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*Musicologica Brunensia*. 2012, vol. 47, iss. 1, pp. [189]-197

ISSN 1212-0391 (print); ISSN 2336-436X (online)

Stable URL (handle): <https://hdl.handle.net/11222.digilib/125878>

Access Date: 17. 02. 2024

Version: 20220831

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**PERNECKHER'S HARMONIA PASTORELLA  
AND C. P. E. BACH'S TRIO IN F – A RARE EXAMPLE  
OF COMPOSITIONS FOR CONCERTATO BASS RECORDER**

In his articles from 2003 and 2004, titled *Families of recorders in the baroque period*, Andrew Robinson ran a description of the preserved recorder repertoire and preserved instruments of the baroque period.<sup>1</sup> It was the data pertaining to the bass recorder that proved to be particularly interesting for us. Based on Philip T. Young's book, *4900 historical woodwind instruments*,<sup>2</sup> Robinson states that eighty baroque instruments of this type have been preserved until now, which – as Robinson points out – amounts to 17,3% of all the preserved baroque recorders.

The author also remarks that – as stated in the online *Catalogue of Historical Recorder Repertoire* – merely twenty three compositions featuring bass recorder parts, which – as of today – adds up to 1,2% of the entire catalogued recorder repertoire. Nearly all of these pieces utilize the bass recorder as the lowest voice instrument in a recorder consort. According to Robinson, the sole preserved piece in which the bass recorder plays either a solo or a concertante part is Carl Phillip Emanuel Bach's *Trio in F-major* for bass recorder, viola or bassoon, and basso continuo H 588 (1755).

During our research within the Scientific and Editorial Team of Music at Jasna Góra, we acknowledged the uniqueness of a certain composition deposited in the archives of Jasna Góra monastery.

It seems fitting here to briefly introduce the place where this work has been composed and performed. For centuries, not only has the Pauline monastery of Jasna Góra been the cradle of Polish spirituality but it has also diligently participated in the shaping of Polish musical culture. It was here, in Poland's primary Marian sanctuary that – from the end of the 16<sup>th</sup> century till the beginning of 1915 – the order's leaders maintained a vocal-instrumental ensemble, catering for proper preservation of music and taking utmost care of their musicians' education. The ensemble of Jasna Góra featured both clerical and secular musicians.

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<sup>1</sup> Robinson, Andrew. Families of recorders in the baroque period – 1. *The Recorder Magazine* 23, 2003, no. 4, pp. 113–117; and Families of recorders in the baroque period – 2. *The Recorder Magazine* 24, 2004, no. 1.

<sup>2</sup> Young, Phillip T. *4900 Historical Woodwind Instruments*. London 1993.

Among the former we may come across illustrious figures of high professional stature, instrumentalists and vocalists, as well as composers. It is difficult to imagine the ensemble of Jasna Góra without their active participation, from the group's beginnings to its very end. The 18<sup>th</sup> century saw increasing numbers of secular musicians join the ensemble. It was then that the band arrived at its prime. In the 18<sup>th</sup> century, only one in three musicians was a monk. Following the monastery authorities' regulations, both groups of musicians were treated equally and obliged to rehearse as appointed by the conductor.

From the end of the 17<sup>th</sup> century on, the vocal-instrumental ensemble of Jasna Góra consistently developed, affiliating more than thirty musicians as of 1722. In the years 1724–25, the band featured 39 musicians, the highest number of members ever recorded in its history. It is worth mentioning that the number of the 18<sup>th</sup> century ensemble members documented in various sources spans almost two hundred musicians. No other orchestra of the then Poland could compare with that of Jasna Góra sizewise. Throughout the 19<sup>th</sup> century and until the ensemble's dissolution in the first months of 1915, the number of its members gradually waned, ranging on average from twelve to twenty musicians. All in all, in more than three centuries of its history, the band of Jasna Góra was comprised by nearly five hundred musicians, including roughly one hundred and thirty monks. The musicians represented diversified milieus, local, Polish, and foreign ones. Particularly worthy of notice were the Jasna Góra composers (ca. forty in total), who would receive their education and devote themselves to artistic work at the monastery milieu.<sup>3</sup>

Paweł Podejko (1914–1996), musicologist of great merit to Polish music of the past, compiled a history of the ensemble, later published as *Kapela wokalnoinstrumentalna na Jasnej Górze* [The vocal-instrumental band of Jasna Góra]. The title has remained an invaluable starting point for further in-depth studies on the history of the band and its individual members.

