

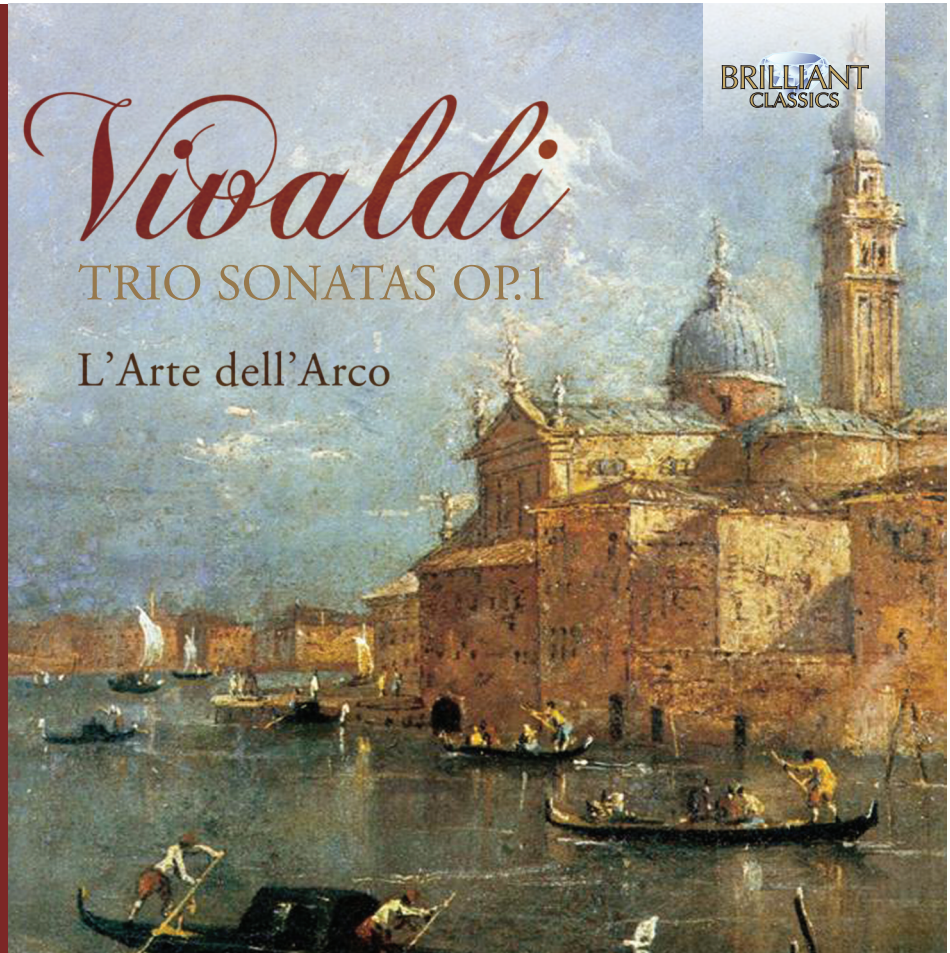
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BRILLIANT
CLASSICS

Vivaldi

TRIO SONATAS OP.1

L'Arte dell'Arco



Antonio Vivaldi 1678–1741

Trio Sonatas Op.1

12 Suonate da camera a Tre, Due Violini e Violone o Cimbalò (Venice, 1705)

*World premiere recording authorised and based on the Critical Edition by Fabrizio Ammetto,
Istituto Italiano Antonio Vivaldi, Fondazione Giorgio Cini, Venice*

Compact Disc 1

43'25

Sonata No.1 in G minor RV73

1	I. Preludio: Grave	1'46
2	II. Allemanda: Allegro	2'01
3	III. Adagio	1'22
4	IV. Capriccio: Allegro	0'45
5	V. Gavotta: Allegro	1'47

