

The compositions by Hummel featured on this album represent not only a musical culture but also a distinctive social way of experiencing music. Far removed from the concerns of interpretative authority that would characterise later generations, music by other composers served in this period as a means for each performer to reveal both their own individuality and that of their instrument—an essential opportunity for musical dialogue.

Like the original instruments used for this recording, which challenge musicians to adapt and respond to both their strengths and vulnerabilities, these works invite the discovery of sounds that are at once historical and perpetually new. As organological and sonic documents, they tell the story of a musical practice driven by the twin desires to astonish and be astonished.

The works featured on this recording are representative of the Congress of Vienna and exemplify a collaborative repertoire that has brought together the creativity of a circle of musician friends. Approaching this music requires an imaginative and improvisatory spirit, for it is rich in what remains unsaid and unwritten, leaving performers the freedom to explore and contribute their own voice. The spirit of this album lies in the joy of creating together and in fostering dialogue among musicians and their instruments. This is the foundation of the TouchTheSound Ensemble's historical performance practice, placing at its centre the richness and diversity of colours, timbres, and techniques that musical notation alone can only partially convey. In this spirit, we welcome you to our musical salon and invite you to listen to a group of friends playing and conversing through music.

Duo Savigni

Context

Johann Nepomuk Hummel (1778–1837) was a child prodigy who studied with Mozart as a boy (c. 1786–1788) and became a protégé of Joseph Haydn, whom he succeeded as Kapellmeister to Prince Nikolaus Esterházy at Eisenstadt (1804–1811). Between 1811 and 1816, Hummel lived in Vienna, where he developed a joyous if sometimes fractious relationship with Ludwig van Beethoven over about thirty years. Hummel served as Hofkapellmeister in Stuttgart from 1816 to 1818, then in Weimar until his death in 1837. In addition to his successes as a composer across many genres (operas, symphonies, solo concertos, chamber music and piano solo music), he made extensive tours of Europe as a virtuoso pianist.

Hummel and guitarist Mauro Giuliani (1781–1829) became acquainted soon after Giuliani's arrival in Vienna in the autumn of 1806. They are among the prominent musicians mentioned in an account of a concert held on 27 March 1808 in honour of Joseph Haydn.[1] Although Hummel was based in Eisenstadt and Giuliani lived in Vienna, the two went on to collaborate as both performers and composers in a fruitful partnership which became even more intensive after Hummel moved to Vienna in 1811.[2] Around the same time, Hummel and Giuliani also became acquainted with the young violin virtuoso Joseph Mayseder (1789–1863). The collaboration among the three virtuosi produced several works for guitar and piano, guitar and violin, and violin and piano, as well as compositions for larger ensembles. The culmination was a series of six chamber music concerts by Hummel, Mayseder and Giuliani in the spring of 1815, during the time of the Congress of Vienna.[3]

The concert series became known as 'Ducaten Concerts' because of the subscription price of one Gold Florin (German: Dukaten) per concert. From the programme of the fifth concert, we know that the three friends joined forces with a singer to perform a newly composed final piece called *La Sentinelle*. The roaring success of this performance led to the composition's rapid spread throughout Western Europe. The piece was performed frequently in the original arrangement (voice, pianoforte, violin and guitar) as well as in modified versions, e.g., with a choir or additional instruments. The circumstances surrounding the premier performances of Hummel's Serenades opp. 63 and 66 are well documented.[4]

These uniquely scored works were composed for an outdoor concert series hosted by Count Franz Palffy at Vienna's Schönbrunn Palace. Palffy, who was a guitar



student of Giuliani, was also the dedicatee of these Serenades. The original title pages read *Grande Sérénade en Pot-pourri pour le Piano Forte, Violon, Guitarre, Clarinette et Basson, ou Flute et Violoncello*, bearing an engraving depicting a quintet playing by moonlight in the palace gardens. The performers in the scene may include Hummel as pianist, the cellist Josef Merk (or Merck), the flautist Johann Sedlatscheck (or Sedlatzek), the guitarist Mauro Giuliani, and the violinist Joseph Mayseder.
In an advertisement in the *Wiener Zeitung* on 6 June 1813, Johann Nepomuk Hummel invites interested parties to subscribe to a new series of piano music titled *Repertoire de Musique pour les Dames*.[5] Hummel writes:

