

'Bogenhauser Künstlerkapelle'

audite

Forgotten Avant-Garde

of Early Music



ensemble arcimbardo | Thilo Hirsch



ensemble arcimbolito • Leitung: Thilo Hirsch

Andreas Böhlen: Alt-Blockflöte • Raphael Meyer: Alt-Blockflöte • Hans-Christof Maier: Tenor-Blockflöte • Conrad Steinmann: Bass-Blockflöte, Kuckuck
Karel Fleischlinger: Bogengitarre • Thilo Hirsch: Trumscheit, Gesang, Sprecher • Felix Eberle: Pauken, Triangel, Kuhschellen, Löffel



ANONYMUS

Erchinger Jagd-Marsch 3:52

LUDWIG SKELL (1869-1905)

Ein Abend auf dem Priesberg 2:52

GEORG ERNST G. KALLENBACH (1765-1832)

Spinnlied (aus: 'Der Schlaftrunk') 0:39

ANONYMUS

König-Ludwig-Lied 2:22

HEINRICH ALBERT (1870-1950)

Walzerfantasie 3:24

JAKOB ARCADELT (1507-1568)

Ave Maria 2:37

HERZOG MAX IN BAYERN (1808-1888)

Der Tanz – Schnadahüpfln – Spielhofalz 2:25

Amalien-Polka 1:22

IGNAZ JOSEF PLEYEL (1757-1831)

Polonaise 0:57

ANONYMUS

Rheinländer 1:11

ANONYMUS

Marsch 1:13

HEINRICH SCHERRER (1865-1937)

Scherrer-Ländler 4:11

Andantino 1:38

Der Ritter 1:03

FRÉDÉRIC CHOPIN (1810-1849)

Marche funèbre: Lento (Klaviersonate Nr. 2) 3:23

AUGUSTE DURAND (1830-1909)

Chacone op. 62 1:47

FRANK WEDEKIND (1864-1918)

Der Tantenmörder 1:20

GEORGES BIZET (1838-1875)

Minuetto (aus: L'Arlésienne Suite Nr. 1) 2:14

HEINRICH ALBERT

Vorspiel Nr. 1 2:34

ANONYMUS

Quand mon mari alloit à la guerre 1:00

BENEDICT STADTFELD (1788-1878)

Petersburger Marsch 1:31

ANONYMUS

Tyrolienne 1:44

WOLFGANG AMADEUS MOZART (1756-1791)

Menuett 2:39

MAX KÄSTL (~1850-1885)

Concert-Polka 1:52

ARCANGELO CORELLI (1653-1713)

Corrente d-Moll op. 5 Nr. 7 2:08

JEAN PH. RAMEAU (1683-1764) /

HEINRICH ALBERT (Arr.)

Sarabande (aus: 'Suite en La') 2:44

JOHANN SEBASTIAN BACH (1685-1750)

Sonatina (aus: Gottes Zeit ist die allerbeste Zeit,
BWV 106 'Actus tragicus') 3:00



The Bogenhauser Künstlerkapelle – Forgotten Avant-Garde of Early Music

The *Bogenhauser Künstlerkapelle* (Artists' Band of Bogenhausen, 1899-1939) with its unusual cast of four recorders, *Bogengitarre* (harp-guitar), trumpet marine, and timpani, is unique in the annals of historical performance practice and instruments. In contrast to other pioneering early music ensembles, the *Bogenhausers* did not play out of academic, musicological interest, but out of pure curiosity and the joy of performing on their (still) unusual instruments.

It all began with a collection of original Baroque recorders, flutes, oboes, and flageolets that had been owned by the family of Munich sculptor Wilhelm Düll since the late 1870s. Heinrich Düll (1867-1956), Wilhelm's son, didn't just want to look at the instruments, but also wanted to learn to play them. At first he was particularly interested in the strange recorders, at the time known as "beaked flutes," and he soon successfully encouraged his friend Georg Pezold (1865-1943) to start playing them as well. Since these original recorders were instruments of outstanding quality, the musicians – as we learn from the original sheet music books – were gradually able to stretch the limits of what was technically possible both then and now.

