

WEDNESDAY JULY 28 AT 4:15 PM | CHAN CENTRE FOR THE PERFORMING ARTS

THE ARTISTS

Chloe Kim
VIOLIN SOLOIST

**Pacific Baroque
Orchestra**

Alexander Weimann
MUSIC DIRECTOR

PROGRAMME

PROPHETS OUTSIDE THEIR COUNTRY

Francesco Geminiani (1687-1762)
Concerto grosso in g minor H 74; Op. 3 No. 2

Largo e Staccato
Allegro
Adagio
Allegro

Pietro Antonio Locatelli (1695-1764)
**"Il pianto d'Arianna", Concerto à quattro
for strings and basso continuo in E flat major Op. 7 No. 6**

Andante, allegro, adagio, andante, allegro
Largo
Largo andante
Grave

Arcangelo Corelli (1653-1713)
**Sonata for violin and basso continuo:
23 Variations on the theme La Folia Op.5 No. 12**

Giuseppe Antonio Brescianello (ca. 1690-1758)
Chaconne for 2 Violins, 2 Violas and basso continuo in A major

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THIS PROGRAMME WILL BE PERFORMED WITHOUT AN INTERVAL

Early Music Vancouver acknowledges that we are gathered on the traditional, ancestral and unceded territory of the Coast Salish peoples - Sḵw̓x̓wú7mesh (Squamish), Stó:lō and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) and x̓m̓məθkʷəy̓əm (Musqueam) Nations.

PROGRAMME NOTES

BY JUSTIN HENDERLIGHT

The most influential Italian composer of the seventeenth century was far and away Arcangelo Corelli. His music remained a model for composers in all of Western Europe long after his passing. All of the composers on this programme were indebted to him.

Francesco Geminiani studied with Corelli directly. His works show an undoubted influence of Corelli's. The concerto grosso on this programme follows Corelli's typical model of the sonata da chiesa: 4 movements alternating tempo in the order of slow-fast-slow-fast. Geminiani was a true prophet of Corelli's style when he immigrated to England in 1714. The set of concerti grossi, op.3, do diverge from Corelli's traditional methods, since Corelli's practise was to include a concertino – or a group of soloists – in the form of a trio of two violins and continuo, along with a group of musicians who backed up the ensemble consisting of two violins, viola, and a larger continuo ensemble. Geminiani, however, scored his concerti for 4 soloists consisting of the full complement of strings (resembling a modern string quartet), which includes viola, while the backup orchestra only consists of two violin parts and continuo. This results in a different texture than Corelli's concerti.

While he did not study with Corelli, **Pietro Antonio Locatelli's** music is nevertheless influenced by the older composer's work. In terms of form, Locatelli's music follows Corelli's model. However, Corelli famously took offence to Handel playing the F above the treble clef staff in his presence, but Locatelli pushed the limits of violin technique to limits far exceeding Corelli's model. The concerto on this programme has a first movement that resembles Corelli's highly varied movements with vivid contrasting sections. The violin writing

far exceeds what Corelli would have written, thus exceeding his model, since he never moved beyond third position (the maximum note is D above the staff – E if one extends). The music also has a very vocal quality, almost in a recitative-like fashion modeled after opera. Corelli left us no vocal music, unlike Locatelli, so the latter's style of instrumental writing had greater influence from vocal procedures. The programmatic title of this piece refers to Ariadne's tears over her loss of her lover Theseus. That accounts for the highly dramatic progression of the composition, and the story would have been familiar to audiences at the time given the many modern translations of Ovid's *Metamorphoses* into the vernacular. The work was written in Amsterdam in 1741, another occasion of a disciple of Corelli's musical style being delivered to another nation.

Arcangelo Corelli's work on this programme has a long heritage. The *Folia* is a harmonic pattern that has roots in the early seventeenth century, and many composers later set variations on it. Likely originating from Portugal, the dance's bass became stereotyped and created a foundation for composers to build on. The variations inevitably become progressively wilder as the piece carries on, and Corelli's version is no exception.

Giuseppe Brescianello hailed from Bologna. He acquired a court position in Stuttgart, under the patron of Maximilian II Emanuel, who was a magnificent patron of all arts. Brescianello had a unique position under Emanuel for composing in both the Italian and French baroque styles. Though he was Italian by birth, his chaconne on this programme is indebted to French models. The chaconne is a virtuosic dance, reserved for only the best dancers. In operas, our few surviving sources of dance notation from the period suggest that it often featured a highly skilled solo male. Like the *Folia*, it originated from foreign models, but the French assimilated it into a stylized version of its antecedents. It follows a harmonic pattern, though not the same one every time, in contrast to the *Folia* that always has the same chord structure. The continuous cycle of chords creates an obsessive sort of effect on the listener, as they become absorbed in its seemingly never-ending progression. Jean-Baptiste Lully, in fact, who was the epitome of the French baroque style, used it as a centrepiece of his operas, often as the point of marriage of the moment of passion of his main characters. Passion indeed is the affect of the chaconne as a genre, and Brescianello's example fulfils that role well. ■

PACIFIC BAROQUE ORCHESTRA

Alexander Weimann

MUSIC DIRECTOR & HARPSICHORD

VIOLIN I **Chloe Meyers**
concertmaster
Kathryn Wiebe

VIOLIN II **Christi Meyers**
Paul Luchkow

VIOLA **Mieka Michaux**
Joanna Hood

CELLO **Mélisande Corriveau**

VIOLONE **Natalie Mackie**