Sonata No.8 in D minor RV64

6	I. Preludio: Largo	2'42
7	II. Corrente: Allegro	2'05
8	III. Grave	1'51
9	IV. Giga: Allegro	2'10

Sonata No.5 in F RV69

10	I. Preludio: Largo	1'25
11	II. Allemanda: Presto	1'01
12	III. Corrente: Allegro	1'26
13	IV. Gavotta: Presto	0'46

Sonata No.10 in B flat RV78

14	I. Preludio: Adagio	2'05
15	II. Allemanda: Allegro	2'39
16	III. Gavotta: Presto	1'28

Sonata No.6 in D RV62

17	I. Preludio: Grave	1'22
18	II. Corrente: Allegro	1'55
19	III. Adagio	1'42
20	IV. Allemanda: Allegro	1'21

21 Sonata No.12 in D minor RV63 'Follia'

Theme: Adagio – Variation I: Andante – Variation II: Allegro –
Variations III–VII (untitled) – Variation VIII: Adagio – Variation IX: Vivace –
Variation X (untitled) – Variation XI: Larghetto – Variation XII: Allegro –
Variation XIII (untitled) – Variation XIV: Adagio – Variation XV: Allegro –
Variations XVI–XIX (untitled)

Compact Disc 2

43'38

Sonata No.9 in A RV75

1	I. Preludio: Allegro	0'43
2	II. Adagio	1'27
3	III. Allemanda: Allegro	2'46
4	IV. Corrente: Presto	2'00

Sonata No.7 in E flat RV65

5	I. Preludio: Largo	2'11
6	II. Allemanda: Allegro	2'46
7	III. Sarabanda: Andante	2'10
8	IV. Giga: Presto	1'00

Sonata No.3 in C RV61		
9	I. Adagio	1'29
10	II. Allemanda: Allegro	2'15
11	III. Adagio	0'28
12	IV. Sarabanda: Allegro	1'56

Sonata No.4 in E RV66		
13	I. Largo	0'45
14	II. Allegro – Adagio	1'08
15	III. Allemanda: Allegro	1'06
16	IV. Sarabanda: Largo	1'04
17	V. Giga: Allegro	1'22

Sonata No.11 in B minor RV79		
18	I. Preludio: Andante	2'54
19	II. Corrente: Allegro	2'09
20	III. Giga: Allegro	1'29
21	IV. Gavotta: Presto	1'07

Sonata No.2 in E minor RV67		
22	I. Grave	2'05
23	II. Corrente: Allegro	2'07
24	III. Giga: Allegro	2'09
25	IV. Gavotta: Allegro	2'54

L'Arte dell'Arco

Federico Guglielmo *violin I*

Glauco Bertagnin *violin II*

Francesco Galligioni *cello*

Roberto Loreggian *harpsichord/chamber organ*

Ivano Zanenghi *theorbo*

Vivaldi: Trio Sonatas Op.1

The period in which Vivaldi was perfecting his virtuoso violin technique coincided with the years in which he wrote his first instrumental compositions. In those days the first work a composer had printed often represented not only proof of maturity and membership of the circle of composers, but also the most corrected and perfected of a lifetime's publications. Indeed, the first printed edition was often postponed until the composer felt he had reached the desired standard of quality.

The fact that Vivaldi chose to remain within the confines of a glorious tradition implied the further challenge of dealing with the most widespread genre of the period: the trio sonata. The yardstick for all composers was clearly Corelli's output, which comprised four 'monumental' collections of perfectly structured sonatas. Other composers from the Venice area had also opted to address the same model in their first works, including Antonio Caldara, Giorgio Gentili and Tomaso Albinoni.

Deciding who to publish with was also a question of great importance for young composers such as Vivaldi. In Venice there were two main music publishers, Giuseppe Sala and Antonio Bortoli, plus a number of less prominent printers. Giuseppe Sala, who was probably Venetian by birth, was active between 1676 and 1715, whereas Antonio Bortoli came into the picture in 1705 and was active there until 1764. From the outset and throughout his career, Vivaldi was fortunate in his relationship with his publishers, despite the fact that the accompanying complexity often put his patience to the test. He initially turned to the well-established Sala, entrusting him with the publication of his Op.1, but then went over to the keen and industrious Bortoli. In next to no time, however, he realised that the promotion and performance of his own works would be greatly facilitated by a printing system that no longer relied on movable type. This led him to go over to Estienne Roger, an enterprising and ambitious Dutch publisher. Vivaldi's relationship with Roger, and following the latter's death with his daughter Jeanne and her husband Michel-Charles Le Cène, who ultimately took over the activity, had its own ups and downs. There were moments of great success and fortune (*L'Estro Armonico* Op.3 and *La Stravaganza* Op.4), followed by periods of misunderstanding, of editions that probably lacked the composer's approval, and spurious concertos that were claimed to be original Vivaldi compositions. Although the next three works belong to this stage in the proceedings, a more collaborative, felicitous period was to follow, especially with the publication of *Il Cimento dell'Armonia e dell'Invention* Op.8 and

