

Concerts at the Point

17TH SEASON 2013-2014



presents ...

HANDEL AND HAYDN SOCIETY

JANUARY 12, 2014, 3:00 PM

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Concerts at the Point SUNDAY, JANUARY 12, 2014

HANDEL AND HAYDN SOCIETY

Christina Day Martinson, violin Susanna Ogata, violin
Guy Fishman, cello Ian Watson, harpsichord

TRIO SONATA IN G MAJOR, OP. 2, NO. 6 FOR TWO VIOLINS & CONTINUO

LEGRENZI

Allegro / Adagio

SONATA IN E MINOR FOR VIOLIN & CONTINUO

PISENDEL

Largo / Moderato / Scherzando

SONATA IN B-FLAT MAJOR FOR VIOLINCELLO & CONTINUO, RV45

VIVALDI

Largo / Allegro / Largo / Allegro

TRIO SONATA IN G MINOR OP. 1, NO. 1, RV73

VIVALDI

*Preludio Grave / Allemanda Allegro / Adagio / Capriccio Allegro /
Gavotta / Allegro*

INTERMISSION . . .

TRIO SONATA IN F OP. 1, NO. 5, RV69

VIVALDI

Preludio / Allemanda / Corrente / Gavotta

SONATA IN A MINOR FOR VIOLIN & CONTINUO

VIVALDI

Preludio / Capriccio / Grave / Allemanda

TRIO SONATA IN D MINOR P. 1, NO. 12 RV63, LA FOLLIA

VIVALDI

THE PERFORMERS



CHRISTINA DAY

MARTINSON, violin, was born in Saskatchewan, Canada, where she was twice a National Finalist and prize-winner in the Canadian Music

Competition. She has performed solo concertos with Boston Baroque, Tempesta di Mare, the UNICAMP Symphony Orchestra in Brazil, the NEC Bach Ensemble and the Symphony Orkest Mozart in Amsterdam. She is the recipient of the Netherland-America Foundation Grant and Frank Huntington Beebe Award.

Ms. Martinson serves as one of the concertmasters for Boston Baroque, is a tenured member of the Handel and Haydn Society and recently served as concertmaster under Sir Roger Norrington. She was principal second violin of Philadelphia's baroque orchestra Tempeste di Mare from 2003-06 and is also a member of the award-winning chamber ensemble Musicians of the Old Post Road. Ms. Martinson performed all of J.S. Bach's Brandenburg Concertos with Joshua Rifkin's Bach Ensemble at the Turingen Bachwonen Festival in Germany. She performed Vivaldi's Four Seasons with Boston Baroque and recorded this masterwork with Boston Baroque for Telarc Records.



SUSANNA OGATA, violin, received her Bachelor and Master degrees from the Eastman School of Music where she studied with and served as teaching assistant for Charles Castleman. She also received an Artist Diploma at the Longy School of Music where she studied with Laura Bossert and Baroque violin with Dana Maiben.

Ms. Ogata is committed to period instrument performance and has participated in concerts presented by the Bach Ensemble led by Joshua Rifkin, Arcadia Players, Ensemble Florilège, Newton Baroque,

L'Académie, Boston Baroque, Sarasa, Foundling, Musicians of the Old Post Road, Blue Hill Bach, Genesee Early Music Society, SoHIP concert series, and Boston Early Music Festival. She is a tenured member of the Handel and Haydn Society, where she served as a guest concertmaster and second violin principal. She is a founding member of the Boston Classical Trio and Coriolan String Quartet. She has recorded for Nonesuch and Telarc. Ms. Ogata served on the violin faculty at the Longy School of Music.



Israeli-born cellist **GUY FISHMAN** is active as a concerto soloist, recitalist, chamber musician, and orchestral player. He was recently appointed Principal Cellist of Boston's Handel & Haydn Society, with which he made his Symphony Hall solo debut in 2005. Mr. Fishman is in demand as an early music specialist

in the United States and Europe. He also performs on standard cello with the Orchestra of St. Luke's, The Mark Morris Dance Group, the Albany Symphony Orchestra, the Colorado Music Festival, and the Springfield Symphony, where he has been guest principal cellist.

Mr. Fishman is also active as an educator. He holds faculty positions at Bridgewater State University, Providence College, and Bryant University (RI). He presents lectures and master classes throughout the country, and maintains a private studio at his home in Arlington, MA. Mr. Fishman started playing the cello at age 12, and at 16 began his Baccalaureate studies with David Soyer at the Manhattan School of Music. He subsequently worked with Peter Wiley, Julia Lichten, and Laurence Lesser, with whom he completed Doctoral studies at the New England Conservatory of Music. In addition, Mr. Fishman is a Fulbright Fellow, and spent his fellowship year in Amsterdam studying with the famed Dutch cellist Anner Bylsma. Mr. Fishman has recorded for the Coro, Centaur, Telarc, Titanic, and Newport Classics labels. He plays a rare cello made in Rome in 1704 by David Tecchler.



