024 • 6:15 pm

The recent decision by the University council of the HfM "Franz Liszt" Weimar of closing the Early Music department in the next years despite a petition against it, counting 30.000 signs with several substantial protestors, and the decline of audiences at concerts due to the Corona pandemic raises the questions: Is it a trend to give less attention to historic informed performers and what can we as the artists do against that? What could the future of Early Music performances look like? What could be an idea to attract new audiences? After all, as the Guardian states: "Early Music and period-instrument performance has today reached a new maturity, in which it can feel satisfaction of the impact it has made on the mainstream." Reporting briefly about the incident in Weimar from a student's perspective as a negative example of the future of Early Music and also explaining the criticism of that anachronistic decision, the listeners will also get a small introduction to the revolutionization of the perception of classical music by period performers starting half a decade ago. Following that, I will try to answer these questions by looking at two different approaches: an academic one from a statement by Vittorio Ghielmi (Mozarteum Salzburg), in which he refers more to the future of Early Music departments, and a very practical and promising approach, the so-called "pay-what-you-can ticketing" model used by two well-known American Early Music ensembles. Could that be the right fit for Early Music performances?

At the end of the lecture, I will express my own opinion on that matter, touching also the importance of a proper social media representation by closing with a few prominent videos on YouTube, who partially reached over several million views.



Madame Henriette playing the Viola da Gamba (detail; Jean-Marc Nattier, 1754)

The development of the piano

Carina Mattes (LMC Augsburg), Abendmusikenkolleg Remchingen
10/31/2024 • 6 pm

The lecture deals with the most important stages in the development of the piano. Particular emphasis is placed on the transition from the harpsichord to the fortepiano and the further development of the fortepiano in the 18th century. To this end, the developmental strands in Italy and Germany are examined, which initially took place independently of each other and later merged. Various mechanisms play an important role here. The question is what demands were placed on the instrument and how the instrument adapted to these demands.

Thanks to its hammer action, the fortepiano enables the player to play in a differentiated manner with crescendo and decrescendo, which was not possible on the predominant instrument, the harpsichord. The instrument maker Bartolomeo Cristofori produced several instruments with hammer action at the end of the 17th century. The model for the mechanism was the hammered dulcimer, but a complicated mechanism was needed to transfer the playing style of the hammered dulcimer to a keyboard instrument. A great deal of experimentation was therefore carried out to improve the action and make the instruments smoother. Johann Andreas Stein's *Prellzungenmechanik* (later known as the Viennese action) became established for a long time. It enables sparkling playing.

In the 19th century, the demands on the fortepiano changed. Concert halls became larger and the pieces more virtuosic. As a result, the instrument became larger and heavier. Sebastien Erard's "double escapement" action enables the player to play more notes in less time and is groundbreaking for the development of the modern concert grand piano. The invention of the fortepiano enabled musicians and composers to realize new ideas of sound. It thus became a versatile instrument.

Bibliography (Excerpt)

GOEBL-STREICHER, UTA / STREICHER, JUTTA / LADENBURGER, MICHAEL, *Beethoven und die Wiener Klavierbauer Nannette und Andreas Streicher*, Verlag Beethoven-Haus Bonn, Bonn 1999.

HENKEL, HUBERT, *Besaitete Tasteninstrumente*, Deutsches Museum Kataloge der Sammlungen, Instrumenten-Sammlung, Verlag Erwin Bochinsky, Frankfurt am Main 1994.

KAUFMANN, MICHAEL GERHARD / MENGER, REINHARDT / GÖTHEL, FOLKER, Art. *Stein, Johann (Georg) Andreas (I)* in: *MGG Online*, hrsg. von Laurenz Lütteken, New York, Kassel, Stuttgart 2016ff., zuerst veröffentlicht 2006, online veröffentlicht 2016, [https://www.mgg-online.com/mgg/stable/394401\[16.02.2024\]](https://www.mgg-online.com/mgg/stable/394401[16.02.2024]).



Tenor Bass Recorder finger chart (detail; Joseph Majer, 1732)

Uniting the Musician, the Poet, the Philosopher in the Enlightenment: Insight from Giuseppe Tartini's Dialogues

Christi Park (University of York), Abendmusikenkolleg Remchingen
11/01/2024 • 8:30 pm

Giuseppe Tartini (1692-1770), renowned as a master of “the speaking bow”, viewed music as a communicative language grounded in Platonic and Aristotelian principles. He aspired to develop instrumental music as a universal language that resonates with nature (Petrobelli, 1992). The Tartinian understanding of violin playing was based on a strong technical foundation, as a means to achieve higher quotes of artistic value. He believed that true musical mastery required a blend of emotional expression, intellectual insight, and technical expertise, reflecting the precision of ancient musical traditions.

Tartini sought to reunite the roles of musician, poet, and philosopher, encouraging listeners to engage with the emotions stirred by music while recognizing the mathematical and philosophical structures that underlie it. He believed that becoming a skilled musician entails knowledge in three domains: physical, mathematical, and musical, with a potential fourth—metaphysical. In his view, a true understanding of music goes beyond technical skill, encompassing its emotional depth and philosophical significance. He observed that ancient music featured precise note divisions, carefully selected vocal ranges, and expressions shaped by specific emotions. Tartini warned that, unlike the ancient Greeks who integrated music with poetry and philosophy, modern music risks becoming disconnected from its broader artistic purpose (Tartini, 1754). This research highlights Tartini's connection to Greek antiquity, stressing the importance of combining creativity, artistry, and scientific inquiry in violin pedagogy.

Bibliography (Excerpt)

Tartini, Giuseppe. *De' principj dell'armonia musicale contenuta nel diatonico genere*. Padua: Stamperia del Seminario, 1767.

Hortis, A. “Lettere di G. Tartini.” *Archeografo triestino*, new ser., 10 (1884): 209–243.

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