

Heinrich Ignaz Franz von Biber
(1644-1704)

Fidicinium Sacro-Profanum

XII Sonatas for 2 violins, 2 violas & basso continuo
Nuremberg 1683

1 Sonata I in B minor	6:27	8 Sonata VII in D major	4:30
2 Sonata II in F major	7:52	9 Sonata VIII in B flat major	4:20
3 Sonata III in D minor	4:51	10 Sonata IX in G major	6:51
4 Sonata IV in G minor	6:24	11 Sonata X in E major	5:25
5 Sonata V in C major	3:35	12 Sonata XI in C minor	6:04
6 Sonata VI in A minor	6:45	13 Sonata XII in A major	5:42

for 2 violins, 2 violas & basso continuo

7 **Georg Muffat Toccata Duodecima** 7:05
from: Apparatus musico-organisticus (1690)

Total Time: 76:05



Florian Deuter, Mónica Waisman *violin*
Christian Goosses, Wolfgang von Kessinger (II-VI) *viola*
Balázs Máté *basso di violino* **Dane Roberts** *violone & double bass*
Josep Maria Martí Duran *lute*
Francesco Corti *organ*

Florian Deuter · Mónica Waisman
musical direction


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note 1 music gmbh
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Recorded at Kirche St. Leodegar,
Niederrehe (Germany),
in September 2018
Essay: English - Français - Deutsch





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Florian Deuter · Mónica Waisman
Harmonie Universelle



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FIDICINIUM SACRO-PROFANUM

Harmonie Universelle
Florian Deuter
Mónica Waisman

ACC24357

PC: 01Q

1 CD

2018

Also available:

ACC24281
CORELLIMANIA - CONCERTI GROSSI
Deuter/Waisman/Harmonie Universelle



The 17th-century Bohemian/Austrian composer Heinrich Ignaz Franz Biber is best known for his works for solo violin, especially the *Mystery Sonatas*. However, he also wrote a considerable amount of music for string ensemble, including a set of 12 chamber sonatas subtitled *Fidicinium Sacro-Profanum* which was first published in Nuremberg in 1683. The title refers to the fact that the music in the sonatas combine sacred and secular styles.

In his collection Biber set new standards in the field of string chamber music. In the first part he composes for a five-part string ensemble: 2 violins, 2 violas, violone and basso continuo, a combination that was established at his time as the standard ensemble in Austrian cultural circles. In a richly coloured setting, Biber artfully weaves a polyphonic texture that allows the voices to alternate and come to the fore. In the second part of this collection he dispenses with the five-part arrangement hitherto predominant in Austria, and focuses on augmenting the flexibility of the four individual parts.

The present recording of Biber's twelve chamber sonatas *Fidicinium Sacro-Profanum* is performed by **Harmonie Universelle** under its director **Florian Deuter**.