

Maria Weiss

early music bird
early new music



1607. ENSEMBLE FOR EARLY & NEW MUSIC

Wolfgang Mitterer | Luca Pianca





music

No matter what anybody tells you, words
and ideas can change the world.¹



¹ John Keating in Weir, Peter, *Dead Poets Society* [Film] USA: Touchstone Pictures, 1989, 00:23:27-00:23:52.
"music" filled in by Maria Weiss

Maria Weiss



early new music



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1607 RECORDS

CHAPTER
N° 1
|

introduction



Golden Hour - A gift from the darkness

Some nights seem to be never-ending and gloomy, offering no escape. However, we know one thing for sure: the morning follows even the darkest of nights.

What if nature was trying to tell us that after complete and utter darkness, we can count on her to present us with a magical moment, a golden morning light to inspire and strengthen us throughout the day and in the night ahead?

early music bird. early new music gives musical and artistic expression to this message from nature: arias that celebrate daybreak are embedded in early morning birdsong; Krieger's aria *Einsamkeit*¹ rings out from the shadowy darkness just before sunrise; and Bach's *Ey! Wie schmeckt der Coffee süße*² calls for a fragrant cup of morning coffee — after all, every day should begin with a hearty breakfast.

OUR PROJECT IS ABOUT ENCOURAGING PEOPLE TO TRUST AND BELIEVE IN WHAT IS BEAUTIFUL, WHAT UNITES AND STRENGTHENS, SUSTAINS AND SUPPORTS US, AND WHAT WE CAN ALWAYS RELY ON: THE VOICES OF NATURE, MUSIC AND ART.

In *Room with a View*, a film by James Ivory, there is a scene in a Tuscan olive grove in spring (I, Chapter 6 in the book of the same name by E. M. Forster) that depicts a group of prim and proper English people going for a picnic. The quiet hero, *George Emerson* (Julian Sands), however, climbs up a gnarled olive tree and shouts his credo into nature: "Beauty! L'espoir! Verité! Trust! Joy!"³

Through *early music bird. early new music*, we want to follow *George Emerson's* example and shout out: "Beauty, hope and joy!"

Music, beauty, and good stories and words have strengthened mind and spirit for centuries. They help you to make good decisions and take the right steps in your own life, even in difficult times of upheaval and darkness. One thing is certain: there is always a new morning, clear, bright and golden, and every night, no matter how dark, is vanquished by gentle sunbeams, morning joy and cheerful birdsong.

MARIA WEISS

¹ "Loneliness"

² "Ah! How sweet coffee tastes"

³ Ivory, James, *A Room with a View* [Film], United Kingdom: Goldcrest Films International 1985, 0:30:18-00:31:19.

1607. ensemble for early & new music -
early music bird. early new music.

SEEKING THE NEW IN THE OLD AND OLD IN THE NEW

EARLY 'NEW' MUSIC:
NEVER HEARD BY MODERN EARS.

NEW 'EARLY' MUSIC:
CONTEMPORARY WORKS INSPIRED
BY OLD MASTERS.

We are dedicated to seeking the *old* in the *new* and the *new* in the *old*. We are mainly musicians, but we also draw on other kinds of art and forms of expression.

Our mission is to pose questions without demanding answers, to tell stories and to create something beautiful and long-lasting that inspires and brings joy, but that also encourages reflection.

Myths like the story of *Orpheus* and *Eurydice* have been around for many thousands of years. Despite that, they still move and inspire us even today.

The *old* is woven into the *new*. There are always *novelties* to discover in the *old*, and things that remain constant, binding people together not just over centuries, but over millennia too.

A nearing, meeting and interweaving of opposites.

The performance of Monteverdi's *L'Orfeo* in 1607 in the *Sala dei Fiumi* at the *Ducal Palace* in Mantua went down in music history. Like a key unlocking a door, this work opened up new musical worlds.

Here, the long-established *prima pratica* and the modern *seconda pratica* are brought to perfection. Tradition and revolution unite in one of history's pivotal moments.

The dance around the *old* and *new*, tradition and innovation, poses questions that do not demand answers, but which spark creative processes as we embark on a musical journey just as *Orpheus* did. The idea is to think of the journey not as a means to an end, but as a reward in itself: those are the key components of *1607. ensemble for early & new music* and *early music bird. early new music*.

MARIA WEISS



1607. ensemble for early & new music | Pöckstein Castle | Photograph © Carmen & Ingo Photography

*1607. ensemble
for early &
new music*

Maria Weiss	MEZZO SOPRANO	(N° 1 – 13)
Wolfgang Mitterer	COMPOSITION, ELECTRONICS	(N° 12, 13)
Luca Pianca	LUTE	(N° 02 – 13)
Mónika Tóth	VIOLIN I	(N° 02, 05, 06, 08, 09, 12, 13)
Zsófia Breda	VIOLIN II	(N° 02, 05, 09)
Hanne Eisenhut	VIOLA	(N° 02, 05, 09)
Igor Bobovich	CELLO	(N° 02 – 13)
Alexandra Dienz	DOUBLE BASS	(N° 10, 12, 13)
Chiara Massini	HARPISCHORD	(N° 10, 12, 13)
Anne-Suse Ennsle	SOPRANO RECORDER TENOR RECORDER VOICE FLUTE	(N° 03, 08, 12, 13)
Annemarie Podesser	VOICE FLUTE	(N° 08, 12, 13)
Hermann Ebner	HORN	(N° 10, 12, 13)
Michael Söllner	HORN	(N° 10, 12, 13)





CD Content

01

HILDEGARD VON BINGEN 05:45
(1098 – 1179)

Columba Aspexit | Sequence for
Saint Maximinus

From: *Symphonia armonie celestium
revelationum* (1136 – 1179)