Studying art during the Regency period (1886-1912)

In 1888 both Heinrich Düll and Georg Pezold passed the entrance examination at the Munich Academy of Fine Arts. The institution had a leading reputation worldwide in the late 19th century and received substantial backing from Prince Regent Luitpold, who had taken over the regency of Bavaria after the "Fairy Tale" King Ludwig II was deposed in 1886. While still students, Düll and Pezold performed with their beaked flutes at various artist festivals. After the Düll family relocated to a villa in the Munich neighbourhood of Bogenhausen in 1894, the ensemble was gradually expanded to include four recorders, *Bogengitarre*, trumpet marine, and timpani, and was finally given the name *Bogenhauser Künstlerkapelle*. At the outset, their repertoire consisted mainly of folk music (includ-



ing pieces from the collection of Duke Maximilian of Bavaria, known as “Zither Maxl”), marches, and opera arrangements.

Completion of the Angel of Peace and the Bogenhausers’ first concert (1899)

After finishing their studies at the Munich Academy of Fine Arts, Düll and Pezold initially kept themselves financially afloat with smaller commissions. The situation eventually changed when the Angel of Peace monument in Munich, designed by them and still visible today, was dedicated in 1899. The first “official” concert of the *Bogenhauser Künstlerkapelle*, a chamber music performance at the Hotel *Bayerischer Hof*, also took place the same year. By that time, Heinrich Scherrer (1865-1937) had taken over the direction. Scherrer was a flutist in the Royal Bavarian Court Orchestra, where he played under such renowned conductors as Richard Strauss and Bruno Walter. He was also an avid lute and guitar player. Scherrer performed the lute part in one of the first performances of J.S. Bach’s *St. John Passion* in Munich, and also wrote the guitar accompaniment of the well-known Wandervogel song book, *Der Zupfgeigenhansel*. As a member of the *Bogenhausers*, he directed the rehearsals, played the bass recorder, and made the arrangements. Owing to his interest in “historical” music, the concert programs soon included numerous arrangements of Renaissance works by Jakob Arcadelt, Francesco Bendusi, and Hans Neusidler. Scherrer’s rather original sense of humor, which reminds one of the Dadaist performances of Munich linguistic anarchist Karl Valentin, finds expression in the “chilling melodramatic fairy tale” *The Knight*, composed for the *Bogenhausers*.

Munich’s “artistic climate” around the year 1900

The *Bogenhausers’* great success was certainly due in part to the special “artistic climate” in Munich at the beginning of the 20th century. It was here that the first German-language cabaret, *Die 11 Scharfrichter*, was founded in 1901, where such figures as the “zuagroaste” (newcomer to Munich) Frank Wedekind stepped on stage as a lute singer and presented such comically absurd songs as “Ich hab meine Tante geschlachtet” (“I slaughtered my aunt”). Visual artists came from all over the world to study at Munich’s Academy of Fine Arts, even



if the “average” Munich resident may not have thought much of Wassily Kandinsky’s abstract experiments and was not yet able to fully appreciate Franz Marc’s blue horses. Oskar Maria Graf described this vividly in his autobiography: (in the Munich dialect) “Ha, have a look at that, will you! . . . The guy paints a blue horse, a blue horse! The man’s got to be color blind, the monkey, the imbecile! And that’s what they call art these days! Phooey!”

“A justified sensation” during the Radio Age

Another member of the Munich Royal Orchestra, clarinetist Joseph Wagner, took over the direction of the *Bogenhauser Künstlerkapelle* as Heinrich Scherrer’s successor around 1920. With his arrangements, he expanded their repertoire to include many works that featured timpani and triangle solos, which he often played himself. After the Radio Age arrived in Munich in 1924, the *Bogenhausers* were frequently invited to perform in radio broadcasts. Since these were not recorded at the time, but only broadcast live, none of them, unfortunately, have been preserved. In addition to their regular concerts, the *Bogenhausers* performed at many important musical and social events, including the Bach Festival in Munich 1925 (*Actus tragicus*), the opening of the German Museum in 1925 and the reception of the London Philharmonic Orchestra in 1936. According to the *Bayerische Staatszeitung*, the *Bogenhauser Künstlerkapelle* often caused “a justified sensation in the Munich music world” on these occasions.

