



COLLECTING & EMPIRES

6 NOVEMBER

CONCERT PROGRAM

FRIDAY 6 NOVEMBER 2015, 21:00

Compositions from an Ottoman manuscript of the 17th century
Ensemble Marâghî

Music of the Habsburg Empire

*Solisti & Gruppo da Camera del Conservatorio Luigi Cherubini
dir. Giovanna Prestia & Daniela De Santis*

Conservatorio Luigi Cherubini
Sala del Buonumore, Piazza delle Belle Arti 2, 50122 Florence

WELCOME AND OPENING REMARKS

Prof. Paolo Zampini

Director, Conservatorio Luigi Cherubini

COMPOSITIONS FROM AN OTTOMAN MANUSCRIPT OF THE 17TH CENTURY

ENSEMBLE MARÂGHÎ

Introduced by Prof. Giovanni De Zorzi

Università Ca' Foscari di Venezia

Stefano Albarello plucked zither *qanûn*, voice

Giovanni De Zorzi *ney* flute, direction

Fabio Tricomi frame drum *daf*, goblet drum *zARB*

NIKRÎZ FASIL (SUITE IN NIKRÎZ MODE)

Pesrev *La'l pare makâm nikrîz usûl* berefşan (Ms. F BNF Turc 292 f. 282r)

Pesrev *Fath-i bab* der makâm nikrîz usul duyek te'lif Ali ber-fuad-i
diyar-i frengistan (Ms. F BNF Turc 292 f. 282r)

Semay Nigriz (Ms. F BNF Turc 292 f. 288r)

Pesrev *Ramazânî*, usûl-i muhammes (F-Pn Ms. Turc 292 f. 134r)

HÜSEYNÎ FASIL (SUITE IN HÜSEYNÎ MODE)

Tunge Ali Pesrevî, usûl-i Devr-i kebîr (Dervîş Frenk Mustafa (sec. XVII).

Murabba Hüseyñî « Şehâ zülfün Beni divane kıldı »

Hüseyñî semâî-i-sazende (GB-Lbl Ms. Sloane 3114 f. 41)

PENÇGÂH FASIL (SUITE IN PENÇGÂH MODE)

Pengigia Duwek (F-Pn Ms. Turc 292 f. 224v)

Murabba Pengigia rast « İnsaf midir yavru bîze buettiğin cefalar »
(F-Pn Ms. Turc 292 f. 169v)

Murabba « Ey, Lahza lahza lebün ugup idigek efgan sar » (F-Pn Ms. Turc 292 f. 96v)

Semai rast pençgha (F-Pn Ms. Turc 292 f. 293v)

Transcriptions of all pieces by Stefano Albarello

INTERMISSION

MUSIC OF THE HABSBURG EMPIRE

SOLISTA & GRUPPO DA CAMERA DEL CONSERVATORIO LUIGI CHERUBINI

dir. Giovanna Prestia & Daniela De Santis

Introduced by Prof. Kate Bolton-Porciatti
Istituto Lorenzo de' Medici

LUDWIG VAN BEETHOVEN (BONN 1770 – VIENNA 1827)

Sonata for piano in Eb Major op. 81A "Les Adieux"

Das Lebewohl	Adagio – Allegro
Abwesenheit	Andante espressivo
Das Wiedersehen	Vivacissimamente

Beniamino Iozzelli piano

JOHANN NEPOMUK HUMMEL (PRESSBURG 1778 – WEIMAR 1837)

Trio in F Major n. 2 op. 22 for piano, violin and cello

Allegro moderato
Andante con variazioni, con espressione
Rondò alla Turca. Vivace

