

Guts Baroque Duo presents:
Master and Commander:
Chamber Music on the High Seas

Sunday, November 28, 2021, 4:00 P.M. PDT/7:00 P.M. EDT
YouTube Live



image by John Ott, Sr.

featuring:

Sylvia Schwartz, baroque violin
John Ott, baroque cello

Master and Commander

Sunday, November 28, 2021

Program

Sonata III in C Major from *12 Sonatas*, op. 5.....Arcangelo Corelli (1653-1713)

Adagio

Allegro

Adagio

Allegro

Allegro

Sonata III in G Minor from *10 Sonatas*, op. 8.....Pietro Antonio Locatelli (1695-1764)

Adagio

Allegro

Vivace - Allegro

String Duo in D Major Hob. VI:D1.....Joseph Haydn (1732-1809)

Poco Adagio

Tempo di Menuetto

Allegro

Intermission

Violin Sonata in A Major.....Johann Friedrich Fasch (1688-1758)

Adagio

Allegro

Vivace

Musica Notturna delle Strade di Madrid, G. 324.....Luigi Boccherini (1743-1805)

Ave Maria della Parocchie

Ave Maria del Quartiere

Minuetto de Ciechi

Rosario

Passa Gaille

Ritrata

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 III 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. Corelli's sonatas continued to be popular in England throughout the 18th century, and were held up as a model for violinists and musicians in general. In the books, Jack Aubrey was fond of Corelli, and the C Major was his favorite sonata.

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. In the series, the two characters first meet at a concert of Locatelli's music.

Joseph Haydn (1732-1809) was the son of a wheelwright and amateur musician in Rohrau, Austria. When Haydn was 6, he and his two brothers were recruited to sing at the Stephensdom in Vienna, and there he was given a thorough musical education. After his voice broke, he was forced to leave and try to make his living in Vienna. From 1749-61, he worked as a music teacher, while composing and starting to make important connections with other musicians and patrons of the art. In 1761, he was hired by Prince Paul Anton Esterhazy, the most powerful noble in Hungary. He worked for the prince and his family until 1779, at which point his success and acclaim as a musician allowed him to be independent, travel at will and not rely on a patron. He was the most famous composer of his day, and his works established the forms of the Symphony, the String Quartet, and to a large extent the Sonata Form. In addition, he instructed several of the next generation of musicians in composition, including Wolfgang Amadeus Mozart and Ludwig van Beethoven.

This String Duo Hob. VI:D1 exists in a manuscript copy, residing in a private collection. It has been attributed to Haydn, but that attribution is called into question, and the actual composer may be Leopold Hofmann, a violinist and composer active in Austria at the same time. The manuscript itself is unlabeled. In the books, Jack Aubrey frequently searches for and buys manuscripts like this one, to add to his collection of sheet music to read.

Johann Friedrich Fasch (1688-1758) studied music at the Thomasschule in Leipzig. He taught himself composition, guided by his friends Georg Philipp Telemann and Christoph Graupner. In 1722, he gained the position of Kapellmeister to the court at Anhalt-Zerbst, now in eastern Germany. He was one of the better known German composers of his time, though his works were not published. His surviving compositions were all preserved in manuscripts, which are now distributed throughout the world.

Though most of Fasch's surviving pieces are sacred vocal works, Fasch did write several instrumental chamber pieces, including one solo sonata for violin in A major. It is likely that he composed several others but they have been lost or remain unidentified. Fasch is mentioned in the books in a list of Jack and Stephen's favorite composers.

Luigi Boccherini (1743-1805) was born in Lucca, Italy. He was trained as a musician from a young age, and as a cellist by Domenica Vannucci, until at the age of ten he was sent to Rome to study with the great Giovanni Battista Costanzi. By the age of 16 he was touring as a soloist on the cello, performing his own concertos and those of others. In 1766 he and his good friend Filippo Manfredini, a violinist, went on tour together from Genoa through Paris and ultimately to Madrid, where he entered the service of Don Luis Antonio Jaime, the crown prince of Spain. As the court already employed a string quartet, much of Boccherini's output from this period were string quintets for the quartet plus himself on cello. After 20 years in the relative isolation of Spain, Boccherini moved to Prussia in 1786, where he continued to perform and compose for another ten years before retiring, after which he concentrated on getting all his music published.

La Musica Notturna della Strade di Madrid (Night music from the streets of Madrid) is one of the string quintets Boccherini composed for the court at Madrid. Each movement represents an image from Madrid's nightlife. It opens with the Ave Maria nighttime bells of the cathedral, and the drumrolls of the policemen. After that, there is a Minuet of the blind beggars, and a beautiful Rosario representing nighttime prayers. Then we have the Passa Caille of the police parading around the streets, and the Ritrata of them retiring for the night. This piece, and in particular the Passa Caille, appear in the movie adaptation. Because the scoring is fairly sparse, it was easy to arrange this for violin and cello, without losing anything except chord tones and the variations on the Ritrata (which feature multiple solo lines).

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 has been the cello coach for three high schools in Irvine Unified School District. Since moving to Maine in 2020, he performed with Portland Bach Experience, and is on the faculty at the Palaver Strings After-School Program.

Fascinated and deeply inspired by the relationship between music, movement, and dance, violinist and Dalcrozian-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 viol built by Lu Mi based on a model by Nicolas Bertrand, with a baroque bow also made by Louis Bégin, and an early 20th-century cello by an unknown French maker, with yet another bow made by Louis Bégin. All three instruments are strung with pure-gut strings, the way they would have been in the 17th or 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.

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