Bombs on Bogenhausen (1944)

The *Bogenhausers* gave their final public performance in 1939, just prior to the outbreak of the Second World War. This was certainly due on the one hand to the advanced age of the two beaked flute players Düll and Pezold, both of whom were now over seventy, and probably also to the fact that the age of curiosity and openness was now a thing of the past. When Düll’s villa was later struck by aerial bombs in 1944, the smaller wind instruments and sheet music books could be rescued, but the history of the pioneering early music avant-garde that was bound up with it soon faded into obscurity in the turmoil of the post-war years.



This period of hibernation did not end until 1973, when instrument maker and musician Rainer Weber first heard about a private collection of historical wind instruments that turned out to be still in the possession of Düll's descendants. Thanks to the efforts of Martin Kirnbauer, who published a lengthy article in 1992 about the surviving materials from the *Bogenhausers'* collection (instruments, sheet music, and other source material), the *ensemble arcimboldo* was able, after further research, to bring this exceptional repertoire to life once again in the original instrumentation.

The instruments and sheet music books of the Bogenhauser Künstlerkapelle

The instrument collection of the *Bogenhauser Künstlerkapelle*, still in the possession of the Düll family, consists of 38 original woodwind instruments, the majority of which date from the early 18th century. The heart of the collection is represented by 24 recorders in different registers by Johann Christoph Denner and Jakob Denner, Johann Wilhelm Oberlender, and Peter Bressan, some of which were acquired at markets, such as the *Auer Dult* in Munich. A first step in reconstructing the *Bogenhausers'* music was to identify the instruments they actually played, as opposed to the purely collector's items. Since no information relating to this can be found in the six surviving part books, clues could only be obtained from the surviving photos. According to these photos, the recorders used by the musicians were an ivory alto flute by Johann Christoph Denner (Nuremberg, early 18th century) or an alto flute by Jakob Denner (Nuremberg, around 1720), an alto flute by Peter Bressan (London, around 1700, clearly identifiable by the ivory rings), a tenor recorder by Jakob Denner (Nuremberg, around 1720), and two bass recorders by Johann Christoph Denner (Nuremberg, early 18th century). In the original part books, the two upper voices are notated in the treble clef with c' as the lowest note – a form of notation that would seem to suggest two soprano rather than two alto recorders. The solution to this enigma was that the *Bogenhausers* had invented their own transposed notation. The entire music was to be played a fourth higher than notated (or relative to a¹=440 Hz, a major third higher, since the original recorders they used have a concert pitch of approximately a¹=420 Hz). The only written reference to this transposition by a major third is



found in the timpani part ("timpani G and C, played as B, E"). The timpani used by the *Bogenhausers* were a pair of relatively large screw-tuned kettledrums (probably late 18th century), but which, like the stringed instruments, could not be recovered after the bombing of Bogenhausen in 1944.

For the reconstruction of the guitar part which, unfortunately, has only partially survived, the photos also provided important clues relating to performance practice. In the guitarist's hands, a rare Romantic nine-stringed *Bogengitarre* by Friedrich Schenk can be identified in several photos. This is a so-called "terz guitar," which is tuned a minor third higher than a "normal" guitar. In order to successfully transpose the instrument a major third higher, as was necessary for the *Bogenhausers*, the terz guitar had to be tuned, conveniently, a mere semitone higher. Since the *Bogenhauser* guitarist also played together with guitar virtuoso Heinrich Albert in the Munich Guitar Quartet, it is highly probable that the *Bogengitarre* Albert is holding in a 1912 photo is the *Bogenhausers'* instrument. The terz *Bogengitarre* used in this CD recording was reconstructed by Jan Tuláček for the ensemble *arcimbollo*, after a model by Friedrich Schenk (Vienna, around 1847) in the Berlin Musical Instrument Museum.

The trumpet marine used by the *Bogenhausers* was – as far as can be ascertained from the photos – an instrument by Johann Ulrich Fischer (Landshut, around 1720). A very similar instrument is found in the Bavarian National Museum in Munich. The trumpet marine was not used by the *Bogenhausers* as a replacement for a trumpet, as was the custom during the Baroque period, but as a one-stringed bass instrument (spanning a ninth). When the original trumpet marine was eventually no longer able to withstand the demands made on it, the two beaked flute players and sculptors Düll and Pezold built a new one rather than replace it with a small double bass for the sake of simplicity. They probably wished to remain "historical."

