

hänssler
CLASSIC

DUETS

for BAROQUE LUTE & MANDOLINO



SCHNEIDERMAN-YAMAYA DUO

John Schneiderman, baroque lute & Hideki Yamaya, mandolino

Ernst Gottlieb Baron (1696-1760)**Duetto in G Major**

- | | |
|------------|------|
| 1. Allegro | 5:04 |
| 2. Adagio | 1:44 |
| 3. Presto | 3:55 |

Paul Charles Durant (18th c.)**Duetto in G Minor**

- | | |
|-----------------|------|
| 4. Divertimento | 3:12 |
| 5. Allegro | 3:52 |
| 6. Menuet | 3:51 |

Bernhard Joachim Hagen (1720-1787)**Duetto in C Minor**

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|---------------------|------|
| 7. Allegro moderato | 4:02 |
| 8. Amorofo | 3:52 |
| 9. Presto | 2:05 |

Blohm (18th c.)**Concerto in C Major**

- | | |
|---------------|------|
| 10. Allegro | 2:48 |
| 11. Siciliano | 2:15 |
| 12. Menuet | 3:45 |

Baron**Concerto in D Minor**

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|---------------|------|
| 13. Adagio | 1:34 |
| 14. Allegro | 1:50 |
| 15. Siciliana | 2:55 |
| 16. Gigue | 2:14 |

Silvius Leopold Weiss (1687-1750)**from Sonata in G Minor**

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|-------------|------|
| 17. Ciacona | 4:42 |
|-------------|------|

Hagen**Sonata in G Major**

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|-----------------------------------|------|
| 18. Allegro con spirito - Amorofo | 8:06 |
| 19. Vivace | 3:50 |

Baron**Concerto in D Minor**

- | | |
|---------------|------|
| 20. (Allegro) | 4:30 |
| 21. Largo | 2:57 |
| 22. Vivace | 3:05 |

Total time 76:08

After enjoying several centuries of sustained popularity and relevance in European musical life, the lute family of instruments was undeniably falling out of prominence by the end of the 17th-century. Long gone were the days when the lute was considered the noblest of instruments, when it was fashionable for monarchs and the nobility to play the lute, and when lutes were ‘instrumental’ in one of the greatest changes in musical style in history. There were, of course, exceptions: most notable of which are the baroque lute in Central and Eastern Europe, and the baroque *mandolino* in Italy. In the early 18th-century, these two specific types of lutes were enjoying a last golden age before they were relegated to niche status some half a century later, when they were the province of the obstinate and old-fashioned. They did not die out, however: baroque lute was still played well into the 19th-century by die-hard aficionados, and the baroque mandolino became the Milanese (also called Lombard) mandolin, which survives to this day.

What we call baroque lute today, the 11- or 13-course lute in its idiomatic D minor tuning, was developed in France in early 17th-century as an alternative to lutes in the established

vieil ton, a Renaissance tuning based on fourths. While this new style of lute never took hold in Italy, by the second half of the century, it was embraced by the Germans, and was the lute *de rigueur* in Central and Eastern Europe soon after. The 18th-century ushered in the last golden age of lute in the many countries and principalities of German-speaking lands: the last outpouring of great music for lute.

The *mandolino* came into prominence in the late 17th-century. While its predecessor, the 4- or 5-course *mandore* with its distinctive tuning of alternating fourths and fifths was popular in France, in Italy, it gained an extra course and was given a tuning of mostly fourths, similar to that of lute in Renaissance tuning. It is important to note that the *mandolino* is distinct from the Neapolitan mandolin, a four-course instrument tuned in fifths, that would gain popularity in the second half of the 18th-century: the former survives today in relative obscurity as the Milanese mandolin, while the latter would evolve into the ubiquitous modern-day mandolin. A sizeable repertoire for mandolino survives: solos (mostly with continuo), ensemble works, and some concertos with chamber orchestra. But per-

haps the most important use of mandolino was its appearance in operas and cantatas by some of the most important composers of the era, including Handel, Vivaldi, and Alessandro Scarlatti. It was primarily used as an obbligato instrument in certain arias for its airy, ethereal texture, to great effect.

