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1653-1706
**JoHANN
PaCHeLBeL**
CANON *in d major*
& GIGUE

Musikalische Ergötzung I – VI

Partie à 4 in g major

Partie à 4 in f sharp minor

Partie à 5 in g major

Harmonie Universelle

Florian Deuter violin & direction
Mónica Waisman violin & viola
David Glidden violin & viola
Deirdre Dowling viola
Dmitri Dichtiar cello
Dane Roberts contra-violon & violone
Michael Dücker lute & theorbo
Philippe Grisvard harpsichord & organ

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Recorded and edited by Laurence Heym
in 24 bits / 96 kHz

Program notes by David Glidden
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Artwork lemondeestpetit.com

contact@eloquentia.fr
www.eloquentia.fr

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ELOQUENTIA

PaCHeLBeL
CANON *Harmonie Universelle*
& GIGUE



1653-1706
**JoHANN
PaCHELBeL**

Canon Et Gigue in D major

for three violins and basso continuo

- 1 > 3'18 Canon
- 2 > 1'37 Gigue

Musikalische Ergänzung No. IV in E minor

for two violins and basso continuo

(violin scordatura b - e - b - e)

- 3 > 1'30 Sonata: adagio
- 4 > 2'14 Aria
- 5 > 1'03 Courant
- 6 > 0'35 Aria
- 7 > 3'14 Ciaccona

Musikalische Ergänzung No. I in F major

for two violins and basso continuo

(violin scordatura c - f - c - f)

- 8 > 1'00 Sonata: allegro
- 9 > 1'33 Allemand
- 10 > 1'00 Courant
- 11 > 1'11 Ballet
- 12 > 1'45 Saraband
- 13 > 1'16 Gig

Partie à 4 in G major

for violin, two violas and basso continuo

- 14 > 0'57 Sonatina: adagio
- 15 > 1'21 Allamand
- 16 > 0'43 Gavott
- 17 > 0'55 Courant
- 18 > 0'33 Aria
- 19 > 1'48 Saraband
- 20 > 1'29 Gigue
- 21 > 0'44 Finale: adagio

Also available



"Florian Deuter and his friends deploy a sonority which is simultaneously sensual and vibrant, sensitive and homogeneous." Diapason

"With the gravity that befits these dense works, Florian Deuter, violin, leads his troops firmly, precisely, implacably: the result is superb! [...] A brilliant recording."

Classica-Répertoire

"Directed by then first violinist Florian Deuter, Harmonie Universelle reveals itself to be an excellent ensemble, giving attention to all the dimensions of the writing."

Le Monde de la Musique



Light and shadow; color; consonance and dissonance; poetry; spice; energy: the nexus of Harmonie Universelle. It is known for its artistic vision and fresh approach to the vast repertoire of chamber music originating from the seventeenth and eighteenth centuries. Its distinctive style and highly developed musicianship engage the listener, inviting them on a journey into the myriad of human emotion that, alongside musical rhetoric, is the living breath of this period.

ARMONIE UNIVERSELLE



Harmonie Universelle is formed by musicians from Western Europe and the Americas. Its director, German-born Florian Deuter brings his wealth of experience to the group to bind the array of cultures and temperaments that manifest the voice of the ensemble. Alongside are Mónica Waisman, Argentine violinist; David Glidden, Canadian violist and violinist; and, forming the continuo, French harpsichordist Philippe Grisvard and Hungarian cellist, Balázs Máté.

More important to the ensemble than the superlative praise in the press and the enthusiasm of the public is their self-appointed mission of giving the most harmonious interpretation of the works they perform; the name "Harmonie Universelle" symbolizes this commitment. It is in reference to the renowned

treatise on music, *Harmonie Universelle* (Paris, 1636-1637), by the French polymath Marin Mersenne (1588-1648).

For Mersenne, consonance was the fundament of a work of music, and dissonance was reserved for purely ornamental function. In developing rules for the construction of melodies he stressed the relationship of music to rhetoric and recommended use of the practice of *ars combinandi* should a problem arise in the compositional process. Through the study of Greek metrics, their emotional content and oratorical elements, he contributed to rhythmic theory. He distinguished between national styles of performance practices. In short, this treatise is a celebration of creation; thus connecting themselves with this important philosophy, Harmonie Universelle offer their audiences food for the mind and the heart.

