

96045

BRILLIANT
CLASSICS

VIV AL DI

FOUR SEASONS
CELLO, OBOE &
FLUTE CONCERTOS

Pier Luigi Fabretti *oboe*
Francesco Galligioni *cello*
Mario Folena *flute*
L'arte dell'Arco
Federico Guglielmo *violin & concertmaster*

SENCE · QUINTESSENZ · QUINTESSENZA · QUINAESENCIA · QUINTESSÊNCIA · QUINTESSENCE · QUINTESSENZ · QUINTESSENZA · QUINAESE

Antonio Vivaldi 1678-1741

CD1 54'49

Il cimento dell'armonia e dell'invenzione Op.8

12 Concerti a 4 e 5 e Consacrati
all'Illustrissimo Signor Conte Venceslao
di Morzin
(Amsterdam, 1725)

Concerto No.1 in E RV269

'La primavera'

for violin, strings and basso continuo

- | | | |
|---|--------------|------|
| 1 | I. Allegro | 3'09 |
| 2 | II. Largo | 2'37 |
| 3 | III. Allegro | 3'42 |

Concerto No.2 in G minor RV315

'L'estate'

for violin, strings and basso continuo

- | | | |
|---|--|------|
| 4 | I. Allegro non molto –
Allegro | 5'04 |
| 5 | II. Adagio – Presto – Adagio
– Presto – Adagio – Presto –
Adagio – Presto – Adagio | 2'39 |
| 6 | III. Presto | 2'43 |

Concerto No.3 in F RV293 'L'autunno'

for violin, strings and basso continuo

- | | | |
|---|--|------|
| 7 | I. Allegro – Largetto –
Allegro assai | 4'30 |
| 8 | II. Adagio molto | 2'11 |
| 9 | III. Allegro | 3'16 |

Concerto No.4 in F minor RV297

'L'inverno'

for violin, strings and basso continuo

- | | | |
|----|----------------------|------|
| 10 | I. Allegro non molto | 3'22 |
| 11 | II. Largo | 1'42 |
| 12 | III. Allegro – Lento | 3'09 |

Concerto No.5 in E flat RV253

'La tempesta di mare'

for violin, strings and basso continuo

- | | | |
|----|---------------------|------|
| 13 | I. Presto – Allegro | 2'36 |
| 14 | II. Largo | 2'40 |
| 15 | III. Presto | 3'34 |

Concerto No.6 in C RV180 'Il piacere'

for violin, strings and basso continuo

- | | | |
|----|-----------------------|------|
| 16 | I. Allegro | 2'48 |
| 17 | II. Largo e cantabile | 2'26 |
| 18 | III. Allegro | 2'32 |

CD2 53'56

Concerto No.11 in D RV210

for violin, strings and basso continuo

- | | | |
|---|--------------|------|
| 1 | I. Allegro | 4'39 |
| 2 | II. Largo | 3'00 |
| 3 | III. Allegro | 4'22 |

Concerto No.10 in B flat RV362

'La caccia'

for violin, strings and basso continuo

- | | | |
|---|--------------|------|
| 4 | I. Allegro | 3'10 |
| 5 | II. Adagio | 2'38 |
| 6 | III. Allegro | 2'21 |

Concerto No.7 in D minor RV242

for violin, strings and basso continuo

- | | | |
|---|--------------|------|
| 7 | I. Allegro | 2'41 |
| 8 | II. Largo | 1'49 |
| 9 | III. Allegro | 2'43 |

Concerto No.8 in G minor RV332

for violin, strings and basso continuo

- | | | |
|----|--------------|------|
| 10 | I. Allegro | 3'06 |
| 11 | II. Largo | 2'41 |
| 12 | III. Allegro | 3'37 |

Concerto No.12 in C RV449*

for oboe, strings and basso continuo

- | | | |
|----|--------------|------|
| 13 | I. Allegro | 2'57 |
| 14 | II. Largo | 2'52 |
| 15 | III. Allegro | 3'15 |

