

Sonatas for Chalumeau and Basso continuo • Sammartini, Veracini, Ciampi

Sonata for Chalumeau and Basso Continuo in F Major

01. I Adagio (Francesco Maria Veracini)	02:16
02. II Allegro (Anonymous)	02:38
03. III Largo (Anonymous)	02:07
04. IV Allegro (Giuseppe Sammartini)	02:29

Anonymous

Sonata for Chalumeau and Basso Continuo in B-flat Major

05. I Adagio	05:05
06. II Allegro	02:16
07. III Larghetto	02:02
08. IV Allegro	00:37
09. V Allegro	01:38

Vincenzo Ciampi

Sonata for Harpsichord in F Major

10. I [without tempo indication]	05:14
11. II Minuet, Allegro	02:16

Anonymous

Sonata for Chalumeau and Basso Continuo in B-flat Major

12. I Adagio	03:25
13. II Allegro	01:34
14. III Largo	02:02
15. IV Allegro	01:59

Vincenzo Ciampi - Sonata for Harpsichord in C Major

16. I Allegro grazioso	04:34
17. II Minuet	02:34

Anonymous- Sonata [III] in B-flat Major

18. I Andante	02:04
19. II Vivace	02:20
20. III Larghetto	02:19
21. IV Allegro	02:22

Vincenzo Ciampi

Sonata for Harpsichord in B-Flat Major

22. I [without tempo indication]	05:50
23. II Giga	02:14

Anonymous

Sonata for Chalumeau and Basso Continuo in F Major

24. I Larghetto	01:53
25. II Allegro	02:09
26. III Largo	01:21
27. IV Allegro	01:52

Anonymous

Sonata for Chalumeau and Basso Continuo in B-Flat Major

28. I Adagio	01:54
29. II Allegro	01:15
30. III [without tempo indication]	01:49
31. IV Allegro	02:06

Total Time: 76:30

Recorded March 16-18 (Anonymous/Sammartini/Veracini) and August 3 (Ciampi), 2022

Sam Houston State University (Huntsville, TX), Gaertner Performing Arts Center, Recital Hall

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Sonatas for Chalumeau and Basso continuo
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Harmonia Stellarum Houston

Ernst Schlader, chalumeau | Eric Taeyang Mun, cello | Mario Aschauer, harpsichord and organ



The Archive of the Gesellschaft der Musikfreunde in Vienna holds a manuscript with six anonymous early 18th-century pasticcio sonatas for chalumeau and basso continuo—the only known works in this genre for early clarinet. Their discovery is a dream come true for lovers of early clarinet instruments and we are very proud to present them as world premiere recordings on this CD. The pieces are part of a collection of 17 sonatas for treble instrument and basso continuo written by six different hands. Little is known about the collection except its provenance from the music archive of Archduke Rudolf of Austria (1788–1831). The volume lacks a title page, but a later yellow paper label on the outer cover reads “*Veracini*.” Four sonatas in the collection are, indeed, attributed to Francesco Maria Veracini (1690–1768) by their respective scribes. In fact, scholarly literature suggests that one of them may be a Veracini autograph. Further sonatas are pasticcios with movements from printed collections by Lodovico Ferronati, Giuseppe Matteo Alberti, Giovanni Steffano Carbonelli, Prospero Cauciello, Francesco Barsanti, and Giovanni Sammartini. A group of sonatas (nos. 2, 3, 6, 14, and 16 in the manuscript), all written by the same scribe, were originally titled “Sonata à *Sciallamò* Solo.” However, in each case “*Sciallamò* Solo” was erased and corrected for the titles to read “Sonata à Solo.” No composer is specified for any of these five sonatas. Nevertheless, we were able to identify the introductory Adagio of sonata no. 3 as an arrangement of the first movement of Veracini’s Sonata Quarta from *Sonate a Violino, o Flauto solo, e Basso* (Venice, 1716). The fourth movement is an adaptation of the first Allegro from the sonata no. 5 by Giuseppe Sammartini (1695–1750) found in a manuscript in the Biblioteca Palatina in Parma (I-Pac Sanv.D.1). Both movements were transposed from B-flat Major to F Major, and their solo parts were modified to fit within the range of the treble chalumeau. Trills and appoggiaturas were added in the Veracini movement where they can be comfortably played on a treble chalumeau. A sixth sonata (no. 15 in the manuscript), although in the same hand as the five *Sciallamò* sonatas, lacks the correction of the instrument designation and was entitled “Sonata à Solo” from the beginning. The first three movements derive from the Sonata seconda in the 1716 Veracini print, transposed from G Major to F Major to make them playable on the chalumeau. Although the range extends from f1 to c3, unlike the other five *Sciallamò* sonatas, it remains within the range defined by Johann Gottfried Walther in his *Musicalisches Lexicon* of 1732.

Instruments

Treble chalumeau based on historical models by Rudolf Tutz (Innsbruck, 2021)

Cello by Leonhard Maussliel (Nuremberg, 1751)

Organo di legno by Giovanni Pradella (Caiolo, 2017)

Harpsichord after Couchet by Joel Katzman (Amsterdam, 2013)

Harpsichord after Couchet by Joel Katzman (Haarlem, 2019)

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Harmonia Stellarum Houston is an ensemble of vocal and instrumental virtuosos from across the US and beyond, dedicated to inspiring, entertaining, and enlightening audiences with meaningful and historically informed performances of well-known as well as newly discovered musical masterworks.

Ernst Schlader, solo clarinetist of the Akademie für Alte Musik Berlin, is a prominent figure in the European early music scene. He collaborates regularly with renowned ensembles including the Amsterdam Baroque Orchestra, Orchestre des Champs Élysées, and Concentus Musicus Wien. From 2007 to 2016, he held the position of Honorary Professor of Historical Clarinet Instruments at the Staatliche Hochschule für Musik in Trossingen, Germany. Currently, he teaches at the Universities for Music and Performing Arts in Graz and Vienna. With an impressive discography boasting over 50 CD productions, Dr. Schlader’s solo recording of Johann B. Vanhal’s sonatas for clarinet and piano received the prestigious Pasticcio Prize from Austrian Broadcasting in 2014. Dr. Schlader’s educational background includes degrees in clarinet and a PhD in musicology from esteemed conservatories in Linz, The Hague, and Frankfurt.

Praised by critics for his “flawless lightness and grace”, **Eric Taeyang Mun** has been called “the very model of an elegant cellist” (Dallas Morning News), and his performances of the complete cello suites by J.S. Bach described as “nuanced, thoughtful, and technically sound” (Theater Jones). Mr. Mun has concertized throughout the U.S., Mexico, South America, and Europe with some of the nations leading period instrument ensembles, performing on cello and viola da gamba as a soloist, chamber musician, and conductor. He is founder and artistic director of the American Baroque Opera Co. in Dallas, Texas. Mr. Mun attended the University of North Texas studying cello under the tutelage of Eugene Osadchy and early music with lutenist Lyle Nordstrom, where he was honored as a Winspear scholar.

Austrian conductor, harpsichordist, and musicologist **Mario Aschauer** has dedicated his life’s work to bridging the gap between music scholarship and performance. With a specialization in historical keyboard instruments Dr. Aschauer has collaborated extensively with early music ensembles on both sides of the Atlantic. Dr. Aschauer holds degrees from the University of Music and Performing Arts in Vienna, the University of Vienna, and the Linz Bruckner Conservatory. After a postdoctoral fellowship at the Yale School of Music he moved to Houston, Texas, where he currently holds a faculty position as Associate Professor and serves as the Director of the Center for Early Music Research and Performance at Sam Houston State University.