

MUSIC BEFORE 1800

Louise Basbas, director

Juilliard415

Wonders of Baroque Italy

Rachel Podger, director and violin

Concerto grosso in F Major, Op. 6, no. 2

Arcangelo Corelli (1653 - 1713)

Vivace/Allegro/Adagio — Vivace/Allegro/Adagio

Largo andante

Allegro

Grave — Andante largo

Allegro

Rachel Podger and Vivian Mayers, concertino violins

Adrienne Hyde, concertino cello

Concerto a quattro violini in A Minor, Op. 7, no. 11

Giuseppe Valentini (1681 - 1753)

Largo

Allegro

Grave — Allegro — Grave

Presto

Adagio

Allegro assai

Rachel Podger, violin 1

Alyssa Campbell, violin 2

Carmen Lavada Johnson-Pájaro, violin 3

William J. Drancsak III, violin 4

Concerto in G Minor for violin, 2 recorders, 2 oboes,

Antonio Vivaldi (1678 - 1741)

2 bassoons, strings, and basso continuo, RV 577

Allegro

Largo ma non molto

Allegro

Rachel Podger, solo violin

Gaia Saetermoe-Howard and Emily Ostrom, recorders

Pablo O'Connell and Gillian Bobnak, oboes

Aaron Goler and Morgan Davison, bassoons

Concerto in B-Flat Major, Op. 2, no. 9

Evaristo Felice Dall'Abaco (1675 - 1742)

Largo Andante-Adagio

Allegro e spiccato

Largo

(continued)

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

Please turn off cell phones. Photography and recording are not permitted.



Sunday, December 5, at 4 p.m., 2021, live at Corpus Christi Church
Sunday, December 12, at 4 p.m., 2021, online concert with live Q&A

Concerto for Two Flutes in C Major, RV 533

Antonio Vivaldi

Allegro molto

Largo

Allegro

Ellen Sauer and Mei Yoshimura Stone, flutes

Concerto grosso in D Minor, no. 5, after Domenico Scarlatti

Charles Avison (1709 - 1770)

Largo

Allegro

Andante moderato

Allegro

Amelia Sie and William J. Drancsak III, concertino violins

Ian van Maaren, concertino cello

Concerto a 5 in F Major, Op.9, no.3

Tommaso Albinoni (1671 - 1750)

Allegro

Adagio

Allegro

Violin

Rachel Podger, director

Alyssa Campbell

Tsutomu William Copeland

William J. Drancsak III

Carmen Lavada Johnson-Pájaro

Ravenna Lipchik

Vivian Mayers

Amelia Sie

Viola

Lydia Becker

Joseph Lorang

Cello

Clara Abel

Adrienne Hyde

Ian van Maaren

Bass

TBC

Oboe

Gillian Bobnak

Pablo O'Connell

Emily Ostrom

Gaia Saetermoe-Howard

Bassoon

Morgan Davison

Aaron Goler

Harpsichord and Organ

Kevin C. Devine

Hanbyeol Lee

Theorbo

Dušan Balarin

PROGRAM NOTES

On January 5, 1713, Arcangelo Corelli prepared his will. “To. Sig. Cardinal Ottoboni,” Corelli stated, “I leave a painting of his own choosing, and I beg him to have me buried wherever he most desires.” Following his death just days later, the composer was interred in the Pantheon in Rome. Ottoboni made a fitting choice within the *urbs aeterna* (eternal city), for as the composer’s nephew reflected, “[Ottoboni] desires to make the memory of my uncle eternal to the world.” Still a popular destination, the Pantheon offers visitors a narrative of contrasts—the interplay of light and shadow against the coffered rotunda, the textures of smooth, colorful marble and Roman concrete, the wandering sunlight pouring in through the oculus—creating a magic geometry that has captivated the imaginations of emperors and tourists alike for nearly two millennia.

From sparking solos to orchestral umbra, the Italianate concertos on this program resonate with sensational contrast. “For by exactly observing this opposition or rivalry of the slow and the fast, the loud and the soft, the fullness of the concerto grosso and the delicacy of the concertino, the ear is ravished by a singular astonishment, as the eye by the contrast of light and shade,” remarked composer Georg Muffat in 1701. Such opposition is intrinsic to the word concerto itself; perhaps a derivative of the Latin *conserere* or *concertare*, the term originated from dual connotations of unity and discord.

Corelli’s monumental Opus 6 has certainly contributed to his everlasting memory. This set of twelve concerti grossi, is scored for a concertino, or solo, group of two violins and cello, and a ripieno, or ensemble, of violins, viola, and basso continuo. Published posthumously in 1714, Corelli willed this work to his student and close friend Matteo Fornari, a virtuoso violinist who almost always performed alongside him.

Corelli established himself in Rome by the age of twenty-two, where he quickly became a prominent musical fixture. He led numerous performances for patrons, including Cardinal Pietro Ottoboni, and often configured his grandiose orchestras with an innovatively large number of violins. So ubiquitous was Corelli that “in a real sense,” Neal Zaslaw and John Spitzer write, “all Roman orchestras from 1680 to 1713 were ‘Corelli’s Orchestra.’”

