

Solamente Naturali: *Musica Globus*

19 November (Tuesday) — 6.00 pm

Royal Castle in Warsaw – Museum
Great Assembly Hall
4 Zamkowy Square

The Solamente Naturali ensemble prepared a musical journey through the European lands and cultures of the time of the German composer Georg Philipp Telemann. The prolific composer often fed his rich imagination with music of various nations he encountered during his travels around Central Europe. In their interpretations of seventeenth- and eighteenth-century sources, the ensemble members will combine their knowledge of historically informed performance with the living practice of traditional music making, not shying away from improvisation and playfulness.

Concert programme

Georg Philipp Telemann (1681–1767)

Perpetuum mobile from the Suite in D major TWV 55:D12 (1726–1730?)

Vivement TWV 45
(Rostock manuscript, 18 c.)

Hungaricus No. 35
(Uhrovec collection, 1730)

GALIA

Georg Philipp Telemann (1681–1767)

Entrée from the Suite in D major TWV 55:D4 (1723 or earlier)

HOLLAND

Jacob van Eyck (1589/90–1657)

Branle (*Der fluyten lust-hof* collection, 1656)

ALBA

John Playford (1623–1686)

Scotch tune (*The Division Violin* collection, 1685)

Henry Purcell (1659–1695)

Scotch tune from music to the comedy *Amphitryon* (1690)

ITALIA

Antonio Vivaldi (1678–1741)

Allegro from *Concerto alla rustica* RV 151 (after 1720/1724)

EURO-ASHKENAZ

Anonymous

Dance No. 277
(Uhrovec collection, 1730)

En Kitzvo (Berlin manuscript, 18 c.)

Two dances (collection of Annae Szirmay-Keczer, 1720)

BARBARO

Anonymous

Dance (Uhrovec collection, 1730)

Georg Philipp Telemann

Les Janissaires from the Suite in D major TWV 55:D17 (1735–1739)

Anonymous

Nota Kurucz I & II (Uhrovec collection, 1730)

Žela trowke (collection of Annae Szirmay-Keczer, 1720)

POLAND

Georg Philipp Telemann

Hanaquoise from the Suite in D major TWV 55:D3 (ca. 1725)

Anonymous

Dance No. 90 (collection of Annae Szirmay-Keczer, 1720)

Georg Philipp Telemann

Polonaise (Rostock manuscript, 18 c.)

Anonymous

Dance G 10 (collection of Annae Szirmay-Keczer, 1720)

Georg Philipp Telemann

Hanac II & III
(Rostock manuscript, 18 c.)

Anonymous

Dance G 11 (collection of Annae Szirmay-Keczer, 1720)

Georg Philipp Telemann

Allegro from *Concerto alla Polonese* TWV 43:G7 (1726–1730)

HUNGARIA

Georg Philipp Telemann

Marche (Pestini collection, 18 c.)

Anonymous

Verbung per il Violino
(Pestini collection, 18 c.)

Hungarice (Esztergom

Metropolitan Library collection, 18 c.)

Hungaricus No. 22

(Uhrovec collection, 1730)

Dance No. 322

(Uhrovec collection, 1730)

Dopschensis (Uhrovec collection, 1730)

Adagio (*Saltus Hungarici* collection from Trenčín, 18 c.)

Dance B 14 (collection of Annae Szirmay-Keczer, 1720)

ANATOLIA

Georg Philipp Telemann

Mezzetin en turc from the Suite in B-flat major (*Ouverture burlesque*) TWV 55:B8 (1723 or earlier)

Anonymous

Dances – selection
(collection of Ali Ufki, 18 c.)

Georg Philipp Telemann

Les Turcs from the Suite in B-flat major (*Ouverture 'Les nations'*) TWV 55:B5 (1721–1723?)