Concerto No.9 in D minor RV454*

for oboe, strings and basso continuo

- | | | |
|----|--------------|------|
| 16 | I. Allegro | 2'58 |
| 17 | II. Largo | 2'16 |
| 18 | III. Allegro | 2'43 |

Federico Guglielmo *solo violin &*
concertmaster

Pier Luigi Fabretti *solo oboe**

L'Arte dell'Arco

on original instruments

Glauco Bertagnin *violin I* (CD2)

Isabella Bison *violin I* (CD1) · *violin II*
(CD2)

Mauro Massa *violin II* (CD1)

Mario Paladin *viola*

Luigi Puxeddu *cello*

Alessandro Pivelli (CD1) · Franco Catalini (CD2) *violone/double bass*
 Roberto Loreggian · Francesca Bacchetta (RV210 & 362) *harpsichord/chamber organ*
 Ivano Zanenghi (CD1) · Michele Pasotti (CD2) *theorbo/Baroque guitar*

CD3 47'43
 Oboe Concertos

Concerto in C RV449 Op.8 No.12
 1 I. Allegro 2'57
 2 II. Largo 2'52
 3 III. Allegro 3'16

Concerto in G minor RV460 Op.11 No.6
 4 I. Allegro non tanto 3'43
 5 II. Largo 3'02
 6 III. Allegro non molto 3'35

Concerto in B flat RV465 Op.7 No.1
 7 I. Allegro 2'16
 8 II. Adagio 1'42
 9 III. Allegro 1'50

Concerto in F RV456 'Harmonia Mundi'
 10 I. Largo 3'41
 11 II. Allegro – Adagio 2'34
 12 III. Presto 1'56

Concerto in D minor RV454 Op.8 No.9
 13 I. Allegro 2'58
 14 II. Largo 2'16
 15 III. Allegro 2'43

Concerto in B flat RV464 Op.7 No.7
 16 I. Allegro 2'40
 17 II. Largo 1'42
 18 III. Allegro 1'48

Pier Luigi Fabretti *oboe*
 (Pau Orriols, Vilanova i la Geltrú, 2008
 after Thomas Stanesby Junior, c.1720)

L'Arte dell'Arco
 on original instruments
 Federico Guglielmo *violin I & concertmaster*

Carlo Lazari *violin II*
 Mario Paladin *viola*
 Luigi Puxeddu *cello*
 Franco Catalini *violone*
 Roberto Loreggian *harpsichord & chamber organ*

CD4 65'38
 Cello Concertos

Concerto in D minor RV405
 1 I. (Without tempo indication) 2'39
 2 II. Adagio 3'47
 3 III. Allegro 2'18

Concerto in G minor RV417
 4 I. Allegro 2'41
 5 II. Andante 3'53
 6 III. Allegro 3'00

Concerto in D RV403
 7 I. Allegro 2'48
 8 II. (Without tempo indication) 1'41
 9 III. Allegro 2'37

Concerto in F RV410
 10 I. Allegro 3'19
 11 II. Adagio, solo a piacimento 3'49
 12 III. (Without tempo indication) 3'26

Concerto in A minor RV420
 13 I. Andante 3'43
 14 II. Adagio 3'23
 15 III. Allegro 3'26

Concerto in G RV414
 16 I. Allegro molto 3'27
 17 II. Andante 2'47
 18 III. Presto 3'12

Concerto in G minor RV416
 19 I. Allegro 3'32
 20 II. Adagio (Largo) 3'11
 21 III. Allegro 2'47

Francesco Galligioni *cello*

L'Arte dell'Arco
 on original instruments
 Federico Guglielmo *violin I & concertmaster*
 Gianpiero Zanocco *violin II*
 Simone Laghi *viola*
 Giuseppe Barutti *cello*
 Ivano Zanenghi *theorbo*
 Alessandro Pivelli *double bass*
 Roberto Loreggian *harpsichord & chamber organ*

