



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

Ponedeljek / Monday
11.8.2025, 19:30

Stranje
Cerkev Sv. Benedikta / Church of St. Benedict

Weiss
solistična dela iz Londonskega rokopisa
solo works from the London Manuscript

IZIDOR ERAZEM GRAFENAUER

(Slovenija / Slovenia)

baročna lutnja / baroque lute

Zahvaljujemo se Kati Laštro
za keramične spominke našim umetnikom

With thanks to Kata Laštro
for her ceramic souvenirs for our artists.

Stranje, Župnišče, ob 18:30
Klepet z Izidorjem Erazmom Grafenauerjem

Stranje, Rectory, at 18:30
Chat with Izidor Erazem Grafenauer



Sporočilo umetnika obiskovalcem:

Baročna glasba je neusahljiv vir, ki ne preneha presenečati. Širšemu občinstvu najbolj poznana Bach in Händel sta le vrh ledene gore, na katero vodi nešteto poti – poti, na katerih lahko tudi še tako načitan poslušalec odkrije nekaj novega. V programu s skladbami Silviusa Leopolda Weissa želim predstaviti delček obsežnega solističnega repertoarja za baročno lutnjo. Baročna lutnja velja za najzahtevnejši lutnjarski inštrument in hkrati zaradi svoje uglasitve omogoča najpopolnejše izvajanje glasbe visokega in poznega baroka. Verjamem, da baročna glasba ni muzejski artefakt, ki bi jo bilo treba ohranjati v sterilnem, zavarovanem okolju, temveč ji moramo vdahnuti svežino. Občinstvo zato vabim v svet Weissove umetnosti – glasbe, ki jih bo morda do neke mere spomnila na najvišjega med njimi, Johanna Sebastiana Bacha, vendar na inštrumentu, ki je na slovenskih odrih vse preveč zapostavljen.

Moje umetniško poslanstvo:

Svoje umetniško poslanstvo razumem večplastno. Vzgojen sem kot klasični kitarist, kar mi je dalo trdno osnovo za moj kasnejši razvoj. Pomemben del mojega delovanja poleg klasične in flamenko kitare ter skladanja obsega tudi izvajanje brenkal iz obdobja renesanse in baroka na avtentičnih inštrumentih. Čeprav sem se v zadnjih letih na tem področju osredotočil predvsem na teorbo in baročno kitaro, bodisi kot solist bodisi kot član ansamblov in orkestrrov, se je moja ljubezen do baročne glasbe začela prav z baročno lutnjo. Leta 2018 sem izdal svojo prvo ploščo s skladbami Weissa in Falckenhagna na baročni lutnji. Projekta izvajanja sonat iz Londonskega rokopisa se lotevam poln zanosa, saj gre za glasbo, ki je sveža, polna izzivov za izvajalce in muzikologe, dinamična, strukturno raznolika ter predstavlja pomemben del dediščine baročne lutnje. Menim tudi, da jo občinstvo vedno dobro sprejme – a je še vedno odločno premalo izvajana.

Bachov sodobnik Weiss na redko slišani baročni lutnji. Intimna, mojstrska glasba, ki presega čas in prostor. Plečnikova cerkev v Stranjah je čisto poseben slavospev božanski in večni lepoti.

Artist's message to visitors:

Baroque music is an inexhaustible source of inspiration, constantly full of surprises. The best-known names to wider audiences – Bach and Handel – are merely the tip of the iceberg, towards which countless paths lead. Along these paths, even the most knowledgeable listener may discover something new. With this programme featuring works by Silvius Leopold Weiss, I wish to present a small part of the immense solo repertoire for the Baroque lute. This instrument is considered the most demanding of all lutes, and thanks to its tuning, it allows for the most complete expression of the music of the High and Late Baroque periods. I believe Baroque music is not a museum artefact to be kept in a sterile, protected environment – it needs to be infused with freshness. I therefore invite the audience into the world of Weiss's art: music that may, to some extent, recall the greatest of them all – Johann Sebastian Bach – but performed on an instrument that is still too rarely heard on Slovenian stages.

My artistic mission:

I understand my artistic mission as multilayered. I was trained as a classical guitarist, which gave me a solid foundation for my later development. In addition to classical and flamenco guitar and composition, an important part of my work includes performing plucked instruments from the Renaissance and Baroque periods on authentic instruments. Although in recent years I have focused mainly on the theorbo and Baroque guitar – both as a soloist and as a member of ensembles and orchestras – my love for Baroque music began with the Baroque lute. In 2018, I released my first album with works by Weiss and Falckenhagen performed on the Baroque lute. I approach the project of performing sonatas from the London Manuscript with great enthusiasm, as this music is fresh, full of challenges for performers and musicologists alike, dynamic, structurally varied, and a significant part of the Baroque lute repertoire. I also believe that audiences consistently respond well to it – and yet it remains far too rarely performed.

