

Early Music Foundation presents

EARLY MUSIC NEW YORK
FREDERICK RENZ – DIRECTOR

"a revered institution... ..mainstay of the New York early music scene"

~ The New York Times

"bulwark of the city's period-performance community"

~ The New Yorker

THE GRAND TOUR



ITALY

First Church of Christ, Scientist
Central Park West at 68th Street, NYC

Saturday, 4 May 2019 at 7:30 PM

Corelli to Vivaldi

Concerto grosso, Opus 6/4, pub. Rome, 1714

Adagio – Allegro

Adagio

Vivace

Allegro – Giga: Presto

Arcangelo Corelli

1665 (Ferrara) - 1713 (Rome)

Sinfonia “Al Santo Sepolcro,” RV 169

Adagio molto

Allegro ma poco

Antonio Vivaldi

1678 (Venice) - 1741 (Vienna)

Concerto RV 160

Allegro molto

Andante molto

Allegro

Vivaldi

“La Follia,” H.143, pub.1729

1687 (Lucca) - 1762 (Dublin)

arranged after violin sonata, Opus 5/12, Rome 1700

Francesco Geminiani

Corelli

Concerto, RV 128

Allegro non molto

Largo

Allegro

Vivaldi

interval

Concerto grosso, Opus 6/11 Corelli
Preludio: Andante largo
Allemanda: Allegro
Adagio - Andante largo
Largo: Sarabande
Vivace: Giga

Concerto, RV 146 Vivaldi
Allegro
Andante
Presto

Concerto grosso, No. 3, pub 1744 Charles Avison
1709 - 1770 (Newcastle)
arranged after keyboard sonatas K.89b, K.37, K.38, K.1 Domenico Scarlatti
1685 (Naples) - 1757 (Madrid)
Largo andante
Allegro spirituososo
Vivace
Piu Allegro

Concerto, RV 127 Vivaldi
Allegro
Largo
Allegro

Follow EM/NY on social media:



[@facebook.com/earlymusicnewyork](https://www.facebook.com/earlymusicnewyork)



[@EarlyMusicNY](https://twitter.com/EarlyMusicNY)

Arcangelo Corelli



EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

violin

Daniel Lee, concertmaster
Nicholas DiEugenio, principal
Chloe Fedor
Emily Hale
Isabelle Lee
Francis Liu
Jeremy Rhizor

viola

Rachel Evans, principal • Scot Moore

basses

Ezra Seltzer, principal - violoncello • Sarah Stone - violoncello
David Chapman - double bass violone

continuo

Michael Leopold - theorbo • Dongsok Shin - keyboards

Special thanks to Leanne Mahoney - First Church of Christ, Scientist
Board Member and House Committee Chair

ABOUT THE PROGRAM

Tonight, Early Music New York (EM/NY) transports audiences to the final destination on its GRAND TOUR season, concluding amidst the open plazas and grand façades of 18th century Italy.

Like the Italian countryside erupting with bright flowers in spring, the music of the Italian baroque bursts with life and color. Much of this vibrancy is owed to the central place of the violin in Italian orchestral music. Northern Italy stood at the forefront of violin construction during this time, with violinmakers such as Stradivari and the Amari and Guarneri families leading modern developments on the instrument. A certain mystique surrounded these builders, as contemporaries struggled to explain the divine sounds they were capable of extracting from their instruments. Extravagant theories circulated, such as associating moon's dew drops, gold powder and the blood of frogs and virgins with the trademark cinnabar varnish of Stradivari's violins. But even before Stradivari began working, the violin had asserted itself in the musical landscape, as Italian instrument builders worked tirelessly across generations to perfect the sound of this new, brilliant creation.

Fostered by a partnership with composers and virtuoso players looking to explore the expressive extremes of the instrument, builders in the late 17th and early 18th centuries pushed forward a series of technical innovations that would come to define the timbre and shape of not only the violin, but of Western classical music at large. Unlocking new possibilities for fiery passagework and expressive contrast, the music of Stradivari's Italy is infused with brightness and an exhilarating sense of freedom.

