

Between Spheres

Alessandro Poglietti | Markus Schönewolf

audite



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KULTURRADIO

Boreas Quartett Bremen

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Alessandro Poglietti (~1600-1683)

Ricerca septimi toni 2:26

Markus Schönewolf (*1977)

Unter Kranichen* (Amongst cranes) 4:12

Alessandro PogliettiCanzon über dass Henner und
Hannergeschrey 3:21

Fuga secundi toni 3:45

Markus SchönewolfIn Wolken zu schwimmen*
(To swim in the clouds) 5:57**Alessandro Poglietti**

Ricerca tertii toni 2:03

Ricerca quinti toni

'Der Tag der ist so freudenreich' 2:51

Ricerca primi toni a tre soggetti 2:18

Markus Schönewolf

Stürze* (Plunges) 0:58

Seelenreise* (Journey of the soul) 4:58

Alessandro Poglietti

Fuga 2:53

Ricerca primi toni 2:32

Ricerca quarti toni 2:52

Markus Schönewolf

Balz* (Courtship) 5:26

Alessandro Poglietti

Ricerca per lo Rossignolo 1:38

Syncopatione del Ricerca 1:37

Capriccio per lo Rossignolo sopra
il Ricerca 2:07

Ricerca secundi toni 3:16

Markus SchönewolfFliehende Winde. Frühlingsobben*
(Fleeing winds) 6:16* from 'Schwebungen'
for recorder quartet

Between Spheres

The combination of early and contemporary music in a concert programme or a recording has become increasingly common in recent decades. Juxtaposing musical works of different eras has fascinated performers, composers and benefactors since the emergence of historically informed performance practice at the beginning of the twentieth century. Often involved are ensembles that have specialised in period instrument and sometimes also in contemporary performance practice. Tackling early music at the same time as recently created works is a unique challenge: where can musical contrasts be found, and are there, perhaps, any parallels? The integration of early music into the present time – or embedding contemporary music in history – usually aims to connect different soundscapes. This sort of combination can result in aesthetically unexpected phenomena. And precisely this was the motivation for the four musicians of the Boreas Quartett Bremen to create this recording: to invite the listener to join them on a musical journey which makes the centuries between the compositions fade away. Both musical spheres, the ancient and the contemporary, possess a beauty of sound, a lyrical quality which immediately captures the ear and makes the listener wonder where one era ends and another begins. The pieces are closely interwoven, hovering “between spheres”.

The fact that the recorder in particular is able to connect these two spheres is not only due to its tonal versatility. Having been especially in demand during the renaissance and baroque periods – until c.1750 – the rediscovery of the recorder coincides with the aforementioned emerging period instrument performance practice in the twentieth century. In the case of the recorder there was therefore no question of a progression in instrument making or a development of particular playing techniques during the nineteenth century, as happened, for instance, with the violin or the flute. Instead, today we see both the reconstruction of past playing practices and new tonal creations. This is where past and present meet, with new and current compositions for the instrument continually emerging. From solo works to larger chamber music formations, using modern playing techniques or performative elements, occasionally also with electronic elements – sometimes these compositions are also developed in tandem with the musicians, and often they are written for specific ensembles. It is, however, an exception when the poetry of the music can also be found on the recording, without requiring the situation of a live performance, as in the case of Markus Schönewolf's (b.1977) *Schwebungen*, which is a good example of this: the work is dedicated to the Boreas Quartett Bremen, who also premiered it in 2016. Captured on a recording, it has lost none of its touching character and liveliness.

Voice of nature

The ensemble's programme design was inspired by experiences of nature, translated into music. A distinction needs to be made between a more impressionistic observation of nature in Markus Schönewolf's *Schwebungen* and the much more direct imitation of animal sounds in the works of Alessandro Poglietti (d.1683). A programmatic approach can be observed again and again in Poglietti's oeuvre: prominent examples are the *Canzon uber dass Henner und Hannergeschrey* and *Rossignolo* (1677), a harpsichord collection brimming with such ideas, represented here by the eponymous pieces *Ricercar per lo Rossignolo*, *Syncopatione del Ricercar* and *Capriccio per lo Rossignolo sopra il Ricercar*.

The recorder can look back to a long tradition of settings of birdsong. However, since both the *Ricercari* and the *Rossignolo* pieces hail from keyboard collections, Poglietti's pieces do not form part of the, often playful, repertoire tailored to the recorder. Nevertheless, it is worth noting that the music survives as a score with four parts, rather than as a keyboard score, prompting questions as to whether it really was intended only for harpsichord or organ, what instrumentation would be suitable for a group performance, and which instruments seem best suited to perform this “programme music” of the seventeenth century. These considerations are absorbed by Schönewolf's *Schwebungen*. Here, the immediacy of nature's atmosphere is tailor-made for the recorder.