IAN WATSON, harpsichord, is one of today's most extraordinarily versatile and accomplished musicians. Described by the *Frankfurter Allgemeine Zeitung* as "a conductor of formidable ability," and by *The Times of London* as a keyboard performer with "virtuosic panache and brilliantly articulated playing" and "a

world-class soloist," his versatility is revealed in the equal ease with which he performs the roles of orchestral conductor, choral director, organist, harpsichordist, pianist, teacher and public speaker.

Mr. Watson has appeared as soloist or conductor with, amongst others, the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, BBC and London Concert Orchestras, Scottish Chamber and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony Orchestra, Academy of St. Martin in the Fields, Handel and Haydn Society, and English Baroque Soloists. He has also been featured on more than 200 recordings and film soundtracks. He was invited to be the assistant conductor, organ and harpsichord soloist and continuo player for Sir John Eliot Gardiner's Bach Cantata Pilgrimage, performing all Bach's Cantatas on the correct liturgical day in places where Bach lived and worked.

A significant area of Ian's work is devoted to Arcadia Players, a period-instrument ensemble, of which he is Artistic Director. He also is Principal Guest Conductor of Karlstad Baroque, Sweden, Music Director of The Shakespeare Concerts, Choral Director and faculty member of Anna Maria College Paxton and Chapel Organist of Assumption College Worcester.

Born in England in the Buckinghamshire village of Wooburn Common, Mr. Watson won a scholarship to the Junior School of the Royal Academy of Music in London, at the age of 14. He later won all the prizes for organ performance and others for piano accompaniment including the coveted Recital Diploma, the highest award for performance excellence. He completed his studies with Flor Peeters in Belgium.

DEFINITIONS

SONATA—originally, “sounded” rather than “sung” (sonar vs. cantar), e.g. instrumental music. The seventeenth century marked a metamorphosis in the term sonata. Prior to that time, a sonata was usually a single-movement instrumental prelude to a vocal work, such as a cantata. During the 1600s, sonata began to denote a new genre of instrumental music for a small group of instruments with basso continuo. As they evolved, sonatas were composed of several sections with contrasting tempos and moods.

The term sonata began to imply a formal plan of movements as well as the structure within a single movement, e.g. sonata form. In general usage as a work title, it designates a multi-movement piece for solo or duo instruments with one of the instruments enjoying a feature role. The sonata form consists of three main sections: an exposition, a development, and a recapitulation.

TRIO SONATA—one of the chief forms of chamber music in the Baroque era. Trio indicates three components: 2 soloists and continuo (accompaniment).

CONTINUO, BASSO CONTINUO—During the Baroque Era, a term for an improvised (realized) instrumental accompaniment specified by a symbolic notation for chords and a written bass line (i.e. figured bass). A continuo “part” usually implies multiple (but typically unspecified) instruments, e.g. one for a strong bass line (e.g. cello) and another for chords (e.g. lute, keyboard, organ). A continuo part may be realized by keyboard alone, and sometimes played by a bass melody instrument alone (without harmonies).

HISTORICALLY INFORMED PERFORMANCE—an approach to the performance of Western music and theater. Within this approach, the performance adheres to state-of-the-art knowledge of the aesthetic criteria of the period in which the music or theatre work

was conceived. Whenever this knowledge conflicts with current aesthetic criteria, the option of re-training the listener/viewer, as opposed to adapting the work, is normally followed. Music is usually played on instruments corresponding to the period of the piece being played, such as period instruments for early music. Historical treatises, as well as additional historical evidence, are used to gain insight into the performance practice (the stylistic and technical aspects of performance) of an historic era.

PROGRAM NOTES

GIOVANNI BAPTISTA LEGRENZI (1626–1690)

TRIO SONATA IN G MAJOR, OP. 2, NO. 6 FOR TWO VIOLINS AND CONTINUO
Allegro / Adagio

Legrenzi was an Italian composer of the mid to late 17th century, who was influential in the development of the later Baroque idiom. His Op. 2 sonatas (there are 18) are forward-looking sonatas that point towards the later Italian trio sonatas. Even though relatively short, they show elements of the later Baroque style. Like many of his contemporaries, he excelled in vocal music as well as instrumental, and composed many operas as well as cantatas, though few have remained in the repertoire.

As in the worlds of literature, technology, and business, often the most inventive musical pioneers are overshadowed by their successors. This is certainly the case with Giovanni Legrenzi, whose name is known to relatively few but whose musical influence is almost impossible to overestimate. Among his students was Antonio Vivaldi, and he was a major influence on Alessandro Scarlatti.

His sonatas formed the basis for what was to become the modern format, marked by clear distinctions between the movements and specific tempo indications giving performers more direction and less discretion. He mastered both the trio sonata as well as the sonata a

due. Typically, the bass is the background for the other instruments, though in many of the sonatas a due, the violin and bass take almost equal roles. These sonatas often featured fugues with carefully crafted sequences and deft changes of theme from tonic to dominant, features that were to become hallmarks of the modern sonata.