Text: Hildegard von Bingen

Source: Wiesbaden (DE), *Hessische Landesbibliothek*
R 476rb-va (f. 476r)

02

FRANCESCO GASPARINI 04:34
(1661 – 1727)

Andate, o Zeffiretti (Aurora)
WORLD PREMIERE RECORDING

From: *L'oracolo del Fato* (Barcelona, ca. 1709
and Vienna, 1719)

Libretto: Pietro Pariati (1665 – 1733)

Source: Vienna (AT), *Österreichische Nationalbibliothek*
Mus.Hs. 17253 date unknown (Barcelona, c. 1709),
Mus. Hs. 17278 (Vienna, 1719)

03

JOHANN SEBASTIAN BACH 05:12
(1685 – 1750)

*Ey! Wie schmeckt der Coffee süße
(Liesgen)* | **WORLD PREMIERE RECORDING**
with tenor recorder

From: *Schweigt stille, plaudert nicht*, BWV 211
(Leipzig 1734)

Libretto: Christian Friedrich Henrici (1700 – 1764)

Source: Berlin (DE), *Staatsbibliothek zu Berlin -
Preußischer Kulturbesitz* | D-B Mus. ms. Bach P

04

ANONYMOUS 02:52
La Tortorella se col suo fido (Selvaggio)
WORLD PREMIERE RECORDING

From: *Amor non inteso* (Padua 1717), I, 12
Libretto: Anonymous

Source: Vienna (AT), *Österreichische Nationalbibliothek*
E.M. 172

05

ANTONIO VIVALDI 05:20
(1678 – 1741)

Quell' Augellin (Silvia)

From: *La Silvia*, RV 734 (Milan 1721), II, 1
Libretto: Enrico Gaetano Bissari (1678 – 1758)

Source: Turin (IT), *Biblioteca Nazionale Universitaria
di Torino, Sezione Musicale* | Ms. Foà 28, cc. 70r-72v

06

FRANCESCO GASPARINI 07:29
(1661 – 1727)

Abbandona il caro nido (Oreste)
WORLD PREMIERE RECORDING

From: *Astianatte* (Rome 1719), I, 9
Libretto: Antonio Salvi (1664 – 1724)

Source: Paris (FR), *Bibliothèque
nationale de France*
D-4339

Total length:

67:26

07

JOHANN PHILIPP KRIEGER 05:35
(1649 – 1725)

Einsamkeit (Procris)

From: *Die ausgesöhnte Eifersucht oder
Cephalus und Procris* (Weißenfels 1689), II, 1
Libretto: Paul Thymich (1656 – 1694)

Source: Munich (DE), *Bayrische Staatsbibliothek* Mus.pr. 403

08

REINHARD KEISER 05:52
(1674 – 1738)

Du angenehme Nachtigall (Penelope)

From: *Ulysses* (Copenhagen 1722), I, 4
Libretto: Friedrich Maximilian von Lersner
(1697 – 1753) after Henri Guichard

Source: Berlin (DE), *Staatsbibliothek zu Berlin -
Preußischer Kulturbesitz* | Mus.ms.11491

09

GEORG FRIEDRICH HÄNDEL 08:23
(1685 – 1759)

Mi lusinga il dolce affetto (Ruggiero)

From: *Alcina*, HWV 34 | (London, 1735), II, 3
Libretto: Anonymous adaptation of the
anonymous libretto of *L'isola di Alcina* (1728)

Source: London (GB), *British Library*
R.M.20.a.7 (f. 78r-82v)

10

JEAN-PHILIPPE RAMEAU 06:01
(1683 – 1764)

Aigle naissant, lève les yeux (Acante)
WORLD PREMIERE RECORDING

From: *Acante et Céphise*, 'Pastorale héroïque'
(Paris, 1751), III, 25

Libretto: Jean-François Marmontel (1723 – 1799)

Source: Paris (FR), *Bibliothèque nationale de France*
F-Po Rés. A. 174 b

11

MICHEL LAMBERT 02:39
(1610 - 1696)

Goûtons un doux repos

From: *Air sérieux, Livre d'airs de différents
auteurs*, XXXIV, Paris, Christophe Ballard
(Paris 1691), p. 74-76, F-Pn
Airs de Monsieur Lambert, non Imprimez.
75 simples, 50 doubles (1710)

Text: Anonymous

Source: Paris (FR), *Bibliothèque nationale de France*
RES-584 (Fol. 18)

12

WOLFGANG MITTERER 05:19
(B. 1958)

tanz im garten | [*dance in the garden*]
(Vienna, 2021) **WORLD PREMIERE RECORDING**

13

WOLFGANG MITTERER 02:17
(B. 1958)

zartes weinen | [*tender weeping*]
(Vienna, 2021) **WORLD PREMIERE RECORDING**



ALL ARIAS ARE PLAYED AT PITCH A¹ = 415 HZ,
APART FROM N° 11 (M. LAMBERT), WHICH IS PLAYED AT A¹ = 440 HZ,
ACCORDING TO THE FRENCH STYLE

LUTE, Luca Pianca

- 1 Archlute by Luc Breton (Vaux-sur-Morges, Switzerland 1991), after a copy of an instrument by Matteo Sellas (1580 – 1661), Venice 1630
- 2 Lute by Luc Breton (Vaux-sur-Morges, Switzerland 1989), after a copy of a French instrument with 11 courses (N° 11 Lambert)

VIOLIN I, Mónika Tóth

Anonymous Bohemian violin (c. 1730)

VIOLIN II, Zsófia Bréda

Anonymous master violin from Vienna, 18th century

VIOLA, Hanne Eisenhut

Baroque viola by Jakob Stainer (1619 – 1683) (Absam, Austria, 1658)

CELLO, Igor Bobovich

- 1 Cello by Eriberto Attili (Rome 1996), based on a model by Antonio Giacomo Stradivari (1648-1737) | (02 – 09, 12, 13)
- 2 Cello by Peter Wamsley (1670 – 1744) (London 1717), based on a model by Jakob Stainer (1619 – 1683) from Absam, Austria¹ (10, 11)

VIOLONE, Alexandra Dienz

Violone by Oskar Kappelmeyer (Passau 2018), based on the instruments played during Haydn's time in the Esterházy Chapel in Eisenstadt, made by Johann Joseph Stadlmann (1720? – 1781) in 1754 in Vienna.

