



Fiat lux – Lautenmusik der Aufklärung

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Donnestag 10. November 2016 – Center for the Arts, Hong Kong University of Science and Technology

Programm

I.

Phantasia C dur

David Kellner (1670 – 1748)

Pièces en do majeur (um 1675-1682) :

Jacques de Gallot (heißt *le vieux*, um 1625 – um 1692)

Tombeau du Maréchal de Turenne, allemande – *La Grondeuse*, courante – *La Coquette*, gavotte – *La Pie*, gigue – *La Comète*, chaconne

II.

Suonata F dur (1719) :

Silvius Leopold Weiß (1687 – 1750)

Prélude – Allemande – Courante – Sarabande – Gigue

III.

Pièces en sol mineur (1682)

Jacque Bittner (Jakob Büttner, 17. Jahrhunderts)

Prélude – Allemande – Courante – Sarabande – Passacaille

11-chörige französische Barocklaute (1978) von Stephen Gottlieb (1945 – 2014), *in memoriam*

Deutsche Lautenmusik der Aufklärung

The lute was especially favored by German writers and thinkers of the *Aufklärung*, a period which found its former mastery by the French in decline, and its root in Renaissance Italy all but forgotten. It was, however, the French lute with 11 courses of strings tuned to an open d-minor chord that the German excelled on. Furthermore, the learning centers of the lute were in Eastern Europe, in cities such as Prague, Breslau (*Wroclaw* in today's Poland) and Königsberg (annexed by the USSR in 1945 and renamed *Kaliningrad*.)

It seems that the French, to whom we owe the tuning of the Baroque lute, also found the instrument impracticable by 1700: difficult to execute *la basse continue*, or even to maintain its 20 strings in playing order. Titon du Tillet complained that in Paris it was more expensive to keep a lute than a horse. But in the German-speaking lands, despite Johann Mattheson's strong objection, most literary figures embraced the lute as a symbol of the *galant homme*, and of the *Aufklärung*. For example, Johann Christoph Gottsched, professor of rhetoric and one-time rector of Leipzig University, married Luise Adelgunde Victorie Kalmus, one of the best lute students of the famous Silvius Leopold Weiss. David Kellner, who was far better known for his 80-page continuo tutor *Treulicher Unterricht im General-Baß* than his lute music, was stepfather to the singer Regina Gertrud Schwarz. She married the Dresden court poet Johann Ulrich von König, the writer whose poem supplied Silvius Leopold Weiss with his epitaph: "*Es soll nur Silvius die Laute spielen.*" And Weiss brought this state of affairs full circle, when he hand-copied into two of his largest manuscripts the allemande *L'amant malheureux* by Vieux Gallot, as part of his and his students' repertory. In this way, the French lute survived and inspired the German Enlightenment.

The most important lute historian of the early eighteenth century was Ernst Gottlieb Baron, who in 1727 published *Die Historisch-Theoretische und Practische Untersuchung des Instruments der Lauten*, while studying law and rhetoric at Leipzig University. Baron went on to become theorbo player at the Berlin court of Frederick the Great. Although Baroque music is generally grounded on the concept of the affections, especially in its rhetorical implications, Baron's writing represents the increasing discomfort with this classic model. His observation that each listener reacts differently to the music's single affect may be self-evident to us, but it was a thorny issue in his time. His remedy was for the composer-performer to acquire the best of taste, through which a *cantabile* melody in the manner of opera arias can move every listener. While he acknowledged the importance of the French *luthistes* – Gallot, Mouton, the two Gaultiers – he faulted their music for a lack of *cantabile*. It is this disagreement with the ancient aesthetics of *Affekten* that propelled lute music of the eighteenth century forward, as each composer sought empirical means to express himself. The best examples are Weiss's lute pieces, which after 1730 began to reach hundreds of measures through enharmonic modulation, in a manner foreshadowing the sonata movements of Beethoven and Schubert.

Jacques Gallot (ca. 1625 – ca. 1692), called *Le Vieux*, published his 31 *Pièces de luth composée sur differens modes* around 1672-1673. He had planned another collection, "God willing," but apparently it was not to be. His name disappeared from the *Livre commode de addresses de Paris* between 1691 and 1692. However, the manuscript II.6.14 in the Musikbibliothek der Stadt Leipzig contains 59 additional

compositions by him. Among them, *La Comète* on our program most likely refers to the Great Comet of 1680 - the first comet discovered by telescope - and *Pavanne Tombeau de la Reyne* commemorates the death in 1683 of Louis XIV's wife, Maria Theresa of Spain. As the Leipzig collection came from Gallot's last productive period, it would have made up his second book. Although Gallot had said that he learned "*les principes*" of lute playing from Vieux Gaultier, who died in 1651, his lute pieces were more influenced by Jean-Baptiste Lully's ballet music, especially in its melodies and its implied orchestral sonority. Equally important is the number of German sources which contain Gallot's music. He could be the French lutenist who brought the *style brisé* to German speaking lands, the "*unbekannt Lautenmeister*" who taught the first great lutenist of the German Baroque, Esaias Reusner der Jünger. Gallot's writing, with its ubiquitous application of seven-six cadences, foreshadows the modulatory devices of Reusner, Bittner, and Weiss himself.