Weiss, a contemporary of Bach, on the rarely heard baroque lute. An intimate, masterful music that transcends time and space. The Plečnik church in Stranje offers a unique tribute to divine and eternal beauty.



Silvius Leopold Weiss (1672-1750)

(1)

Praelude / Allemande / Cour: / Bourree / Sarab: / Men: / Gigue

L'infidèle"

Entrée / Cour: / Sarabande / Menuet / Musette / Paÿsane

Tombeau sur la Mort de M: Cajetan Baron d'Hartig arrivee le 25 de mars 1719 / Composée par Silvio Lepold Weis à Dresden

Adagio assai

22 Parte 15

Preludie / Toccata / (Fuga) / Cour: / Bourree / Sarabande. Un poco andante / Menuet / Allegro

Silvius Leopold Weiss je bil v svojem času izjemno cenjen glasbenik, ki je večino poklicnega življenja preživel kot najbolje plačan glasbenik na dvoru v Dresdnu. Slovel je kot vrhunski lutnjist, ustvarjal in se družil z umetniki, kot so Johann Sebastian Bach, Georg Friedrich Händel, Antonio Vivaldi in drugi. Čeprav njegove skladbe za časa življenja niso bile izdane, nam je – kljub temu da je velik del njegovega opusa izgubljen – zapustil okoli 650 skladb za lutnjo, za lutnjo v komornih zasedbah ter koncerte za lutnjo. Na koncertu bodo predstavljene tri sonate in *Tombeau* iz londonskega rokopisa, ki poleg rokopisa iz Dresdna velja za najpomembnejši in najboljšežnejši vir njegove glasbe. Čeprav gre za skladbe istega skladatelja in v podobnih oblikah (tri sonate), gre za kontrastna dela visoke umetniške vrednosti, ki s svojo podrobnostjo, slogom, okraski in invencijo ponujajo pomembno okno v kulturo in umetnost Evrope v prvi polovici 18. stoletja.

Silvius Leopold Weiss was an extremely respected musician in his time, who spent most of his professional career as the highest paid musician at the Dresden court. He was renowned as a top lutenist, creating and socializing with artists such as Bach, Handel, Vivaldi and others. His compositions were not published during his lifetime, but even though much of his vast opus is lost, he left us around 650 pieces for lute, lute in chamber ensembles and lute concertos. The concert will feature three sonatas and the *Tombeau* from the London manuscript, which, along with the Dresden manuscript, is considered the most important and contains the most compositions. Although these are compositions by the same composer in similar forms (3 sonatas), they are contrasting works of high artistic quality, which, with their intricate artistry, style, ornamentation and invention, are an important window into the culture and art of Europe in the first half of the 18th century.



Silvius Leopold Weiss se je rodil leta 1687 v mestu Grodków v Šleziji, regiji, iz katere izhaja več pomembnih lutnjistov (poleg Weissa še Esaias Reusner starejši in mlajši, Ernst Gottlieb Baron, Johann Kropfgans ...). Lutnjo se je učil pri očetu Johannu Jacobu (ca. 1662–1754), ki je deloval v Düsseldorfu, Heidelbergu in Mannheimu. Johann Jacob je bil znan kot odličen glasbenik, lutnjist in teorbist.

Pri devetnajstih letih (leta 1706) je Silvius nastopil službo pri grofu Karlu Filipu Palatinat-Neuburškemu, ki je tedaj prebival v Wrocławu. V istem letu je začel delovati tudi pri knezu Johannu Wilhelmu, velikem ljubitelju umetnosti, ki mu je svoje Opus IV posvetil tudi Arcangelo Corelli.

Od leta 1710 je bil Weiss v službi poljskega princa Aleksandra Sobieskega, ki je v izgnanstvu prebival v Rimu. Tam je spoznal številne pomembne glasbenike, med njimi Domenica in Alessandra Scarlattija ter Bernarda Pasquinija. Po prinčevi smrti leta 1714 in pred zaposlitvijo v Dresdnu leta 1718 je Weiss ponovno služboval pri Karlu Filipu ter hkrati potoval po Evropi. Med pomembnejšimi postajami je bila Praga, kjer je spoznal grofa Johanna Antona Losyja. Njemu v čast je napisal eno svojih znanih skladb: *Tombeau sur la mort de M. Comte d'Logy arrivée*.