Thilo Hirsch, Basel 2016

Translation: Aaron Epstein



ENSEMBLE ARCIMBOLDO

The *ensemble arcimboldo* (Basel) was founded by Thilo Hirsch in 1991. The name of the Renaissance painter Giuseppe Arcimboldo, who was mostly known for his fruit and flower portraits, reflects the ensemble's basic philosophy of merging varied elements into a remarkable new whole. The idea has been highly successful, as testified by the numerous positive reviews, concert engagements, and regular invitations to such European festivals as the Festival do Atlântico (Madeira), Barockfest Münster, Festival Fränkischer Sommer, Telemann Festtage (Magdeburg), and Ekho Festival (Gotha). Along with radio recordings for stations including WDR, *Bayerischer Rundfunk*, and *Schweizer Rundfunk*, several CDs featuring the ensemble have been released since 2005, including a recording of Valentin Rathgeber's *Messe von Muri* (aud. 92.559), a work rediscovered by Thilo Hirsch, and *La musique de la Grande Écurie & des Gardes Suisses*. In addition, the *ensemble arcimboldo* regularly commissions works from contemporary composers. All the musicians and singers who form part of the ensemble studied at renowned academies for early music and are specialists in their field who share a curiosity about new sounds and instruments.



THILO HIRSCH

Thilo Hirsch attended the *Schola Cantorum Basiliensis* (SCB), where he studied viola da gamba with Christophe Coin and voice with Richard Levitt and Kurt Widmer. Engaged by numerous international ensembles as a soloist in concerts, CD and radio recordings, he has been heard in concert tours throughout Europe and in North Africa, North and South America, and Japan. Since 1991 he has been artistic director of the *ensemble arcimboldo* (Basel), with whom he has recorded several CDs. His interest in historical performance practice, particularly at the crossroads of musicological theory and instrumental practice, has also incited him to research the trumpet marine (see also aud. 92.559). Today he is one of the world's few experts on the instrument, which was in widespread use during the Baroque period. From 2007 to 2015 he was co-director of several research projects of the SCB that were devoted to a reconstruction of historical instruments in connection with their repertoire. The "audible" results have been documented in concerts as well as a CD with the *ensemble arcimboldo*. Since 2015, Hirsch has worked on the evidence-based reconstruction of the vihuela d'arco, a Spanish Renaissance instrument, and its playing technique.

recording:

July 8 - 10, 2016

recording location:

Landgasthof Riehen

recording producer & editing:

Dipl.-Tonmeister Simon Böckenhoff

recording engineer:

Maximilian Sauer

executive producer:

Dipl.-Tonmeister Ludger Böckenhoff

photos:

p. 2: ensemble arcimboldo, photo: Manuela Vonwiller

p. 3: Angel of Peace monument in Munich, designed by Heinrich Düll and Georg Pezold, photo: Thilo Hirsch

p. 10: Bogengitarre after a model by Friedrich Schenk (appr. 1847), reconstruction / photo: Jan Tuláček

p. 11: Thilo Hirsch, photos: Susanna Drescher

private photos:

p. 1: Heinrich Düll and Georg Pezold at an artist festival at the Ammersee (appr. 1900)

p. 4: Original part books of the *Bogenhauser Künstlerkapelle*

p. 5 + p. 6: The *Bogenhausers* in "historical" costumes (appr. 1920)

p. 7 + p. 8: Members of the *Bogenhauser Künstlerkapelle* (appr. 1935) / Trumpet marine by Johann Ulrich Fischer (Landshut 1720)

p. 9: The *Bogenhauser Künstlerkapelle* (before 1910)

p. 12 + p. 13: The *Bogenhauser Künstlerkapelle* (appr. 1930)

further reading:

Hermann Moeck: Zur „Nachgeschichte“ und Renaissance der Blockflöte, in: *Tibia*, 1978, pp. 13-20 and 79-88.

Martin Kirnbauer: "Das war Pionierarbeit" – Die *Bogenhauser Künstlerkapelle*, ein frühes Ensemble alter Musik, in:

Veronika Gutmann: *Alte Musik, Konzert und Rezeption*, Basel (Amadeus) 1992, pp. 37-67.

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