Alongside the standardization of the violin, the rise of the soloist icon had a powerful impact on the musical life of Italy. The exuberant role of the violin found its *pari* in the vocal pyrotechnics of Italian opera. As the solo aesthetic of opera moved into instrumental music, it produced a new musical genre, with the violin at its forefront: the concerto.

There were two types of concerto during the baroque era. The solo concerto, which gave the limelight to a single instrument, grew in popularity in the late baroque period, and eventually became the presiding concerto style from the classical period. The earlier style that dominated much of the baroque period was the concerto grosso ("large concerto"), which featured a small group of soloists as a contrast in texture with the full orchestra. In a concerto grosso, the smaller group, or *concertino*, presents material that is generally more virtuosic than that of the larger ensemble, or *ripieno*. In addition, the

concertino does not share thematic material with the ripieno, but presents unique ideas. This contrast of small group to large group and one thematic group against another is very characteristic of baroque ideology – similar to the interplay between light and dark in baroque-style painting, where the aesthetic is one of significant contrast.

The earliest champion of the concerto grosso was **Arcangelo Corelli** (1653 – 1713). Although not the first to use this form, Corelli's development and popularization of the style have led many to call him the "Father of the Concerto Grosso." Corelli's concertino group consisted of two violins and a cello, with a string section as ripieno group. This structure became the norm for many later composers in this style.

Corelli built a name for himself as both a composer and virtuoso violinist, with most of his professional career taking place in the city of Rome. As a composer, Corelli is credited with establishing the preeminence of the violin in instrumental music, as well as the first coalescing of modern tonality and functional harmony. As a violinist, the style of technical execution introduced by Corelli and preserved by his many pupils was also of vital importance for the development of violin playing. It has been said that the paths of all of the famous violinist-composers of 18th century Italy led to Arcangelo Corelli, who was their "iconic point of reference."

A legendary figure, Corelli's biography has also been embellished with a wealth of legends and anecdotes that contrast sharply with the paucity of contemporary evidence documenting events in his life. These legends include several fanciful accounts of his relationships with contemporaries. One account (likely penned by Jean-Jacques Rousseau) claims that, during a chance meeting with Jean-Baptiste Lully in Paris, the French composer was so envious of the young Italian's looks and talents that he furiously chased and frightened Corelli out of the city, leading to Corelli's sudden continental fame.

Another oft-quoted "legend" details Corelli's encounter with G.F. Handel, 32 years his junior, in 1708. Corelli was reportedly adamant that the highest note that should ever be played publicly on the violin was an E in fourth position on the highest string. As the story goes, during a performance of the overture to Handel's oratorio, *The Triumph of Time and Truth*, Corelli refused to play a violin passage that extended to A in altissimo. When Corelli stopped playing in the middle of performance, Handel played the offending note himself, causing Corelli to walk off the stage in disgust.

While it may be difficult to separate fact from fiction, we do know that Corelli had a massive impact on the development of classical music, with his violin compositions

marking an epoch in the history of chamber music. His influence on other composers was also substantial with J.S. Bach and G.F. Handel both using Corelli works as models for several of their own compositions.

Corelli also had a strong influence on the composer **Antonio Vivaldi** (1678 – 1741). Born in Venice, Vivaldi is regarded as one of the greatest baroque composers, with many sacred choral works, hundreds of instrumental concertos, and more than forty operas to his name. Like Corelli, Vivaldi was a virtuoso violinist, and placed the violin at the forefront of many of his compositions. While following Corelli's concerto model, Vivaldi brightened the formal and rhythmic structure of the concerto, in which he looked for harmonic contrasts and innovative melodies and themes. His works are flamboyantly, almost playfully, exuberant.

