



- H.I.F. Biber (1644-1704)

Partia V

from Harmonia artificiosa-ariosa with Scordatur g-d-a-d

- Anonymus

Sonata VI Discordata E in de solum

from Sette sonate a violino solo e basso generale

- A. Bertali (1605-1669)

Sonata a 3 (Sign. A 636)

- J. H. Schmelzer (c1620-1680)

Lamento sopra la Morte Ferdinandi III a tre

- J. H. Schmelzer

Sonata secunda

from Sonatae unarum fidium Violino solo

- A. Bertali

Sonata a 3 (Sign. A 625)

- H. I. F. Biber (attr.)

Sonatina in d minor

for Viola da gamba and basso continuo

- A. Poglietti (?-1683)

Sonata a 4

- H. I. F. Biber

Partia VI

from Harmonia artificiosa-ariosa

Cadenza

Jana Chytilová – Baroque Violin
Alexander Seibert – Baroque Violin
Petr Wagner – Viola da Gamba
Simon Martyn-Ellis – Theorbo

TREASURE TROVES OF HARMONY

A musical constellation:

The musical blossoming of the Moravian city Kroměříž (German: Kremsier) came about in the second half of the 17th Century, thanks in part to the reign of the Archbishop Prince Karl Liechtenstein-Kastelkorn of Olmütz. During his episcopate (1664-1695) he supported a renowned orchestra and vocal ensemble whose quality was recognised as being far above that which was normally found in such a residence. The bishop was aware of not only the meaning of art and music, but also the prestige such an institution embodied. It would be a mistake to pander to the common perception that all noble residencies laid claim to such a highly prized orchestra. This is made all the more clear when the fact that the Bishop's courts in Prague never had the privilege of naming such a group of musicians as it's own is taken into account.

The relationship with the Viennese Court, highly treasured by the Archbishop, was reflected in the repertoire of the orchestra in Kroměříž. The most strongly represented masters were **Antonio Bertali**, **Alessandro Poglietti** and **Johann Heinrich Schmelzer**. Both courts - Kroměříž and Vienna – had a flourishing musical exchange.

The blossoming renaissance of the Viennese Court orchestra was thanks to a thorough reorganisation by Maximilian I (1498), allowing it to evolve into a European musical centre. The Italian hegemony and the Baroque musical period began at the Viennese King's court in 1619. Instrumental chamber music exhibited a lustrous evolution under the musical direction of Antonio Bertalli, his successor J.H. Schmelzer, Schmelzer's students H.I.Fr. Biber and Georg Muffat (the latter two moving after a short Viennese residency to Salzburg) finishing with J.J. Fux.

Salzburg and Kroměříž also stood in close contact, not the least because of the presence of **H.I.Fr. Biber**.

Biber arrived in Kroměříž in 1668 and was employed officially as one of the Bishop's chamber servants. Without official leave to do so, he left in 1670 for Salzburg. He maintained contact with Kroměříž, however, and sent there many printed and manuscript compositions. Together with the court organist Georg Muffat, Biber led a blossoming of the High Baroque in his earlier work sphere.

Today the contents of the library in the former Bishop's palace in Kroměříž are a veritable hoard of 17th Century Bohemian and Southern German - Austrian music. Many hundreds of vocal and instrumental pieces in printed and hand written form are to be found and wait for your discovery. Amongst them are some particular samples that have found their way into our program...