

STEREO

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HAYDN and HANDEL with Guitar

FRANZ JOSEPH HAYDN

QUARTET IN G MAJOR, OPUS 4, NO. 5

GEORGE FREDERICK HANDEL

SONATA IN F MAJOR FOR OBOE AND GUITAR

SONATA IN A-MINOR FOR FLUTE AND GUITAR, OPUS 1, NO. 4

KARL SCHEIT, Guitar

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# HAYDN and HANDEL with Guitar

SIDE 1: 19:35

## FRANZ JOSEPH HAYDN (1732-1809)

Quartet in G Major, Opus 4, No. 5

Vivace - Andante moderato

Menuetto - Fantasia con variazioni

Karl SCHEIT, *Guitar* - Helmut RIESSBERGER, *Flute*

Thomas KAKUSKA, *Violin* - Juergen GEISE, *Viola*

SIDE 2: 19:35

## GEORGE FREDERIC HANDEL (1685-1759)

Sonata in F Major for Oboe and Guitar

Larghetto - Allegro - Siciliana - Allegro

Alfred HERTEL, *Oboe* - Karl SCHEIT, *Guitar*

Sonata in a-minor for Flute and Guitar, Opus 1, No. 4

Larghetto - Allegro - Adagio - Allegro

Helmut RIESSBERGER, *Flute* - Karl SCHEIT, *Guitar*

The guitar is the musician's age-old friend. It has served him as rhythm instrument to the dance, as accompaniment to song, as virtuoso instrument and as colorful ensemble filler.

Precisely for the reasons for which it was popular in pre-classical days it has fallen into a sort of disrepute or at least secondary role in the 19th century. With the development of the larger forms from the time of Bach on the guitar has been put into the place of a kind of national (mostly Spanish) pastime literature.

Thus we find little, if any important literature for the guitar since Bach (unless we think of such authors as Sor and Torroba). But actually, while there is little expressly written for the guitar between seventeen and eighteen hundred there were numerous uses to which it has been put in the performance practice of this time. One of its chief uses was that of the executant of the continuo in small and more delicate instrumental or vocal combinations.

Generally, one has accepted as the prime executant of the figured bass in the time between the late Bach and the early Haydn either the organ for larger type compositions or the continuo executant was largely governed by expediency. And the guitar proved itself to be a most suitable instrument for the purpose for a number of reasons. First, it was easily transportable, thus could be taken from one location to another without the slightest difficulty. Second, its sonorous lower strings gave it a firmer ground than would those of the harpsichord thus making the use of the cello or contrabass not only superfluous but in a certain sense even disturbing. Third, when handled by a virtuoso, because of its distinguishing colors in the upper and lower registers it could at once be used to fill out the harmonies, give the bass progression and even take on the melodic line of a second solo instrument, thus giving a small ensemble a possibly wider scope.

Its disadvantages are also rather obvious. Its chords are not as rich as those of the harpsichord; it changes color only by

changing range, while the harpsichord through application of two, four, and in some instances even sixteen foot, as well as lute stops can change color at any range desired. On the other hand the possibility of sudden dynamic changes in the guitar give it a more expressive potential, something which becomes increasingly important as the baroque and rococo approaches the classic and romantic age.

On this recording the guitar, in its uses as continuo executant, is shown in several of its functions.

In the Haydn *Quartet* it takes on the function of the bass instrument, executes the harmonies and in true executant fashion adds a soprano voice of its own. The *Quartet* itself has a curious history. Written somewhat before 1766, that is before Haydn was 34 years old and probably in his first years of the Esterhazy engagement, it is listed in the catalog made by Elssler in 1805 and authorized by the master himself, as divertimento for five instruments. In the handwritten copy at the Schwerin-Mecklenburg library its instrumentation is given for two violins, viola, flute, oboe and bass. But in all printed editions that appeared in Haydn's time and most probably with Haydn's knowledge though not necessarily his approval, such as the editions of Bremner, Le Duc and Huberty, the instrumentation is given for flute, violin, viola and bass, substantially the one after which the performance of this recording has been made. The reduction to a quartet on the one side, plus the possibility of a more elaborate execution by the continuo instrument of an upper line particularly justifies the employment of the guitar.

Formally, the work corresponds to all the conventions of its time. The first movement is the typical sonata movement, the second the adagio in the lied form, the third the traditional minuet-trio-minuet set, and the last a theme, followed by five variations, in which each gives one of the solo instruments a change at elaboration (in the first and third the violin, the viola in the second and fifth and the flute in the third); as traditional the set concludes with the statement of the theme

again by all four instruments.

As a sample in clarity of style and setting, helped considerably by the transparency of the guitar, this work is almost unsurpassed even by Haydn himself who understood exactness of writing like no other master of his time.

The two Handel sonatas come from a set of fifteen solos (as given in the Handel Gesamtausgabe in which however three are of doubtful authenticity, the actual first printing of the soli only containing twelve). These solos were written for either flute or oboe at the player's choice and continuo. They are presumed to have been composed around 1731, a time when Handel was already famous in England (in the same year such events as the first production of his opera *Poro* and the revivals of *Rinaldo* and *Rodelinda* took place.) They certainly show the complete mastery skill of Handel both in the long drawn-out melodic phrases and the dramatic impact of the fast movements.

The forms in both are similar and typical. The *F Major Sonata*, played here by oboe opens with a larghetto which ends on the dominant to lead to the second movement, the Allegro, a spirited dance, which is followed by the Siciliana which again ending on the dominant is meant to be a slower introduction to the final movement, an allegro in 12/8 time which brings the work to a close with a jig-like theme.

The *A minor Sonata*, performed on the flute, follows a similar formal scheme, except that the Siciliana is here replaced by an adagio leading into a 4/4 Allegro dance.

In both works the repeats of the fast sections must be played with ornamentations in both the melodic line and the continuo execution which demands a great deal of inventiveness from the executing musicians.

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