The *Concerto grosso* No. 2 opens with immediate concertino-ripieno contrast. With avian trills, the pair of solo violins soar above monolithic F-Major chords from the ripieno. The rhapsodic movement continues with quick, antiphonal sequences of ascending fourths, a rich *Largo*, and the return of material in the dominant. A departure from the other movements, the texture shifts with the somber *Grave* where solo and tutti groups unite as a single *concerto grosso*.

By the young age of eleven, Florentine-born Giuseppe Valentini was performing in Rome where he lived until his death in 1753. Though called by the disparaging sobriquet *il Straccioncino*, a diminutive of “ragamuffin,” Valentini quickly became a sought-after poet, violinist, and composer whose talents purportedly rivaled those of Corelli. Enrico Careri notes that the twelve concerti grossi of Valentini’s Opus 7, published in 1710, were perhaps a purposeful departure from the Corellian gold standard. Though a colleague and great admirer of Corelli, Valentini states in the preface that he “tried to write them in a new style, thinking that novelties do not usually displease.”

The *Concerto a quattro violini in A Minor*, Op. 7, No. 11 is scored for four violins, viola, cello, and basso continuo and is filled with textual twists and turns, fugal passagework, and pyrotechnic exchanges. The concerto begins with pairs of violins and viola tiptoeing through an antiphonal sequence of descending fifths, a harmonic through-line that supports this six-movement work. The novelty of Valentini’s instrumentation had creative ripple effects. Careri proposes that this piece influenced the scoring of Antonio Vivaldi’s *L’estro armónico* concerti, the tenth of which was transcribed by J. S. Bach as the *Concerto for four harpsichords in A Minor*, BWV 1065.

“If acute and rapid tones are evils,” Charles Burney noted in 1789, Vivaldi has much of the sin to answer for.” Born in Venice, Antonio Vivaldi was likely trained by his father, a violinist with whom he frequently performed. Vivaldi was ordained as a priest by age twenty-five, though his musical activities quickly superseded his religious ones. The year of his ordination, Vivaldi became *maestro di violino* at the Ospedale della Pietà, an orphanage that provided musical training and performance opportunities to the young women who lived there. At the height of his career, Vivaldi’s dynamic musical language and penchant for virtuosity earned him the adoration of European audiences, musicians, and supporters including Cardinal Ottoboni, whose own library contained a wealth of Vivaldi’s works.

Vivaldi’s concerti on this program are saporous, sonic delights concocted from creative permutations of winds and strings. While Vivaldi’s innovations secured the future of the solo concerto, Michael Talbot notes that the scoring of his concerti for groups of winds “looks forward to the orchestration of the Classical symphony.” The *Concerto in G minor*, RV 577 is

scored for solo violin and pairs of recorders, oboes, and bassoon, backed by bands of strings and continuo. It concludes with a symphonic storm that is quelled, or perhaps provoked, by interjections of solo strings and winds. Following a similar fast-slow-fast movement structure, the *Concerto in C Major* RV 533 features two transverse flutes frequently playing notes paired in thirds.

Hailing from Verona, Evaristo Felice Dall'Abaco studied violin and cello—possibly with composer and compatriot Giuseppe Torelli—before settling in Modena by age twenty-one. Within the next decade, Dall'Abaco was in the service of Maximilian II Emanuel, Elector of Bavaria, as a court cellist and was displaced with him during the War of the Spanish Succession. The music never stopped, however; this conflict took Dall'Abaco to the Low Countries, France, and back to Munich, where he died on his sixty-seventh birthday in 1742.

His *Concerto No. 9 in B-flat Major*, Op.2 No. 9 synthesizes national styles and forms redolent of Torellian trumpet music, Italian concerti grossi, and French harmony, complete with idioms suited to Maximilian II Emanuel's reputation as a capable commander. The continuo group spurs the opening *Andante* to action, a slow, colorful preamble to the *Allegro e spiccato*. The first violins announce this fugal movement with a bright, dotted fanfare that echoes like trumpets through the din of conflict. The operatic *Largo* in 3/2 time features rhythmic trios of half notes that support the harmony like pillars. The final movement is reminiscent of a gigue in 12/8 time. Rather than concluding on chords of discernable quality, all but the first movement end with striking open fifths.

Meanwhile Italianate music was all the rage in Britain. Charles Avison was born in 1709 in Newcastle to Ann and Richard Avison, a musician with the Incorporated Company of Town Waits. Avison continued the family tradition of lifelong musical service to his city, enjoying the positions of organist of the Cathedral Church of St. Nicholas and music director of the Newcastle Music Society until the end of his life in 1770.