Avgusta 1718 je Weiss nastopil doživiljenjsko službo kot dvorni glasbenik pri Avgustu Močnem, poljskem kralju in knezu tedanje skupne Republike Poljske in Litve. V tem obdobju je bival v Dresdnu, enem najpomembnejših umetniških in znanstvenih središč tistega časa. Poleg Weissa so tam delovali tudi flautisti Buffardin in Quantz ter violinisti Veracini in Pisendel. Weiss je bil najbolje plačan član orkestra, kar priča o njegovem visokem statusu.

Ob orkestrskem delu v Dresdnu je še naprej potoval po Evropi. Leta 1719 je štiri tedne sodeloval na glasbeni odpravi na Dunaj ob poroki saškega volilnega kneza. Zanimiva je anekdota iz leta 1722, ko naj bi mu violinist iz orkestra iz ljubosumja skušal odgrizniti del palca. Poškodba očitno ni bila hujša, saj je Weiss istega leta potoval v München ob poroki bavarskega volilnega princa.

Leta 1723 je dokumentiran njegov tretji prihod v Prago (po letih 1717 in 1719), kamor je potoval skupaj s flautistom Quantzom ter pevcem in skladateljem Carlom Heinrichom Graunom. Udeležili so se kronanja Karla VI. za češkega kralja.

Silvius Leopold Weiss was born in 1687 in the town of Grodków in Silesia, a region that produced a number of important lutenists (besides Weiss, also Esaias Reusner the Elder and Younger, Ernst Gottlieb Baron, Johann Kropfgans, and others). He studied the lute with his father Johann Jacob (c. 1662–1754), who was active in Düsseldorf, Heidelberg and Mannheim. Johann Jacob was known as an excellent musician, lutenist and theorbist.

At the age of nineteen (in 1706), Silvius entered into the service of Count Karl Philipp of Palatinate-Neuburg, who at the time resided in Wrocław. That same year, he also began working for Prince Johann Wilhelm, a passionate patron of the arts, to whom Arcangelo Corelli dedicated his Opus IV.

From 1710 onwards, Weiss was in the service of Polish Prince Aleksander Sobieski, who lived in exile in Rome. During this period, he met many prominent musicians, including Domenico and Alessandro Scarlatti and Bernardo Pasquini. After the prince's death in 1714 and before taking up employment in Dresden in 1718, Weiss once again served Karl Philipp while also travelling across Europe. One of the notable stops on his journey was Prague, where he met Count Johann Anton Losy. In his honour, Weiss composed one of his best-known pieces: *Tombeau sur la mort de M. Comte d'Logy arrivée*.

In August 1718, Weiss took up a lifelong position as court musician to Augustus the Strong, King of Poland and Elector of the Polish–Lithuanian Commonwealth. During this period, he resided in Dresden, a flourishing centre of the arts and sciences. Alongside Weiss, the court included flautists Buffardin and Quantz, and violinists Veracini and Pisendel. Weiss was the highest-paid member of the orchestra, a clear indication of his esteemed status.

In addition to his work in Dresden, Weiss continued to travel across Europe. In 1719, he spent four weeks in Vienna as part of the musical entourage for the wedding of the Elector of Saxony. An intriguing anecdote from 1722 recounts how a jealous violinist allegedly tried to bite off part of Weiss's thumb. The injury was evidently not serious, as Weiss travelled that same year to Munich for the wedding of the Bavarian Elector.

His third documented visit to Prague occurred in 1723 (following visits in 1717 and 1719), when he travelled with flautist Quantz and singer-composer Carl Heinrich



Maja 1728 je Weiss skupaj z violinistom Pisendelom in flavtistoma Buffardinom in Quantzom potoval v Berlin. Na povabilo princese Vilhelmine iz Bayreutha, sestre kralja Friderika II. Pruskega, so tam ostali tri mesece. Vilhelmina, sama skladateljica, pomembna mecenska osebnost in ljubiteljska lutnjistka, je Weissu zapisala posvetilo: »V spomin slavnemu Weissu, ki je pri igranju lutnje tako odličen, da mu nihče ni in ni bil blizu; prihodnji rodovi ga bodo lahko le skušali posnemati.«

Med pomembnejše Weissove mecene štejemo tudi Hermanna Karla von Keyserlinga, za katerega je Johann Sebastian Bach napisal znamenite Goldbergove variacije. Keyserling je bil posredno vpleten tudi v domnevni »zločin«, ko naj bi Weiss užalil dvornega skrbnika za finance in produkcijo v Breitenbachu, zaradi česar je bil kratek čas celo zaprt. Prav Keyserling je kasneje skrbel tudi za Weissovega sina Johanna Adolfa Faustina in mu omogočil učenje lutnje.