Vivaldi held many positions over his lifetime, including serving as impresario with the Teatro San Angelo in Venice, and as *Maestro di Cappella* of the court of Prince Philip of Hesse-Darmstadt, governor of Mantua. However, his longest appointment, lasting almost 40 years, was with the convent and orphanage known as the Ospedale della Pieta, of the Hospital of Mercy, which was established for abandoned girls.

Incredibly, this orphanage for girls also served as a world famous music conservatory, one of four such orphanages - turned - conservatories in Venice. The Pieta's all-female musical ensembles were renowned for their skill, and attracted tourists and patrons from around Europe. The young ladies for whom Vivaldi composed and directed music were known as *putte*, or maidens. By about 1738, there were about 100 "maidens" in residence at the Pieta, sixty of whom played in the orphanage's orchestra, which was regarded as one of the best orchestras in Europe. Many of Vivaldi's compositions were written for this all-female ensemble - in fact, at the height of his involvement at the orphanage, Vivaldi was expected to write new compositions at every feast day for performance by the orchestra. It may be his music's close association with the sacred that so attracted composers such as J. S. Bach - the influence of Vivaldi's concertos can be heard in Bach's St. John Passion, St. Matthew Passion, and his cantatas.

Many of Vivaldi's works played on tonight's program were originally written for the maidens of the Ospedale della Pieta. One such work, the sinfonia "Al Santo sepolcro," was likely composed to accompany a paraliturgical service between Maundy Thursday and Holy Saturday in the chapel at the Pieta. Probably composed around 1730, the work is characterized by musical gestures expressing grief. Its contrapuntal gestures and rich chromatic intensity place the work far apart from the dazzling virtuosity often associated with the music of Vivaldi.

While Vivaldi and Corelli dominated much of the musical life of Italy during their lifetimes, many other composers made their indelible mark on the music scene through a combination of innovation and emulation. **Francesco Geminiani** (bapt. 1687 - 1762) is one such composer, who wrote a collection of highly original and expressive music during his lifetime.

Compared with Corelli (with whom Geminiani studied and frequently used as a model), Geminiani's music is often more sonorous, more chromatic in harmony and melody, freer in rhythm and form, and more difficult to play. Regarding his rhythmic style, Geminiani's Italian pupils affectionately called him *Il Furibondo*, or, The Madman, for his frequent use of surprising and expressive rhythms in his music. His most prominent critic, composer and historian Charles Burney (1726 - 1814), noted this rhythmic vigor less kindly as "overwhelming technical audacity." Inspired as he was by Corelli, Geminiani made several concerto grosso arrangements of Corelli's solo violin sonatas, one of which, entitled "La Follia," is programmed tonight.

As the Italian concerto grosso style gained popularity throughout Europe, many non-Italian composers also sought to emulate this new style. Attracted to this style, the English composer **Charles Avison** (bapt. 1709 - 1770) travelled in Italy for several years before beginning earnest study with Geminiani in London (who had relocated from Naples in 1714). Just as Geminiani was inspired to set several Corelli sonatas as concerti grossi, Avison eagerly took to arranging several of **Domenico Scarlatti's** (1685 - 1757) keyboard sonatas in a set of twelve concerti grossi.

Scarlatti is most remembered for his 555 one-movement keyboard sonatas, recognized as cornerstones of the harpsichord repertoire, a bridge between the Baroque and the *galant* styles of writing. Avison's arrangements borrowed the Italian four-movement concerto grosso style, and since Scarlatti's original keyboard sonatas each comprised a single movement, Avison often mixed and matched sonatas according to his own tastes to form the larger compositions. His works were more than mere orchestration, however - he often made adjustments to inner voices, interwove his own musical materials, and sometimes wrote his own connecting movements between sonatas.

Most "grand tourists" of centuries past would begin their tour of Europe by sailing from England and eventually ending in Italy. This concert brings us across the length of Italy, from Vivaldi's Venice in the north, through Corelli's Rome, and on to Geminiani's and Scarlatti's Naples in the south. With these Avison arrangements of Scarlatti keyboard works, the EM/NY orchestra brings our GRAND TOUR back to home base.