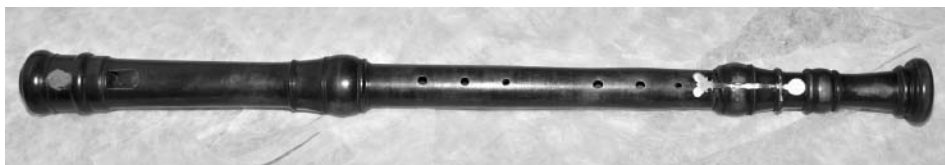
The band bequeathed the monastery with an astounding repertoire of nearly three thousand manuscripts and musical prints which are currently stored in the archives of Jasna Góra. In 1992, again owing to Paweł Podejko's contributions, a thematic catalogue of this collection was published in the 12<sup>th</sup> volume of *Studia Claromontana*.<sup>4</sup> At present, the scientific and editorial team, with which we are affiliated, are working on the reissue of that catalogue. It should be mentioned that Guido Kraus of the RISM's Frankfurt am Main headquarters has been systematically introducing the repertoire to the RISM database.

The ensemble of Jasna Góra also bestowed the cloister with a collection of musical instruments. The collection is of significant value, as it constitutes the sole and largest set of monastery ensemble instruments in Poland. Intense research

<sup>3</sup> Podejko, Paweł. *Kapela wokalnoinstrumentalna na Jasnej Górze* [The vocal-instrumental band of Jasna Góra]. In: *Studia Claromontana* series, vol. 19, Warszawa 2001.

<sup>4</sup> Podejko, Paweł. *Katalog tematyczny rękopisów i druków muzycznych kapeli wokalnoinstrumentalnej na Jasnej Górze* [Thematic catalogue of manuscripts and prints of vocal-instrumental band of Jasna Góra]. In: *Studia Claromontana* series, vol. 12, Warszawa 1992.

on the instruments and their conservation, taken up in 2010 (in cooperation with the Museum of Musical Instruments, branch of the National Museum in Poznań) resulted in a number of discoveries which confirm the collection's status as particularly valuable to the cultural heritage of Poland. Ca. one hundred and twenty instruments ranging from between the 17<sup>th</sup> and 20<sup>th</sup> century have been preserved. The most valuable instruments date back to the 18<sup>th</sup> century workshops of Europe's best instrument makers of the era (Grundmann, Grenser, Crone, Oberlender II). The very same workshops manufactured instruments for the court ensembles of Dresden, Munich, and even Leopold Mozart's Salzburg orchestra. One instrument featured in this collection is especially noteworthy in the context of the present paper, namely the bass recorder made by I. T. Weigel of Wrocław in the 1730s.



Il. 1. Bass recorder. I. T. Weigel, ca. 1730, Wrocław

The presence of this instrument in the collection of Jasna Góra has until recently posed a certain riddle – what purpose could it serve in the ensemble? It is worth mentioning, that the recorder remained in the band's use for a long time – it would be listed in the Jasna Góra ensemble inventories until the 1860s. It was only once the instrument was linked with the composition of a Jasna Góra-based composer, Franciszek Perneckher, that we were provided with an answer to the question on the long use of the instrument in the ensemble. It seems simply impossible that no scholar previously studying the topic has confronted the preserved repertoire. This stems from the fact that no one has carried out detailed research on the preserved instruments in the context of the repertoire. We should also note that the Jasna Góra recorder was duly noted in the aforementioned book authored by Young, except that he listed it as stored in the museum of Musical Instruments in Poznań (this, in turn, stems from the fact that at the time the instrument was stored in the museum after the monks had deposited it there). Franciszek Perneckher's composition, on the other hand, was only introduced into worldwide circulation a year ago, when it was added to the RISM online database. Prior to that, its acknowledgement had been restricted to a rather narrow group of Polish musicologists – Andrew Robinson does not list it in his articles.