Performers:

Solamente Naturali

Miloš Valent

artistic director of the ensemble

Solamente Naturali: *Musica Globus*

We owe a part of Georg Philipp Telemann's rich oeuvre to his youthful curiosity. It made him look for inspiration not only in churches, theatres or at courts, but also in taverns and at village dance parties. In 1705, at the age of just twenty-four, Telemann began a several-year service at the court of Erdmann II, Count von Promnitz, Lord of Żary (Sorau) and Pszczyna (Pless). During that time, the composer was able to make numerous trips and get acquainted with the musical richness of multicultural Central Europe. As he boasted in his autobiography, a week spent with folk musicians could provide enough ideas for the rest of his life. For example,



Georg Philipp Telemann

fig. Valentin Daniel Preisler

a valuable manuscript has survived in Rostock, in which the artist recorded nearly thirty Polish dances. He used them in his later projects, which is confirmed by the works included in the concert programme.

It was fascinating instrumental combinations and tireless village virtuosos, improvising between successive dances, that personified the memory of 'barbaric beauty', as Telemann was supposed to describe the object of his pursuits. Similar terms must have fired the imagination of foreign readers and complemented musical portraits of the cultures that were of great interest at that time. In terms of sound, those cultures were often represented by dances, allegedly meant to represent the features of the nations associated with them. Therefore, composers would create their exemplifications, thus perpetuating stereotypes, while theorists worked hard to recognise them as determinants of national styles. Hence, today's research on national styles in early music often leads to extreme conclusions regarding their origin. It is no different in the case of the history of the Polish style, which, according to one of the eighteenth-century German theorists, was the first one that Telemann got acquainted with.



Antonio Vivaldi

fig. author unknown

Telemann's musical trips around Central Europe inspired the Solamente Naturali ensemble to develop an unusual programme, reminiscent of the form of a ballet in nine scenes with a prologue. It will intertwine the worlds of noble, bourgeois and, finally, folk culture, which the main protagonist of the concert watched and adapted to the needs of the previous ones. In their interpretations of seventeenth- and eighteenth-century sources, the ensemble members will combine their knowledge of historically informed performance with the living practice of traditional music making, not shying away from improvisation and playfulness.

The 'prologue' of the concert will consist of the *Perpetuum mobile* from one of over two hundred orchestral overtures

by Telemann, a melody written down by the composer in the aforementioned Rostock manuscript (bearing the term *Vivement* – fast, lively), and a Hungarian dance (*Hungaricus*) from the eighteenth-century Uhrovec collection of dances (Slovakia).

The actual journey will be determined by the names of countries and regions, contemporary or historical, imposed by the conquerors or present in the language of the indigenous people. For example, Gallia will be recalled in the first instalment of the programme – in Telemann's *Entrée* from one of his 'cosmopolitan' overtures. 'Branle' is a term for dances originating in France, and popular throughout Europe, as evidenced by the composition drawn from *Der fluyten lust-hof* – a huge collection of solo flute pieces, gathered by a blind carillonneur of the Utrecht Cathedral, Jacob van Eyck. Alba, the name of Scotland in the native language of its people, will appear on the concert programme thanks to two dances written by Englishmen – John Playford and Henry Purcell. After a short Italian episode in the form of an excerpt from the *Rustic Concerto* (*Concerto alla rustica*) in G major for strings by Antonio Vivaldi, the artists – through melodies triggering associations with Hebrew songs – will bring up the community of Ashkenazi Jews, extremely important for Central Europe.



John Playford

fig. David Loggan



Henry Purcell

fig. John Closterman

In the next instalment, under the threatening title 'Barbaro', *Les Janissaires* by Telemann will evoke the dreaded Turkish Janissary troops, while the Kuruc dances (*Nota Kurucz*) will recall Hungarian rebels fighting against the Habsburgs. At the end of this part, the chilling song *Žela trovke* from a Slovak collection will be performed, telling the story of a female villager who committed murder with an axe.

