

Netzwerk
Historische
Improvisation

Newsletter

1 / 2018



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Editorial

Sehr geehrte Damen und Herren,

mit besten Wünschen für das Jahr stellen wir Ihnen hiermit den aktuellen Newsletter für historische Improvisation (erstes Quartal 2018) vor. Neben dem gewohnten Portrait, aktuellen Terminen und Neuerscheinungen stellen wir eine Übersicht mit CDs zum Thema historische Improvisationen vor.

Vorschläge für Beiträge im nächsten Newsletter (Erscheinung im April 2018) können uns per Email gesendet werden (Email-Kontakt siehe unter „Impressum“).

Viel Vergnügen bei der Lektüre wünschen wie immer

Martin Erhardt & Alexander Grychtolik

Portrait

Vincente Parrilla, born in Seville in 1977, graduated from the Conservatorium van Amsterdam in 2001. Since 2004, he has been a tenured professor of recorder at the Music Academy «Manuel Castillo» of Seville. In 1998 he founded his ensemble "More Hispano". He also frequently works together with world-class jazz and flamenco musicians. Since 2005, Vicente Parrilla has specialised in historical improvisation, working with the aim of developing some of the instrumental, aural and mnemonic skills necessary to bring back to life the improvisational skills that ancient music performers once had.

Since when are you involved in historical improvisation? Did it start with a crucial experience, or did your interest in spontaneity and creativity grow slowly?

It's hard to say. I started playing the recorder when I was 7, and just about one or two years later I was asked to join a recorder ensemble of about 12 young players (they all were just a bit older than me) which mainly performed as three separate quartets.

For nearly ten years, we rehearsed every weekday during summers and every weekend during the rest of the year. It was a quite intense experience that led to many concert appearances during

that time, and our director, Alonso Salas, always favoured Renaissance music in our programmes and rehearsals.



I especially remember getting acquainted with the music of Antonio de Cabezón at a pretty early age, which also meant an early exposure to embellishments — and I have felt attract-

ted to them since that moment. Later, as a conservatory student, I also remember bringing lots of diminutions repertoire to my lessons in Sevilla, The Hague and Amsterdam. As an early member of The Royal Wind Music, a double sextet of renaissance recorders founded by Paul Leenhouts, I have memories of playing extempore diminutions on the (apparently discreet) c bass recorder whenever I felt like, without Paul complaining: thanks, Paul!

Finally, in 2001, I recall I had to choose one topic for a paper I had to deliver as a final assignment for one of my subjects in Amsterdam. I couldn't know that at the time, but the title seems revealing to me now: "From the eye to the ear: an attempt to raise our eyes from the score". So, I can say my interest in improvisation has grown slowly over time and in a natural way, but somehow it was always there: I can now see I've felt an affinity towards it from early on.

Did you have teachers who taught you improvisation in particular?

No, I'm self-taught. My first fully-improvised concert ever was in 2005 with my ensemble More Hispano. That experience became for me a path without way back, and haven't stopped focusing on improvisation in concerts and on my recordings since that moment. The work of those years culminated on the CD recording *Yr a oydo* (2010).

Recently you published this article about your improvisation on *La Spagna*: <https://vicenteparrilla.com/blog/spagna-improvisations>. What makes *La Spagna* so fascinating for you that you chose it as your improvisation basis over such a long time? Which other basse danse melodies do you also like to descant upon?

Well, I like the melody a lot, but that's not the reason why I keep coming back to it for a few years now. I've done the same with every other work in my improvisation repertory. The reason is I feel it's necessary for having enough chances to explore the pieces with enough depth and for developing myself as an

improviser. Think of jazz players: they keep many songs in their repertoire during all their life.

La Spagna was the first cantus firmus I improvised on, and it represented a new challenge for me, because, except for a few Renaissance polyphonic pieces, I have mainly worked so far with relatively short repeated (ostinato) bass patterns. I've also started to improvise on the *Ave Maris Stella* cantus firmus: it's a lot of work!

In your improvisations, one can hear a lot of uneven rhythmical proportions, like 5 or 7 notes against 1. I would be curious to hear your personal estimation how common these proportions had been in 16th century. In non-written music maybe much more than in written music?