The composer of the work at hand, Franciszek Perneckher, worked with the ensemble of Jasna Góra from 1759 to 1769. He performed the duties of violin concertmaster, composer, conductor and educator. He must have been a unique

musician when compared with other band members, as – at 250 zloties – his remuneration ranked among the highest in the ensemble’s history. Epithets he would be described with – such as ‘Virtuosus’, ‘Concertista’ – documented in entries from the preserved 18<sup>th</sup> century files, also confirm his high rank. The archives of Jasna Góra feature twenty four pieces composed by Perneckher, out of which seven have recently been excluded on the grounds of doubtful or rejected authorship. Among the preserved pieces one may come across: masses, arias, offertories, vespers, sonatas, and two incomplete symphonies.<sup>5</sup> The present paper’s particular emphasis is laid on:

## II. 2

Musical score for II. 2, measures 7-14. The score is for Vln. I, Vln. II, B. Rec., and Org. in G major. Vln. I and II play a melodic line with eighth and sixteenth notes. B. Rec. and Org. provide a rhythmic accompaniment with eighth and sixteenth notes. A fermata is present over measure 10.

## II. 3

Musical score for II. 3, measures 145-152. The score is for Fl. 1, Fl. 2, Vln. I, Vln. II, B. Rec., and Org. in G major. Fl. 1 plays a melodic line with dotted notes. Fl. 2 plays a rhythmic accompaniment. Vln. I and II play a rhythmic accompaniment. B. Rec. and Org. provide a rhythmic accompaniment. A fermata is present over measure 148.

<sup>5</sup> Podejko, Paweł. *Op. cit.*, p. 310.

## II. 4

Fl. 1

Fl. 2

Vln. I

Vln. II

B. Rec.

Org.

## II. 5

Bs.

ut vir - go Ma - ter fi li us Pa - ter

Fl. 1

Fl. 2

B. Rec.

Org.

Harmonia Pastorella in D | a 13: Stromenti | Canto, Alto, | Tenore, Basso. | Violino Primo | Violino Secondo | Flauto Traversier Primo | Flauto Traversier Secondo | Clarino Primo | Clarino Secondo | Tympano | Flautino Bassone | Con | Organo | Autore Francesco Perneckher.  
Autograph 13 parts, f. 14 + cover

Cast: Solo B, choro CATB; orch.: solo B-fl, tutti: 2 vl, 2 fl, 2 clno, org; solo fragments in 2 vl, 2 fl  
Movements:

1. O Bethlehem, O Nazareth: Allegro D 3/4, Tutti

2. Quae mens magnolia: G 3/8, Aria

3. O vos pastores: Allegro D 2/4, Chorus

Sign. PL-CZ II 193

RISM ID no. 300237583

The piece is an example of a Christmas composition of a three-movement structure. Moreover, we should duly point out that – according to our current knowledge – it remains the only documented and known vocal-instrumental composition with a concertante part of the bass recorder. It is this part that is of our primary interest here. In the extreme sections of the compositions, the bass recorder's part is restricted to doubling the basso continuo with occasional variant changes (II. 2). This is interesting inasmuch as it is extremely rare to come across a bass recorder playing the part of the basso continuo in a piece devoid of the recorder section consort. The composition's focal point is its middle movement. It features an aria for bass voice, accompanied by a flute trio (two transverse flutes and bass recorder) acting as concertino group. It is this movement that we want to focus on. The concertino section – the aforementioned trio – is juxtaposed with the tutti of the strings and basso continuo. The bass recorder in a flute trio is employed in a number of ways. On the one hand, it constitutes bass support and overlaps with the part of the organo or represents variant deviations while on the other, it comprises self-standing concertante fragments of two kinds:

1. While the vocal solo bass pauses, the two traverse flutes play long notes (often alongside the violins and b.c.) – the bass recorder plays solo figurations on arpeggiated chords (II. 3), and these fragments are superiors to the other voices;

2. The traversi duo, along with the bass recorder's part, have a figured melodic line (II. 4) – these are the fragments which display the concertante technique of a flute concertino

It is only in one longer fragment that the bass recorder leads the main melodic part (in thirds) together with the vocal bass (II. 5) – apart from this, other short, overlapping motifs occur. Significant motif resemblance in this part of *Harmonia Pastorella* should be noticed between the parts of individual instruments and the vocal bass – the air features material which is rather melodically and rhythmically homogenous.

Scrutinizing the part of the bass recorder from a technical angle, we should state it is very convenient for instrumentalists. Its scale is confined to nearly two octaves ranging from g–e'' (a comfortable scale falls in the range of f–g'', while the threshold technical capacity is marked by d'''). The piece's main key – G major – is one of the most frequently preferred ones for this instrument, while the occurring accidentals do not pose any particular challenge to the performer. On the one hand, this is likely related to the fact, that at that time the instrument had already been considered rather 'exotic'. On the other, technical complexity would not correspond with the gentle, pastoral ambiance of the piece. The subject

matter and the intended use of the piece (Christmas season) naturally accounts for the deployment of particular instruments. Music literature naturally abounds in examples of the application of recorders in a pastoral capacity. What is unique in this piece, however, is a combination of the two traverse flutes with the bass recorder, and that uniqueness may be observed both in the form of a concertante trio and – within the trio – the lead part of the concertante bass recorder.

The time when the composition was created (the years of the composer's employment at the monastery, 1759–69) is also particularly important, because inasmuch as previous compositions utilizing recorders had not been uncommon, they scarcely occurred in the second half of the 18<sup>th</sup> century. In the case of the recorder, no vocal-instrumental composition has appeared in the available databases which would feature the bass recorder as a concertante instrument. There exist, however, the aforementioned piece of C. P. E. Bach, composed in 1755, *Trio in F-major* for bass recorder, viola or bassoon, and basso continuo H 588.

Considering the work's form, the recorder's part in Bach's *Trio* – as one may have expected – is more developed melodically and technically. However, as far as the register and accidentals, as well as the choice of key are concerned (see Table 1), Bach's *Trio* resembles the *Jasna Góra* composition. In Bach's work, the employed range of sounds in the part of the bass recorder is contained between *f* and *d''*, while the piece was written in F-major, the most favorable one for this instrument.

Table 1.<sup>6</sup>

F. Perneckher <i>Harmonia Pastorella</i>	C. P. E. Bach <i>Trio in F</i> , H. 588
key: G major	key: F major
ambitus: <i>g – e''</i> (sounding)	ambitus: <i>f – d''</i> (sounding)
accidentals: <i>c#, d#, f#, g#, a#</i>	accidentals: <i>c#, es, f#, g#, h,</i>

In conclusion,

both pieces – Franciszek Perneckher's *Harmonia Pastorella* and Carl Philip Emanuel Bach's *Trio* – were composed in two different environments and served different functions. The former was created in the environment of a Polish monastery as a religious, vocal-instrumental piece; the latter – in the surroundings of Frederick the Great's court as a secular, instrumental piece. *Harmonia Pastorella* is a composition intended for a large scale ensemble in which the bass recorder plays a specific role, presenting its nativity scene, i.e. pastoral, character. In Bach's trio, the instrument is treated on equal terms with the viola or bassoon, whose concertante parts are supported by the basso continuo. It is worth adding

<sup>6</sup> We would like to express our sincere thanks to Christina Blanken for sending us the score of C. P. E. Bach's *Trio in F* H.588, the latest Ch. Wolff edition of C. P. E. Bach's works, thanks to which we were able to fully confirm the scope of similarities between the compositions presented in this article.



that the *Trio* is also classified as a sonata, which brings about evident associations with the cast of the baroque trio sonata. The melodic and rhythmic material in C. P. E. Bach's piece is certainly more extended and developed to a larger extent, which is understandable because of its character.