CD5	50'01		
Flute Concertos Op.10		Concerto No.4 in G RV435	
6 Concerti a Flauto Traverso, Violino		12 I. Allegro	2'39
Primo e Secondo, Alto Viola, Organo e		13 II. Largo	2'53
Violoncello (Amsterdam, 1729)		14 III. Allegro	2'15
Concerto No.1 in F RV433		Concerto No.5 in F RV434	
'La tempesta di mare'		15 I. Allegro ma non tanto	3'26
1 I. Allegro	2'37	16 II. Largo cantabile	2'43
2 II. Largo	1'57	17 III. Allegro	1'51
3 III. Presto	2'11		
Concerto No.2 in G minor RV439		Concerto No.6 in G RV437	
'La notte'		18 I. Allegro	3'59
4 I. Largo	2'39	19 II. Largo	1'46
5 II. Presto (Fantasmi) – Largo	1'19	20 III. Allegro	2'21
6 III. Presto	1'04		
7 IV. Largo (Il sonno)	1'53	Mario Folena <i>flute</i>	
8 V. Allegro	2'15	L'Arte dell'Arco	
		on original instruments	
Concerto No.3 in D RV428		Federico Guglielmo <i>violin I &</i>	
'Il gardellino'		<i>concertmaster</i>	
9 I. Allegro	3'52	Isabella Bison <i>violin II</i>	
10 II. (Cantabile)	3'14	Mario Paladin <i>viola</i>	
11 III. Allegro	2'59	Cristiano Contadin <i>violotto</i>	
		Roberto Loreggian <i>harpsichord/chamber</i>	
		<i>organ</i>	
		Ivano Zanenghi <i>theorbo/Baroque guitar</i>	

Vivaldi, maestro di concerto

Vivaldi loved the violin. He didn't just play it; he didn't just compose for it; he lavished on it the wild and ingenious passion of a lover who is always seeking to surprise his beloved with an extravagant gift or indulgent treat. There are 300 such violin-concerto-shaped treats in the Vivaldi catalogue, many worth hearing at least as often as *The Four Seasons*. But the triumph of these four concertos in particular is really a story of the triumph of the record industry. Before their first recording in 1950, they were completely unknown, as much of Vivaldi's music still is. They fitted conveniently on two sides of the new LP, which rarely contained more than 40 minutes of music. They chimed with the postwar explosion of interest in music pre-Bach which had previously gathered dust in academic libraries, inaccessible to music-lovers and musicians themselves.

Most of all, however, they were and still are supremely attractive examples of the Baroque concerto genre, structured around a narrative that everyone can identify with. Vivaldi in 1716 wanted to exploit that potential as much as the record companies do with fancy photo-shoots almost three centuries later. The concertos were published with a sonnet for each season, like a musical *Lonely Planet* guide to the Veneto. Hear the birds sing at the soloist's first entry! Listen to the shepherd-dog bark! (the viola in the second movement) Look, some drunken peasants falling over each other! (first movement of Autumn). And so on.

As with all great music, there is more than one way to listen. These are indeed Venetian concertos by a born-and-bred Venetian. Many of the striking effects in the concertos arise from contrasts of space and sound which would have been second nature to one familiar with the city's vast, round basilicas like St Mark's: the loud-soft alternation in the opening bars of Spring is only the first example. What could appeal more to the Venetians' insatiable appetite for operatic drama than the slow movement of Summer, its sobbing aria in the violin accompanied by eerie harmonics? Perhaps

there is also some musical autobiography in the darkling G minor of Summer, its oppressive stillness and storms illustrated by one who described his lifelong ailment as *stretezza di petto*; we call it asthma, and if it was such, the city's humid vapours and malarial canals would have greatly exacerbated his symptoms.

Even so, the originality of *The Four Seasons* is down to more than location, location, location. In his own time Vivaldi was mocked for his eccentricity as a composer and performer, but his inside knowledge of the violin enabled him to write beyond the limits of what were then thought possible, or reasonable. Now we treasure daringly expressive touches like the frost-bitten opening of Winter as much as the austere simplicity of the slow movement of Autumn, where through the misty string clouds only a harpsichord moves in slow arpeggios. And in the fast movements, whatever the virtuoso flights of fancy from the soloist, there is always the basic material - the ritornello – to return in varied ways and let us know where we are. Vivaldi's subtitle for the 12 concertos of Op 8 was 'The Contest between Harmony and Invention', and from the subtle traffic between these two abstract concepts we may take more joy in Vivaldi's genius than from any number of musical postcards.

