



# Applausi festivi

 victoria  
baroque

led by  
Kati Debretzeni  
violin (UK)

**January 12 7:30pm**  
St John the Divine  
1611 Quadra St, Victoria

**January 13 7:30pm**  
St Andrew's United Church  
311 Fitzwilliam St, Nanaimo



BRITISH  
COLUMBIA  
Gaming Commission



St John the Divine Anglican Church



VICTORIA FOUNDATION

## ❧PROGRAMME❧

**Antonio Vivaldi (1678 –1741):** Sinfonia for strings in G major RV 149

*Allegro molto; Andante; Allegro*

**Pietro Locatelli (1695 –1764):** Concerto Grosso in E flat Op.7 No.6 *Il Pianto d'Arianna*

*Andante-Allegro-Adagio-Andante-Allegro; Largo; Largo Andante; Grave; Allegro; Largo*

**Vivaldi:** Concerto for violin and double orchestra in D major RV 582

*Allegro; Largo; Allegro*

## ❧Intermission❧

**Vivaldi:** Chamber Concerto in C major RV 88

*Allegro; Largo cantabile; Allegro molto*

**Evaristo Felice Dall'Abacco (1675-1742):** Concerto in E minor Op.5 No.3

*Allegro; Adagio cantabile; Presto assai-Adagio-Prestissimo-Adagio-Largo; Passepied I & II*

**Francesco Geminiani (1687 –1762):** Concerto Grosso in A major H. 140

*Preludio largo; Giga allegro; Adagio; Tempo di gavotte allegro*

**Giuseppe Antonio Brescianello (1690 - 1758):** Chaconne in A Major



## PROGRAMME NOTES

In the 17th and 18th centuries, Italy boasted a great canon of high-calibre violinists and composers who contributed to the development of violin technique and writing for the instrument. Italian violinists were marvelled at across Europe; many virtuosi travelled abroad, showcasing their skills, and were hired as court musicians beyond Italy.

**Antonio Vivaldi** bears a lot of credit for developing the solo concerto genre and formalising the three-movement, fast-slow-fast, concerto structure. Vivaldi spent much of his career in Venice as the music director and violin teacher at the *Ospedale della Pietà* (Pietà): an orphanage and convent for nuns that provided musical education for orphaned girls. The Pietà was famous for the performances of its large orchestra and choir of skilled female instrumentalists and singers, which attracted listeners from near and afar.

Possibly one of the last works Vivaldi composed, **Sinfonia RV 149** was written in 1740 for a lavish performance at the Pietà for Venice's high society and the visiting Prince Frederick Christian, son of the King of Poland. The Sinfonia was performed as the overture for the cantata *Il Coro delle Muse (the Choir of Muses)* by the Neapolitan Gennaro d'Alessandro. The sinfonia survives bound together with three concertos written as instrumental interludes for the same occasion. In the second movement Vivaldi creates an unusual colour by the use of both *arco* (bowed) and *pizzicato* (plucked) violins in unison.

After touring in Italy and Germany as a successful violinist, in 1729 Italian **Pietro Locatelli** moved to Amsterdam, where he stayed the rest of his life. His concerto grosso ***Il pianto d'Arianna*** ("the weeping of Ariadne") is an unusual work in its drama and structure. Composed in 1741 in Amsterdam, the title refers to the mythological story of Ariadne from Ovid's *Heroides*. Though Locatelli provided no written description for the concerto, it no doubt refers to Ariadne's weeping over the abandonment by her lover, Theseus, and in its sentiment models Monteverdi's *Lamento d'Arianna*, an extended recitative and the only surviving fragment of Monteverdi's opera *L'Arianna*, written in 1608. Fitting with the text of Monteverdi's libretto, the music varies from undulating laments and sorrowful melodies, – *Let me die. And who do you think can comfort me in this harsh fate, in this great suffering?* – to stormy rage – *Ah, that you do not even reply! Ah, that you are deaf to my laments! Oh clouds, oh storms, oh winds, submerge him in those waves.* The concerto is indeed like opera for strings, with expressive recitative-like sections in which the solo violin takes the role of the vocalist, the weeper.