Despite their differences in character and function, the parts of the bass recorder in both compositions can be linked with each other by several fundamentals – their ambitus is nearly identical, they were written in the most preferable keys for this instrument, they are thoroughly convenient for the performer, posing no technical problems, and the applied accidentals are typical and easy to perform. They were composed at approximately the same time, when the use of the instrument was already uncommon. Perhaps this fact accounts for convergent technical means which characterize both parts of this instrument, while the fact that the two compositions remain so different in character and function was of little importance. Two extremities – Jasna Góra and Berlin, two composers – Franciszek Perneckher, a Pole known only locally, and C. P. E. Bach, Johann Sebastian's widely recognized son. Such huge mental divergence, unnoticeable in terms of the utilization of the instrument's technical abilities, perceivable only within the scope of their character and form. The 18<sup>th</sup> century ensemble of Jasna Góra employed outstanding musicians, composers, and instruments, as indicated by ongoing research. Perhaps, then, Jasna Góra and Berlin are not as far apart in the field of 18<sup>th</sup> century musical production as we might have thought so far.

### **HARMONIA PASTORELLA F. PERNECKHERA A TRIO IN F C. P. E. BACHA JAKO VZÁCNÉ PŘÍKLADY SKLADEB PRO KONCERTANTNÍ BASOVOU ZOBCOVOU FLÉTNU**

V práci 4900 historických dřevěných nástrojů (*4900 historical woodwind instruments*, London 1993) uvádí Phillip T. Young 80 dochovaných basových zobcových fléten z období baroka, které představují 17,3% z celkového počtu všech dochovaných zobcových fléten. On-line databáze evidující formou katalogu historický repertoár pro zobcové flétny registruje 23 skladeb, v nichž je výslovně uvedena basová zobcová flétna z celkem 1918 skladeb evidovaných v době vzniku tohoto příspěvku; jedná se o 1,2% z celkového repertoáru pro zobcovou flétnu z barokní epochy. Většina těchto děl zahrnuje basovou zobcovou flétnu jakožto součást skupiny bassa continua nebo flétnového ansámblu. Jediným zde uvedeným dílem pro basovou zobcovou flétnu jakožto koncertantní nástroj, citovaným také v další literatuře, je *Trio in F* pro violu, basovou zobcovou flétnu a continuo z roku 1755 C. P. E. Bacha (H. 588, Wq. 163). Dochovalo se ve třech různých verzích: nejstarší verze a další rukopis se nacházejí v Berlíně, další kopie je pak uložena v archivu Královské konzervatoře v Bruselu. Skladba vznikla v prostředí berlínského dvora Friedricha Velikého. Podobně zaměřený výzkum autorů tohoto příspěvku vyústil v nález další skladby s využitím basové zobcové flétny jako koncertantního nástroje a také nástroje, na nějž byla tato skladba hrána. Tím, že se v rámci evropského repertoáru dochovalo tak málo skladeb pro tento nástroj (a zejména v sólovém určení), má tento nález skutečně mimořádný význam. Skladba i nástroj se nacházejí v archivu paulínského kláštera v polském poutním centru Čenstochové (Częstochowa). Basovou zobcovou flétnu zhotovil I. T. Weigel, výběrný nástrojař z dolnoslezské Vratislavi (Wrocław). Zmíněná skladba (*Harmonia Pastorella in D* sign. II-193) je pak dílem Franciszka Perneckhera, regenschoriho svatyně na Jasně Hoře v Čenstochové. Zdá se, že tato skladba je druhým dochovaným dílem se

sólovým partem pro basovou zobcovou flétnu a jediným známým příkladem obligátního sólo partu ve vokálně-instrumentálním repertoáru barokní hudby. Obě díla vznikla v přibližně stejné době (1755–1769), ale v rozdílném prostředí (světské versus sakrální). Příspěvek se věnuje především konfrontaci obou děl z hlediska jejich funkčního kontextu, využití možností samotného nástroje a ve srovnání prostředí, v němž ony skladby vznikly.