Weiss je v Dresdnu užival visok in cenjen položaj, v katerem je očitno užival, saj je leta 1736 zavrnil ponudbo za službo na dunajskem dvoru, kjer so mu ponudili skoraj dvakrat višjo plačo.

Leta 1739 je v Leipzigu večkrat obiskal Johanna Sebastiana Bacha. Tja je prišel skupaj z učencem Johannom Kropfgansom, Bachov bratranec in tajnik Johann Elias Bach pa je v pismu kantorju Johannu Wilhelmu Kochu poročal o »več nastopih dveh slavnih lutnjistov, gospoda Weissa in gospoda Kropfgansa, v naši hiši«.

Najbolj znana pripoved o Weissu in Bachu izvira nekoliko kasneje. Leta 1805 je skladatelj, pisatelj in glasbeni kritik Johann Friedrich Reichardt zapisal:

»Kdorkoli ve, kako težko je izvajati harmonične modulacije in kontrapunkt na lutnjo, bo presenečen ob zgodbah prič, da je Weiss, izvrsten lutnjist, izzval Johanna Sebastiana Bacha, izvrstnega čembalista in organista, v igranju (ali improviziranju?) fantazij in fug.«

Weiss svojih skladb ni veliko objavljal. Od približno 650 danes znanih skladb jih je bilo za časa njegovega življenja izdanih le nekaj. Nekaj skladb je objavil tudi Georg Philipp Telemann v svoji zbirki Der getreue Music-Meister (Zvesti mojster glasbe).

Proti koncu življenja je Weiss užival slavo in udobno življenje v Dresdnu. Učenci so prihajali k njemu iz različnih delov Evrope. Umrl je 16. oktobra 1750 in za

Graun to attend the coronation of Charles VI as King of Bohemia.

In May 1728, Weiss travelled to Berlin with Pisendel, Buffardin and Quantz. At the invitation of Princess Wilhelmine of Bayreuth, sister of King Frederick II of Prussia, they stayed for three months. Wilhelmine, herself a composer, important patron of the arts and amateur lutenist, dedicated the following words to Weiss: "In memory of the illustrious Weiss, who is so excellent in playing the lute that no one ever has been or ever will be his equal; future generations will only be able to attempt to imitate him."

Among Weiss's most notable patrons was Hermann Karl von Keyserling, for whom Johann Sebastian Bach composed the famous Goldberg Variations. Keyserling was indirectly involved in a supposed "offence" in which Weiss allegedly insulted the court steward for finance and production in Breitenbach — an incident that briefly landed him in prison. It was also Keyserling who later supported Weiss's son, Johann Adolf Faustinus, and provided him with lute instruction.

Weiss held a highly esteemed and respected position at the Dresden court, one in which he evidently thrived. In 1736, he declined an offer from the Viennese court that promised nearly double his current salary.

In 1739, Weiss visited Johann Sebastian Bach several times in Leipzig. He travelled there with his pupil Johann Kropfgans. Bach's cousin and secretary, Johann Elias Bach, wrote to cantor Johann Wilhelm Koch, reporting on "several performances by the two famous lutenists, Mr Weiss and Mr Kropfgans, in our home."

The best-known account of the relationship between Weiss and Bach was recorded somewhat later. In 1805, composer, writer and music critic Johann Friedrich Reichardt wrote:

"Anyone who knows how difficult it is to play harmonic modulations and counterpoint on the lute will be amazed by eyewitness reports that Weiss, the brilliant lutenist, challenged Johann Sebastian Bach, the brilliant harpsichordist and organist, to a contest in playing (or improvising?) fantasias and fugues."

Weiss published very few of his compositions. Of the approximately 650 works known today, only a small number were printed during his lifetime. A few of his pieces were also published by Georg Philipp Telemann



seboj pustil sedem otrok, od katerih je lutnjist postal le že omenjeni Johann Adolf.

Weissove skladbe so danes ohranjene v rokopisih po Srednji Evropi, Angliji in Rusiji. Najpomembnejši in najobsežnejši sta zbirki iz Londona in Dresdna. Poleg njih so Weissove skladbe ohranjene tudi v Augsburgu, Salzburgu, na Dunaju, v zbirki družine Harrach (Schloss Rohrau), v Varšavi, Haslemereu (Anglija) in Moskvi.

Solistične skladbe na današnjem koncertnem programu so iz t. i. Londonskega rokopisa, ki je nastajal med letoma 1706 in 1730 ter vsebuje 237 stavkov, kar predstavlja skoraj polovico danes znanih Weissovih kompozicij. Rokopis hrani Britanska knjižnica (The British Library), ki ga je pridobila leta 1877.