Then, it will be time for Poland and polonica, popular in eighteenth-century Europe, including dances recorded by Telemann in the Rostock manuscript. One of them served the composer in the work *Hanaquoise*, the title of which refers to the Hanaks, the inhabitants of central Moravia. The journey through the Hungarian territories will eventually take us to Anatolia – the western part of today's Turkey. In addition to Telemann's Turkish impressions (including another example from his numerous overtures – *Mezzetin en turc*, based, interestingly, on one of the Polish melodies from the Rostock manuscript), there will be Turkish dances written down in the seventeenth century by Wojciech Bobowski, a Pole acting in the Sultan's service as Ali Ufki.

Bartłomiej Gembicki



Miloš Valent – artistic director of the ensemble



from the artist's archive

Miloš Valent is a graduate of the Conservatory in Žilina, where he studied violin under Bohumil Urban. He continued at the Academy of Performing Arts in Bratislava in the class of Bohdan

Warchal. His growing interest in early music brought him to the *Musica Aeterna* ensemble. His expertise in early music has grown further by regular participation with groups outside

Slovakia (including *Tragicomedia*, *Tiramisu*, *Fiori Musicali*). The *Solamente Naturali* ensemble, translated as 'Only Nature', is synonymous with the artistic credo of Miloš Valent, whose continual approach to the revival of early music is spontaneity, naturalness and intuition within the context of a search for broader associations of music from the past with the present. He regularly collaborates with ensembles such as *FOG*, *Holland Baroque*, *Musica Florea*, *Bach Consort Wien*, *BEMF*

Boston, *Concerto Copenhagen* and in experimental multi-genre projects with *Bjarte Eike* and *Baroksolistene* with the *Dowland Project* (J. Potter) *Siwan* (J. Balke), *Chassidic Songs*, *Mojše Band* and *I. Bittová*. He has taught at *KUG* in Graz, led master classes at the *Conservatoire de Musique* in Geneva, the *Hochschule für Kunst Bremen*, the *Eastman School of Music*, the *Boston Early Music Festival* and the *Týn School* in Prague. He has participated in recordings for *ECM* including *Romaria*, *Teatro Lirico* and *Siwan*.

Solamente Naturali

The early-music *Solamente Naturali* ensemble was founded in 1995 by its artistic director, the violinist Miloš Valent. Conceived as an ensemble of professional artists wishing to focus on the interpretation of seventeenth- and eighteenth-century music on historical instruments, *Solamente Naturali* is flexible: from a trio or septet, to a large Baroque orchestra performing cantatas and oratorios with its own vocal ensemble *SoLa*. Openness of thought and the courage to bring new perspectives to the interpretation of music of the past has inspired many contemporary composers (such as *V. Godár*,

M. Paľko and *P. Zagar*) to write new works for the ensemble, which have been performed at contemporary music festivals (*Melos Etos*) and concert series. The driving force of *Solamente Naturali* is grounded in the enthusiasm, creativity and professional approach of its members, accompanied by a spontaneity of performance, found in an innate sense of music itself and of our very nature – as the name of the ensemble suggests. The ensemble's wide recorded repertoire is to be found on some thirty CDs (on *ECM*, *Glossa*, *ORF*, *Pavian Records* and *Brilliant Classics* labels). A large part of the ensemble's

recordings consists of a collection of music from Slovak archives, for which there have been many awards – *Krišťalové krídlo* (works by *J.N. Hummel* and *N. Zmeškal*), the *Tatra Banka Award* (CD *Musica Globus*), the *Radio Ahead Awards Album of the Year* (CD *Collection of Annae Szirmay-Keczer*, CD *Thesaurus of Jewish Music, 16th–19th Century*), *Zlatá platňa* (CD *Vladimír Godár: Mater*). Such unknown and unique works of Slovak provenance offer a fine complement to the essential masterpieces of the Baroque also regularly recorded by the ensemble. *Solamente Naturali* is also a regular guest at festivals in Europe, China and the USA.