Musikalische Ergänzung No. II in C minor for two violins and basso continuo

(violin scordatura c – g – c – f)

- 22 > 1'35 Sonata
- 23 > 1'42 Gavotte
- 24 > 0'23 Treza
- 25 > 0'37 Aria
- 26 > 2'18 Saraband
- 27 > 1'06 Gig

Musikalische Ergänzung No. V in C major for two violins and basso continuo

(violin scordatura c – g – c – f)

- 28 > 1'26 Sonata
- 29 > 1'29 Aria
- 30 > 0'28 Treza
- 31 > 3'28 Ciacona

Partie à 4 in F sharp minor

for violin, two violas and basso continuo

- 32 > 1'18 Sonata: allegro
- 33 > 1'58 Allemande
- 34 > 0'23 Treza
- 35 > 0'29 Aria: presto
- 36 > 1'07 Courante
- 37 > 1'45 Sarabande
- 38 > 2'19 Gigue

Musikalische Ergänzung No. VI in B flat major for two violins and basso continuo

(violin scordatura b flat – f – b flat – e flat)

- 39 > 1'41 Sonata: adagio
- 40 > 0'49 Aria
- 41 > 1'06 Courant
- 42 > 1'36 Gavotte
- 43 > 1'54 Saraband
- 44 > 2'42 Gig

Musikalische Ergänzung No. III in E flat major for two violins and basso continuo

(violin scordatura b flat – e flat – b flat – e flat)

- 45 > 1'23 Sonata: allegro
- 46 > 1'49 Allemand
- 47 > 1'03 Courant
- 48 > 0'41 Gavotte
- 49 > 1'42 Saraband
- 50 > 0'59 Gig

Partie à 5 in G major

for two violins, two violas and basso continuo

- 51 > 0'33 Sonatina
- 52 > 0'35 Ballet
- 53 > 1'59 Saraband
- 54 > 0'29 Aria
- 55 > 1'51 Gigue
- 56 > 0'34 Finale

HARMONIE UNIVERSELLE

Florian Deuter

violin & direction

Matthieu Besseling, Amsterdam, 2000 after G. Guarnerius
Matthieu Besseling, Amsterdam, 2003 after G. Guarnerius
Anonymous, German, beginning 18th century

Mónica Waisman

violin & viola on tracks 14-21 & 32-38

violins: Matthieu Besseling, Amsterdam, 2002 after A. Stradivarius
Januarius Vinaccia, Napoli, 1719
viola: Matthieu Besseling, Amsterdam, 1989 after Jacobus Stainer

David Glidden

violin on tracks 1-2 & viola on tracks 14-21, 32-38 & 51-56

violin: Januarius Vinaccia, Napoli, 1719
viola: Barbara Meyer, 1991 after G. Guarnerius

Deirdre Dowling

viola on tracks 51-56

Matthieu Besseling, Amsterdam, 1989 after G. Guarnerius

Dmitri Dichtiar

cello on tracks 1-2, 14-21, 32-38 & 51-56

Venetian cello: anonymous, 18th century

Dane Roberts

contra-violon on tracks 1-2, 51-56 & violone on tracks 3-13, 22-31 & 39-50

contra-violon: J.G.Thier, c. 1780
violone: Oskar Kappelmeyer, 1987 after G.P. Maggini, early 17th century

Michael Dücker

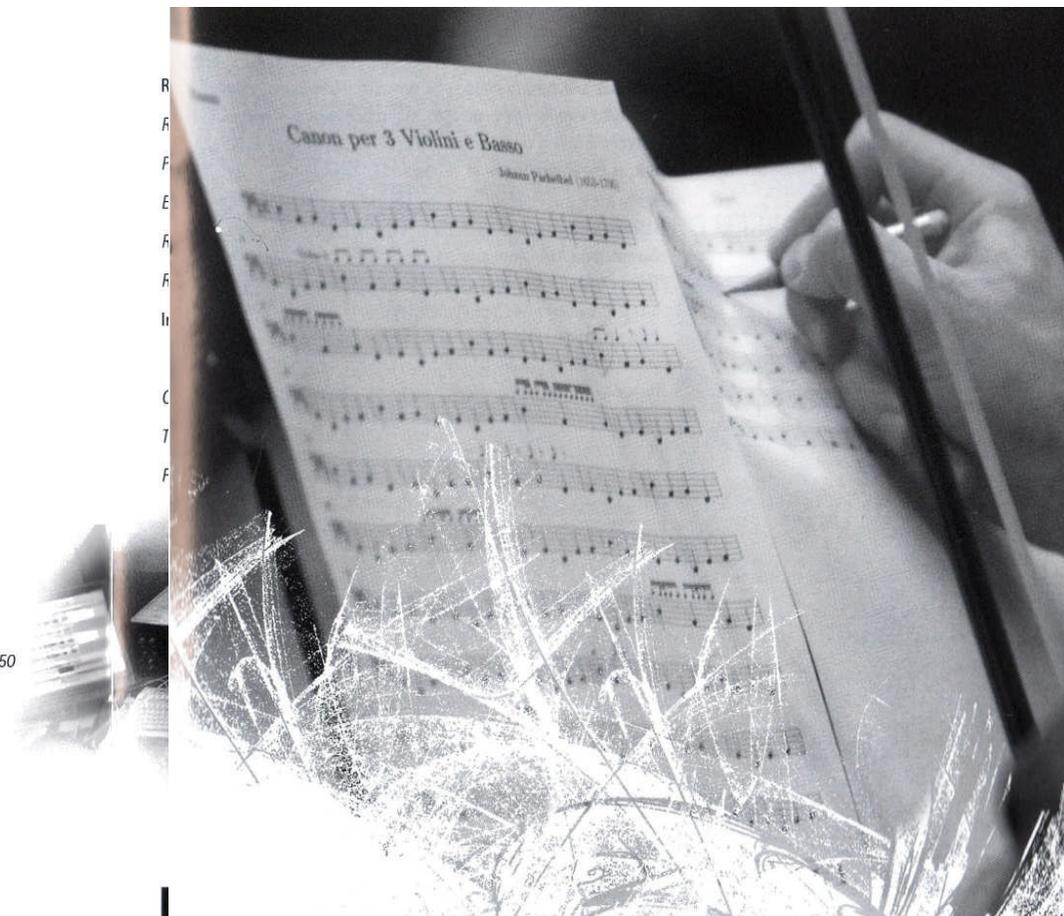
lute on tracks 3-25, 27 & theorbo on tracks 1-2 & 28-56

lute: Hendrik Hasenfuss after J.Ch. Hoffmann, Leipzig, 1716
theorbo: Hendrik Hasenfuss after Pietro Raullich, 1655

Philippe Grisvard

harpsichord & organ on tracks 3-7, 14-21 & 51-56

harpsichord: Burkhard Zander, Cologne, 1999 after Ruckers/Cauchet 'à petit ravolement'
organ: Mebold after Truhenaer/Gottlob Näser, 1734



² In the seventeenth century, mixing instrument families (i.e. the violin and gamba families) was a common occurrence; it is therefore possible that the term 'viola' refers to members of the gamba family. We have chosen not to mix the families and have used violas da braccio.

Sieffert. In due course, two manuscripts were discovered (alas, not autograph) of the Canon Et Gigue and two four-part works for violin, two "violon"² and continuo: one in G major and one in F-sharp minor. These manuscripts are held in the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. The suite in G major (*Partie à 5* in G major), scored for a typical French five-part string ensemble, is a six-movement variation suite, where each movement begins with a theme related to the first five notes of the first violin part of the opening sonatina; like the *Partie à 4* in G major and the *Partie à 4* in F sharp minor it innovates upon the German suite model by including the latest fashionable French dances such as the gavotte or the ballet. The *Partie à 5* and the *Partie à 4* in G major end with a short *Finale* movement.

At last we come to the celebrated *Canon Et Gigue* in D, one of Pachelbel's most revered works³. Ironically, it is the only canon he wrote, and not at all typical of the rest of his *œuvre*. The ebullient three-voice canon is based on a simple theme and followed by 28 artful variations which are constructed atop of a two-bar ostinato in the bass. It certainly represents a mastery of economy of form, and achieves remarkable emotional depth in spite of its use of the most constrained contrapuntal techniques. The overwhelming popularity of the *Canon* has given Pachelbel a preeminent name - more so than that of any of his German contemporaries; he was, beyond any doubt, one of the most productive and salient composers of his time and bequeathed a musical legacy whose significance flourishes with time.

David Glidden, February 2006

³ Every decade since the beginning of the 20th century has also been witness to studies dealing with the stylistic analysis of his music or with the discovery of unfamiliar works. Of course today the popularity of the *Canon* is irrefutable, but it is likely, due to its singularity in the context of Pachelbel's writing, that it was unnoticed at the time of its creation. For example, in spite of the fact that Pachelbel's son, Charles Theodore, or Carl Theodorus, (b Stuttgart, bap. 24 Nov 1690; d Charleston, SC USA, bur. 15 Sept 1750) settled in Boston some time before 1734, Johann Pachelbel himself was essentially unknown to the American concert goer before the 1930s. The *New York Times* first mentions the *Canon in D* in 1871 ("a Bach fugue and a Pachelbel canon"), but no references to him or the *Canon* are to be seen again until the 1900s. In the 1930s, his chorale prelude based on *Vom Himmel hoch, da komm'ich her*, the most popular German carol before *Silent Night*, began to be played regularly by church organists during the Christmas season. In the decades which followed the rate of references to him or his works grew steadily until, in the 1970s, we see phrases like, again from the *Times*, May 20, 1977, "the famous Pachelbel canon".

recorded in Deutschlandfunk Sendesaal, Cologne (Germany), in September 2005

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Producer Dr. Christiane Lehnigk

Engineer Michael Morawietz

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Translations Mary Pardoe (French) & Julie Lebrun (Deutsch)

Photos Sven Ehlers, R.R.



