

**YOUNG PERSONS' GUIDE TO MUSIC  
COMPOSED IN SALZBURG**

**CONCERT OF  
SALZBURG PRE-COLLEGE STUDENTS**

20 April 2017

19:30

Solitär of Mozarteum University  
Mirabellplatz 1

## Program

Heinrich Ignaz Franz Biber (1644–1704) Passacaglia in G–minor from the Mystery Sonatas for Violin solo (1676)

**Theresa Giehl, Violin**  
(Class: Brigitte Schmid)

Cesar Bresgen (1913–1988) Five Miniatures for Flute and Guitar (1979)

**Julia Klampfer, Flute**  
(Class: Britta Bauer)  
**Gyöngyi Bartha, Guitar**  
(Class: Maria Isabel Siewers de Pazur)

Wolfgang Amadé Mozart (1756–1791) Rondo in D–major for Flute and Orchestra KV Anh. 184 (1781)

**Fabian Egger, Flute**  
(Class: Britta Bauer)  
Florian Podgoreanu, Piano

Wolfgang Amadé Mozart (1756–1791) Allegretto grazioso from Rondo in C–major for Violin and Orchestra KV 373 (1781)

**Lilli Schneider, Violin**  
(Class: Wonji Kim)  
Patrick Leung, Piano

Anton Diabelli (1781–1858) Second Menuett from Serenade for Flute, Viola and Guitar op. 95 (1818)

**Paula Riedler, Flute**  
(Class: Britta Bauer)  
**Riana Heath, Viola**  
(Class: Wonji Kim)  
**Gyöngyi Bartha, Guitar**  
(Class: Maria Isabel Siewers de Pazur)

Jakob Gruchmann (\*1991) Monodie and Monolog from Three Monofonien for Flute Solo (2014)

**Julia Klampfer, Flute**  
(Class: Britta Bauer)

Heinrich Ignaz Franz Biber (1644–1704) Partita in G–minor for two Violins and Basso continuo (1696)

*Intrada: Alla breve*  
*Aria: Adagio*  
*Balletto: Presto*  
*Gigue*  
*Passacaglia: Adagio / Allegro / Adagio*

**Magdalena Waldauf, Violin**  
(Class: Klara Flieder)  
**Laura–Maria Waldauf, Violin**  
(Class: Esther Hoppe)  
**Hanna Giehl, Violoncello**  
(Class: Barbara Lübke)  
Lukas Moser, Harpsichord

Wolfgang Amadé Mozart (1756–1791) Allegro from the Violin Concerto in D–major KV 218 (1775)

**Yohei Shimizu, Violin**  
(Class: Wonji Kim)  
Irma Kliauszaitė, Piano

**GCC – Guided Collective Composition\* – first release (2017)**  
Composition project of all young students of the composition classes in the Pre-College Salzburg, Class: Ludwig Nussbichler

**Susila Heath, Violin**  
(Class: Christine–Maria Höller)  
**Irina Schukoff, Violoncello**  
(Class: Barbara Lübke–Herzl)  
**Kalina Ciesielczyk, Piano**  
(Class: Gereon Kleiner)

\* Kalina Ciesielczyk, Hanna Giehl, Ana–Laia König–Guasch, Gesine Hadulla, Curtis Hsu, Franziska Kamhuber, Lia Zarah Aliya Kayser, Susanne Knoch, Julia Klampfer, Katja Lauter, Caitlan Rinaldy, Clara Shen, Irina Schukoff, Sophia Nussbichler, Yohei Shimizu and Magdalena Waldauf

## Young Persons' Guide to Music Composed in Salzburg

In a letter dated 1670 addressed to Henriette Adelheid von Savoyen, wife of Kurfürst Ferdinand Maria von Bayern, Domenico Gisberti referred to Salzburg as "una piccola Roma" [a small Rome]. The Salzburg described with these enthusiastic words was 'the Salzburg' that Heinrich Ignaz Franz Biber experienced on his arrival to the town in around 1670. Biber, who had first been employed by the Bishop of Olmütz, most probably took advantage of a journey to Tyrol as an opportunity to visit the violin maker Jakob Stainer in Absam near Innsbruck. However, Prince Archbishop Max Gandolf Count Kuenburg enticed Biber to stay in Salzburg. The Bishop of Olmütz strongly disapproved of his court musician's decision and ordered Biber's arrest in Tyrol – this was in vain: Max Gandolf displayed great interest in instrumental music and offered ideal working conditions for the outstanding violinist and composer. Only a few years after his arrival in Salzburg, Biber dedicated a cycle of fifteen sonatas referred to as "Mystery Sonatas" or "Rosary Sonatas" to his patron. Instead of a title, he placed a small engraving at the beginning of each of these sonatas intended to evoke a sense of contemplation. This was the composer's way of responding to Max Gandolf's veneration of the Virgin Mary. The Passacaglia concludes the cycle and will be performed today by a young violinist. 'Biber's Salzburg' was a fairly small city dominated by the Baroque Metropolitan Cathedral consecrated with tremendous festivities in 1628. In 1682 a magnificent ceremony commemorated the 1,100th anniversary of the founding of the archbishopric of Salzburg. For this occasion Biber composed a monumental work of music: the "Missa Salisburgensis" for 53 vocal and instrumental parts performed in the Metropolitan Cathedral with its four music tribunes at the columns under the dome. In an article about Salzburg's church music in the 17th century, Ernst Hintermaier's quote well describes the ecclesiastical atmosphere of Salzburg in Biber's times: "Es kundt im Himmel net scheener und lustiger sein" [it cannot possibly be more beautiful and merry in heaven].