HARPSICHORD, Chiara Massini

Harpsichord made by Christian Rothe (Berlin 2018), after an original by Ioannes Ruckers (1578 – 1742) in 1612/1750²

RECORDER, Anne-Suse Enßle

Soprano recorder in C by Andreas Schwob
Tenor recorder in C by Luca de Paolis
LdP Recorders
Voice flute in D by Sebastien Meyer

RECORDER, Annemarie Podesser

Voice flute in D by Luca de Paolis, after Pierre Jaillard Bressan (1663 – 1731)

HORN, Hermann Ebner

Horn by Andreas Jungwirth (Vienna 1995), based on a model by Friedrich Ehe (1649 – 1743), Nuremberg 1730

HORN, Michael Söllner

Horn by Andreas Jungwirth (Vienna 1995), based on a model by Johann Michael Leichamschneider (1676 – 1751), Vienna 1740

¹ This baroque cello was generously lent to us by the Viennese instrument maker Cai von Stietenron.

² We are grateful to Stefan Schweiger, who allowed us to borrow this instrument for the recordings.

Instruments

CHAPTER
N°2

About the arias



N° 01

Columba aspexit



HILDEGARD VON BINGEN (1098-1179)

Sequence to Saint Maximinus
From: *Symphonia armonie celestium revelationum*
(Bingen am Rhein 1136-1179)



"A Feather on the Breath of God"

HILDEGARD VON BINGEN – BENEDICTINE
ABBESS, NATURAL SCIENTIST, MYSTIC, DOCTOR,
WRITER, REBEL, ADVISER, COMPOSER...

the long list could be continued. Biographical facts and personal accounts describe a self-confident woman who became one of the most fascinating personalities of the Middle Ages. Hardly any figure of spiritual life was active in so many worldly spheres at the time – and has remained so to this day. With good reason, because Hildegard, as a typical person of the Middle Ages, combined the heavenly and the worldly into one large, fascinating cosmos. Her life was imbued with the spirit of recognising God's creation and thus God himself. The spiritual quest was her impetus, even if this aspect tends to be downplayed in the way she is marketed today. Hildegard should be

considered a member of the heavenly choir, even in her lifetime, rather than a composer in the sense of a musician who creates from within.

In Hildegard's time, music in the liturgy was a way of getting a little closer to heaven. She followed the tradition of her order's founder, Benedict, who stated in his Rule that psalms should be sung so that "*heart and voice are in harmony*". Hildegard called her music "*symphonie harmoniae caelestium revelationem*", which translates loosely as "*harmony of heavenly revelations*". When she was over 50, she finally had the courage to write down her visions for the first time. It is not clear whether she herself wrote down her chants using the customary neumatic notation – inflective marks that indicate the shape and interpretation of sung texts – or whether someone else listened to her sing and wrote them down. Hildegard's music, however, remains a resounding testimony to her spirituality and what she heard from within. *Columba aspexit* ("*The dove gazed in*") is a hymn in the form of a sequence, a freely adaptable, poetic chant that is recited during the liturgical celebration before the Gospel.

Since the core repertoire of Gregorian chant was already well established at the end of the first millennium, church music in the following period had to become something new. Gregorian chant was not replaced but enhanced when church repertoire was expanded to include religious poetry. Hildegard's musical vision depicts Saint Maximinus reciting mass. The lyrics are composed of symbols and allegories: the dove gazing in through the window at the beginning represents the Holy Spirit, the warmth of the sun reflects God's love and there are a multitude of other images. With its wide tonal range, the melody must have been vivid and memorable to the medieval ear. As a preacher, Hildegard knew how to grab people's attention. She once said of herself that she was "*a feather on the breath of God*".

ALEXANDER MOORE

TRANSLATION: ESTHER-JO STEINER

N° 11

Goutons un doux repos



MICHEL LAMBERT [1610 - 1696]

From: *Air sérieux, Livre d'airs de différents auteurs*, XXXIV, Paris, Christophe Ballard (Paris 1691)



The French Orpheus

MICHEL LAMBERT'S *GOÛTONS UN DOUX REPOS* EXEMPLIFIES THE TYPE OF SONG, OR *AIR SÉRIEUX*, THAT WOULD HAVE BEEN THE FOCUS OF CONVERSATION AND ENTERTAINMENT AT 17TH-CENTURY FRENCH SALONS OR *RUELLES*.

French salons were an important milieu for fostering proper social interactions and promoting artistic activity. Salon participants considered themselves to be abreast of the most recent modes of conversation, codes of behavior, topics of discourse, and current fashion. Both the creation and performance of airs were frequent salon activities. Often an air would become the object of analysis and conversation among salon attendees. Several pieces could also be organised into musical conversations, which meant that serious airs were considered a type of discourse composed as a passionate declamation of a text in music. Composers, poets and performers were welcome members of the prestigious circle of polite society that regularly attended such gatherings. Michel Lambert, the most famous and influential composer of serious airs, frequented the most fashionable salons and was a favourite participant in Madeleine de Scudéry's *Société du samedi*, or *Saturday Society*.