Deutschlandfunk



b. Nuremberg,
bap. 1 Sept 1653;

d. Nuremberg,
bur. 9 March 1706

JOHANN PACHELBEL

CHAMBER MUSIC
FOR STRINGS

Primarily known as organist in the seventeenth century, Johann Pachelbel was a prolific composer, principally of organ music, but also of music for harpsichord, instrumental chamber music, and various vocal ensembles. Through his catalogue of works, vast and varied, he was esteemed as one of the most celebrated representatives of the South German school of musicians of the generation prior to that of J.S. Bach. Born in Nuremberg (as with Hamburg and Leipzig, a free imperial city, and an important 17th-century musical center par excellence), Pachelbel received his early training in theory from Heinrich Schwemmer, and composition/performance from G.C. Wecker. He later worked as an organist in city churches and court chapels at Vienna, Eisenach, Erfurt, Stuttgart and Gotha. It was to be in 1695 (as Russia declared war on Turkey, and France experienced a winter so frigid that wine froze in glasses at Versailles), at the height of his creative power, that he would return to Nuremberg as organist of St. Sebald and, as such, hold the eminent musical position in the city until his death in 1706. His oeuvre boasts more than two hundred organ pieces, primarily liturgical music for the Lutheran ritual, though he also developed para-liturgical types of toccata, prelude, ricercare, fantasia, fugue and ciaccona. His other keyboard music consists of fugues, harpsichord suites and sets of variations. Vocal works also figure prominently in his output: arias, Magnificat settings, motets, and sacred concertos. Very little of Pachelbel's corpus was published during his lifetime, one of the rare exceptions being, in fact, the *Musikalische Ergötzung*; notwithstanding, his work as a composer was without question distinguished to his contemporaries.

Pachelbel lived in an age when composers adapted or adjusted their output to the needs of their immediate circumstances; uniqueness was not at a premium, but nor was it entirely overlooked as is the case with his chamber music. In general, his chamber music is much less virtuosic than Biber's Mystery Sonatas or Buxtehude's chamber sonatas opus 1 Et 2, but, as presented here, it can be profoundly moving while remaining simple in its compositional gesture. Because of this, it is probable that it would have been performed at court, conceivably as Tafelmusik, or, perhaps would have served as Hausmusik in amateur music circles. It is likely that Pachelbel composed many chamber works, but few survive; those that do survive exist in manuscript.

Of the extant works for chamber ensemble the most noteworthy are the six suites for two violins in scordatura¹ and continuo, the *Musikalische Ergötzung*, or Musical Delights, published sometime after his return to Nuremberg in 1695. Each of the suites is a cycle of dance movements (allemande, courante, sarabande, gigue, gavotte, chaconne, ballet) preceded by an introductory Sonata or Sonatina in one movement. Interspersed amongst the dance movements we find the trezza: an aria or choreographic piece in 6/8. In suites 1 and 3 the introductory movements are Allegro three-voice fughetta and strettos. The other four sonatas are evocative of French overtures in that they have two Adagio sections which juxtapose slower and faster rhythms: the first section uses patterns of dotted quarter and eighth notes in a non-imitative manner. The second makes use of the violins in an imitative, sometimes homophonic structure that uses shorter note values. The dance movements of the suites show traces of Italian (in the giges of suites 2 and 6) and German (allemande appears in suites 1 and 3) influence, but the majority of the movements are greatly influenced by the French style. The suites reveal Pachelbel's preference for flexibility vis à vis the standardization of the status quo in the late 17th century: they do not adhere to a fixed structure - the allemande is only present in two suites, the giges in four, two suites end with a chaconne, and the fourth suite contains two arias.

Until recently, the only surviving chamber works of Pachelbel in addition to the *Musikalische Ergötzung* were considered to be the *Canon Et Gigue* and the *Partie à 5* in G major. Gustav Beckman, in his article of 1918-1919 Johann Pachelbel the Chamber Music Composer, cites eight existing works in manuscript not including the *Musikalische Ergötzung*. All of these were destroyed during the Second World War, including the manuscript of the *Partie à 5* in G major which, by chance, survived in a modern edition made by Max

¹ Scordatura was a compositional technique very much à la mode between 1600 and 1750, and ingeniously presented by Biber in his Mystery sonatas, completed some time after 1676. It designated a system of tuning other than the standardized one and was used to produce, amongst many things, special effects, devise exotic colours, sonorities, or extend harmonic possibilities.