Life in Salzburg during Wolfgang Amadé Mozart's time was still determined by the reign of prince archbishops. Wolfgang Amadé's time in Salzburg is frequently reduced to his conflict with Prince Archbishop Hieronymus Count Colloredo (prince archbishop from 1772 to 1803), often failing to acknowledge that Mozart received a lot of support or at least understanding from his employers. Count Archbishop Schrattenbach (prince archbishop between 1753 and 1771) made it possible for his Vice Maestro di Cappella, Leopold Mozart to leave Salzburg on long journeys with his infant prodigies Maria Anna and Wolfgang Amadé. Father and son Mozart occupied various positions within the Court Music as employees of the Prince Archbishops Schrattenbach and Colloredo. Like Michael Haydn, Wolfgang Amadé started as a violinist. In 1779 his return to Salzburg was enhanced by his promotion to the position of organist at court. Later Michael Haydn took over the position as Wolfgang Amadé 'escaped' from the 'narrowness' of the atmosphere at court. Mozart's claim that Salzburg was no place for his talent, uttered on the August 7, 1778, expressed a longing

for distance and anticipated his decision to stay in Vienna from May 1781 onwards. The violin-concertos (from which a movement will be played by a young musician today) were composed between 1773 and 1775 and therefore may be referred to as 'authentic' Salzburg compositions.

The late decades of the 18th century certainly formed another zenith in Salzburg's musical history. A few years later, on a journey to Salzburg, Hallein and Bad Gastein, Franz Schubert described grass growing on the places that once determined the character of a residential center. Political events had caused Salzburg's degeneration into a provincial town. 11 February 1803 marked the end of the secular territory of Salzburg. Gradually bourgeois interests began to shape the 'musical fate' of the city: theater and salons were established as places of entertainment, promoted by associations, in Salzburg especially 'Musäum', founded by citizens of the town. Also the joy of dancing survived in these times of need. (Leopold Mozart and his son had already indulged in masked balls.) A new musical taste began to develop, a taste that former members of the episcopacy looked upon with disdain: Friedrich Count Spaun referred to crude operas, farces and trivial jousts as main attractions of the population. Admittedly the *Tiroler Wastl* – a very popular Singspiel by Jakob Haibel with a libretto by Emanuel Schikaneder – had replaced more sophisticated plays by famous playwrights of the time such as August von Kotzebue and August Wilhelm Iffland. Maybe these changes were necessary for new artistic forms to develop. Compositions by pupils of Michael Haydn promoted chamber music and especially the formation of vocal ensembles; in his later years Michael Haydn paid increasing attention to the social quality of works of music. Social circles emphasized the ideals of simplicity and close ties with the people. The first music shop where music could be acquired cheaply was opened in Griesgasse. In the adjacent music salon the music could be put into practice and appraised. Maybe the trio for flute, viola and guitar by Anton Diabelli, a pupil of Michael Haydn, was among these pieces of music; Diabelli was to become an extraordinarily successful music publisher in Vienna.

Cesar Bresgen's work partly falls into a time that may be referred to as a dark chapter in Salzburg's history, a time clouded by the impact of National Socialism. The "Mozarteum" was elevated into the rank of a "Reichsmusikhochschule". Bresgen was in charge of "Musikschule für Jugend und Volk", an intricate part of the new institution closely connected with the activities of Hitlerjugend (Hitler's youth). It would be wrong to measure the significance of this composer based on a mere restriction to the years of National Socialism. Bresgen, like several of his contemporaries, rejected the impulses of serial music and aleatory compositions. Endowed with a special talent for melodic inventions, he seems of particular importance from the perspective of music education. Many of his pieces of music (among them several operas and cantatas), frequently inspired by an Austrian Alpine folk-tradition, are composed for children, youth choirs or amateur singers.

## Jakob Gruchmann, *Three Monophonies for Solo Flute*

The *Three Monophonies* weren't composed for any special occasion and were partly influenced by draft material for the composition *Unsichtbare Städte* [Invisible Cities] for flute and piano. In many respects the three movements resemble studies. The deliberate integration of various, partly new, forms of articulation and technique is characteristic of the whole composition. Its humoristic character is established both with the help of the title and the homage to the various composers to whom the three movements are dedicated.