Sonata št. 1 v F-duru je iz zgodnejšega obdobja (ok. 1717) in je napisana za 11-strunsko baročno lutnjo, kakršna se je razvila v Franciji neposredno iz renesančne 10-strunske lutnje. V kasnejših skladbah že opazimo prehod na 13-strunsko lutnjo.

Londonski rokopis vsebuje 28 celovitih suit in številne posamezne stavke (štiri preludije, fugi, fantaziji, žalostinke, menuete, gavotte ipd.), pa tudi tri duete za lutnjo in flauto – verjetno odraz Weissovega prijateljstva s Quantzom in Buffardinom. Na žalost je originalni part za flauto izgubljen.

Sonata št. 1 v F-duru je ohranjena tudi v Dresdenskem rokopisu, posamezni stavki pa se pojavljajo tudi v rokopisih iz Dunaja in Varšave. Glasbena vsebina je skoraj identična, razlike so predvsem v oznakah za legato pri levi roki, kar je prej vprašanje tehnične izvedbe kot vsebinske razlike.

Sonata se začne s preludijem iz 27 akordov, zapisanih vertikalno v tabulaturi. Izvajalcu dopuščajo svobodno ritmično interpretacijo in arpeggiranje. Sledi allemanda, ki ohranja sproščeno in lahko vzdušje – značilno za tonaliteto F-dur, ki jo je skladatelj in teoretik Johann Mattheson opisal kot tonski red, »ki z lahkoto prebuja najplemenitejša čustva, brez nepotrebne forsiranosti tona«. Po njegovih besedah ima popoln značaj – *bonne grâce*, kot bi rekli Francozi.

Sledi tehnično zahtevnejša, lirična in rahlo humoreskna *courante*, nato pa še *bourrée* in *sarabanda*. Ta z modulacijo v mol povsem spremeni razpoloženje. V menuetu se pojavijo redke oznake za *forte* in *piano*,

in his collection *Der getreue Music-Meister* (The Faithful Music Master).

In his later years, Weiss enjoyed fame and a comfortable life in Dresden. Students came to him from across Europe. He died on 16 October 1750, leaving behind seven children, of whom only the aforementioned Johann Adolf became a lutenist.

Weiss's compositions are preserved in manuscripts across Central Europe, England and Russia. The most important and extensive collections are those in London and Dresden. In addition to these, his works are also held in Augsburg, Salzburg, Vienna, in the Harrach family collection (Schloss Rohrau), Warsaw, Haslemere (England), and Moscow.

The solo works featured in today's concert programme are drawn from the so-called London Manuscript, compiled between 1706 and 1730, containing 237 movements – nearly half of all Weiss's known compositions. The manuscript is held by the British Library, which acquired it in 1877.

Sonata No. 1 in F major belongs to Weiss's earlier period (c. 1717) and was composed for the 11-course Baroque lute, which evolved in France directly from the Renaissance 10-course lute. Later compositions already reflect a transition to the 13-course instrument.

The London Manuscript contains 28 complete suites and numerous individual movements (four preludes, fugues, fantasias, tombeaux, minuets, gavottes, etc.), as well as three duets for lute and flute – likely a result of Weiss's friendship with Quantz and Buffardin. Unfortunately, the original flute part is lost.

Sonata No. 1 in F major also appears in the Dresden Manuscript, while individual movements are found in manuscripts from Vienna and Warsaw. The musical content is nearly identical; the differences lie mostly in left-hand slur markings, which reflect technical rather than musical choices.

The sonata opens with a prelude of 27 chords written vertically in tablature, allowing the performer rhythmic freedom and arpeggiation. The following allemande maintains a relaxed, graceful mood – typical of the key of F major, which the composer and theorist Johann Mattheson described as a tonality that "readily evokes the noblest of feelings without any forced tone." According to him, it possesses the perfect character – *bonne grâce*, as the French would say.



celotna sonata pa se zaključi s plesnim, navdihnjenim stavkom – gigo.

V Londonskem rokopisu sta ohranjena dva tombeauja. Prvi je posvečen baronu Cajetanu iz Hartiga, drugi pa grofu Logyju. Tombeau sur la mort de M. Cajetan Baron d'Hartig je napisan v Es-duru, kar je tako redka tonaliteta, da je Johann Mattheson zanj ni podal nobene značajske razlage.