Lambert was not only known for composing the best examples of *airs sérieux* but was also a celebrated singer, dancer, singing master and lute/theorbo player. Born in Champigny-sur-Veudes, he moved to Paris as a boy to work for Louis XIII's younger brother, Gaston, Duke of Orléans, where he was educated at the duke's chapel. He held several positions at court before becoming the director of Louis XIV's chamber music—*maître de musique de la chambre du roi*—in 1661. Throughout his life, Lambert was praised by the most notable artists, composers, writers, poets and the social elite. Tallemant des Réaux referred to him as the *French Orpheus*. Writing several years after Lambert's death, Lecerf de la Viéville judged him to be the greatest master of the composition and performance of airs of the 17th century, claiming that his musical style was to be emulated because it was “natural, clear, graceful, and immediately charming”.

Poet Pierre Perrin would have agreed with Lambert's admirers. Perrin composed a sonnet to honour Lambert that was included directly after the dedication and foreword to the composer's first publication of serious airs, *Les Airs de Monsieur Lambert* in 1660. Here, Perrin refers to Lambert as the *Amphion of our days* and praises the beauty of his airs and his ability to charm the hearts and ears of listeners. Perrin mentions little birds singing in the woods and a group of bees who are drawn to the wonders of Lambert's voice and the sound of the lute in his hands. His images of nature are significant as they conjure up feelings of repose and escape from life's harsh realities, as well as the sweet and peaceful tones of Lambert's airs suitable for angelic praise. Perrin's images and references perfectly describe the beauty of Lambert's serious airs in general, and *Goûtons un doux repos* in particular.

Serious airs, like *Goûtons un doux repos*, were composed in a new musical style that emerged around the middle of the 17th century. Composers of airs in this new style sought to create a musical repre-

CHAPTER
No 4

Biographies



A violin is positioned on a dark, reflective music stand in the foreground. The violin's body is illuminated from the left, highlighting its wood grain. Behind the violin, a large window with two tall, ornate columns frames a classical landscape painting. The painting depicts a sunlit valley with a winding path, a distant mountain, and a group of people gathered near a stone structure on the right. The scene is bathed in a warm, golden light, suggesting a sunset or sunrise.

Musicians

MEZZO SOPRANO,
CONCEPT, PROJECT LEADER

Maria
Weiss

"HER VOICE IS TREMENDOUS, AND THE CONTINUED SUSPENSE OF HER STAGE PRESENCE IS BREATH-TAKING", "A MARVELLOUS MEZZO SOPRANO WITH ORGAN-LIKE DEPTHS" AND "A VOCAL AND ACTING SYNTHESIS OF ARTS" ARE JUST SOME OF THE THINGS THAT REVIEWERS HAVE SAID OF THE AUSTRIAN MEZZO SOPRANO MARIA WEISS.

The mezzo soprano was just a child when she discovered her love for singing and early music. She studied solo performance at the *Luigi Cherubini State Conservatory* in Florence, the *University of Music and Performing Arts* in Graz and acting at the *Lee Strasberg Theater & Film Institute* in New York.

She has performed with orchestras including the *Bach Consort Vienna*, *Klangforum Wien*, *L'Orfeo Barockorchester*, *Ensemble Claudiana*, *Harmony of Nations Baroque Orchestra*, *Il Concerto Tivoli*, *Camerata Argentea*, *A Corte Musical*, *Capella Leopoldina*, *Graz Symphony Orchestra* and the *Vorarlberg Symphony Orchestra* and has established herself as an outstanding interpreter of early music with a mezzo soprano voice that reviewers have described as "beautiful", "clearly timbred and flawlessly guided", and "softly floating".

The repertoire of the singer, who speaks five languages, consists of early and contemporary music, Bach, Mozart and Offenbach, and particularly first performances of forgotten works. Her artistic path has been shaped by collaborations with directors such as Frank Castorf, Philippe Arlaud, Seollyeon Konwitschny, John Lloyd Davies and Kobie van Rensburg and with musical partners such as Stefan Asbury, Domingo Hindoyan, Michi Gaigg, David Levi, Rubén Dubrovsky, Gérard Korsten, Rogério Gonçalves and Franco Pavan.

Notable engagements include the *Wiener Festwochen*, *Wiener Konzerthaus*, *Graz Opera House*, *Händel Festival in Halle*, *Theater an der Rott* (Germany), *trigonale. festival of early music*, *Festspielhaus Bregenz*, *Feldkirch Festival*, *Festspielhaus Dornbirn*, *Donaufestwochen im Strudengau*, *BOV Opera Festival at the Teatru Manoel in Valetta* (Malta) and *Ateneu Barcelonés* in Spain.

As a Lied singer, Maria Weiss, under the guidance of Teresa Berganza and Isabel Aragón, has specialised in Spanish and Latin American repertoire (especially the songs of De Falla, Granados, Guridi, Montsalvatge, Rodrigo, Leon and Villa-Lobos).

Her stage presence was described as that of a "gifted singer-actress" in a review by the *Kritisches Journal für Alte Musik*.

She regularly appears in short films, feature films and commercials, and has worked with directors such as Anja Salomonowitz, Oskar Roehler, Christopher Schlier, Martin Aamund, Phil Moran, Ronald Unterberger, Thomas Woschitz and Quadmo Quintero.

mariaweiss.at
mariaweissactress.com

WOLFGANG MITTERER WAS BORN IN LIENZ IN EAST TYROL IN 1958 AND GREW UP IN AN ENVIRONMENT OF DOWN-TO-EARTH CHURCH MUSIC AND TRADITIONAL TYROLEAN BRASS BANDS. IN 1977 HIS INTEREST IN THE ORGAN TOOK HIM TO GRAZ TO PURSUE FORMAL STUDY IN THE INSTRUMENT. ONE YEAR LATER HE MOVED TO THE UNIVERSITY OF MUSIC IN VIENNA, WHERE HE STUDIED ORGAN WITH HERBERT TACHEZI AND COMPOSITION WITH HEINRICH GATTERMEYER.