Were baroque lute and mandolino ever played together back in the 18th-century? This is debatable: their geographic ranges of wide usage did not overlap, there is no known music for both instruments together, nor are there any accounts of them having been played together. It is, however, not impossible: Italy, though never accepting the baroque lute, was certainly exposed to it. Baroque lute players visited Italy, either to study with Italian masters or for employment; most notably, the great Silvius Leopold Weiss sojourned in Rome between 1710 and 1714, accompanying his employer Prince Alexander Sobiesky of Poland. While there, he undoubtedly had interaction with the Roman musical establishment. And it is almost a certainty that the Italian mandolino could have been seen and heard north of the Alps and east of the Rhine. Important manuscript sources of music for mandolino survive in libraries in Berlin, Vienna,

and Prague, and Johann Adolf Hasse, one of the great German composers of the late Baroque working in Dresden, wrote a concerto for mandolino.

Whatever the case may have been regarding historic intersection between baroque lute and mandolino, a strong case could be made for their pairing today. First, they complement each other range-wise: mandolino, whose top course is tuned a ninth above that of the baroque lute, is the highest-pitched of the lutes, and also the only one in the true soprano-range, whereas the baroque lute is a tenor and bass range instrument. They complement and support each other extremely well, and never obscure or intrude. There exist duets for two lutes and duets for two mandolins from this era, but at least to my ears, one of each is a much more successful pairing. Second, they are a good match texturally and dynamically. Unlike violin or flute, which are the most common duet partners to baroque lute, mandolino does not overpower lute, and is a more suitable accompaniment instrument to lute. Overall, mandolino and baroque lute are very well matched for true duets of equal partnership, as opposed to a solo instrument and continuo.

Of course, the idea of pairing two different-pitched instruments of the same family is nothing new: duets for different-sized lutes, guitars, and theorbos exist from the 16th- and 17th-centuries. Nor did this idea die out in the 18th-century: a good percentage of 19th-century guitar duets are for two different-pitched guitars. It could then be said that the lack in this regard from the 18th-century is a unique one, a missed musical opportunity that we have attempted to make up for with these new arrangements.

In arranging the violin/flute/recorder parts for mandolino, I have refrained from unnecessarily changing the original as much as possible. However, while exercising restraint, I did make changes to the parts to render them more idiomatic for mandolino where necessary. Long notes, while effective on sustaining instruments, do not have the same effect on mandolino, and therefore were altered to repeated notes or arpeggios. Chords were added from time to time at cadences and such, where they seemed appropriate. The *Ciacona* by Weiss is a major exception, as the flute part is missing entirely, and thus required a reconstruction. Overall, the intent was to strike a balance between maintaining

the integrity of the original, and playing to the strengths of the mandolino and making it sound natural on the instrument.

Ernst Gottlieb Baron was born in Breslau, Silesia (modern-day Wrocław, Poland) in 1696. He showed an inclination toward music at an early age, and in his youth, began studying lute with Jacob Kohaut, the father of the famed lutenist Karl Kohaut. Early in his career he held brief positions as a lutenist in a number of small courts, until he was employed by the Prince of Prussia (the future Frederick the Great) in 1737, a position he held until his death in 1760. Baron is remembered primarily as the author of *Study of the Lute* (*Historisch-theoretische und praktische Untersuchung des Instruments der Lauten*, Nürnberg, 1727), but he also leaves behind a small oeuvre of solos and ensemble pieces for lute, the latter of which there are three pieces included in the present program.

The **Duetto in G Major** was originally written for flute and lute. Curiously, the first and last movements of this three-movement piece have no repeats where they would be expected, meaning that Baron conceived this

duetto as a miniature, perhaps an overture to a more substantial piece of music. For this recording, we have opted to insert repeats where appropriate, to turn this piece into a proper sonata of adequate length.

The first **Concerto in D Minor** was originally written for recorder and lute. Arguably the best of the three by Baron, it is also the most substantial: it comprises four movements instead of three, and has repeats indicated where expected. It is quite demanding technically for either player, especially the *agitato* last movement *Gigue*. This concerto is perhaps one of the best representatives of the entire corpus of ensemble music with baroque lute; it establishes Baron as an often capable, and sometimes brilliant, composer.

The second **Concerto in D Minor** was originally written for violin and lute. A very curious piece, its hallmark is the statements of the opening theme in unison by both instruments in both the first and last movements. Quite unusual in chamber music and more so in lute ensemble music, the sound is reminiscent of larger scale works, such as *concerti grossi*. It is quite effective, lending the sound some

gravitas that one might not expect from a duet with lute. It is then almost comically incongruous that Baron, yet again, does away with repeats in the two outer movements, rendering the piece diminutive in size! And once again, we have opted to intrude with repeats to make the piece suitable as the last piece of the program.