Skladba je nastala v spomin na najmlajšega izmed petih bratov družine Hartig, ki je umrl po padcu s konja. Tonaliteta skladbe zahteva skoraj akrobatsko uporabo leve roke, glasbeni tok pa je prežet s simboliko. Začetni akordi napovedujejo tragedijo, ki se je zgodila. Počasi se skladba razvije v bolj melodičen značaj, ki ga lahko razumemo kot upodobitev lahkotnega življenja triintridesetletne žrtve.

Drugi del se začne z vzdihujočim motivom, ki ga lahko razumemo kot simbol počasnega umiranja – grofa naj bi po padcu pohodili konji, a je preživel še nekaj ur, preden je umrl v bolnišnici. Dramatični akordi proti koncu simbolizirajo neizogiben prihod smrti, sklepna spokojna melodija pa prehod duše v nebeško kraljestvo in večno življenje.

Sonata v G-duru (št. 16 / št. 22) je posebna že zaradi oblike uvoda: pred plesnimi stavki ima kar tri uvodne dele – Preludij, Toccato in Fugo, ki jih lahko skupaj razumemo kot veliko uverturo. Sonata, z izjemo nekaj taktov Toccate in stavka Allegro, obstaja le v Londonskem rokopisu. Najverjetneje je bila napisana okoli leta 1719.

Johann Mattheson je tonaliteto G-dur opisal kot »vitalno in živo«, kar tej skladbi vsekakor ustreza. Preludij se začne s prostimi arpeggi, ki že napovedujejo tematski material prihajajoče fuge. Pred fugo Weiss umesti še Toccato, ki z gostimi, nearpeggiranimi akordi ustvarja resno in zgoščeno vzdušje. Približno štiriminutna Fuga ima temo, ki spominja na Bacha (zlasti na Preludij, Fugo in Allegro BWV 998) in se zaključi z Adagiom v slogu francoske uverture.

Couranta, napisana v dolgih frazah in z zanimivimi modulacijami, uvaja plesni del sonate. Sledi navdihnjena in zelo plesna Bouree z zahtevnimi pasažami v basovskem registru. Sarabanda v e-molu, označena z un poco andante, ustvarja občutek gibanja, ki ga Weiss doseže s t. i. »sprehajajočim basom«. Kljub tekočemu značaju je stavek napet in dramatičen.

Next comes a technically demanding, lyrical, and slightly humorous courante, followed by a bourrée and a sarabande. The latter, with its shift to the minor mode, dramatically alters the atmosphere. The minuet includes rare indications for forte and piano, and the sonata concludes with a lively, dance-inspired gigue.

The London Manuscript contains two tombeaux. The first is dedicated to Baron Cajetan von Hartig, the second to Count Logy. The Tombeau sur la mort de M. Cajetan Baron d'Hartig is written in E-flat major – such an unusual key that Johann Mattheson offered no character description for it.

The piece was composed in memory of the youngest of the five Hartig brothers, who died after falling from a horse. The key requires near-acrobatic use of the left hand, and the entire work is rich in symbolism. The opening chords foreshadow the tragedy. The music gradually evolves into a more melodic section, perhaps representing the carefree life of the thirty-three-year-old nobleman.

The second part begins with a sighing motif, likely symbolising the slow approach of death – the baron was reportedly trampled by horses but remained alive for several hours before dying in hospital. The dramatic chords toward the end mark the inevitable arrival of death, while the final serene melody symbolises the soul's passage into heavenly peace and eternal life.

The Sonata in G major (No. 16 / No. 22) is unusual in its structure: before the dance movements, it opens with no fewer than three introductory pieces – a Prelude, Toccata and Fugue – forming a kind of grand overture. With the exception of a few bars of the Toccata and the Allegro, the sonata exists only in the London Manuscript and was likely composed around 1719.

Johann Mattheson described the key of G major as "vital and lively," a character perfectly fitting this sonata. The Prelude begins with free arpeggios, offering fragments of the upcoming fugue's theme. Before the fugue, Weiss introduces a Toccata built from dense, unarpeggiated chords, which creates a serious and concentrated mood. The approximately four-minute Fugue features a subject reminiscent of Bach (particularly Prelude, Fugue and Allegro, BWV 998), and concludes with an Adagio in the style of a French overture.

The Courante, composed in long, flowing phrases with imaginative modulations, introduces the dance sequence. It is followed by a spirited and highly



Močno ornamentiran Menuet vodi v sklepni stavek – virtuosni Allegro, ki predstavlja tehnično višek sonate.