Subscription announcement
[…] [I shall be publishing a periodical] entitled 'Repertoire de Musique pour les Dames' and having it printed at my own expense on a subscription basis.
In order to make it even more enjoyable and to give it an interesting musical form, I shall make appropriate use not only of my own ideas but also of the most popular themes from the latest operas and ballets.
As the course progresses, pieces of this kind for four hands, and later accompanied by other instruments such as the violin, flute, cello or guitar, will also feature in this repertoire. […] The first issue will be published on 1 July [1813]. […]
Vienna 1 June 1813,
Johann Nep. Hummel

For two years following this June 1813 announcement, Hummel composed around twenty works for a wide variety of ensembles, which he self-published under the collective title *Repertoire de Musique pour les Dames*. He subsequently sold the entire series to the publisher Domenico Artaria, who registered the purchase on 10 March 1815[6] and then continued to distribute it from 20 September 1815[7] onwards under his own catalogue numbers. As announced, these works also included chamber compositions with guitar. The first was the Pot-pourri for piano and guitar op. 53 (1. Année, Cahier 5), which Hummel himself first published, probably in November 1813.[8] In the summer and autumn of 1814, Hummel himself again published two *Grande Sérénade en Pot-pourri pour le Piano, Violon, Guitare, Clarinette et Basson, ou Flûte et Violoncelle*, op. 63 (2. Année, Cahiers 2–4) and op. 66 (2. Année, Cahiers 7–8), both of which feature on this album.
The performance of the Serenades is described in the memoirs of the pianist Ignaz Moscheles (1794 – 1870), compiled and published by Moscheles' widow, Charlotte Moscheles.[9] Based on Moscheles' diaries, she dated the performance to 'winter 1815'.[10] An open-air performance in winter is highly unlikely, and given that she published these

memoirs after her husband's death and more than fifty years after the actual performance, an error in the time attribution could be possible. Following the date of the publication of the music by Hummel himself, the performance of the Serenades in the Gardens of Schönbrunn Palace most likely already took place during the summer season of 1814, although this does not exclude the possibility of additional, as yet undocumented, indoor performances during the winter of 1814–1815.

The music

Although Johann Nepomuk Hummel is the principal composer and publisher, the collaborative character of the compositions is clearly evident throughout the two Serenades and in *La Sentinelle*. Between 1808 and 1810, Giuliani composed a total of five Pot-pourris for solo guitar (opp. 18, 26, 28, 31 and 42). The Serenades feature a number of themes that Giuliani had already used in his solo pieces. The theme and one variation from Giuliani's *Grand Variations Concertantes* op. 35 for two guitars and the theme and the last variation from his Variations op. 7, found their way into the first Serenade as well. On the other hand, Giuliani also quotes from Hummel's piano music, e.g. in the Pot-pourri op. 42.

The following section identifies in detail the themes used in the Serenades, which are indicated only by a brief title at the beginning of each new section in the original edition. The Serenades are the earliest known works in which Giuliani uses a smaller guitar tuned a third higher, called a 'terz-guitar'. The guitar part of the score reads: *Col capo Tasto alla 3za Posizione; opure (Terz-Guitarre)* (with capo at the 3rd position; or terz-guitar).

Grande Sérénade en Pot-pourri No. 1, op. 63 (tracks 1-5)

Hadrian (*Larghetto ma un poco mosso*, track 1, 0:00): The theme is taken from *Kaiser Hadrian*, Joseph Weigl's unpublished opera, which premiered on 21 May 1807 at the Hoftheater in Vienna. Weigl (1766–1846) was Salieri's student and eventual successor as Kapellmeister at the court theatre in Vienna, where he composed numerous operas and other stage works. Four years after Weigl's *Hadrian*, the same theme appeared in Giuliani's *Grand Pot-pourri* op. 31 for solo guitar (1811). Giuliani's use of this theme likely led to its inclusion in Hummel's Serenade. In addition to Giuliani, other Viennese guitarists quoted *Kaiser Hadrian*, such as Louis Wolf (1775–1817), who included a march from *Kaiser Hadrian* in his *Pot-pourri* No. 3 for guitar and piano.