Padraic Costello

~ ANNOUNCING ~

HARMONY OF THE SPHERES

EARLY MUSIC NEW YORK

AN ASTRONOMICAL

45th ANNIVERSARY SEASON — 2019 -2020

NORDIC ACCORD: Denmark & Sweden

Saturday, October 26, 7:30 PM

18th-century Scandinavian sinfonias & concertos

Northern lights illuminate the works of Swedes Kraus, Agrell and Roman
First Church of Christ, Scientist - Central Park West & 68th Street

Part of the City-wide "New York Early Music Celebration 2019: *Ex borealis*"

NOVA, NOVA: Early Music Christmas

Saturday, December 14 at 7:30 PM

Seasonal carols and motets from the Middle Ages & Renaissance

First Church of Christ, Scientist

and

Sundays, December 15, & 22 at 2:00 PM

Wednesday, (Christmas Day), December 25 at 2:00 & 5:00 PM

Cathedral of St. John the Divine, Amsterdam Avenue & 112th Street

CLASSICAL CORONA: Zenith of the 18th-Century Symphony

Saturday, March 7 at 7:30 PM

Stellar works by Mendelssohn, Gluck, Salieri and Arne

First Church of Christ, Scientist

BACH COUSINS: Luminous Dynasty

Saturday, May 2 at 7:30 PM

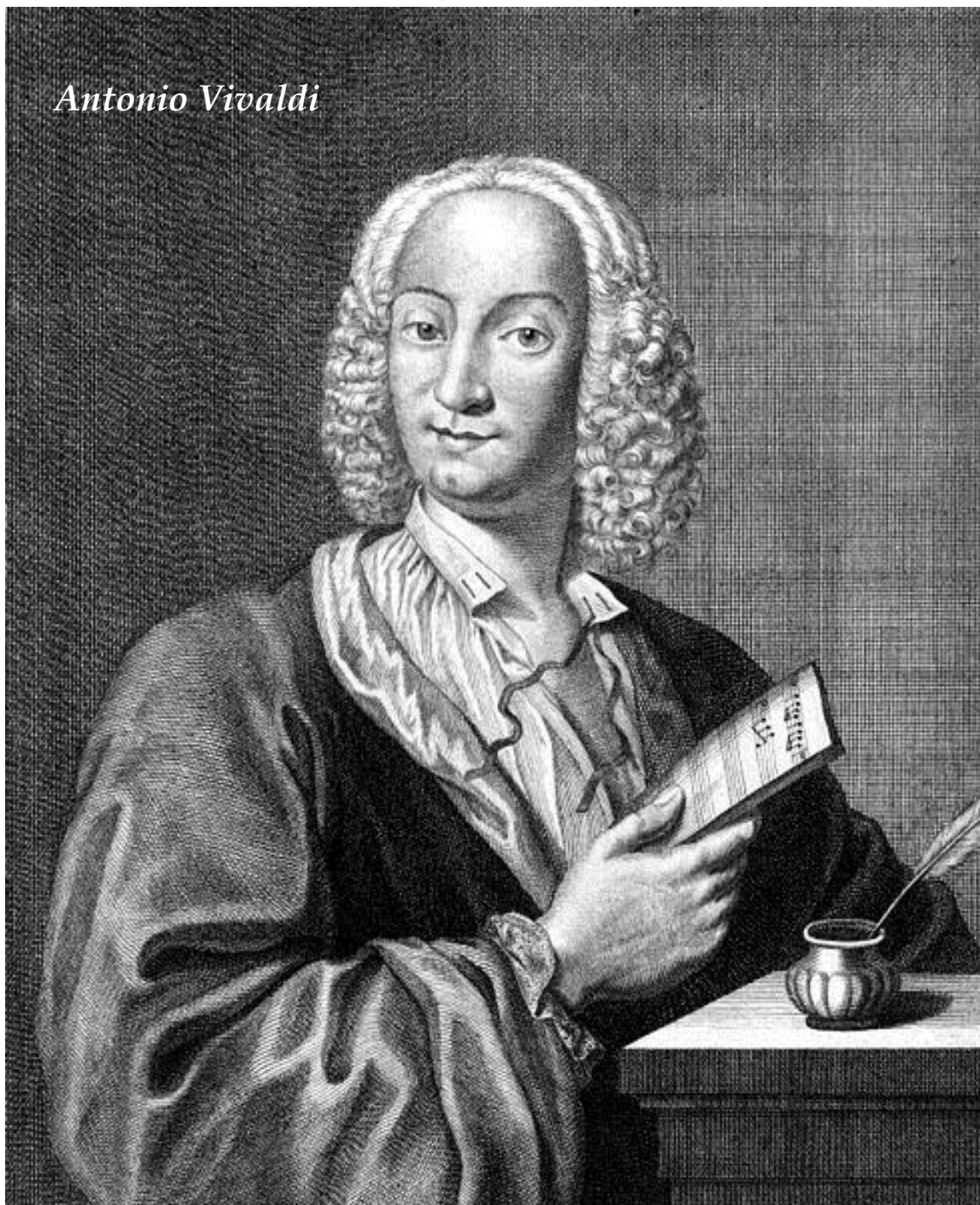
J. Sebastian (1685-1750), J. Bernard (1676 - 1749), J. Nikolaus (1669-1753),