La Cetra Op.9. It is not easy to contextualise the last three works, however: though printed editions had originally helped Vivaldi achieve fame and international acclaim, the composer evidently found publishing to be relatively unprofitable and of diminishing interest.

The frontispiece of the *opera prima* Trio Sonatas bears the following heading: ‘*Suonate da camera a tre, due Violini e Violone o Cimbalo, Consacrate all’illustrissimo et Eccellentissimo Signor Conte Annibale Gambara Nobile Veneto da D. Antonio Vivaldi, Musico di Violino, Professore Veneto...*’, which translates as ‘Chamber Sonatas for two violins and violone or harpsichord in three parts, dedicated to the most illustrious and excellent Count Annibale Gambara, Venetian nobleman, by Don Antonio Vivaldi, Violinist and Teacher in Venice...’. It is almost certain that Op.1 in the extant 1705 edition was not the first version of the work, but rather a reprint based on an earlier edition published between March and September 1703, in a period that preceded Vivaldi’s appointment at the Pietà. This hypothesis is supported by the fact that the composer’s position as Master at the Ospedale della Pietà was not mentioned on the title page of the work. Moreover, for first editions Sala usually added the coat of arms of the person to whom the work was dedicated, which was not the case for this edition.

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Translation: Kate Singleton

Established in 1994, L’Arte dell’Arco has achieved international recognition for its concerts and recordings. The ensemble, based in Padua, consists of some of the best Italian musicians, all of whom have specialised in period instrument performance playing with the most important European Baroque orchestras. The composition of the group varies from a small string ensemble to a full orchestra. Depending on the demands of each programme, L’Arte dell’Arco can consist of anything from 3 to 30 musicians so that it can devote itself to a wide repertoire and continue to search for and re-evaluate forgotten works.

L’Arte dell’Arco is regularly invited to many important early music festivals and historic cultural venues. Its musicians perform today in all the famous European concert halls as well as in North and South America, Japan and the Far East. The group has performed with acclaimed artists such as Christopher Hogwood (who was the group’s guest conductor from 1997), Gustav Leonhardt and Pieter Wispelwey. Although the orchestra still invites guest conductors and soloists for some performances each year, its artistic director/concertmaster, Federico Guglielmo, has given it a very definite image.

L’Arte dell’Arco has been particularly prolific in the recording studios, releasing CDs on the labels Deutsche Harmonia Mundi, Sony/BMG Classics, Chandos, Brilliant Classics, ASV, CPO, Stradivarius, Dynamic, RAI Trade and MusicaImagine, all featuring works from the Italian Baroque repertoire. Since the release of its first recording, L’Arte dell’Arco has received prizes such as at the Premio Internazionale del Disco Antonio Vivaldi in Venice (1995, 1996), as well as critical acclaim from specialist classical music magazines (*Diapason*, *Le Monde de la Musique*, *Repertoire*, *Gramophone*, *Classic CD*, *BBC Music Magazine*, *International Record Review*, *The Strad*, *Fanfare*, *American Record Guide*, *Fono Forum*, *Klassik Heute*, *Alte Musik Aktuell*, *Luister*, *Scherzo*, *Ritmo*, *The Record Gejiutsu* etc.) and the international press (*The Times*, the *Daily Telegraph*, the *Irish Times* etc.). The Italian music magazines *Amadeus*, *CD Classics*, *Orfeo* and *Classic Voice* have featured L’Arte dell’Arco on their covers, with articles about unpublished recordings and interviews with Federico Guglielmo. In 1996 L’Arte dell’Arco embarked upon one of the most ambitious recording projects of the last decades: the complete recording of all Tartini’s concertos. The volumes were released on the Dynamic label to overwhelming international acclaim.

Recorded in collaboration with



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