Sonata št. 23 v a-molu z naslovom L'infidèle (Nevernik) je ena najbolj izrazitih in pogosto izvajanih Weissovih skladb. Že naslov je pomenljiv – v času nastanka bi se lahko nanašal na turški (muslimanski, vzhodni) svet in njegov vpliv na Evropo, ki se je tedaj že odločno obračala proti zahodu, tudi čez Atlantik. Weiss je sonato napisal leta 1719, ko je obiskal Dunaj – mesto, ki ga je le nekaj desetletij prej (1683) oblegala Otomanska vojska. Dunaj je bil takrat pomembno versko, kulturno in politično središče Evrope in simbol zahodnega sveta.

Sonata obstaja tudi v Dresdenskem rokopisu, vendar sta stavka Musette in Sarabanda zamenjana. Mattheson je tonaliteto a-mol opisal kot »zmožno velikih in resnih učinkov, po naravi otožno, a hkrati iskreno, mehko in celo nežno«.

Uvodni Entrée s svojo graciozno energijo spominja na francosko uverturo, sledi ji živahna Couranta, ki se zanimivo začne z enako frazo kot prvi stavek. Sarabanda, ki sledi, se najprej zdi težka in temna, nato pa preide v Menuet, kjer Weiss z uporabo povečane sekunde odkrito nakaže vpliv orientalske glasbe. To se še okrepi v stavku Musette, kjer se pojavi tudi uporaba spodnje bas strune (A), kar ustvarja dodatno globino in skoraj grozeč značaj. Obstaja možnost, da je Musette v Londonskem rokopisu dodana naknadno, saj v Dresdenskem rokopisu najdemo spodnji bas tudi v drugih stavkih. Kljub temu je uporaba te strune samo v enem stavku učinkovit primer načela »manj je več«.

Sonato sklene plesni in triumfalni stavek Paÿsane, ki zaokroža celoto in simbolno uteleša zmago krščanskega, zahodnega sveta nad vzhodnim, muslimanskim.

danceable Bouree with technically demanding passages in the bass strings. The Sarabande in E minor, marked un poco andante, suggests gentle motion, which Weiss achieves with a so-called "walking bass". Despite its fluidity, the movement retains a dramatic tone. A heavily ornamented Minuet leads to the final movement – a brilliant and technically demanding Allegro that crowns the entire sonata.

Sonata No. 23 in A minor, titled L'infidèle (The Infidel), is one of Weiss's most striking and frequently performed compositions. The title itself is evocative – at the time, it likely alluded to the Turkish (Muslim, Eastern) world and its influence on Europe, which was increasingly turning westward, even across the Atlantic. Weiss composed the sonata in 1719 during a visit to Vienna, a city famously besieged by the Ottoman army only a few decades earlier (1683). At the time, Vienna was a major religious, cultural and political centre – a symbol of Western Europe.

The sonata also appears in the Dresden Manuscript, though the Musette and Sarabande movements are reversed. Mattheson described the key of A minor as "capable of mighty and serious effects; mournful by nature, yet sincere, soft, and even tender."

The opening Entrée, graceful and energetic, resembles a French overture. It is followed by a lively Courante, intriguingly beginning with the same phrase as the first movement. The subsequent Sarabande is initially sombre and weighty, before giving way to a Minuet in which Weiss hints openly at Eastern musical idioms through the use of augmented seconds. This influence deepens in the Musette, the only movement in the sonata that uses the lowest bass course (A), lending it extra depth and a slightly menacing tone. There is a possibility that the Musette was added later in the London Manuscript, as the Dresden source includes this lower course in other movements as well. Nevertheless, using the bass string in only one movement is a powerful example of the "less is more" principle.

The sonata concludes with the dance-like, triumphant Paÿsane, which brings the work full circle and symbolically represents the victory of the Christian, Western world over the Eastern, Muslim one.



Izidor Erazem Grafenauer je diplomiral na Akademiji za glasbo v Ljubljani, na Konservatoriju Benedetto Marcello v Benetkah in na Akademiji za glasbo v Zagrebu. Kot solist in komorni glasbenik na kitari in lutnjah je dobitnik številnih domačih in mednarodnih nagrad. Njegovo umetniško delovanje sega od izvajanja stare glasbe na avtentične inštrumente do sodobne klasične glasbe, jazza in flamenka. Deluje kot samozaposlen v kulturi, na Akademiji za glasbo pa kot docent predava predmet Komorna igra.