Biographical information regarding **Paul Charles Durant** is very scant, but we do know that he was lutenist and chamber musician at the court of the Margrave of Bayreuth, a city that was home to other important lutenists of the day, including Adam Falckenhagen, Bernhard Joachim Hagen, and members of the Kropfgans family. His **Duetto in G Minor** was originally written for violin and lute. The light, buoyant, and conversational opening *Divertimento* gives way to the fiery and passionate *Allegro*, the highlight of the piece.

Bernhard Joachim Hagen (1720-1787) is today considered the last great virtuoso-composer of the lute. His early life remains obscure, but we know that he found employment as violinist at the Bayreuth court, which was

flourishing culturally under the great patroness Princess Wilhelmine. Although his official position was court violinist, his extant output consists solely of music for lute: solos, concertos, and a smattering of ensemble pieces with lute *obbligato*. Perhaps embodying the ideals of the *galant style* more than any other here represented, Hagen's music is clear, direct, and above all, aims to please.

The **Duetto in C Minor** exists in two versions: a duet for two lutes and a duet for violin and lute; the present adaptation was based on the latter. In the busy and unsettling *Allegro moderato*, the sense of unease is heightened by the repeated dotted-sixteenth – thirty-second rhythmic figure and the parallel sixteenth triplet figure in both instruments. The urgency of the first movement gives way to the languid and dreamy *Amoroso*, a necessary respite before the final *Presto*, an unrelentingly energetic gigue.

The **Sonata in G Major** was originally written for violin and lute. As the title suggests, the opening *Allegro con spirito* is a spirited, cheerful movement, whose difficulty in execution in both parts belies the outward gaiety. The levity

of the first movement is interrupted when it proceeds directly and without break into the second movement *Amoroso*, whose plodding, dark nature is perhaps more plaintive than amorous. The closing *Vivace* is musically reminiscent of a *menuet* and was perhaps conceived as such; however, the proliferation of ornaments in the lute part requires a slower tempo, giving the piece an ending that is more stately than vigorous.

Blohm, whom we know solely by his surname, is perhaps the most mysterious of the composers represented here; the only thing we can say for certain is that he was Viennese.

The Concerto in C Major, originally written for violin and lute, was clearly meant to be a showcase for lute, with violin being given the supporting role. The opening *Allegro* starts with the two instruments exchanging melodic material, but this dialogue soon gives way to a monologue by the lute, and the violin remains tacet for extended episodes. The placid and static *Siciliano*, a musical palate cleanser if you will, is followed by the exact opposite: an exciting and exhilarating *Menuet*. Here again, the violin plays second fiddle to the lute, which is left playing alone

for the entirety of the beautiful *Menuet II* in relative minor.

Undoubtedly, **Silvius Leopold Weiss** is the most celebrated of the lutenists and composers represented here. He is regarded by many as the greatest lute composer to have lived, and this is supported both by the size of his output and the quality. Born near Breslau, Silesia in 1687, he received early training on lute from his father, Johann Jakob Weiss, who was a highly regarded lutenist. His reputation as a prodigy earned him patronage early on, and at age seven, he had an occasion to play for Leopold I, Holy Roman Emperor. Early in his career, his posts as lutenist at various courts took him to musical centers all over the continent, including Berlin, Prague, and Rome, which no doubt had a tremendous influence on his output later in life. Eventually, he found permanent employment at the Saxon court in Dresden, where he was the highest-paid court musician; he held this position until his death in 1750.

The **Ciacona** presented here is the last movement of a sonata from the so-called London Manuscript, one of the major sources of

Weiss' music. The manuscript includes several pieces that are clearly designated as duets, or the music strongly suggests a partnership. All the explicitly-designated duets are for flute and lute, and it is reasonably assumed that the others are as well. In any case, unfortunately, only the lute part survives in all the ensemble pieces. A few attempts at reconstructing the flute part have been published, but I have taken the liberty of providing a reconstruction myself, with the mandolino as the accompanying instrument. I daresay that mandolino with baroque lute is a more successful pairing compared to flute and lute – or, at the very least, more evenly matched. In a truly balanced partnership of two lute-family instruments, musical ideas get passed back and forth seamlessly, passages in parallel can be performed in lockstep manner, and each instrument is able to switch between solo and supporting roles without hesitation. I would like to think that the present version of this great *chaconne*, if not what Weiss himself intended, is something that he would approve of.