**Vivaldi's concerto RV 582 for violin and double orchestra** was likely written for his star violinist, Anna Maria at the Pietà. (The children left at the orphanage typically had no surname.) Titled as *Concerto in due Cori per la SS Assunzione di Maria Vergine*, it is fair to assume it was written for the feast of the Assumption of the Blessed Virgin Mary. The rich double orchestration of the outer movements is contrasted by the bare two-part writing of the second movement. The highly technical fireworks of the solo violin part are a testament to the high level of mastery of Vivaldi's pupils at the Pietà!

The chamber concerto in **C major RV 88** is a delightful example of Vivaldi's chamber concerti: despite the lack of a full orchestra, it is divided into distinct *tutti* and *solo* sections. The original scoring is for flute, oboe, violin, bassoon and continuo; we have opted to use a second flute instead of oboe in today's programme. The solo sections of the outer movements feature the flute and bassoon in virtuosic duets, whereas the second movement gives the flute a lyrical melody line above the rich harmonies of the accompaniment.

Originally from Verona, **Evaristo Dall'Abaco** spent much of his career as a court musician in the Bavarian court in Munich. Dall'Abaco also had the chance to spend extensive time in France and deepen his knowledge of French style. Like *Il pianto d'Arianna*, Dall'Abaco's *Concerto a più strumenti* Op. 5 No. 3 could pass as programme music with its dramatic and expressive changes of mood and sentiment. The concerto is a hybrid between Italian and French styles, which perhaps explains the call for flutes, a popular instrument in 18th century French music. The opening movement is fiery Italian instrumental writing, whereas the following cantabile is distinctly French in flavour. The third movement alternates between manic, raging string playing and calm and soft flutes, the two groups reuniting in a sombre Largo. The tranquility is awakened by a pair of cheerful *passepieds*.

**Arcangelo Corelli (1653–1713)** was the most celebrated violinist of his time, and is also credited for developing the genres of sonata and concerto grosso. He was hailed for the quality of his tone, and his array of students included Vivaldi, Geminiani, and possibly Locatelli also. Corelli's fame as a violinist and composer was appraised far beyond Italy; when **Francesco Geminiani** travelled to London in 1714, being Corelli's alumnus served as a useful calling card. Geminiani quickly established himself as a musician in London and, though an accomplished composer in his own right, using Corelli's material in his first publication of orchestral works made good business sense. Corelli's Twelve Violin Sonatas Opus 5 were first published January 1st, 1700; Geminiani reworked Corelli's sonatas into Concerti Grossi published in London in two sets, in 1726 and 1729. **The Concerto Grosso in A Major H. 140** heard today leaves the original solo violin and cello part almost entirely unaltered. Geminiani imaginatively colours and fills the score with inner parts and divides the sonata into contrasting tutti and solo sections, turning the piece into a fulsome and joyous orchestral homage to his former teacher and the great father of concerti grossi.

Native of Bologna **Giuseppe Antonio Brescianello's** early musical activities are completely undocumented. It is known, however, that in 1715 for one year he worked as a viola player at the same court in Munich where Dall'Abaco was the concertmaster. From Munich Brescianello moved on to work as a music director at the Württemberg court in Stuttgart, where he stayed for the rest of his career. The popular baroque dance *Chaconne* derives from a suggestive dance from late 16th-century Spain. It evolved into a highly popular dance in French courts in the 17th century, and composers throughout Europe adopted the form. Based on a repeated harmonic progression, it gives an opportunity for endless imaginative variations to unfold over it. The Chaconne heard today is a beautiful testament to the musical melting pot that was Europe in the 18th century, and its many fruits that we still enjoy today!

*Soile Stratkauskas*



# VICTORIA BAROQUE

## PERFORMERS

🎻 Kati Debretzeni, **leader** / violin  
🎻 Christi Meyers - violin  
Chloe Kim - violin  
Paul Luchkow - violin  
Elyssa Lefurgey-Smith - violin  
Kathryn Wiebe - violin

🎻 Mieka Michaux - viola  
Kirsty Money - viola  
  
🎻 Martin Bonham - cello  
Natalie Mackie - violone

🎻 Soile Stratkauskas - flute  
Lana Betts - flute  
  
Katrina Russell - bassoon  
Michael Jarvis - harpsichord  
Guzman Ramos - lute

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Now in their seventh season, the Victoria Baroque presents dynamic, personal, and engaging performances of music from the Baroque and Classical periods. Playing on the instruments of the 18th century, Victoria Baroque brings audiences closer to the sound world of the period, embracing the dance-driven rhythmic vitality, as well as the lyrical and conversational aspects of baroque music. Victoria Baroque brings together early music specialists from Vancouver Island and beyond for explorations of chamber, orchestral, vocal and choral works.