J. Christoph (1643-1703), Heinrich (1615-1692)

First Church of Christ, Scientist

~ ORDER EARLY ~

Antonio Vivaldi



YOUR VALUED SUPPORT

We are grateful for your patronage today. Your tax-deductible contribution helps bridge the gap between ticket income and the actual cost of producing this event.



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council

and the New York State Council on the Arts with the support of Andrew Cuomo Governor and the New York State Legislature



**Council on
the Arts**

Private funding has been generously provided by
~ The ~

American Endowment Foundation • Appleby Foundation
Gladys Kriebel Delmas Foundation • Jarvis & Constance Doctorow Family Foundation
Max & Victoria Dreyfus Foundation • Gilder Foundation
Horace W. Goldsmith Foundation • Jewish Communal Fund
E. Nakamichi Foundation • Reed Foundation
Fan Fox and Leslie R. Samuels Foundation • Janet Yaseen Foundation
and the many individual Friends of the Early Music Foundation

DIRECTOR CIRCLE ~ 2019

Ambassador Dolph Hogewoning – Kingdom of the Netherlands Consulate in NY
Consul General Cathy Buggenhout – Belgium Consulate in NY
Representative General Geert de Proost – Government of Flanders in Italy
The Very Reverend James P. Morton – Dean Emeritus, Cathedral St. John the Divine
The Honorable Bruce M. Kaplan
Stef Coninx – International Relations, Classical Music – Flanders Arts Institute
Ralph & Robin Arditi • Anthony J. Elitcher • Edythe Fishbach • Jane Freeman
Roy and Gloria Matthews • Rob Pierce • Dian Woodner

ADMINISTRATION ~ EARLY MUSIC FOUNDATION ~ BOARD OF TRUSTEES

Frederick Renz – Founding Director
Aaron Smith – Operations
Dorothy Olsson – Development
Padraic Costello – Public Relations
Michael Gordon – Finance

Edward B. Whitney – President
Hoyt Spelman, III – Secretary
Peter deL. Swords – Treasurer
Audrey Boughton – President *Emerita*
Pamela Morton • Marsha Palanci • Frederick Renz – *Ex officio*

Administrative Office: 212-749-6600 ~ Box Office: 212-280-0330
E-mail: info@EarlyMusicNY.org — Website: EarlyMusicNY.org