Zauberflöte (*Allegro vivace*, track 1, 1:47): This is based on Monostatos' aria 'Alles fühlt der Liebe Freuden', from the second act of Mozart's opera *Die Zauberflöte*.

Les deux journées (*Andante quasi allegretto*, track 1, 2:42) and **Tempo di marcia** (*Allegro moderato*, track 1, 3:38): The source is the 'Chœur de Villageois' ('Jeunes fillettes et bergerettes de ce hameau') from Luigi Cherubini's (1760–1842) opéra-comique *Les deux journées, ou Le porteur d'eau*. First performed in Paris on 16 January 1800, it soon became very popular in Germany under the title *Der Wasserträger*, and the first performance in Vienna was conducted by Cherubini himself in 1805. It remained popular throughout the first decades of the 19th century. Giuliani quotes the *Andante quasi allegretto* in his *Pot-pourri* op. 26.

Abenceragen (*Allegretto*, track 2, 0:00): This march theme comes from the ballet *Die Abenceragen und Zegris oder Die feindlichen Volksstämme* by Michael Umlauf (1781–1842). Giuliani used the same tune for his *Six variations pour la Guitarre sur un thème tire du ballet Die feindlichen Vollkstäme*, op. 7, published by Artaria (1807). Umlauf was a violinist, conductor and composer who wrote numerous ballets for the Vienna court. He conducted several performances of Beethoven's music, including the 1814 revival of *Fidelio*. This Serenade incorporates the theme and the last variation from Giuliani's op. 7. As with Joseph Weigl, themes from Umlauf's dramatic music found their way into other contemporary works. Louis Wolf (1775–1819) included the same theme from *Die Abenceragen und Zegris* in his *Pot-pourri* No. 1 for guitar and piano.

Vestalin (*Allegro agitato*, track 2, 5:11): This theme appears in Giulia's extended aria scene ('Sospendete qualche istante la vendetta') in the second act of Gaspare Spontini's (1774–1851) opera *La Vestale* (1807).

Gehn ma ham, bleim ma do? (*Allegretto vivo*, track 3): This simple tune ('Should we go or should we stay?') is a traditional Austrian folk song to be sung as a canon. An Austrian polka still popular today features the words 'Gemma ham, bleibn ma do' sung to a different melody.

Hochzeit des Figaro (*Andantino*, track 4, 0:00): The source is the duettino 'Che soave zeffiretto', sung by Countess Almaviva and her maid Susanna in the third act of Mozart's *Le Nozze di Figaro*.

Don Juan (*Allegro con brio*, track 4, 1:45): This is based on the duet and chorus 'Giovinette, che fate all'amore' from Mozart's *Don Giovanni*.

Mazur (no tempo indication, track 5, 0'00): This mazurka comes from the ballet *Das Waldmädchen* (1796) by the Czech composer Paul Wranitzky (1756–1808). Giuliani used the same theme in his *Grand variations concertantes* op. 35 for two guitars. The

theme and the first variation of op. 35 are used in the Serenade.

Hochzeit des Figaro (*Prestissimo*, track 5, 3:02): This final section of the Serenade is based on Mozart's lively overture to *Le Nozze di Figaro*.

Grande Sérénade en Pot-pourri No. 2, op. 66 (tracks 7-11)

Hummel's second Serenade op. 66 opens with the overture to **La Clemenza di Tito** (*Allegro maestoso*, track 7, 0:00), Mozart's last opera, which he composed under severe time pressure for a premiere in Prague on 6 September 1791. Giuliani transcribed the same overture for two guitars in 1812. Hummel retains the original tonality of C major but omits the two opening measures of the overture, which feature full-orchestra accompaniment. He further changes the time signature (*alla breve* vs 4/4) and adjusts the rhythmic structure of the opening so that the triplets become pick-up measures, which is not the case in Mozart's original. In the Serenade, the overture stops exactly at the point where it enters the development section (E-flat major), which allows the use of the original tonality of Tamino's aria from Mozart's **Zauberflöte** (*Larghetto con espressione*, track 7, 1:51). '*Dies Bildnis ist bezaubernd schön, wie noch kein Auge je gesehn*' ('This image is enchantingly beautiful, like no eye has ever seen before') are the original words of Tamino's aria. Hummel uses a 4/4 time signature in the serenade, whereas Mozart has written the aria in 2/4. The piano's first notes are emphasised with grace notes that emulate a singer's espressivo. All other decorations of the aria are obviously adapted according to Hummel's own taste, and the leading voice is balanced between the piano, the clarinet and the violin. The guitar is not active here.