Sergio Costa	piano
Pietro Ortimini	violin
Matilde Michelozzi	cello

COMPOSITIONS FROM AN OTTOMAN MANUSCRIPT OF THE 17TH CENTURY

ENSEMBLE MARÂGHÎ

In this concert we are offering selected compositions from a manuscript (Turc 292) in the Bibliothèque Nationale in Paris, questionably attributed to a figure with many names, often known as Albertus Bobovius Leopolitanus, alias 'Alî Ufkî, alias Woiciech Bobowski (1610?–1675?). According to recent scholarship, he was a nobleman born in Leopoli, now in the Ukraine. In 1633 he was taken by marauding Tatars and sold as a slave in Constantinople where his musical talent was recognized and he was absorbed into the Ottoman court as a musician who played the *Santûr*, a type of hammered zither. Bobowski had probably studied music and therefore in order to remember the pieces that he was studying, he wrote notes in a very particular kind of script: he used the European pentagram, but he wrote from right to left and integrated comments in many different languages. The notebook was eventually called *Mecmû'a-yi Saz ü Söz* ("Collection of instrumental and vocal music").

After these early years as a "music page" in the Ottoman court, Bobowski's career took off and he became a prolific writer and official translator, or dragomanno (from the Turkish, *terçuman*). His notable linguistic knowledge (Latin, Arabic, Polish, French, German, Greek, Hebrew, Italian, Turkish) allowed him to become a kind of liaison to various ambassadorial communities in the city. Towards the end of his life he entrusted the two unique copies of his precious *Mecmû'a* in the form of a small book—almost a notebook with different languages and different types of ink—to some ambassadors with the following touching invocation:

This book is as if it were my son, the product of my life,
I worry that after my death it will fall into the hands of the ignorant:
I beg you, my God, that it will reach the hands of friends,
And that they can remember its author with kindness.

Given the times and the risks of travel, it seems that a similar invocation was heard, because the two notebooks are kept today at the British Library in London and in the Bibliothèque Nationale in Paris. Comparing the two manuscripts attributed to this author, as Stefan Albarello has done, it becomes apparent that Turc 292, until now considered to be a rough draft (*müsvedde*) of the British Library manuscript (Ms. Sloane 3114), is rather different from it. Turc 292 contains at least three hands and some pages have been torn out and gathered into Sloane 3114. Sloane 3114 also contains many parts in the Italian language and many "Western" pieces that are not included in the London manuscript. For these reasons, the attribution of this manuscript should be revisited. Also, the Paris manuscript contains the date of 1642 which makes it earlier than the London manuscript and it is for this reason that we have chosen to use the unedited Turc 292 for our performance.

Analyzing Turc 292 requires different kinds of expertise: musicological, codicological and pluri-linguistic. We have only just begun on this exciting voyage. The manuscript is a precious source of information about the music of the period and also in a certain sense about the music in the period just preceding the 17th century because it gathers together pieces considered to be established and well-known at that time. Above all the author—Bobowski or whomever—did not limit himself to transcribing the music that he played but rather everything that he heard around him, both inside court and outside of it. Taking a very open approach, he transcribed spiritual and secular music, popular (*türku*) and urban (*şarkı*) genres, youthful dances (*köcek*), calls to prayer (*ezan*), and even dervish repertoires (*ilâhi* and *tevşîh*), such that he was almost an ethnomusicologist *ante litteram*.

It would seem indispensable to include some technical notes for listeners not familiar with classical Ottoman music (*maqâm*). This music is modal and “*microtonal*”, based on different intervals—smaller and larger—than the European “tone” and “semitone” which were equally tempered in the first half of the 18th century. It is monodic music—that is with a single melodic line and does not include the simultaneous overlapping of more than one sound of different pitches (chords) nor their concatenation in time. Therefore the Western concept of “harmony” which derives from such chords does not exist.

Classical Ottoman music is “heterophonic” with the execution of single melodic lines assigned to various different instruments which play in unison. A similar heterophony results from the diverse timbres of the instruments, from the different registers utilized (with lower and higher instruments playing simultaneously), from the modes of ornamentation (not simultaneous) of the players, and from the various sources of transmission for the same composition. Regarding the metric system, the poetic meter and the contrasts between long and short syllables would seem to be at the origin of Ottoman rhythmic musical cycles. In the Ottoman world such musical cycles witnessed a great flowering even from the very beginning when they began to sum up their various cycles or create new ones such that now they range from a minimum of 2 up to 120 beats and more.

