

Annotations regarding the performance of Frühlingsglaube

What is said in the preface of “Metabasis” essentially applies as well to the present madrigal “Frühlingsglaube” (Faith in Spring). However, Frühlingsglaube would be much more suitable for a performance in meantone tuning than Metabasis. Changes in tonality are less extreme here and the now and then appearing thirds in low pitch will sound more pleasing when presented in meantone tuning. Particularly with regard to a presentation in equal temperament and depending on what musicians might be available for a performance, singing the piece with soprano and alto/countertenor all'ottava instead of alto/countertenor and tenor (whereat the third part stays in the bass register) surely would be another possibility.

Bearing the following points in mind will provide the musicians with an important prerequisite for a vibrant performance of this piece:

1. Here, as well as in regard to my other works, I would recommend to cultivate a 'sleek' sound and to look upon vibrato rather as a kind of voluntary embellishment.
2. Make yourself familiar with singing 'con sprezzatura' (mostly a slight agogical accentuation within the faster passages without affecting the beat).
3. If the basso continuo is played on the piano, here too, the musician may embellish his performance with some arpeggiati. When the two upper voices are sung all'ottava, some passages of the basso continuo's right hand might sound better if played in a higher position too - of course not all'ottava. The arrangement provided here is meant for the original version sung with alto and tenor; but if the basso continuo is performed on an organ, a sufficient solution for accompanying the all'ottava-voices might even be feasible just by setting a suitable registration. Not to mention, players of plucked instruments will prefer their own arrangements anyway.

Furthermore it should be mentioned that, as with ancient music, the names of the movements are meant to be merely descriptive and do not refer to the classical tempi. The added tempo markings may be seen as suggestions.

Finally, I would like to add that the present composition, though building on the counterpoint and the harmonics of that period, is not meant as a stylistic copy of music of the late Renaissance, but rather as a piece that, like most of my other works, draws vital aesthetic impulses from that particular kind of music.