### Monologue (Hommage à Beethoven)

The movement is determined by insistent sound repetitions that can be understood as a counterpoint of the seemingly uncertain questioning gestures. The tempo refers to Ludwig van Beethoven's Sonata for Piano number 32, op. 11 in C minor. Consequently the 'c' with which the movement opens and closes can be regarded as the tonal center. The many repetitions form another link to the specific sound of the piano. From a structural perspective the movement (that reminds of an argument between two partners) resembles the traditional form of a rondo. A twelve-tone series serves as the material for sequences, repetitions and accentuations that were 'calculated' in a serial manner.

### Monody (Hommage à Debussy)

This movement is characterized by the sound-ideal of French music for the flute. Monody closely refers to Claude Debussy's *Syrinx* for solo flute, not only as far as aesthetic criteria are concerned, but also with regard to the way of working with motives. Accelerandi and glissandi written out in a seeming two part texture complete an atmospheric play with micro-intervals. In contrast to the third movement "Monodram" where ostinatos are decisive, "Monody" is a fantasia.

### Monodram (Hommage à Bach)

The final movement is reminiscent of an old dance. The music, although restricted to the movement of quavers, is full of contrasts which are achieved by the use of the complete ambitus of the flute and various techniques of articulation. A seeming bitonality is characteristic for the harmonic conception of this movement. It is a never ending competition between two harmonic series in the distance of a triton. The first movement of Johann Sebastian Bach's Sonata in A minor for solo flute can especially be seen as a referential composition for "Monodram".

*Jakob Gruchmann [translation: Michaela Schwarzbauer]*

## GCC – Guided Collective Composition

Twenty-five young students, between eight and sixteen years old, followed the invitation of their teacher Ludwig Nussbichler and assembled for a 'joint adventure'. Sixteen highly gifted instrumentalists – Kalina Ciesielczyk, Hanna Giehl, Ana-Laia König-Guasch, Gesine Hadulla, Curtis Hsu, Franziska Kamhuber, Lia Zarah Aliya Kayser, Susanne Knoch, Julia Klampfer, Katja Lauter, Caitlan Rinaldy, Clara Shen, Irina Schukoff, Sophia Nussbichler, Yohei Shimizu and Magdalena Waldauf – finally composed a piece of music together. As Ludwig Nussbichler tells in an interview: "I really wanted to know what kind of music was inside them. I definitely did not want them to write the kind of music I was thinking of, I rather wanted to explore their musical identity, hoped to discover their 'musical soul!'"

"There is one tempo – 144, no matter whether 144 measures half notes, quavers ... and we will start in D – not D major or D minor, just in D" – with these basic rules Nussbichler left his students to start on an adventure with an open end. For the next half semester the students were divided into small groups of no more than four or five pupils. Nussbichler explains: "They knew that they would not work with me, but alone or in a group. I experienced that almost all the girls cooperated in groups whereas some of the boys preferred to work on their own. I remember an instant when all the girls stood together, discussing time – just tempo and time! They were talking and I felt excluded – I just left them alone and went to another room where I found three girls improvising." The teacher explains that sometimes he gave a few hints – not too many – and that in the long run he was embarrassed by the way in which the hints gradually changed, leaving behind no more than 'a small grain' of his original idea. It was very important for the project that the young people, who always knew what the others were doing, could refer to the music of their colleagues.

Seven or eight minutes of music are the result of hard work and in Nussbichler's view they definitely reflect what is in the minds and ears of the young composers: music that the teacher describes as highly educated classical music with ethnic influences and the echo of some kind of film-score and pop-music. "You would never find one composer to have so many brilliant ideas in one piece. This could be a bit too much, but we did not want to achieve a composition that can 'work' on its own", Nussbichler points out.

The young people are excited to get to know how music teachers experience 'their music' and Nussbichler and some students will be happy to give a deeper insight into the process in a practice paper on Friday morning.

*Ludwig Nussbichler & Michaela Schwarzbauer*

## Salzburg Pre-College

In keeping with the aims of discovering and encouraging young talent, the Salzburg Pre-College seeks to register gifted musicians at an early age and to encourage them in the best possible way, both in the central artistic subject as well as in a broad musical context, and to guide them towards a later artistic career. Besides training highly gifted young musicians, greater attention is to be given to their special inclinations, for instance, towards improvisation, composition etc. These preferences can be particularly encouraged by relevant subject matter from the range of available teaching courses. The Universität Mozarteum Salzburg bears substantial responsibility for providing the framework conditions of a pre-university training for its future students by accepting outstandingly talented pupils in the Salzburg Pre-College. This applies in particular for instrumental studies in which early intensive training is, as we know from experience, essential in order to fully explore the potential for achievement.