Caliph de Bagdad (*Allegretto alla spagniola*, track 8, 0:00): The composer of this one-act opéra-comique is François-Adrien Boieldieu (1775–1834). The opera was first performed in Paris on 16 September 1800, and soon became highly popular throughout Europe. In scene 5, Késie[11] sings a bravura aria, 'De tous pays', that showcases the musical styles of several European countries. When it comes to Spain, she sings '*Je vous attends dans l'ombre de la nuit, loin des jaloux nous nous verrons sans bruit*' ('I wait for you in the shadow of the night; far from the jealous, we will meet without a sound') while imitating a guitar player.[12] The music is cited in Hummel's Serenade, and the Spanish flair is expressed by the *Allegretto alla spagniola*. This little theme also appears several times in Giuliani's compositions.[13]

Zephir (*Andantino*, track 8, 1:05): This ballet was composed (arranged) by Louis-Antoine Duport (1781–1853),[14] a French dancer, ballet composer and ballet master. The ballet was published in

Vienna in 1812 as *Zefir, oder der wiederkehrende Frühling. Ein Ballet von der Erfindung*[15] *des Herrn Duport, Balletmeister und erster Tänzer der grossen Oper in Paris* (Zephir, or the recurring Spring. A ballet invented by Herr Duport, ballet master and first dancer at the Great Opera in Paris). The guitar takes the lead throughout the whole episode of the Serenade, making it sound almost like a slow movement of a guitar concerto. Anton Spina (1790–1857), a pupil of Giuliani, published the theme as early as 1813 in *Pièces choisies / du Ballet / Zephir / dansé par / Monsieur Duport / arrangées / pour deux Guitarres*.

Les deux journées (*Allegro*, track 8, 4:00): March from the final act of Luigi Cherubini's (1760–1842) opéra-comique *Les deux journées, ou Le porteur d'eau*. With this march, the musicians, who are initially gathered around the piano, have to move away, one after the other, the guitarist to one side, the others on the opposite side.

La Tempesta di Mare (*Allegro*, track 9): This episode is very likely Hummel's own invention and exemplifies the composer's romantic side, already approaching programme music. The piano has a long solo passage that imitates a storm over the sea.

Zauberflöte (*Andante con moto*, track 10, 0:00): After the storm has calmed, the fellow musicians greet from a distance with Mozart's terzetto 'Seid uns zum dritten Mal willkommen' ('Welcome to us for the third time') from the second act of *The Magic Flute*, which perfectly suits the post-storm atmosphere in both words and music. The guitar, like Orpheus, plays the opening measure, answered by the others.

March de Nadermann (*Allegro moderato*, track 10, 2:16): This march is by the French harpist and composer François-Joseph Nadermann (1781–1835). Quite popular in Vienna, this march was also used by other guitarists in their compositions.[16] During the march, the instruments gradually draw together and finally assemble around the piano. The guitar presents the first measures of the march as a solo instrument, later accompanied only by the violin, with some decorative figures. Finally, all instruments take over the theme in a slow crescendo. The scene bears a striking resemblance to Boccherini's music for *La Ritirata di Madrid*.

Walzer (track 11, 0:00) – **Trio** (track 11, 1:03) – **Coda, un poco più mosso** (track 11, 2:18): The Serenade closes with a waltz composed by Hummel himself. At the time of the first performance of this Serenade (1814), Hummel was already well known as a composer of waltzes, or 'Deutsche', as they were called in those days. Starting in 1808, he published a set of *Tänze componiert für den Apollo Saal* for piano almost every year during the carnival season, with 'Deutsche' pieces forming the

majority.[17] In the Serenade, the guitar again has the privilege of introducing the melodies of the waltz and the trio. The music ends with a stretta played by all instruments, prompting much applause from the audience.