Avison's twelve-part collection of concerti betrays his admiration of both Corelli and Domenico Scarlatti, whom he respectively called "chaste and faultless" and "bold and innovative" composers. Like the other works in this volume, the *Concerto grosso No. 5 in D Minor* is an orchestrated pastiche of Scarlatti's single-movement keyboard works. In the Corellian style, the concertino and ripieno unite as a single unit throughout the fugal *Andante moderato* derived from Scarlatti's K. 41. The solo-tutti contrast returns in the final *Allegro*, which retains the original key of the source sonata, Scarlatti's K.5, and the resolute character of the preceding movements.

In 1675, Tomaso Albinoni was born in Venice to a mercantile family who produced and sold stationery and playing cards. Michael Talbot notes that although Albinoni became a *maestro* stationer himself, complete with the right to print his name on the two of spades, the hand he was dealt in life was ultimately musical. After his father's death, Albinoni rejected the family business and flourished as a composer and music director. While contemporary accounts reference an Albinoni imposter sneaking around the concert halls of Germany, the real Albinoni produced a large number of popular vocal and instrumental works; his Op. 1 trio sonatas, dedicated to Cardinal Pietro Ottoboni, inspired four of J. S. Bach's keyboard fugues.

His writing is favorable to the oboe, a relatively new instrument developed in France in the late 17th century. Albinoni's *Concerti a cinque con violini, oboe, violetta, violoncello, e basso continuo*, Op.9, was published in Amsterdam in 1722 and dedicated to Maximilian II Emanuel. Throughout the *Concerto No. 3 in F Major* the oboes stand out as soloists, frequently teaming up in thirds. The emotional intensity of the *Adagio*, set in the relative key of D Minor, is amplified by affective harmonic suspensions and the sonic amalgamation of oboes and strings. Like a throwback to the early oboe's use as an outdoor instrument, the final *Allegro*, set in 3/8 time, is reminiscent of contemporary *caccia* or hunting music complete with trumpet-like figuration.

—Georgeanne Banker

BIOGRAPHIES

Since its founding in 2009, **Juilliard415**, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the US and abroad, and has performed on five continents with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival where Juilliard was the first-ever conservatory in residence. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand.

With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the UK, and India. In a concert with the Bach Collegium Japan conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and with Philharmonia Baroque in San Francisco. Notable as well are concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

Juilliard415 has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently in The Seven Last Words Project, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned works from seven leading composers, including Nico Muhly, Caroline Shaw, and Tania León.

The ensemble looks forward to resuming its full slate of activity in 2021-22, including a collaboration with Philharmonia Baroque in California and concerts in New York, Boston, and the Netherlands with the Royal Conservatoire of The Hague. They also plan performances throughout Germany with the Yale Institute of Sacred Music. The season sees the return of Pablo Heras-Casado, Masaaki Suzuki, William Christie, and the returning violinist from 2016, Rachel Podger.

Rachel Podger has established herself as a leading interpreter of baroque and classical music. Called the "unsurpassed British glory of the baroque violin" (*Times*), she was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October, 2015, the Gramophone Artist of the Year in 2018, and the Ambassador for REMA's Early Music Day 2020. Rachel is the founder and Artistic Director of Brecon Baroque Festival and her own ensemble, Brecon Baroque. Rachel is Patron for The Continuo Foundation.

Following an innovative collaboration recording *A Guardian Angel* with the vocal ensemble VOCES8, Rachel was thrilled to be one of the Artists in Residence at Wigmore Hall in 2019/2020. Alongside this, Rachel and Christopher Glynn recorded the world premiere of three previously unfinished Mozart sonatas which were completed by Royal Academy of Music Professor Timothy Jones and released in March, 2021. Rachel was featured as guest leader for the Academy of Ancient Music in Bach's *B Minor Mass*.

As a director and soloist, Rachel has enjoyed collaborations with Robert Levin, Jordi Savall, Masaaki Suzuki, Kristian Bezuidenhout, Robert Hollingworth and I Fagiolini, European Union Baroque Orchestra, English Concert, Armonico Consort, Orchestra of the Age of Enlightenment, Holland Baroque Society, Tafelmusik (Toronto), the Handel + Haydn Society, San Francisco Early Music Society, Philharmonia Baroque, Oregon Bach Festival, and many others.

Rachel has won numerous awards including two Baroque Instrumental Gramophone Awards for *La Stravaganza* (2003) and Biber's *Rosary Sonatas* (2016), the Diapason d'Or de l'année in the Baroque Ensemble category for her recording of the *La Cetra* Vivaldi concertos (2012), two *BBC Music Magazine* awards in the instrumental category for *Guardian Angel* (2014), and the concerto category for the complete Vivaldi *L'Estro Armonico* concertos (2016).

A dedicated educator, she holds the Micaela Comberti Chair for Baroque Violin (founded in 2008) at the Royal Academy of Music and the Jane Hodge Foundation International Chair in Baroque Violin at the Royal Welsh College of Music and Drama. Rachel has a relationship with The Juilliard School in New York where she visits regularly.