... Briljantno sekcijo continua so sestavljali Franjo Bilić na čembalu, Izidor Erazem Grafenauer na teorbi, Mauro Colantonio na violi da gamba in violončelistka Dora Kuzmin Maković. (Branimir Pofuk, Večernji list, 6.9.2024)

... Interpretacije so tehnično dovršene in razkrivajo sodelovanje vrhunskih glasbenikov, ki so se za pričujoči projekt zbrali v izjemno posrečeno zasedbo. (Tomaž Gržeta, Sigic.si, 2.6.2024)

... V Folias Italianas despacio, Fandangu, Canarios, Marionas in Imposibles Santiaga de Murcie so se izvajalci izkazali z enotnim in razgibanim muziciranjem ter dali skladbam značaj, ki je spominjal na španski melos. Še posebno je ta temperament izražal Izidor Erazem Grafenauer, ki ima z njim izkušnje, saj smo ga lahko slišali že na festivalu Rasqueado. (Marina B. Žlender, Sigic.si, 22.8.2023)

... Kitarški koncert št.1 v A-duru Maura Giulianija je v navdahnjeni izvedbi Grafenauerja poleg prefinjenega občutka za izdelano detajliranost, ki jo terja tovrstna klasicistična glasba, odseval tudi bolj virtuozni osebni pečat. Kitarist je določene konture fraziranja izostril tako, da je izzval dobršno mero kontrastnosti skozi dialog z orkestrom, kar je glasbeni stavek z bolj enoznačnimi harmonskimi prijemi spremenilo v presenetljivo zanimivo glasbeno materijo. (Maia Juvanc, Sigic.si, 8.7.2022)

... Petra Vidmar in Izidor Erazem Grafenauer se na njem predstavita kot virtuozna na svojih glasbilih in se kot duo izražata izjemno homogeno in koherentno. Žlahtne, povedne in očarljive interpretacije podajata gladko, s prefinjeno oblikovanim in harmonično zlitim tonom sicer kontrastnih glasbil ter s posebno pozornostjo do detajlov, fraz in v njih ujete idejne zasnove skladb. (Tomaž Gržeta, Sigic.si, 19.3.2022)

Izidor Erazem Grafenauer graduated from the Academy of Music in Ljubljana, the Benedetto Marcello Conservatoire in Venice, and the Academy of Music in Zagreb. As a soloist and chamber musician on guitar and lutes, he has received numerous national and international awards. His artistic activity spans from the performance of early music on authentic instruments to modern classical music, as well as jazz and flamenco. He works as a freelance musician and teaches chamber music as an Assistant Professor at the Academy of Music.

... The brilliant continuo section was formed by Franjo Bilić on harpsichord, Izidor Erazem Grafenauer on theorbo, Mauro Colantonio on viola da gamba, and cellist Dora Kuzmin Maković. (Branimir Pofuk, Večernji list, 6 September 2024)

... The interpretations are technically refined and reveal the collaboration of outstanding musicians who have come together for this project in an exceptionally well-matched ensemble. (Tomaž Gržeta, Sigic.si, 2 June 2024)

... In Folias Italianas despacio, Fandangu, Canarios, Marionas and Imposibles by Santiago de Murcia, the performers impressed with unified yet lively playing, giving the pieces a character reminiscent of the Spanish melos. This temperament was particularly embodied by Izidor Erazem Grafenauer, who has experience with it, having previously performed at the Rasqueado Festival. (Marina B. Žlender, Sigic.si, 22 August 2023)

... Mauro Giuliani's Guitar Concerto No. 1 in A major, as performed by Grafenauer, radiated not only a refined sense for the meticulously detailed phrasing demanded by this kind of Classical music, but also bore the mark of his own virtuosic personality. The guitarist sharpened certain contours of phrasing in such a way that he brought forth striking contrasts in dialogue with the orchestra, transforming music with otherwise straightforward harmonic progressions into surprisingly engaging musical material. (Maia Juvanc, Sigic.si, 8 July 2022)

... Petra Vidmar and Izidor Erazem Grafenauer present themselves as virtuosos on their respective instruments and as a duo express themselves with remarkable homogeneity and coherence. Their noble, articulate and charming interpretations unfold seamlessly, with a finely crafted and harmoniously blended tone between their otherwise contrasting instruments, and with special attention to detail, phrasing and the conceptual ideas



... Odličen izbor skladb ter zavzeta in profesionalna izvedba sta prispevala k prepričanju, da so večeri Koncertnega ateljeja resnično bistveni doprinos k poznavanju slovenske in tuje sodobne ustvarjalnosti. (Marina B. Žlender, Sigic.si, 30.6.2020)

embedded in the works. (Tomaž Gržeta, Sigic.si, 19 March 2022)

... An excellent selection of works, along with a dedicated and professional performance, contributed to the impression that the Concert Atelier evenings are truly a vital contribution to the appreciation of both Slovenian and international contemporary creativity. (Marina B. Žlender, Sigic.si, 30 June 2020)





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Under the honorary patronage of the Slovenian Academy of Sciences and Arts