La Sentinelle (track 6)

This romance by the French music teacher, musicologist, composer and publisher Alexandre-Étienne Choron (1771–1834) was an exceptionally popular melody in Napoleonic Europe around 1810. Published in Paris in 1806 in a 'Collection de romances, chansons et poesies mises en musique', it was first performed in Vienna by Mauro Giuliani with two singers at a private evening gathering in 1808. As *La Sentinelle* is related to the famous *La Marseillaise*, both in content and music, Giuliani may well have first encountered *La Sentinelle* as early as 1806 through French soldiers in northern Italy and thus brought it to Vienna. Giuliani first published his version of *La Sentinelle* at the end of 1809 in the first volume of his series *Le Troubadour du Nord*. Almost simultaneously, Johann Nepomuk Hummel published his piano variations on *La Sentinelle*, op. 34, No. 1. It is conceivable that Hummel became acquainted with the theme through Giuliani. Here, the collaborative approach between Giuliani and Hummel is evident for the first time – both begin their works with an identical brief introduction that nevertheless differs significantly from Choron's original. In 1814, at the height of their artistic collaboration, Hummel, Giuliani and Mayseder landed upon the brilliant idea of setting *La Sentinelle* for themselves in a highly refined virtuoso version, which ultimately brought them their greatest success at the Ducaten Concerts of 1815.

Hummel composed a new, very 'romantic' introduction with a strong chromatic opening. The singer then introduces the romance with a gentle piano accompaniment. The guitar then plays the first variation, followed by the singer's second verse, this time accompanied by the guitar. It then comes time for the virtuosic piano variation, and after the third verse – which in this recording has been adapted with the accompaniment of all three instruments – the violin follows with its variation. The piece concludes with a virtuosic coda and cadenza for all the instruments, embedding the singer in refined echo effects and a repetition of the refrain.[18] An enthusiastic round of applause was certainly guaranteed.

The publisher Steiner's first edition appeared in the summer of 1815, followed by a second version with a choir. The choir's repetition of the singer's refrains lends the composition an added splendour and reinforces the piece's nocturnal character.

Gerhard Penn

Endnotes

[1] Article in *Das Sonntagsblatt*, Vol. 1 no. 66, 1808, pp. 312–6. For a description of the event, see Gerhard Penn, 'Mauro Giuliani: Nuovi documenti', *Il Fronimo*, April 2015, no. 170, p. 38.

[2] Gerhard Penn, 'Mauro Giuliani: Nuovi documenti', *Il Fronimo*, April 2015, no. 170, p.47.

[3] For a detailed description and discussion, see Gerhard Penn, 'Mauro Giuliani: Nuovi documenti, Seconda parte', *Il Fronimo*, June 2015, no. 171, pp. 43–7.

[4] Thomas F. Heck, *Mauro Giuliani: A Life for the Guitar*, GFA Refereed Monographs, no. 2, e-Book, Guitar Foundation of America, 2012.

[5] *Oesterreichisch-Kaiserliche privilegierte Wiener Zeitung*, no. 67, 5 June 1813, p. 984.

[6] *Oesterreichisch-Kaiserliche privilegierte Wiener Zeitung*, no. 69, 10 March 1815, p. 435.

[7] *Oesterreichisch-Kaiserliche privilegierte Wiener Zeitung*, no. 263, 20 Sept 1815, p. 606.

[8] This composition has been recorded by Duo Savigni and included with the *Grand Pot-pourri National* op. 79 and the *Concertante Duet* in the album *Hummel, Pot-pourri: Works for Guitar and Piano, Vol. 1*, NovAntiqua Records, 2024.

[9] *Aus Moscheles' Leben, nach Briefen und Tagebüchern*, ed. "von seiner Frau" (Leipzig, 1872), p. 23.