Op.8 had to wait until 1725 for publication, in Amsterdam. Three years later from another publisher in the same city – along with London, the nexus of music publishing in the 18th century – the six flute concertos of Op.10. With them, Vivaldi pioneered, among published concertos, a new solo instrument: the transverse flute (as distinct from the 'common' flute that we know today as the recorder). In the central decades of the 18th century the flute almost came to usurp the traditional status of the violin as the 'gentleman's instrument' par excellence, being even more portable and (in the hands of an average player) more refined in tone. Vivaldi's Op.10 set, which includes three more 'characteristic' works, ushered in a whole industry of flute concerto composition by the likes of Hasse and Quantz. Quantz himself was happy to admit that Vivaldi's example, especially in the Op.3 collection of concertos known as *L'estro armonico*, 'made no small impression on me. I was eager to accumulate a

good number of them, and Vivaldi's splendid ritornelli served as good models for me in later days.'

But for Vivaldi, the flute was only one of many alternative solo instruments to the violin. Already in his early years he was writing concertos for the oboe, an instrument that began to be taught at the Pietà in the year of his arrival there. Vivaldi may not have actually played a wind instrument, but he had a thorough enough knowledge of the oboe's technique and sound to write effectively for it. The selection recorded by Pier Luigi Fabretti chery-picks several notable examples from the course of Vivaldi's career, including concertos conceived originally for the violin (Op.8 No.12) as well as those written with the oboists of the Ospedale della Pietà in mind such as the standalone example RV456 in F major, the key traditionally associated with reed instruments and with pastoral modes of expression. Marcello and Albinoni both preceded him in writing concertante parts for the instruments with long singing lines such as we find in RV456, but where Vivaldi pioneered a new breadth of idiom for the instrument was in adapting swift violinistic figuration to the demands of wind players and their need to breathe – in, for instance, the opening Allegro of RV454.

The same kind of flexibility and sympathy may be found in his 28 concertos for cello, composed both at the beginning and at the end of his career, collectively forming a chronicle of his evolving style. Vivaldi had a marvellous gift for bringing out the pathos in instruments of lower pitch. Most of these concertos were conceived for the young ladies of the Ospedale della Pietà, the charitable institution in Venice where Vivaldi served intermittently as violin teacher or director of instrumental music from 1703 almost up to his death in 1741. Several were composed during the period 1723-1729, when he kept the Ospedale supplied by special agreement with two concertos per month. With this industry Vivaldi may be said to have invented the cello concerto as a genre, liberating it decisively from its function as a supporting bass to higher-register melodic instruments such as the violin and flute.

History has left to us the names and dates of several of his pupils: Paolina (c1655–

1740), Santina(1702/03–1789), Teresa (born 1721, married 1747) and Veneranda (born 1724, died after 1794). They must have possessed astonishing talent, because Vivaldi makes no concessions in his demands on virtuosity or, in the slow movements, on the smoothness of a melodic line. Indeed, he exploited the cello's capacity to act as an instrument in the tenor register (playing an octave lower than the violin), as an instrument playing the bass line in elaborated form, and as a strongly projected, unadorned bass.

Vivaldi also took advantage of the cello's ability to execute wide leaps, which may particularly be appreciated in the A minor concerto RV414. This work belongs to a group of five cello concertos known to date from around 1730, the time of Vivaldi's visit to central Europe. It seems likely, therefore, that this group was written not for the Pietà but for some unidentified virtuoso. At any rate it demands as much of its soloist as it does little of its listeners, in sequential patterns that ceaselessly cross the four strings and an exhilarating dialogue with the ensemble, broken off only briefly for the grave, passacaglia-like tread of the central *Andante*.

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Producer, recording engineer & editor: Fabio Framba

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