



ABO | ATLANTA
BAROQUE
ORCHESTRA

Musica Transalpina
Italians in 18th-Century London

Julie Andrijeski, Artistic Director

Sunday, 22 May 2011

4:00 p.m.

Roswell Presbyterian Church

755 Mimosa Boulevard ∞ Roswell, Georgia

PROGRAM



Concerto grosso Op. 6, No. 4 in D Major

Arcangelo Corelli (1653-1713)

Adagio — Allegro

Adagio

Vivace

Allegro

Concerto No. 1, Op. 3 in D Major

Francesco Geminiani (1687-1762)

Adagio

Allegro

Adagio

Allegro

Concerto Op. 2, No. 1 in G Minor

Charles Avison (1709-1770)

Largo

Allegro

Adagio

Con spirit

Sonata for Trumpet and Strings

Corelli

Grave

Allegro

Grave

Allegro

Allegro

INTERMISSION



Concerto Op. 5, No. 6 in G Minor

Giuseppe Sammartini (1695-1750)

Spiritoso – Allegro – Spiritoso

Allegro moderato. Grazioso (Rondo). Adagio

Andante sostenuto. Pastorale

Concerto in E Minor (arr. of Geminiani Sonata Op. 1)

Avison

Adagio – Allegro – Adagio – Tempo giusto – Adagio

Allegro

Sinfonia No. 2 for Trumpet, Flute, and strings in D Major

Alessandro Scarlatti (1660-1725)

Spiritoso

Adagio

Allegro

Adagio

Presto

“La Follia” (arr. of Corelli Sonata Op. 5 No. 12)

Geminiani

Scores for the Avison Concerto in E Minor, newly edited by Mark Kroll, are copyrighted by A-R Editions, Inc., and made available by special arrangement.

ABO | ATLANTA BAROQUE ORCHESTRA

violin

Julie Andrijeski,
Concertmaster
Martha Perry,
Principal 2nd
Ruth Johnsen
Ute Marks
Antonia Nelson
Shawn Pagliarini

viola

Melissa Brewer,
Principal
Elena Kraineva

cello

Brent Wissick,
Principal
Erin Ellis

violone

Tracy Mortimore

flute

Janice Joyce

trumpet

Barry Bauguess

harpsichord

Webb Wiggins

The Atlanta Baroque Orchestra was founded in 1997 by Atlanta musicians specializing in early music who felt the need for a permanent, professional, historical-instrument orchestra in the Southeast. The unique, transparent sheen of “early” instruments, coupled with their capability of a delightful variety of articulations, allows voices and instruments to blend into a unified, yet clear, sound that is very difficult to achieve with “modern” instruments. In its 14th season, the ABO has been applauded for its freshness and verve, and for its delightful, convincing performances of a wide range of earlier works.

Contributions

The ABO is a 501(c)3 incorporated non-profit arts organization based in Roswell, Georgia.

Contributions, which are tax-deductible, are essential to our mission of bringing this great music to life in your community, and are greatly appreciated.

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Friends of the arts in the community are welcome to contact us about serving on the Atlanta Baroque Orchestra Board of Directors.

Special Thanks

to Susan Wagner, and to several families in Roswell Presbyterian Church for graciously opening their homes and providing lodging for the members of our Orchestra who have come in from out of town for this concert.

Program Notes

Why scrape together a living as a musician in Italy when you could double your money and fame in London? That's what motivated many an Italian musician in the eighteenth century to traverse the Alps and take up residence in England. England was well known for its wealth during this time. In 1713 Johann Mattheson aptly wrote "whoever wishes to achieve something in music these days makes for England. Italy and France are good for listening and learning; England is good for earning; Germany is good for only eating and drinking."

Of course, not everyone fulfilled their dream there; but anyone who had a connection to the famed Italian violinist/composer **Arcangelo Corelli** had a better than average chance of making it big. Corelli himself did not actually visit London. However, his sonatas and concertos were published in England many times, and their impact cannot be overrated. In 1728, amateur musician and diarist Roger North likened them to the "bread of life." As late as 1789, Charles Burney proclaimed that "the Concertos of Corelli seem to have withstood all the attacks of time and fashion... They preclude criticism and make us forget that there is any other Music of the same kind existing."

Like Corelli's *24 sonatas for violin and continuo*, Op. 5, the composer's *concerti grossi*, or "large concertos," are masterpieces of composition. Corelli was lucky enough to have generous sponsors such as Queen Christina and, later, the Cardinal Ottoboni who supported him while he perfected his works, and the craftsmanship reflects his thoughtful compositional process. *Concerti grossi* are comprised of two groups within the orchestra: a select group of solo players called the *concertino*, and a larger contingent, the *ripieno*. The contrasting large and small sections and the interplay between the two groups provides a variety of sounds and characters. The fourth concerto from Op. 6 presents Corelli at his finest with contrasting fiery and soulful writing for orchestra and soloists alike.

The trumpet sonata attributed to Corelli was published by London's most esteemed publishing house run by John Walsh (in fact, most of the facsimile editions we're playing from this evening were published by Walsh). This sonata, accompanied by two violins and continuo, may have been written for a "Mr. Twiselton," trumpeter for the Duke of Aumont.

Francesco Geminiani, one of Corelli's most famous students, was well-versed in Corelli's compositional techniques and capitalized on this as he settled in London in 1714. Not only did Geminiani compose his own concertos in a Corellian style, but he also arranged many of Corelli's solo violin sonatas for orchestra. Geminiani particularly admired Corelli's variations on the famous dance tune, "La Follia." Geminiani's orchestral version, the final piece on tonight's concert, adds interesting inner lines to the challenging violin and cello concertino fireworks originally composed by Corelli.

Corelli's legacy continued in the British Isles through Geminiani's tutelage of **Charles Avison**. Avison was a big fan of the *concerto grosso*, particularly those by Corelli and Geminiani. He composed over 50 such concerti, and like Geminiani before him some were arrangements of other composers' sonatas. Not only did he arrange Geminiani's violin sonatas for orchestra, but he also adapted Domenico Scarlatti's keyboard sonatas as *concerti grossi* for strings. Our performance of Avison's Concerto in E Minor heard tonight has the distinction of being an American premiere. Avison was also a well-respected teacher and performer. His book, *An Essay in Musical Expression* holds a wealth of information on topics such as the "force and effects" of music, the analogies between music and painting, musical composition, and most practical and important to us players, "On Musical Expression as it relates to the Performer."

Like Corelli, **Alessandro Scarlatti** did not travel to the British Isles at all, although some of his music was published there. Scarlatti, a Sicilian who worked mainly in Rome and Naples, is best remembered as an opera composer. He evidently had much material from which to draw, as he comes from a long line of Scarlattis whose history could easily be turned into a long-running soap opera, complete with a promiscuous sister who eventually married a cleric, runaway spouses, numerous political favors, and nepotism. Alessandro's purely instrumental music is scant yet interesting. His **Sinfonia in D Major** performed this afternoon may be the only work for solo trumpet, solo flute, and strings.

Giuseppe Sammartini arrived in London by way of Amsterdam and Brussels. There, he immediately transformed oboe playing in England, having brought the new virtuosic Italian style into vogue. He eventually became the Musick Master in the household of Frederick, Prince of Wales, and dedicated several sonatas to Frederick's wife, Augusta. His *concerti grossi* are among the finest works in the genre, "full of science, originality, and fire."

- Julie Andrijeski



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We would like to acknowledge the several thousand dollars worth of rehearsal time that has been graciously given to the orchestra by its members. These concerts could not be given without their enthusiasm and support.



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