In presenting the various pieces we have followed a fundamental criterion present in the *Mecmû'a* which is still practiced today: the single pieces are connected to each other in modal suites called *fasił* composed in a given musical mode. Usually after a musical prelude (*peşrev*) follow vocal compositions (here the quadruplets *murabba*) concluded by lighter dancing passages called *semâî*, for the most part in triple meter.

Giovanni De Zorzi

MUSIC OF THE HABSBURG EMPIRE

SOLISTA & GRUPPO DA CAMERA DEL CONSERVATORIO LUIGI CHERUBINI

BEETHOVEN: SONATA IN Eb MAJOR, OP 81a (*Les Adieux*)

On 9th April 1809 Austria declared war on France. Less than a month later, as the threat of an invasion of Vienna by Napoleon's troops grew ever stronger, the Emperor and his retinue withdrew from the city. Among the departing members of the Imperial family was Beethoven's pupil and patron Archduke Rudolph, the Emperor's youngest brother. When the bombardment of Vienna began, on the night of 11th May, Beethoven took refuge in the cellar of his brother's house, with his head covered with pillows in order to protect his fragile hearing from the noise of cannon fire.

The Imperial entourage was absent for the best part of a year, and Beethoven commemorated the occasion with a piano sonata to which he gave the title of ‘The Farewell’. Vienna, 4th May 1809. On the departure of His Imperial Highness the esteemed Archduke Rudolph. However, when the Sonata was published, in 1811, it appeared with a bilingual title-page in German and French; and by the time the second edition was issued, six years later, the German title of *Das Lebewohl* had been dropped altogether.

The French title of *Les Adieux* by which Beethoven's sonata has become universally known was used much against his wishes. As he told the publisher: “‘Lebewohl’ is something quite different from ‘*Les Adieux*’. The first is said sincerely to one person alone, the latter to an entire gathering, entire towns.” Semantics – not to mention unwanted political associations – apart, there was a purely musical reason why the French title was inappropriate: the horn-call with which the sonata begins was designed to fit the three syllables of the word ‘Lebewohl’, and Beethoven wrote them above the opening bars in his autograph. His full title for the work was *Lebewohl, Abwesenheit und Wiedersehen*. (‘Farewell, Absence and Reunion’ – though the original French edition rendered the last movement inaccurately as ‘Le retour’.) The nationalistic feelings the French invasion of Vienna had reawakened in Beethoven, moreover, led him in the sonata’s last two movements to give tempo indications not only in the conventional Italian, but also in German. In his next sonata, Op 90, composed some four years later, Beethoven did away with Italian indications altogether, and his search for a substitute for the word ‘pianoforte’ led him to coin the term ‘Hammerklavier’. He asked his publishers to use this neologism on all his late piano works, though his wish was unambiguously carried out only on the title-page of the Sonata Op.106.

Like Bach, in his early piece called *Capriccio on the Departure of a Beloved Brother*, the central musical metaphor Beethoven uses is the sound of a post-horn, evoking a departing carriage. The horn-call which begins the sonata’s slow introduction seems like a deep sigh of regret, and its sound is recalled in the following Allegro – notably, in the main second subject. It returns, too, in the movement’s coda, where overlapping horn-calls which blur the harmony charmingly suggest the echoing sound of a coach receding into the distance.

Another striking feature of the sonata’s opening movement is the manner in which the reprise of the main theme emerges seamlessly out of the last moments of the preceding development section. To use a cinematic analogy, Beethoven launches the recapitulation by means of a ‘dissolve’ in which the start of the theme’s return overlaps with the passage leading up to it. He had done much the same at the parallel point in his previous E flat major Sonata, Op.31 No.3, and in both cases his procedure was made possible by the fact that the main theme had an off-tonic beginning. (In both cases the theme starts on the chord of A flat, though in Op.31 No.3 the chord is tinged with an added dissonance.)

The melancholy ‘Abwesenheit’ middle movement functions as an interlude between the outer movements, though the ‘dragging’ character of its main theme gives the impression of time passing slowly. As for the finale, which bursts in without a pause, it is a piece whose exuberance poses considerable technical difficulties for the pianist if he wants to combine a feeling of carefree abandon with keyboard accuracy. Despite the speed at which the music unfolds (*Vivacissimamente* is Beethoven’s unusual marking), its concluding page still finds room to transform the main theme into a further nostalgic evocation of post-horn sounds.