Hideki Yamaya

John Schneiderman

"Obviously what we're dealing with here is extreme virtuosity." (John Schneider, KPFF)

"Schneiderman's performance was dazzling. His fluent, unassuming virtuosity was entirely at the service of the music; and the dizzying gigue which closed the work left this listener breathless." (Times Colonist, Victoria, BC)

"Few indeed are those who show such versatility and accomplishment on such a range of instruments as does John Schneiderman. He has uncovered an astonishing range of neglected repertoire and brought these seemingly dusty pages to life in creative and refreshing ways. John Schneiderman is an important figure in American plucked string history...a "multiple threat" performer, researcher and pedagogue at the highest level..." (Eliot Fisk)

Critically acclaimed virtuoso of plucked instruments since age nine, **John Schneiderman** specializes in the performance practice and repertoire of eighteenth-century lutes and nineteenth-century guitars. Based in California, Mr. Schneiderman is in demand as a soloist and chamber musician collaborating

on recordings and performances throughout North America.

Beginning his performance career as a banjo, guitar, bass and fiddle player, the young Schneiderman was a familiar face on the stages of bluegrass and folk festivals throughout California. Mr. Schneiderman studied with British guitar pedagogue and author Frederick Noad, and continued his studies at the Schola Cantorum in Basel, Switzerland, with the great modern pioneer of the baroque lute, Eugen Dombois. Mr. Dombois' precise and detailed approach to the repertoire continues notably to influence Schneiderman's interpretations today.

He is a member of Galanterie, The Czar's Guitars, Les Deux Amis, and the Schneiderman-Yamaya Duo. He has performed with the Los Angeles Opera, Los Angeles Chamber Orchestra, Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Baroque Orchestra, Musica Angelica, Seattle Baroque, Philharmonia Baroque Orchestra, Chanticleer, Musica Pacifica, El Mundo and the American Bach Soloists. His extensive discography, much of it rarely or never before

recorded lute and guitar music, includes CDs on the Titanic, AudioQuest, Centaur, VGo, Dorian Sono Luminus, Brilliant Classics, Profil Edition Günter Hänssler, and Hänssler Classic labels. Mr. Schneiderman is currently on the faculties of the University of California, Irvine and Claremont Graduate University, and has been on the faculties of Irvine Valley College, Orange Coast College, California State University, Long Beach and the San Francisco Conservatory of Music.

www.johnschneiderman.com

Hideki Yamaya is a performer of lutes, early guitars, and early mandolins based in Connecticut, USA. Born in Tokyo, Japan, he spent most of his career in the West Coast before settling in New England, where he is a freelance performer and teacher. He has a B.A. in Music and an M.A. in Ethnomusicology from University of California, Santa Cruz, where he studied with Robert Strizich, and an M.F.A. in Guitar and Lute Performance from University of California, Irvine, where he studied with John Schneiderman. He also studied with James Tyler at University of Southern California and with Paul Beier at

Accademia Internazionale della Musica in Milan, Italy. In demand both as a soloist and as a continuo/chamber player, Hideki has performed with and for Portland Baroque Orchestra, Portland Opera, Santa Cruz Baroque Festival, Musica Angelica Baroque Orchestra, Los Angeles Master Chorale, Los Angeles Opera, California Bach Society, Oregon Bach Festival, Astoria Music Festival, Music of the Baroque, and Shakespeare's Globe Theatre. He is one half of the Schneiderman-Yamaya Duo and is the artistic director of Musica Maestrale, an early music collective based in Portland, Oregon.

He is also recognized as an effective communicator and teacher, and has given masterclasses and workshops at Yale University, University of California, Santa Cruz, Montana State University, Oregon State University, and Aquilon Music Festival.

A prolific recording artist, Hideki's playing could be heard on Profil, hänssler CLASSIC, and Mediolanum labels. His recordings have received glowing reviews from Early Music America, Classical Guitar Magazine, and the Guitar Foundation of America.

Recorded at the Keyboard Dojo
Engineered by John Schneiderman
Edited & mastered by Hideki Yamaya

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Schneiderman-Yamaya Photo: Susan Nickels

Program notes: Hideki Yamaya

Graphic arts: Birgit Fauseweh



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D – 73765 Neuhausen
info@haensslerprofil.de
www.haensslerprofil.de

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