

## The Harp in the Vienna of Maria Theresa

Georg Christoph WAGENSEIL (1715-1777)	
1-3 <b>Concerto no 2 in G major</b> for harp, 2 violins & cello	12:32
Johann Baptist KRUMPHOLTZ (1742-1790)	
4-6 <b>Sonata for harp in B flat major</b>	8:04
Christoph Willibald GLUCK (1714-1787)	
7 <b>Danse des Champs Élysées</b> for flute, 2 violins, cello & b.c.	5:48
Christoph Willibald GLUCK / Charles Nicholas BOCHSA (1789-1856)	
8 <b>Che farò senza Euridice</b> for harp solo	2:52
Joseph HAYDN (1732-1809)	
9-10 <b>Trio no 3 Op. 53 in D major Hob. XVI:42</b> for violin, viola & cello	11:49
Joseph HAYDN ? or Joseph Aloys SCHMITTBAUR (1718-1809)	
11-13 <b>Quartetto no 6 in F major Hob. XIV:F1</b> for flute, viola, cello & harp	13:56
Georg Christoph WAGENSEIL	
14-16 <b>Sonata I Op II in B flat major</b> for 2 violins, cello & b.c.	12:45

**Margret Köll**  
single action harp

**Il Furibondo** string trio  
Marcello Gatti *transverse flute* [7, 11-13]

ACCENT note 1 music  
ACC 24369 note 1 music gmbh  
Total time: 67:48 © + © 2020


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## The Harp in the Vienna of Maria Theresa

Wagenseil · Gluck · Haydn · Krumpholtz



**Margret Köll**  
Il Furibondo


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<b>THE HARP IN THE VIENNA OF MARIA THERESA</b> <b>Works by Wagenseil, Gluck et al.</b>  Margret Köll Il Furibondo	ACC24369	PC: 01Q
	1 CD 2019	

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**Margret Köll** is one of the most important interpreters of the historical harp. On her new CD she dedicates herself to the "single pedal harp", which was developed at the beginning of the 18th century. By using pedals, the player now had the possibility to change the pitches of the strings by a half-tone, and in this way was able to play more complicated harmonies and chromatic melodies. In 1728 such a harp was presented to Emperor Charles VI and under the rage of his daughter Empress Maria Theresa (since 1740) this instrument conquered the hearts of Vienna and other European centres. On the basis of works by Wagenseil, Krumpholtz, Joseph Haydn and Gluck, Margret Köll shows how this instrument conquered the Viennese salons: as a soloist, as a popular accompanying instrument, as an equal-ranking chamber music partner or as a solo instrument with string accompaniment. A very colorful program around the harp of the early and high Viennese classical period.