In 1983 he went to the *Elektronmusikstudio (EMS)* in Stockholm to explore electroacoustics. In 1988 he spent a year in Rome on a scholarship awarded by the Ministry of Education.

By this time Wolfgang Mitterer had already embarked on an exciting musical journey through the regions of experimentalism and was a member of collectives working in various styles and genres on the boundaries between jazz, folk music, new wave and noise music.

He has played with bands including *Hirn mit Ei*, *Call Boys Inc.*, *Pat Brothers*, *Dirty Tones* and *Matador*. He has also collaborated with musicians such as Linda Sharrock, Gunter Schneider, Wolfgang Reisinger, Klaus Dickbauer, Hozan Yamamoto, Tscho Theissing and Tom Cora.

The hallmark of Wolfgang Mitterer's work is that the musical process begins with the unpredictable and unexpected. He creates a network of instrumental and vocal live ensembles and electronic surround sound; he juxtaposes sawmills and old church organs in a new movement of sounds and engages thousands of choir singers and several traditional brass bands for his composition events. Improvisation is superimposed onto fixed notation. He regularly gives performances as a soloist and as part of collectives at international festivals and in concert halls, and he has been commissioned to compose for important cultural events and institutions including the *Wiener Festwochen*, *Steirischer Herbst*, *Wien Modern*, *Wiener Konzerthaus*, a festival in *Erl, Tyrol* and *Klangspuren Schwaz*, as well as for broadcasters such as *ORF*, *WDR* and *SRG*.

He has received many prizes and awards for his work as a musician and composer, including the *German Record Critics' Award*, an Austrian state scholarship, the *Prix Ars Electronica*, the *Max Brand Prize*, the *Prix Futura Berlin*, the *Emil-Berlanda Prize*, the *City of Vienna Music Prize*, the *Austrian Art Prize for Music* and the 2018 *Austrian Film Prize* for Best Music for *Untitled* (dir. Michael Glawogger and Monika Willi). He won the same prize again in 2020 for *Die Kinder der Toten* (dir. Pavol Liska and Kelly Copper).

Wolfgang Mitterer's oeuvre now includes several hundred works for a great variety of musical ensembles, from *Amusie* for six musicians, loudspeaker and a broken church organ to und *träumte seltsam* for soprano, small choir and ensemble, *Ka und der Pavian* for choir, 13 musicians and surround sound, *Net-Words 1-5* for 11 musicians and an 8-channel tape to *Fisis* for symphony orchestra, and the opera *Massacre* (first performed at the *Wiener Festwochen*).

Wolfgang Mitterer taught the Music and Computer course at the *University of Music* in Vienna.

wolfgangmitterer.com



Wolfgang
Mitterer

COMPOSITION &
ELECTRONICS

Wolfgang Mitterer | Photograph © Julia Stix

Luca Pianca

LUTE

LUCA PIANCA IS A LUGANO-BORN LUTE PLAYER AND CONDUCTOR. HE STUDIED WITH NIKOLAUS HARNON-COURT AT THE MOZARTEUM UNIVERSITY SALZBURG BEFORE EMBARKING ON A 30-YEAR COLLABORATION WITH *CONCENTUS MUSICUS WIEN*. HE CO-FOUNDED *IL GIARDINO ARMONICO*, A LEADING ENSEMBLE IN THE FIELD OF ANCIENT MUSIC. HIS OUTPUT INCLUDES MORE THAN 80 CD RECORDINGS, AMONG THEM THE COMPLETE LUTE WORKS OF BACH AND VIVALDI.

His concert activity has taken him all around the world, and he has played recitals in many of the major European and American venues. Since 2008 he has conducted the Bach cantata cycle at the *Wiener Konzerthaus*. He has led over 100 Bach cantatas, as well as *St John's Passion* and the *Christmas Oratorio*. In 2018 the Swiss Federal Office of Culture awarded him the *Swiss Music Prize*.

HARPSICHORD

Chiara
Massini

In addition to making numerous recordings for Austrian, Italian, Canadian and Spanish radio, Chiara Massini is active as a soloist and chamber musician, and has appeared in various festivals and concert series in Europe, Canada, Brazil and Lebanon, including the *Al Bustan Festival* in Beirut, *I concerti del Gonfalone* and *Concerti del Quirinale-RAI* in Rome, the *Musikfestspiele* in Dresden the *Bachfest Leipzig*, *The Innsbrucker Festival of Early Music* and the *Musikverein* in Vienna. As one critic remarked on her solo debut CD, *Toccata, Passacaglia, Partita*, which was released in 2003 and broadcast in Italy and Canada: "Her playing captivates through its combination of technical authority and expressive power."

Elsewhere, the press has written of her: "Right from the first phrase, she showed herself as an exceptional artistic personality who brings these works by Italian composers to life with ingenious liberties [...] her rubato, executed with stylistic certainty and sheer delight, injected itself organically into the course of the movement [...] Massini's suspenseful playing successfully captured the polymorphism and illuminated the music's harmonic boldness [...] the melodic charm and the perfect proportions of Domenico Zipoli's music unfolded under Massini's sensual grasp in all their radiance."

THE ITALIAN HARPSICHORDIST CHIARA MASSINI STUDIED PIANO WITH PROF. ENZO STANZANI AT THE OTTORINO RESPIGHI CONSERVATORY IN ROME AND MUSICOLOGY AT LA SAPIENZA UNIVERSITY. AFTER GRADUATING, SHE ATTENDED VARIOUS MASTERCLASSES IN SALZBURG AND EMBARKED ON AN INTENSIVE STUDY OF EARLY MUSIC. THIS PATH LED HER TO VIENNA, WHERE SHE STUDIED HARPSICHORD AND FIGURED BASS AT THE UNIVERSITY OF MUSIC AND PERFORMING ARTS UNDER GORDON MURRAY AND AUGUSTA CAMPAGNE RESPECTIVELY, GRADUATING WITH DISTINCTION.

chiaramassini.com

In August 2005 Chiara Massini played J.S. Bach's *Goldberg Variations* (BWV 988) throughout Europe, subsequently recording them in summer 2006 for Symphonia. The reaction of both public and press was highly appreciative: "C.M. shows she can really dig in and captivate her listeners." (*Alte Musik Aktuell*). In December 2008 she was invited by the *Charitable Society of Friends* to make her US concert debut touring Florida. She performed in Delray Beach as a solo harpsichordist, and in Palm Beach both as a soloist and with a chamber group. Critics and the public alike were awed by her technical grasp of the music, as well as the passion with which she played. As always, the audience was with her from the first touch of the keyboard to the end.

