

NOTES

Johann Joseph Vilsmayr (1663-1722) achieved renown during his lifetime as a violinist in Salzburg's Hofkapelle, where he worked from 1689 until his death in 1722. It was almost certainly in Salzburg where Vilsmayr became acquainted with, and likely studied from, fellow Austrian violinist Heinrich Ignaz Biber. Vilsmayr's only surviving composition is the *Artificiosus Concertus pro Camera*, a set of six partitas for solo violin. Published in 1715, the sole surviving copy resides in the British Library, and the present edition (set in modern notation) is transcribed from the British Library manuscript.

The partitas evidence inspiration from the works of Johann Schmelzer and, especially, from those of Biber. Particularly Biberesque is Vilsmayr's use of scordatura. As with Biber's *Mystery Sonatas*, the partitas are replete with polyphonic writing, and all but the first and last partitas require retuning the instrument to various combinations. Also like Biber, Vilsmayr employed numerous virtuoso passages in his partitas while evincing a clear influence of Austrian folk-music harmonic structure. While the style of the partitas is French, both the melodic and harmonic construction are distinctly representative of the Austrian baroque.

The tunings required for the individual partitas are as follows:

