

Guts Baroque Duo presents:
Italian Virtuosi I:
The Influence of Arcangelo Corelli

Sunday, April 26, 2020, 4:00 P.M. PDT/7:00 P.M. EDT
YouTube Live



featuring:

Sylvia Schwartz, baroque violin
John Ott, baroque cello

Program

Sonata IX in A Major from *12 Sonatas*, op. 5.....Arcangelo Corelli (1653–1713)

Preludio Largo

Giga Allegro

Adagio

Tempo di Gavotta Allegro

Sonata II in D Major from *10 Sonatas*, op. 8.....Pietro Antonio Locatelli (1695–1764)

Adagio

Allegro

Presto - Lento

- Intermission -

Sonata I in G Minor from *12 Sonatas*, op. 2.....Antonio Vivaldi (1678-1741)

Preludio Andante

Giga Allegro

Sarabanda Largo

Corrente Allegro

Sonata I in D Major from *12 Sonatas*, op. 1.....Giovanni Stefano Carbonelli (1696-1772)

Adagio

Andante

Largo

Allegro

Fin

Program Notes

Arcangelo Corelli (1653-1713) was born to a prosperous noble family in Fusignano, near Ferrara. He traveled to Bologna as a teenager to study with the great Bolognese violin masters, and at age 17 was admitted into the Accademia Filarmonica. By 1675 Corelli was employed as a violinist in Rome, and after a few years was considered one of the best. By the 1690s he was conducting orchestras as well as playing violin, and many of the next generation of great violinists studied with him. However, his reputation as a composer was far greater than as a player. Though he published only six collections of music, four of trio sonatas and one each of violin sonatas and concerti grossi, his works were wildly successful, and published and republished throughout Europe. In fact, they are the earliest works that have been continually published until the present day. His sonatas were written in two forms, sonatas da chiesa (of the church) and sonatas da camera (chamber sonatas). The difference is that sonatas da camera have dance movements, and the sonatas da chiesa have more serious contrapuntal music designed to be listened to and appreciated.

Corelli's Violin Sonata IX is from his op. 5 collection, published in 1700. This collection is divided into two parts: Sonatas 1-6 are sonatas da chiesa, and Sonatas 7-12 are sonatas da camera. Sonata IX is a good example of the sonata da camera form, featuring a Preludio, a Giga, a short Largo and a Tempo di Gavotta.

Pietro Antonio Locatelli (1695-1764) was born in Bergamo, and studied the violin as a young child. By age 14 he was playing violin in the local Basilica S Maria Maggiore. The following year he traveled to Rome, and studied with members of Corelli's circle, likely G.B. Valentini. His career quickly took off, and he started playing private concerts for Cardinal Pietro Ottoboni, a famous patron of music. As his reputation grew, he toured Europe playing concerts for the nobility, though he considered it beneath him to give public concerts, preferring to play only for "gentlemen." He finally settled in Amsterdam, where he had an arrangement with the music publishers Roger and Le Cène, and published several collections of music. His works are revolutionary, experimental, and very virtuosic, and he is often referred to as the first modern virtuoso.

His Sonata 2 from his op. 8 collection, published in 1744, is written as a sonata da chiesa, though it omits the middle Adagio. Like many of Locatelli's sonatas, it stretches the range of the violin quite high, while also featuring many elements from Corelli's school, such as double-stops, arpeggiated chords, and floridly decorated melodies. It also borrows elements from the Galant style of the mid-18th century, such as musical "sighs" and syncopated rhythms.

Antonio Vivaldi (1678-1741) was one of the most revered and influential composers in the Italian High Baroque. Born in Venice, he was trained both as a priest and a violinist, earning him the nickname "il prete rosso" (the red priest) for his red hair. In 1703 Vivaldi was hired by the Pio Ospedale della Pietà, a prestigious school for orphans, as a violin teacher and composer. In addition to this work, Vivaldi began selling his compositions. His growing reputation as a composer inspired him to travel, despite his poor health, and he proceeded to perform across Italy. In 1740 he visited Vienna, where ill health and a lack of funds kept him until his death in 1741. His prolific output includes over 50 operas, hundreds of concerti for different combinations of instruments, and many other vocal and instrumental works.

Vivaldi never met Corelli in person, but Corelli's influence is very easily seen in Vivaldi's violin sonatas, in particular his op. 2 set published in 1709 in Venice. Sonata 1 in G minor is a sonata da camera, with four movements written in dance forms.

Giovanni Stefano Carbonelli (1696?-1772) was a student of Corelli in Rome, then traveled to London in or before 1719. In London, he was quickly hired to lead the orchestra at the Theatre Royal, Drury Lane. His reputation as a student of the famous Corelli, as well as his own skill, allowed him to enjoy a very successful career as a freelance performer. He often led Handel's opera orchestras, and enjoyed the patronage of John Manners, Duke of Rutland, to whom Carbonelli dedicated his only published collection, a set of 12 violin sonatas. In 1759, he also became a wine merchant, and his family continued that trade for many generations.

Carbonelli's collection of sonatas was published in 1729, dedicated to his patron, the Duke of Rutland. It is a collection of sonatas da chiesa, and its movements are composed in counterpoint rather than dance forms. In particular the second movement is a grand fugue, where the violin plays two of the three voices simultaneously.

About Us

Cellist and gambist **John Ott**, a native of Los Angeles, received his Bachelor of Music degree in cello performance from UC Irvine in 2004, studying with Dr. Margaret Parkins, and in 2016 completed his Master of Music degree in Early Music, viola da gamba at the Longy School of Music in Cambridge, Massachusetts, where he studied with Jane Hershey. In between, he performed with Symphony Irvine, Dana Point Symphony, Montage Civic Orchestra, and South Orange County Chamber Orchestra, played in the string quartet Elegie Quartet, and played chamber music all over Los Angeles and Orange County. During his two years in Massachusetts, aside from his Longy ensembles, he performed with Boston Camerata and Boston Opera Collaborative. He has played with the Orange County-based early music group L'Esprit Baroque since 2014. He maintains a large teaching studio, primarily at Vienna Music Institute in Irvine, CA, and is the cello coach for three high schools in Irvine Unified School District.

Fascinated and deeply inspired by the relationship between music, movement, and dance, violinist and Dalcrozier-in-training **Sylvia Schwartz** is a passionate chamber musician in both modern and historical performance practices. A native of Boston, Sylvia has performed with Guts, L'Esprit Baroque, Musica Angelica Baroque Orchestra, LA Chamber Chorale, The Meistersingers, Eudaimonia—A Purposeful Period Band, Harvard Baroque Chamber Orchestra, Harvard Early Music Society, New Bedford Symphony, New England Classical Singers, and Lizzie and the Flakjackets throughout the United States and Canada, in Estonia, Latvia, and at Shostakovich Hall in St. Petersburg, Russia. Sylvia earned a M.M. in Violin Performance from the Longy School of Music, where she studied violin with Laura Bossert and early music with Dana Maiben, Na'ama Lion, Vivian Montgomery, and Ryan Turner. She also holds a B.S. in Engineering from Olin College. Sylvia teaches privately in person and online, for the Irvine Unified School District, and at Vienna Music Institute in Irvine, California, and concertizes frequently with Guts and L'Esprit Baroque.

About Historically-Informed Performance Practice

The mission of Guts is to bring the music of the Baroque era to vivid life, recreating the distinct sound of the time in which it was composed. In tonight's program, Sylvia will be playing a baroque violin, constructed in 2016 by Douglas Cox to replicate a Guarneri violin of the early 1700's, with a long baroque bow made by Louis Bégin. John will play a viola da gamba constructed by Marco Ternovec to the size of early 18th century instruments, with a baroque bow made by Chris English. Both instruments are strung with pure-gut strings, the way they would have been in the 18th century. Gut strings sound warmer, though quieter, than their modern metal equivalents, and baroque instruments are under less tension, so they sound more open, though not as projecting. Like most Baroque music, all of the music on tonight's program has a basso continuo line forming the foundation of the ensemble, typically shared by the cello or gamba and the keyboard, usually a harpsichord or organ. We are presenting these works without a keyboard instrument for this concert.

As performers, we will be adding ornaments such as trills and turns to the music as we play. The practice of decorating music was unique to the performer and to the circumstances of performance, and helped each musician put their own stamp on a piece of music. Decorating this way both adds to the expressiveness of the music and allows us to share our personalities as performers with our audience. Also, since the music of this time is generally imitating sung text, even though the music we are playing has no specific text we will be shaping our phrases and melodies as if they were sung with words.

For more information about upcoming concerts, recordings, and special projects, please visit us at gutsbaroque.com.

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Acknowledgements

Sylvia is currently raising funds to purchase the instrument you hear on our recorded concert, and is deeply grateful to the following people who have contributed more than \$12,000 since November 2017, matching her own payments of more than \$8,000, and totaling 92% of funding needed by November of this year:

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If you would like to help us raise the last \$2,500 by November,
please visit our fundraising page at:

<https://www.gofundme.com/finding-a-voice-a-violin-for-sylvia>

or contact us at info@gutsbaroque.com