A woman with light brown hair, wearing a dark teal long-sleeved top and dark pants, stands in a lush garden. She is surrounded by dense green foliage and several large, vibrant hibiscus flowers in shades of pink, yellow, and orange. The scene is brightly lit, suggesting a sunny day. The text "Academic Team" is overlaid in a white, cursive font in the lower right quadrant of the image.

Academic Team



INTERVIEW WITH
WOLFGANG MITTERER

N° 12, 13

Doris
Weberberger

DORIS WEBERBERGER STUDIED MUSICOLOGY AT THE UNIVERSITY OF VIENNA, WHERE SHE SPECIALISED IN NEW MUSIC AND WROTE HER THESIS ON WOLFGANG MITTERER AND HIS MINI OPERA FOR CHILDREN, *DAS TAPFERE SCHNEIDERLEIN* (*BRAVE LITTLE TAILOR*).

During her studies she took seminars in cultural management at the *Institute for Cultural Management* (part of the *University of Music and Performing Arts Vienna*) and the *Institute for Cultural Concepts*.

In 2006 she began working for the *Österreichische Musikzeitschrift* (an Austrian music magazine) as a freelance editor, and from 2011 to 2014 she had a position in the editorial department. Since 2012 she has been responsible for new music and music education at *mica - music austria*, where she takes care of the website, organises conferences and networking events, and looks after other projects that support new music, some of which are international.

She has written texts for the *Wiener Konzerthaus*, the *Grafenegg festival*, the *neue musikzeitung* and the *Rainy Days music festival*. As part of her teaching activities at the *Institute of Musicology* (part of the *University of Vienna*), she has given classes in writing about music.

TEXT ON LAMBERT

N° 11

Catherine Gordon

PROF. DR. CATHERINE GORDON, MS IS CHAIR OF THE MUSIC DEPARTMENT AT PROVIDENCE COLLEGE IN PROVIDENCE, RHODE ISLAND (USA). SHE EARNED A MASTER'S DEGREE IN HARPSICHORD PERFORMANCE FROM INDIANA UNIVERSITY AND A MASTER'S AND PHD IN MUSICOLOGY FROM THE UNIVERSITY OF MICHIGAN.

Her primary area of research concerns 17th-century French secular and sacred airs. Gordon has received a number of research fellowships, including a French government *bourse* sponsored by the *Centre de musique baroque de Versailles* and a *National Endowment for the Arts* (NEH) grant to complete her book on mid-17th-century French airs. She was the winner of the 2005 *American Musicological Society's Noah Greenberg Award*.

She has published several articles and essays on various 17th-century French music topics and published her book, *Music and the Language of Love: Seventeenth-Century French Airs*, with *Indiana University Press* in 2011. Her second book, *Catholicism as Musical Discourse: The (Re)Conversion of Women Through Seventeenth-Century French Sacred Songs*, a study of sacred songs composed primarily for women throughout the 17th century, published by *Oxford University Press*, is forthcoming. Gordon is also a professional harpsichordist and performs regularly.





TEXTS ON
GASPARINI & ANONYMOUS

N° 02, 04, 06

Marko Deisinger

AFTER GRADUATING FROM WHAT IS NOW THE *INGEBORG-BACHMANN-GYMNASIUM*, DR. MARKO DEISINGER, MA (B. 1971) STUDIED HISTORY AT THE *UNIVERSITY OF KLAGENFURT*.

His thesis, which he presented in 2001, focuses on the *Second Viennese School*. From 1995 to 1999 he received lessons in jazz and classical percussion at the *Carinthian State Conservatory*. His keen interest in music history led him to the *University of Vienna* in 1999, where he studied musicology. In 2004 he earned his doctorate with a thesis on the Viennese court conductor Giuseppe Tricarico (1623–1697). During his doctoral studies he also completed the course in composition according to Heinrich Schenker at the *University of Music and Performing Arts Vienna*.

Having finished his PhD, Deisinger received two research grants from the *Federal Ministry of Education, Science and Culture* at the *Historical Institute at the Austrian Cultural Forum* in Rome. From 2005 to 2007 he studied in Italy, where he carried on with the theme of his dissertation by contributing to research into the musical and cultural relationships between Italy and the imperial city of Vienna in the Baroque period.

From 2007 to 2010 Deisinger was a research assistant on a project called *Heinrich Schenker, Diaries 1918–1925: Annotated Edition* with Professor Martin Eybl at the *University of Music and Performing Arts Vienna*. He then collaborated with Professor William Drabkin, who is based at the *University of Southampton* (UK), on *Heinrich Schenker as Theorist, Teacher and Correspondent, 1925–1930*. From 2014 to 2017 Deisinger was involved in *Heinrich Schenker, Diaries 1912–1914 and 1931–1935: Annotated Edition*, another project at the *Vienna University of Music*. Since 2019 he has been leading *Heinrich Schenker, Diaries 1915–1919: Annotated Edition*.

All four of those projects were developed in collaboration with Prof. Ian Bent, who co-ordinated the international edition of *Schenker Documents Online* (SDO), as part of which Deisinger transcribed and annotated Schenker's diaries dating from 1912 to 1935 (schenkerdocumentsonline.org).