Victoria Baroque's home venue is Church of St John the Divine in downtown Victoria. Invitations for guest performances have included Early Music Vancouver, Early Music Society of the Islands, Cowichan Symphony Society, Artspring, Denman Island Concerts, and Vancouver Island Chamber Music Festival. Victoria Baroque's debut CD with Kati Debretzeni, *Virtuosi of the Baroque* on Marquis Classics, was nominated for a Western Canadian Music Award in 2014. In collaboration with the St John's Chamber Singers, they have performed major choral works including Bach's St John Passion and Cantatas, and Handel's Dixit Dominus. Victoria Baroque's guest directors and soloists have included Pacific Opera Victoria's Timothy Vernon; Tafelmusik's Jeanne Lamon; Kati Debretzeni; British harpsichordist Steven Devine; soprano Nancy Argenta, and tenor Benjamin Butterfield.

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### Kati Debretzeni – violin

Born in Transylvania, Kati Debretzeni studied the violin with Ora Shiran in Israel, and the Baroque violin with Catherine Mackintosh and Walter Reiter at the Royal College of Music in London. Since the year 2000 she leads the English Baroque Soloists under Sir John Eliot Gardiner, and since 2008 is one of the leaders of the Orchestra of the Age of Enlightenment, which she has directed and led in the UK, Europe and the US, under Ivan Fischer, Sir Roger Norrington, Stephen Isserlis, Robert Levin, Robin Ticciati and others.

She recorded chamber music with Florilegium (Channel Classics), Ricordo (Linn Records) and most recently Trio Goya (Chandos). Kati features as soloist and director on recording of Vivaldi's Four Seasons with the Orchestra of the Age of Enlightenment, and as soloist on two versions of Bach's Brandenburg concertos, with the European Brandenburg Ensemble under Trevor Pinnock (Gramophone Award, 2008), and again with the English Baroque Soloists. She has directed from the violin various ensembles in Israel, Poland, Norway, Iceland and the UK, and teaches the Baroque and Classical violin at the Royal Conservatory of Music in The Hague.



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To learn more please contact us: **Email:** victoria-baroque@shaw.ca

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## **Musician: \$750**

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**Katrina Russell, bassoon**

**Michael Jarvis, harpsichord/chamber organ**

## **Concert**

*Sponsor a Concert: \$1,000*

**"Music for Passiontide" (March 28) "Trumpets Shall Sound" (May 18)**

## **Guest Vocalist: \$250**

*For March 28 Concert, "Music for Passiontide", in Pergolesi's Stabat Mater & Bach Cantata BWV 182*

**Soprano Soloist**

**Alto Soloist**

**Tenor Soloist**

**Bass Soloist**

## **Wind Player: \$250**

*For May 18 Concert, "Trumpets Shall Sound"*

**David Michaux, trumpet**

**Curtis Foster, oboe**

**Marea Chernoff, oboe**

**Andrew Clark, horn**

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**Saturday, January 27, 2018, 7:30 pm**

**Intimate Encounters - *Early Chamber Music in a Sacred Space***

**Chapel of the New Jerusalem, Christ Church Cathedral**

**Handel's London**

**Paul Luchkow, violin and Michael Jarvis, harpsichord**

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Christ Church Cathedral office (930 Burdett Avenue),  
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# UPCOMING CONCERTS



**Website:** [victoria-baroque.com](http://victoria-baroque.com)

All concerts at 7:30 at St. John the Divine in Victoria

Tickets for Victoria concerts are available 3 weeks prior to concert date, at

**Ivy's Bookshop**

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## ***Music for Passiontide***

Wednesday, March 28, 2018

With the **St John's Chamber Singers**. Pergolesi's heart-rending *Stabat Mater* and Bach's uplifting Cantata for Palm Sunday *Himmelskönig sei willkommen* BWV 182.



## ***Trumpets Shall Sound***

Friday, May 18, 2018

With **David Blackadder**, trumpet (UK). A grand orchestral program for trumpets, horns, winds, and strings: music by Handel, Telemann, Purcell and Biber, including Handel's *Water Music* suites no. 2 and 3.



Photo by Jan Gates