Probably yes, who knows. There's relatively ample evidence of their use in written music too, but mainly in the fifteenth century, both in compositions and counterpoint treatises, which often display an enormous volume of rhythmical proportions. As is well known, Ganassi's examples in *Fontegara* (1535) document a vast number of patterns in quintuple, sextuple, and septuple proportions, although I tend to see them as vestiges of an older tradition. It's thought that in the sixty-odd years since Tinctoris's *Proportionale musices* (1472-3) had appeared, the use of complicated proportions had waned. But Morley ("if his rhythmic intelligence be sufficiently developed to enable him to enjoy a triplet, there seems no reason why it should not, after a little further training, be able to appreciate more extended inequalities") and Ornithoparcus also mention them. Hernando de Cabezón used quintuplets in his embellished version of *Susanne un jour*. And the pieces collected in the Baldwin ms. (by Giles, Tye, Preston, Bedyngham and Baldwin himself), many of them dating from the last decade of the sixteenth-century, contain some of the most complex use of proportions I've ever seen. Correa de Arauxo published a *tiento* in 1626 that includes a section in 7/8, and, back in

time again, there is an abundance of irregular rhythms in the Cantigas de Santa Maria by Alfonso X 'the Wise'. I've gone as far as using $\times 12$, $\times 15$ or $\times 18$ in my improvisations on La Spagna, just as an effort to explore my limits in the use of proportions, while exploring its musical possibilities.

How can it work in an ensemble, where several musicians are making diminutions at the same time: For example, if one plays 6 against 1, and another one decides in the same moment to play 7 against 1: Did you experience if this can work?

Yes, there are of course many chances to produce unexpected dissonances and all kind of contrapuntal problems this way, but on a rhythmical level, it's entirely possible — although polyrhythms are not the easiest thing to deal with. I documented this in the second of the six versions of my improvisations on *La Spagna* (see the second video in <https://vicenteparillaa.com/blog/spaga-improvisations> and table 2). There are also examples in written music, like in the English compositions mentioned above, where often three different proportions

are used at the same time, and of course in the 'Ars subtilior' repertoire.

Which treatises and compositions that can inspire our improvisations do you personally recommend to our readers?

I'm especially fond of late fifteenth century counterpoint treatises and repertoire and would recommend the writings of little-known Spanish authors such as Domingo Marcos Durán, Guillermo de Podio, Diego del Puerto, Alfonso Spañón, Francisco Tovar or Martínez de Bizcargui: they all deal with improvised counterpoint. I think historical improvisation is finally starting to get the recognition it deserves, and am very enthusiastic about the work of musicologists such as Julie E. Cumming, Peter Schubert, Philippe Canguilhem, Massimiliano Guido, Santiago Galán and Giuseppe Fiorentino, among others. But players should realise that improvisation-related musicological writings alone, as crucial as they are, will hardly guarantee them the ability to improvise even after rigorous scrutiny. Performers still need to do a lot of practice-based hard (and fun) work!

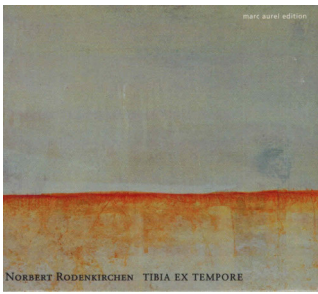
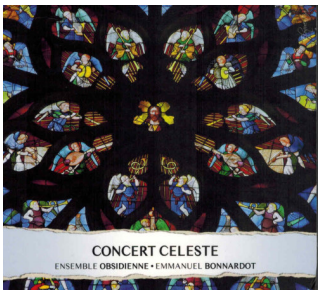
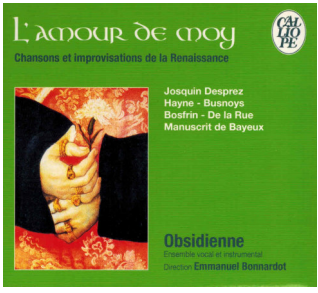
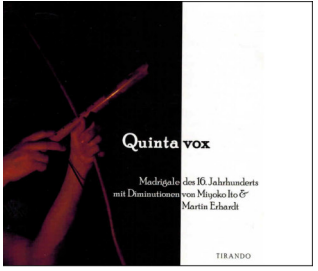

Fragen: Martin Erhardt

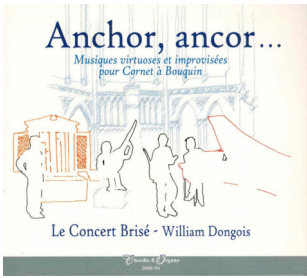




Dokumentation




Übersicht zu CDs mit dem Schwerpunkt Historische Improvisation

Die folgende Übersicht stellt eine Auswahl an CDs dar und ist als solche nicht vollständig. Wir planen, die Liste in einer der nächsten Ausgaben fortzuführen. Da viele CDs nicht über reguläre Großhändler bzw. im Internet angeboten werden, wären wir für Hinweise zu anderen CD-Veröffentlichungen mit dem Thema historische Improvisation dankbar. Die Spielzeit einiger der ausgewählten CDs ist nur zu einem kleineren Anteil mit historisch improvisierter Musik gefüllt. Trotzdem haben wir sie aufgenommen, weil sie exemplarisch für eine umfangreichere Diskografie der betreffenden Musiker zu diesem Thema stehen.