Alessandro Poglietti: Organist at the Habsburg court in Vienna

“Poglietti is a shadowy figure”, wrote the musicologist Frank Dawes in 1964, summing up, almost sixty years ago, what musicians, researchers and publishers are still observing today: both as a musician and as a composer and theoretician, Poglietti seems for a long time to have been forgotten. The meagre performance and research situation speaks for itself. This CD is one of a series of more recent efforts to find out more about Poglietti. Although Poglietti lived and worked in Vienna, a major European cultural metropolis, information relating to his training and creative period is scarce and sometimes contradictory. “He is said to have been a German,” Johann Gottfried Walther noted in his *Musicalisches Lexicon* (1732), a remark that was aimed at a commonly assumed Italian origin. Much more likely, however, is a Moravian-Lower Austrian background and the Italianisation of the name “Hendl” (Hendl and Poglietti both mean “chicken”): Walther was therefore not wrong in his assumption. The idiomatic German in Poglietti’s *Compendium oder kurtzer Begriff und Einführung zur Musica* (1676) as well as in his will, written in 1681, also point towards this. By far the composer’s best-known pieces are his *12 Ricercari*. This collection, written in an ancient contrapuntal style, survives in a relatively large number of copies made during the seventeenth and eighteenth centuries. Individual *ricercari* can also be found in anthologies that include compositions by Girolamo Frescobaldi (1583-1643). Stylistically, Poglietti’s music is influenced by Frescobaldi as well as by Giacomo Carissimi (1605-1674), suggesting that Poglietti might have travelled to Italy to study there. These circumstances, Poglietti’s position as chamber and court organist to Leopold I and his close friendship with Johann Caspar Kerll (1627-1693) shed light on an artist with an excellent network who, from our present perspective, nevertheless stands in the shadow of his contemporaries.

Seelenreise – Journey of the soul

“Almost all my compositions are conceived during extended walks through nature, including the recorder quartet *Schwebungen*. Observing bird migration, and especially the cranes’ migration twice a year, is one of the most beautiful and emotional experiences to be had [...]” (Markus Schönewolf). While in Poglietti’s time the imitation of nature – especially in the form of bird calls – was one formula of many in the compositional vocabulary, for the composer Markus Schönewolf the experience of nature itself is the starting point for his music. It is the observation, the experience of an atmosphere, which is substantive and reflected in compositional elements, as for instance in the recurring repeated chords or in the rapidly descending cascades in several parts of the quartet, creating a sense of “floating”. Wild, dance-like passages, in turn, can be interpreted as the musical version of the courtship dance of cranes. The Passacaglia *Seelenreise*, with two low, constantly repeating parts and two high, varying parts, focuses once again on the inspiration of the cranes’ migration in a more abstract fashion: behind the play with opposites – such as grounding / levitation or body / spirit – not only an external natural spectacle but also, of course, a human sensation can be discerned. In this, the persona appears, apparently “consisting of two self-sufficient parts” (Markus Schönewolf). The extended finale, the fugue *Fliehende Winde. Frühlingssobben* widens the perspective again: now it is the wind and the approaching spring that begin their journey.

If one recalls at this point the music of Alessandro Poglietti, which is partly imitative but, above all, entirely subject to the rules of composition, Markus Schönewolf’s composition allows for much freer associations. The concrete musical representation gives way to a more abstract, atmospheric poetry. At the same time, the open arrangement of the individual pieces – *Schwebungen* amidst Poglietti’s movements – gives the listener the opportunity inwardly to pursue these contrasts and to engage with the playful oscillations.



BOREAS QUARTETT BREMEN recorder consort

Since its inception in 2009, the Boreas Quartett Bremen has dedicated itself to the core repertoire of the recorder quartet: music from the renaissance and the modern era. The ensemble possesses a collection of over 40 recorders in various models and sizes, including a twelve-piece renaissance consort by Peter van der Poel, built after original instruments of the sixteenth century.

The Boreas Quartett Bremen has been invited by festivals including Musikfest Bremen, MDR-Musiksommer, Tage Alter Musik Saarbrücken, Boston Early Music Festival (USA), Music Before 1800 New York (USA), Musica Antica Urbino (Italy), Taiwan International Recorder Festival, Concentus Moraviae (Czech Republic), baroque muerz (Austria) and AMUZ Antwerp (Belgium). The four musicians have been praised in the press for their “tonal mastery”, their “lively, great expressiveness, outstanding technique, perfect intonation and incredible precision in their music-making”.

Jin-Ju Baek, Elisabeth Champollion, Julia Fritz and Luise Manske studied recorder from 2004 to 2009 with Han Tol at the Early Music department of the University of the Arts Bremen.

In 2014, the ensemble was accepted into Germany’s 59th Federal Selection of Young Artists’ Concerts, and in 2012, the quartet won the Saarländischer Rundfunk’s Early Music Advancement Prize and the Audience Award. The musicians have also been able to gain the support of foundations and sponsors for numerous projects, including the foundations Laudate, Cantate, the Mariann Steegmann Foundation, the Bremen culture senator’s ensemble programme and the federal funding Neustart Kultur. The quartet’s first CD released by audite – “Basevi Codex” with soprano Dorothee Mields – received the International Classical Music Award (ICMA) 2022 in the category “Early Music”.

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VIDEO auf
YOUTUBE

HD-DOWNLOADS
available at audite.de



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recording engineer: Dipl.-Ing. Thomas Becher

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info@audite.de | audite.de

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