Jacque Bittner left almost no clue to his identity. Baron in his *Unterschung* gave Bittner's German name as Jakob Büttner, and the place of publication of his only surviving collection - the *Pièces de Lut* dated 1682 - as Nuremberg. The only other clue is that the dedicatee was an Italian banker in Prague. So we conjecture that Büttner was also an Eastern European of Germanic descent. What distinguishes his music is its originality and its timeless beauty, more so than Gallot's or Reusner's, as Baron noted. I think the g-minor *Passacaille* holds its own against any other Baroque ground-bass variation, dare I say even the Bach Chaconne?

Silvius Leopold Weiss (1687-1750) needs no introduction today. History's most prolific lute composer and one of the greatest names in eighteenth century music, Weiss was born near Breslau in Grottkau (Grodków, Poland), and learned the lute from his father Johann Jacob, who was court lutenist at Breslau. At age 7 Weiss played before the emperor. He rose to the rank of *Kammerlautenist* at the Dresden court of Augustus the Strong, thereby becoming one of Europe's highest paid musicians. Until early 1719 Weiss was a dedicated player of the French lute with 11 courses of strings. Then, according to Luise Gottsched in the *Handlexicon* (1760) published by her husband Johann Christoph, Weiss invented the 13-course German Baroque lute by first adding 2 more bass courses, and later changing the instrument to a longer neck, so it could play both solos ("*Galanterie Partie*") and figured bass. The F major *suonata* on this program is a transitional piece, since all the notes can be played on an 11-course lute, but a bass note here or there had been lowered an octave by Weiss, to showcase the new instrument as he did with Gallot's *L'amant malheureux*.

David Kellner (ca.1670-1748) is not a recognizable name in music history. Yet both his life and his contributions to music were astonishing. Born in the village of Liebertwolkwitz, 10 kilometers from Leipzig, Kellner followed his 2 elder brothers to Scandinavia and the Baltic states. The younger Kellner ended up in the Swedish army, and after rising to the rank of captain was wounded in action and captured as prisoner of war. After his release, Kellner settled in Stockholm for the remainder of his life, and on 6 January 1711 was appointed *carillonneur* at the German Church (St. Gertrud's) and a few days later organist at St. Jacob's. Kellner also dedicated himself to music pedagogy, likely overseeing the education of his stepdaughter Regina Schwarz. In 1715 Regina performed in Hamburg in Johann Mattheson's *eine vollstimmige Kirchen-Musik*, and her career was launched. Possibly through her, Kellner not only corresponded with Mattheson, the most influential music writer in the German

language, but had his own work *Treulicher Unterricht im General-Baß* published in Hamburg, in 1732. This was to be Kellner's greatest success, with numerous editions throughout the eighteenth century, including translations into Swedish, Dutch and Russian. Joseph Haydn owned a fourth German edition, on which he made heavy annotations. Somewhat ironically, Kellner's *opus ultimum* was his lute collection, *XVI Auserlesene Lauten-Stücke*, published in Hamburg in 1747. So a carillon player chose the lute as his swan song. But listening to these *Phantasien*, figures from alternating registers of the lute are certainly reminiscent of sets of bells from the carillon. And although they are not compositions of gravity, they easily reflect a rich musical life lived in one of the most abundant periods in the history of music.

Franklin Lei

Suggestions for further reading:

Study of the lute : (1727) / by Ernst Gottlieb Baron (1727) ; translated by Douglas Alton Smith. Redondo Beach, Calif : Instrumenta Antiqua Publications, 1976. [An English translation of Baron's *Untersuchung*.]

Musical thought in Britain and Germany during the early eighteenth century / Donald R. Boomgaarden. New York: Peter Lang, 1987. ISBN 0820403911

Jacques Gallot's *Pièces de luth* (c.1673): a style study and critical edition / Clare Callahan. Concord, Calif: Lute Society of America, 1976.

[*online*] David Kellner: a biographical survey / Kenneth Sparr. Stockholm, 1997, updated 2012. <http://www.tabulatura.com/davidkellner.pdf>

[*online*] 2 articles on Silvius Leopold Weiss by Luise Adelgunde Victorie Gottscheid as published in *Handlexicon oder Kurzgefaßtes Wörterbuch der schönen Wissenschaften und freyen Künste* by Johann Christoph Gottsched, Leipzig, 1760 : under the *Dokumente* tab of the S.L. Weiss website: <http://www.slweiss.com/>

FRANKLIN LEI (黎宗岐) grew up in Hong Kong. He received degrees in electrical engineering from the Massachusetts Institute of Technology and the University of California at Davis. His avocation the guitar led him to the lute, which he studied with Michael Schäffer at the Musikhochschule Köln and with Eugen Dombois and Hopkinson Smith at the Schola Cantorum Basiliensis. Since 1979 he has performed on four continents, recorded radio broadcasts in Europe, North America and Hong Kong, and released CDs on Naxos, Marco Polo and Stradivarius. During 1986-1994 Franklin was instructor of lute at the Music Department, Chinese University of Hong Kong. He currently holds a position with the University Library at Berkeley, in addition to giving recitals on lutes and on Jazz archtop guitar. He has performed at every Berkeley Festival Fringe since its inception, including this past June's.