From 2010 to 2016 Deisinger lectured in music history at the *University of Music and Performing Arts Vienna* and has taught at adult education centres since 2013, giving lectures on music history and leading courses in music theory. His busy lecturing schedule has taken him to several Austrian cities, as well as Bolzano, Middelburg, Detmold, Freiburg im Breisgau, Rome, Gallipoli, London, Nashville and New York. Deisinger is the author of numerous publications on the history of music in the Baroque era.



Marko Deisinger in the main reading room of the library of the University of Vienna | Photograph © Maria Weiss





TEXTS ON
KEISER & RAMEAU

N° 08, 10

Christian Moritz-Bauer

DR. CHRISTIAN MORITZ-BAUER WAS BORN IN STUTTGART AND CURRENTLY LIVES IN SEEWALCHEN AM ATTERSEE IN UPPER AUSTRIA. HE HAS UNDERTAKEN UNIVERSITY STUDIES IN MUSICOLOGY, ENGLISH LITERATURE AND EUROPEAN ART HISTORY IN VIENNA, HEIDELBERG, EXETER AND SALZBURG.

Christian Moritz-Bauer is a music journalist and dramaturge for the Linz-based *L'Orfeo Barockorchester* and the *haydn2032* project. In 2013 he was appointed to the *Haydn Foundation Basel* as an academic adviser. With the foundation's support, he has been running a research and dissertation project supervised by Wolfgang Fuhrmann and Birgit Lodes since autumn 2015. In March 2021, Christian Moritz-Bauer was appointed as a dramaturge by one of the most renowned and traditional organisers on the European festival scene, the *Innsbruck Festival of Early Music*.



TRANSLATIONS OF RAMEAU'S
OLD FRENCH TEXTS, LAMBERT

N° 10, 11

Old French language coaching

Georg Kremnitz

EM. PROF. GEORG KREMnitz, BORN IN ELLWANGEN AN DER JAGST, GREW UP IN LUDWIGSBURG (GERMANY). STUDIED AT THE UNIVERSITIES OF GÖTTINGEN, BERLIN (FREE UNIVERSITY), MONTPELLIER AND TÜBINGEN. 1971-1973 READER AT UNIVERSITY OF BORDEAUX III. 1974-1986 ACADEMIC ADVISER AND SENIOR ACADEMIC ADVISER AT THE UNIVERSITY OF MÜNSTER. COMPLETED HIS HABILITATION IN 1980 AT OSNABRÜCK UNIVERSITY. 1986-2012 PROFESSOR AT THE UNIVERSITY OF VIENNA, THEN EMERITUS PROFESSOR. HE HAS WORKED IN VARIOUS COUNTRIES AS A VISITING PROFESSOR.

1993-2005 President of the *Association Internationale d'Études Occitanes*; 2005-2007 *Deutschen Romanistenverbandes*. Corresponding Member of the *Institut d'Estudis Catalans* and the *Sächsischen Akademie der Wissenschaften* in Leipzig.

Research specialisms: sociology of communication, particularly relating to Romance languages; sociolinguistics and language policy as regards minority languages; multilingualism in society; multilingualism in literature; history of Romance languages and language studies.

Recent publications (books): *Histoire sociale des langues de France* (2013), *Mehrsprachigkeit in der Literatur* (2015); *Katalanische und okzitanische Renaissance von 1800 bis heute* (2018); *Geschichte der romanischen Sprachwissenschaft* (2019); *Meinungslenkung: Zensur und Propaganda* (2021).





TRANSLATION MUSICOLOGICAL TEXTS

N° 02, 03, 04, 06, 08, 09, 10, 12, 13

Interview Luca Pianca

Paul Richards

PAUL RICHARDS STUDIED GERMAN AND ART HISTORY IN LONDON AND BERLIN, AND LIVES AS A FREELANCE TRANSLATOR IN CORNWALL, IN THE SOUTHWEST OF THE UK. HE HAS A BA AND MA FROM THE UNIVERSITY OF LONDON AND A DIPLOMA IN TRANSLATION FROM THE CHARTERED INSTITUTE OF LINGUISTS.

He has translated for major cultural institutions in Austria and Germany, including the *Tonkünstler Orchestra*, the *House of Austrian History* and the *Young Museum Frankfurt*. He won the *Geisteswissenschaften International Nonfiction Translators Prize 2019/20*.



Artistic Team



early music bird

CALLIGRAPHY

Logo

*Jeannette
Mokosch*

JEANNETTE MOKOSCH IS A CALLIGRAPHY
ARTIST WITH A PASSION FOR POETRY AND
MOTIVATIONAL WORDS.

She gives calligraphy courses all over Germany, Austria and Switzerland,
and also works as a graphic designer. She lives with her husband and
daughter in the Lüneburg Heath in Germany.

jeannetemokosch.com

FOTOGRAFIE

Video

Carmen & Ingo Photography

CARMEN & INGO PHOTOGRAPHY ARE PHOTOGRAPHIC, LIGHT AND LIFE ARTISTS. THEY ARE CANON AMBASSADORS, SOCIAL MEDIA INFLUENCERS AND ARE AMONG THE MOST SUCCESSFUL PHOTOGRAPHERS IN THEIR INDUSTRY.

Their special photographic ability: capturing the beauty of people and moments and the "golden hour", the golden backlight of the morning and evening hours.

When they photograph or film, the sun rises, even if it is about to go down: you laugh, you feel comfortable and at the same time moments are captured and made unforgettable. For *early music bird*. *old new music* they also made a video for our *1607. ensemble for early & new music*.

carmenandingo.com





Theresa Pewal | Photograph © Tamara Aptekar

early music bird

PHOTOGRAPHY

Theresa Pewal

**THERESA PEWAL IS A FREELANCE PHOTOGRAPHER
AND MUSICIAN BASED IN VIENNA.**

Her work as a photographer started early in 2010, while she was studying recorder at the *University of Music and Performing Arts Vienna* and at the *Music and Arts University of the City of Vienna*. Until 2017 she specialised in artistic portraits of musicians and concert photography.