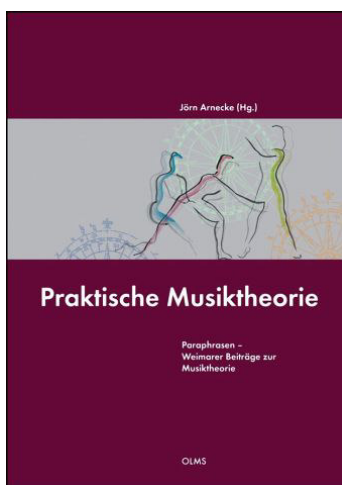
Martin Erhardt & Alexander Grychtolik

Titel	Interpreten	Label	Jahr
	<i>Tibia ex tempore</i> Medieval Sketches Norbert Rodenkirchen - Traverso	marc aurel edition	2001
	<i>Concert celeste</i> Répertoire sacré et improvisations Du chant grégorien aux premières polyphonies de la Renaissance Obsidienne, Ensemble vocal et instrumental, dir. Emmanuel Bonnardot	Eloquentia	2014
	<i>L'amour de moy</i> Chansons et improvisations de la Renaissance Obsidienne, Ensemble vocal et instrumental dir. Emmanuel Bonnardot	calliope	2009
	<i>Quinta Vox</i> Madrigale des 16. Jahrhunderts mit Diminutionen von Miyoko Ito & Martin Erhardt	Tirando	2014
	<i>Ohrwürmer auf Reisen</i> Ensemble all'improvviso	Tirando	2017

Titel	Interpreten	Label	Jahr
 <p>Anchor, ancor... Musiques virtuoses et improvisées pour Cornet à Bouquin Le Concert Brisé - William Dongois</p>	<p><i>Anchor, ancor ...</i> Musiques virtuoses et improvisées pour Cornet à Bouquin</p> <p>Le Concert Brisé - William Dongois</p>	Chordis & organo	2004
 <p>Ensemble I FEDELI Codex Tarasconi diminuito Music by Palestrina, Nanino, de Rore, Willaert, Lassus</p>	<p><i>Codex Tarasconi diminuito</i></p> <p>Music by Palestrina, Nanino, de Rore, Willaert, Lassus</p> <p>I fedeli, Josué Meléndez</p>	Passacaille	2012
 <p>GLOSAS Embellished Renaissance Music MORE HISPANO Vicente Parrilla, direzione Raquel Anbarica, soprano</p>	<p><i>Glosas</i> Embellished Renaissance Music</p> <p>More Hispano, Vicente Parrilla</p>	Carpe diem	2011
 <p>Paolo Pandolfo Improvizando Giulio Morini Thomas Soygen Cathrin Schreier Andrea De Carlo Alejo Carrillo Marie Gailis</p>	<p><i>Improvizando</i></p> <p>Paolo Pandolfo</p>	Glossa	2006
 <p>ALL' IMPROVISO Ciaccone, Bergamasche, & un po' di Follie... L'ARPEGGIATA CHRISTINA PLUHAR</p>	<p><i>All' Improvviso</i> Ciaccone, Bergamasche & un po' di Follie</p> <p>L'Arpeggiata, Christina Pluhar Werke von Galeazzi, Cazzati/Storage/Pluhar, Santiago de Murcia/Pluhar, Vitale, Bertali, Lambardi, Frescobaldi, Falconiero, Ruiz de Ribayaz, Pozzi, Bartali/Pluhar sowie Improvisationen</p>	Alpha	2004

Titel	Interpreten	Label	Jahr
	<p><i>Fantasia baroque</i> Improvisationen über Bach, Bertali, Pasquini</p> <p>Aleksandra Grychtolik, Alexander Grychtolik</p>	Coviello	2014
	<p><i>Leipziger Orgeln um Felix Mendelssohn-Bartholdy</i> Werke von Bach, Mendelssohn, Schumann, Gade u. a., Transkriptionen & Improvisationen, u. a. über J. S. Bach/barocke Improvisationen</p> <p>Martin Schmeding, Orgel Rudolf Lutz, Orgel</p>	Genuin	2009
	<p><i>Mittenwald</i></p> <p>Bachwerke und Improvisationen in diversen Stilen an der Edskes-Orgel (St. Peter und Paul, Mittenwald)</p> <p>Sietze de Vries, Orgel</p>	JSB records	(o.J.)