[10] 'It is interesting to find notice in the *Tagebuch* here concerning the Serenades ('Nachtmusiken') that were then commonplace. Count Palffy gave six of them that winter [perhaps the 'winter season' of 1815, extending well into the late spring] in the botanical gardens. As participants, besides Moscheles, the names Mayseder, Merck, Giuliani and Hummel are given. From the start, Empress Marie-Louise, Archduke Rainer, and Archduke Rudolph, etc. are [in attendance], and the program consists of an arrangement of the overture to *Fidelio* (principal parts by Moscheles and Mayseder), sonata by Beethoven with horn (Moscheles and Radezki), Polonaise of Mayseder's, Rondo with quartet accompaniment by Hummel, played by Moscheles. During the pause there were merry *Jodler* sounding forth from the bushes, and a still merrier supper. The six remaining serenades, which lasted into September, are no less interesting. There was also a serenade in the midst of all this arranged for the Empress Marie-Louise, and a good half-dozen which private parties gave the members of their family on their name-days.' [Quotation from Thomas F. Heck, *Mauro Giuliani: A Life for the Guitar*, GFA Refereed Monographs, no. 2, e-Book, Guitar Foundation of America, 2012.]

[11] Késie is the friend of Zétulbé, who has been rescued by the caliph and hence fallen in love with

him.

[12] These words follow this amusing remark by Késie: 'Du chant italien si vous êtes épris du ton le plus lamentable je vous peindrain mon ardeur et l'éxcès de la douleur qui loin de vous m'acable si l'amour espagnol vous paroit préférable'. ('If you are fond of Italian singing in its most plaintive tone, I will paint for you my ardor and the excess of sorrow that overwhelms me far from you. If Spanish love seems preferable to you…', translated with Copilot, 4 June 2026)

[13] For example, in the Pot-pourris for solo guitar op. 26 and op. 42 and in the Pot-pourri for flute and guitar op. 53.

[14] Duport returned from St. Petersburg to Vienna around 1811 and became professor and director of the Theater am Kärntnerthor.

[15] Though the 19th-century German term *von der Erfindung* (literally 'invented by') suggests that he is also the composer, we cannot be absolutely sure that the music is by Duport. Examples are known in which dancers and ballet masters took pieces by other composers and arranged them for their own purposes.

[16] Anton Diabelli in his adaptation of *Ouverture zu Rochus Pumpernickel* op. 54 for solo guitar (ca. 1810) and Matteo Bevilacqua in his *Marche Favorite avec un Andante varié* op. 24 for two flutes and guitar (ca. 1805).

[17] In 1812 Giuliani published *Auswahl / der beliebtesten Deutschen / vom / Apollo Saal / gesetzt für / zwey Guitarren*. This is a selection from Hummel's Tänze adapted for two guitars, although the title page does not mention Hummel as the composer. It seems that the understanding and flow of music between Giuliani and Hummel was so close that this did not cause any problems.

[18] The order of the variations differed when the piece premiered at the Ducaten Concerts – the violin was followed by the piano and the guitar finished the piece. See Gerhard Penn, 'Mauro Giuliani: Nuovi documenti, Seconda parte', *Il Fronimo*, June 2015, no. 171, p. 45.

Instrumentarium

Enrica Savigni | terz-guitar Anton Stauffer, Vienna 1846
Laura Savigni | fortepiano after Graf 1819 (copy by Paul McNulty)
Gian Andrea Guerra | violin Dante Guastalla (Scarampella's pupil) Reggiolo 1922
Pierfrancesco Pelà | violin after Stradivari (copy by Eduardo Gorr, 2009)
Anna Lycia Gialdi | clarinet in Bb, 6 keys, Joseph Baumann, Paris, 1800 ca (op.63)
clarinet in A, 5 keys, W.Schiele, Germany, 1810 ca
clarinet in Bb, 12 keys, Bühner & Keller, Strasburg, 1815 ca (op.66)
Elena Bianchi | bassoon after Heinrich Grenser (copy by Guntram Wolf)

Curriculum Vitae available via QR code



NovAntiqua Records
www.novantiqua.net

NovAntiqua, founded and run by professional musicians, is dedicated to music that truly moves the soul.
Each project is chosen for its uniqueness.
Each CD and vinyl is curated as a complete artistic experience — elegant, plastic-free design, refined sound singing from the heart.
Music made to be heard, seen and held.

Special thanks | Michele Gaddi, Gerhard Penn, Gabriele Lodi, Marco Ramelli

Sound Engineer: Enrico Pavan
Artistic Director: Duo Savigni, Michele Gaddi
Musicians photo credits: Matteo Staffini
Cover photo: https://shorturl.at/hLn1V

Scan the QR code for digital content and audio