Sources: Wikipedia, www.bach-cantatas.com, www.musicweb-international.com

JOHANN GEORG PISENDEL (1687–1755)

SONATA IN E MINOR FOR VIOLIN & CONTINUO

Largo / Moderato / Scherzando

Pisendel was the leading German violinist of his day. Antonio Vivaldi, Georg Philipp Telemann and Tomaso Albinoni all dedicated violin concerti to him. While his compositional legacy is small, his personal friendship with an impressive number of his contemporaries (the most notable being J.S. Bach, Vivaldi and Telemann) in conjunction with his influential position as concertmaster of the Dresden Hofkapelle resulted in the creation of a large body of works written for this virtuosic ensemble. It was Pisendel's influence that was largely responsible, in instrumental music, for the great diversity of music making at Dresden. Music making in Venice had a profound affect on Pisendel and the length of his stay there enabled him to study with Antonio Vivaldi, with whom he also became friends. He re-visited Venice in 1717 and renewed his friendship and study with Vivaldi.

While in Venice Pisendel collected a large quantity of manuscripts containing the latest works available and particularly those of Vivaldi. Some of these were presented to him by the composer, the autograph manuscripts of three sonatas and six concerti bear the inscription "fatto per il Sign. Pisendel." The majority of the music was copied by Pisendel himself, including 22 concerti, 7 violin sonatas and complete sets of parts for 15 further concerti. All but one of these works were acquired on Pisendel's death in 1755 by the Electress Maria Josepha and reside in a private collection in the Sachsische Landesbibliothek. Sources: Wikipedia, www.classical.net

ANTONIO LUCIO VIVALDI (1678–1741)

Vivaldi was an Italian Baroque composer, Catholic priest, and virtuoso violinist, born in Venice. Due to poor health, he was released from priestly duties, but remained a priest. Vivaldi is known mainly for composing instrumental concertos, especially for the violin, as well as sacred choral works and over forty operas. His best-known work is a series of violin concertos known as *The Four Seasons*.

Many of Vivaldi's compositions were written for the female music ensemble of the Ospedale della Pietà, a home for abandoned children where Vivaldi was employed from 1703 to 1715 and from 1723 to 1740. Vivaldi also had some success with stagings of his operas in Venice, Mantua and Vienna. After meeting the Emperor Charles VI, Vivaldi moved to Vienna, hoping for preferment. However, the Emperor died soon after Vivaldi's arrival and Vivaldi himself died less than a year later.

Vivaldi's music was innovative. He brightened the formal and rhythmic structure of the concerto, in which he looked for harmonic contrasts and innovative melodies and themes; many of his compositions are flamboyantly, almost playfully, exuberant.

Though Vivaldi's music was well received during his lifetime, it later declined in popularity until its vigorous revival in the first half of the 20th century. Historically informed performances such as that of the Handel and Haydn Society, have increased Vivaldi's fame still further. Today, Vivaldi ranks among the most popular and widely recorded of Baroque composers.

The Cello Sonata in B flat Major is one of the six cello sonatas likely produced in the 1720-30s and published without Opus numbers in 1740. Vivaldi was able to exploit the versatility of the cello in his writing for it. His demands on the player include string-crossing figures, wide leaps, flamboyant scale passages and broken chords.

Being both a melody instrument able to carry a strong and wide-ranging line, and a bass instrument that could double or ornament a bass line, the cello offered him unique opportunities for combining both functions in a single part. So he requires it to negotiate high and low registers, and the transition between them, with great mobility, and is able to suggest a quality of interior monologue in which the cello answers and responds to itself in different parts of the tonal spectrum. But over and above all this, Vivaldi seems to write for the cello with special sympathy and identification; the instrument's low register and plangent tone give the sonatas a gravity and expressive pathos seldom found to such an extent in his violin works.

The three trio sonatas (RV 73, RV 69 and RV 63) on today's program are from the first set of works to appear under Antonio Vivaldi's name—the Trio Sonatas, Op. 1, published in Italy in 1703 and later re-published in Amsterdam in 1705. The Op. 1 Sonatas are clearly built on the Roman model established by Corelli, with alternating slow and fast movements, weighty themes, and heavy harmonies. The most overt homage to Corelli, however, is the single-movement work that closes our program, a monumental set of variations of the Spanish *La folia* theme that Corelli himself had used for his own set of variations.

The Violin Sonata in A minor is part of Opus 2, which contains 12 sonatas for violin and continuo. Antonio Vivaldi wrote this set of sonatas in 1709. First published in Venice in 1709 (in movable type), the collection was later reprinted by Estienne Roger (who became Vivaldi's main publisher) in Amsterdam around 1712-13.

Sources: Wikipedia; musicologius.blogspot.com

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