Neuerscheinung



Jörn Arnecke (Hg.)

Praktische Musiktheorie
(Weimarer Beiträge zur Musiktheorie)
Olms 2017

An der Schnittstelle von Theorie und Praxis kommt oft die (stilistisch gebundene) Improvisation ins Spiel. Die vorliegende Aufsatzsammlung versammelt Ideen und Wege zu einer praktischen Musiktheorie in 5 Kapiteln

Zur historischen Improvisationspraxis sind Artikel zu finden von Florian Vogt, Martin Erhardt und Matthias Franke

Alte Musik JamSession in Leipzig

18.01.2018, 20.00 Uhr

Morrison's Traditional Irish Pub (im Keller)
Ritterstr. 38-40, 04109 Leipzig

(Stimmton 415 Hz)

Kontakt: Michael Spiecker (michaelspiecker@gmx.de), Wiebke Heilmann
(w_heilmann@gmx.de)

Sommerkurs für historische Improvisation, Blockflöte, Cembalo, Kammermusik

Vohenstrauß (Deutschland)

06.-12. August 2018

Dozenten:

Eva Kuen (Blockflöte, Cembalo, Kammermusik)

Sonja Kemnitzer (Cembalo, Blockflöte, Kammermusik)

Martin Erhardt (historische Improvisation für Sänger und Instrumentalisten)

www.alte-musik-kurs.de

Studientage für Improvisation an der Schola Cantorum Basiliensis

19.-21. März

«Anweisung zum Fantasieren» – Symposium zur Praxis und Theorie der Improvisation im 17. und 18. Jahrhundert, In Kooperation mit dem Bach-Archiv Leipzig

Programmauszüge:

19. März

13:00 **Eröffnungskonzert der FBI**

14:15 **Vorstellung des *Compendium Improvisation***

„Die Regeln alleine können euch in keiner Kunst zu Doctores machen“
Markus Schwenkreis

15:30 **Vortrag und Workshop**

Blütenlese bei Johann Sebastian Bach, Rudolf Lutz (St. Gallen)

19:30 **Abendkonzert**

Emmanuel Le Divellec an der historischen Johann-Andreas-Silbermann-Orgel

20. März

10:00 **Morgenkonzert der Master-Studierenden im Fach Improvisation**

11:00 **Vortrag und Workshop**

Die Fundamenta der Lautten-Musique (Prag KK.51): Vermittlungswege zwischen Komposition und Improvisation bei schlesischen Lautenisten zwischen Reusner, Logy und Weiß

Sven Schwannberger

12:00 **Vortrag und Workshop**

Gottfried Kirchhoffs „L'A. B. C. Musical“
Dirk Börner

14:30 **Vortrag und Workshop**

Suonar di Fantasia im frühen 17. Jahrhundert
Nicola Cumer

15:30 **Vortrag und Workshop**

Pachelbel, maître de musique de la famille Bach
Gaël Liardon (Lausanne)

17:00 **Vortrag**

Jacob Adlungs „Anweisung zum Fantasieren“ und ihr Kontext
Michael Maul (Bach-Archiv Leipzig)

20:15 **Abendkonzert**

Rudolf Lutz (Orgel)

21. März

9.30 **Vortrag und Workshop**

Spielen nach Ziffern – Improvisation und Continuo-Praxis bei Bach

Referent: Peter Wollny (Bach-Archiv Leipzig)

Workshop: Jörg-Andreas Bötticher

10.30 **Vortrag**

Mitteldeutsche Orgeln zur Zeit Johann Sebastian Bachs in der Beschreibung von Jacob Adlung und Johann Lorenz Albrecht
Markus Zepf (Bach-Archiv Leipzig)

12.15 **Mittagskonzert**

Literatur und Improvisationen rund um Adlung – Studierende der SCB

14.30 **Vortrag und Workshop**

Choralbearbeitung für den Gottesdienst zwischen Improvisation und Komposition – Nürnberger Bach-Praxis des 18. Jahrhunderts auf dem Prüfstand

Referentin: Christine Blanken (Bach-Archiv Leipzig)

Workshop: Emmanuel Le Divellec

15.30 **Vortrag und Workshop**

Zur organistischen Improvisations- und Unterrichtspraxis um Bach und Adlung – neue Quellen, alte Fragen

Referent: Bernd Koska (Bach-Archiv Leipzig)

Workshop: Markus Schwenkreis

Newsletter historische Improvisation

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