This sonata was not the first work with which Beethoven indicated his warm feelings towards the most ardent of his aristocratic patrons. He had already dedicated the last two of his piano concertos to the Archduke; and in later years, the works inscribed to him included the Archduke Piano Trio Op.97, the Hammerklavier Sonata Op.106 and the C minor Op.111, the last of Beethoven’s ten violin sonatas, Op.96, the *Missa solemnis* (intended for the Rudolph’s installation as Archbishop of Olmütz) and the string quartet Fugue Op.133.

HUMMEL: PIANO TRIO No.2 IN F MAJOR OP.22

Johann Nepomuk Hummel was one of the great pianists of his age, as well as a prolific composer whose work was held in high esteem throughout Europe. He was a child prodigy, and when he was eight years old his family moved from Pressburg - or Bratislava, as it is now called - to Vienna, where the young Hummel soon became a pupil of Mozart. According to his father (who took up the post of music director of the Theater an der Wieden, where *Die Zauberflöte* was first performed on 30 September 1791), Mozart was so impressed with the boy's talent that he gave him lessons free of charge. Hummel lived with the Mozart family for two years, and Constanze Mozart seems never to have forgotten their generosity to him. In January 1838, nearly fifty years after Mozart's death, and some three months after Hummel's, she complained to the latter's two sons: "Is it possible that this great man did not think of me, too, at the time of his death? After he had so often given me verbal assurances that once he was successful he would richly reward me for all my care, love, expenses for board and lodging, and for the lessons he received from my late husband Mozart."

By 1788, Mozart was no longer able to give lessons to Hummel, who went on to study with Salieri, Albrechtsberger and Haydn. In 1804 he succeeded Haydn as Kapellmeister to the Esterházy – the great, noble family of the Kingdom of Hungary when it was part of the Habsburg Empire. In 1807 Prince Esterházy had commissioned Beethoven to compose the annual Mass for his wife, and Hummel appears to have sided with his employer in finding the piece (the C major Mass Op.86) as being wholly unsuited for its purpose. It may have been his criticism on this occasion that engendered the uneasy personal relationship between the two musicians, though such friction as there was did not prevent Hummel from travelling to Vienna in March 1827 in order to visit the dying Beethoven. It was also at this time that Hummel met Schubert at a musical soirée where the famous tenor Michael Vogl sang several of Schubert's songs, among them 'Der blinde Knabe'. Much to Schubert's delight, when Hummel was asked to improvise he took the song's theme as his starting-point. Right at the end of his life, Schubert intended to dedicate his last three sonatas to Hummel – presumably in the hope that the famous pianist would perform them. However, by the time they appeared in print, in the spring of 1839, both Schubert and Hummel were dead, and the publisher, Anton Diabelli, issued the works with title-page inscribing them instead to Schumann.

Hummel's later solo piano works and concertos are pieces whose proto-romantic keyboard style exerted a considerable influence on the young Chopin, but many of his chamber compositions are more conservative in idiom, and imbued with the spirits of Haydn and Mozart. The F major Piano Trio Op.22 was composed in 1799 and published eight years later with a dedication to the Princess Esterházy, Maria Josepha Hermenegild. The princess had been both a patron and friend of Haydn, so it comes as little surprise to hear his genial, playful spirit hovering over the first two movements of this work. Maria Josepha would no doubt have appreciated the tribute. The trio's last movement, though, is unashamedly Mozartian. Hummel quotes and echoes Mozart in a number of his works, and both composers enjoyed imitating the colourful sounds of the Janissaries, the military bands of the Ottoman Empire, evoking their marching rhythms, percussive drums, clashing cymbals and chiming bells. In the last movement of this trio, for instance, Hummel takes his cue from Mozart's famous *Rondo alla turca* from the Piano Sonata in A major K331, to round off the piece with a vibrant splash of exotic *Turquerie*.

Kate Bolton-Porciatti

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