In 2021 free collaborations with artists and personal projects became the core of her artistic work. Her experiences as a musician led to an intense and passionate way of photographing and a wider understanding of the classical and contemporary music scene. Besides taking an individual approach to every person and story, she will always have a cup of coffee and an open ear first before picking up her camera.

theresapewal.com

GRAPHIC DESIGN

Graphics, layout & illustrations

Bureau F

"FABIENNE FELTUS AND PHILIPP STÜRZENBECHER ARE STYLISH DESIGNERS WHO PUSH THE BOUNDARIES OF STANDARD METHODS, CHARACTERISED BY A DISTINCTIVE AESTHETIC AND FUNCTION. THEY TURN IMAGININGS INTO REALITY AND GIVE PRODUCTS PERSONALITY. THEIR CLIENTS COME FROM THE WORLDS OF CULTURE, COOKERY, LIFESTYLE, FASHION AND ART."

Fabienne Feltus studied design an der *University for Applied Arts Vienna* and worked as Art Director for *KesselsKramer* in Amsterdam. Philipp Stürzenbecher studied architecture at the *Technical University of Vienna* and film at the *Friedl Kubelka School for Independent Film*.

They founded *BUREAU F* in 2012 and created the wonderful designs that represent *Feinkoch* and *Mochi*. They also look after branding for clients including *Rauch Juice Bar*, *Goldkehlchen Cider* and *We Bandits*.

bureauf.com | agentazur.com



CHAPTER
N°5

*Recording locations
in Carinthia*



The Magdalensberg

A SITE OF SPIRITUAL POWER FOR MILLENNIA



early music bird

ALEXANDER BACH

TRANSLATION: PAUL RICHARDS

IN APRIL 1787 A COMPLAINT WAS SUBMITTED BY THE KLAGENFURT DISTRICT OFFICE – SOMETHING LIKE A LOCAL AUTHORITY TODAY – TO THE BISHOPRIC OF GURK. THE CAUSE OF THE OFFICIALS’ DISQUIET WAS THE VIERBERGELAUF, OR ‘FOUR MOUNTAINS WALK’, WHICH HAD RECENTLY TAKEN PLACE – DESPITE HAVING BEEN EXPRESSLY PROHIBITED.

According to the District Office, “To get to the bottom of this mischief and to be able to bring the guilty parties to a fitting punishment, the necessary instructions have been issued to the district courts of Kreußberg and Nußberg, Karlsperg, Glanegg and Hochosterwitz and closer investigation has been demanded of the same. On the other hand, when it comes to the sermons preached by the clergymen in question on this occasion, the royal Gurk Consistory has been approached with a view to having these sermons, which presumably must contain some impropriety, presented in the original...”

In his enthusiasm for the Enlightenment, Emperor Joseph II had restricted and prohibited important aspects of Catholic religious life one by one. These included feast days, smaller churches and even virtually all pilgrimages. The *Vierbergelauf* was one of these. However, more than a few pilgrims defied the ban and set off anyway. For centuries, this pilgrimage has begun on the summit of the Magdalensberg mountain. It’s probably no coincidence that resistance to the suppression of religious customs sprung up not least on this mountain, a spiritually charged site for centuries and probably millennia.



*Good Morning
breakfast recipes*

CHAPTER
N° 6

Raspberry & Banana Smoothie Bowl

A good start to the morning is crucial for the rest of the day. There's virtually no other time of the day when good habits have such a lasting effect as they do in the early morning.

If you've been wanting to build something healthy and delicious into your breakfast, this smoothie bowl ticks all the boxes. We've been developing the recipe for years, and it's so popular that we wanted to present it here. If you've prepared too much smoothie mixture, you can pour it into ice cream moulds, put it in the freezer and take it out later as a delicious afternoon treat or else put it in a jam jar and enjoy it as a healthy snack. Quick to prepare and colourful, this smoothie bowl makes sure you start the day with a vitamin boost.

INGREDIENTS *Serves 2 - 3*

- 150g frozen raspberries*
- 1 (green) banana
- 2 tbsp raw cane sugar
(alternative or sugar-free: maple syrup or artificial sweetener)
- 400g plain probiotic yoghurt
- ½ level tsp Bourbon vanilla powder

TO DECORATE

- Fresh berries (strawberries, raspberries or blackberries)
- Coconut flakes
- Ground linseed
- Chia seeds

UTENSILS

- Scales, stand mixer, spatula, bowls

METHOD

Pour the frozen raspberries into the blender. Sweeten with 2 tbsp raw cane sugar (you can also use artificial sweetener or maple syrup) and half a teaspoon of Bourbon vanilla powder. Slice the banana, add it in, pour the yoghurt over and mix the ingredients until they have a creamy consistency. If you prefer a creamier smoothie bowl, you can add some yoghurt or (ideally almond) milk.

Pour the smoothie into the bowls. Before serving, decorate with fresh berries, coconut flakes, ground linseed or chia seeds as you wish. You can enjoy it without toppings if you prefer – pure and simple.

*If you don't like the idea of a cold smoothie bowl for breakfast, let the raspberries thaw overnight or take them out a few hours in advance.



Photograph © Maria Weiss

THE DAWN CHORUS, THE SUN THAT RISES,
GOLDEN AND FULL OF PROMISE FROM THE
BEHIND THE MOUNTAINS, AND THE SCENT
OF FRESHLY BREWED COFFEE...

With her second solo album, the singer Maria Weiss and *1607. ensemble for early & new music* take us into the enchanted world of daybreak.

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