



FAIR LANE FESTIVAL



CHICAGO SYMPHONY BAROQUE ORCHESTRA

ANTONIO JANIGRO, *Guest Conductor*

SUNDAY AFTERNOON, JUNE 11, 1967, AT 4:00

FAIR LANE, DEARBORN CAMPUS, THE UNIVERSITY OF MICHIGAN

P R O G R A M

Concerto Grosso in C minor, Op. 1, No. 2 LOCATELLI

Adagio

Allegro

Largo

Allegro

Allegro

KENNETH GILBERT, *harpsichord*

Concerto for Bassoon in E minor, F. VII, No. 6 VIVALDI

Allegro poco

Andante

Allegro

WILLARD ELLIOT, *bassoon*; KENNETH GILBERT, *harpsichord*

Sonata No. 5 For Violoncello in E minor VIVALDI-D'INDY

Largo

Allegro

Largo: alla Siciliana

Allegro vivace

FRANK MILLER, *violoncello*

Concerto for Piccolo in C major, F. VI, No. 5 VIVALDI

Allegro non molto

Largo

Allegro molto

WALFRID KUJALA, *piccolo*; KENNETH GILBERT, *harpsichord*

INTERMISSION

Concerto for Violin in B-flat major PERGOLESI

Allegro

Largo

Allegro

STEVEN STARYK, *violin*

Concerto for Flute in D major, Op. 10, No. 3 ("Il Cardellino") VIVALDI

Allegro

Cantabile

Allegro

DONALD PECK, *flute*; KENNETH GILBERT, *harpsichord*

Concertino No. 2 in G major PERGOLESI (RICCIOTTI)

Largo

Da cappella, non presto

Largo affettuoso

Allegro

KENNETH GILBERT, *harpsichord*

THIRD PROGRAM

1967 FAIR LANE FESTIVAL

COMPLETE SERIES 3568

89th Season of the University Musical Society Presentations

Twenty-fourth Program in the Sesquicentennial Year of The University of Michigan

PROGRAM NOTES

by JOHN F. OHL*

Concerto Grosso, C minor, Op. 1, No. 2 LOCATELLI

Pietro Antonio Locatelli (1695–1764), a pupil of Corelli, had a distinguished career as a violin virtuoso whose innovations in solo technique had an important influence upon the still more dazzling inventions of Paganini. Almost all his compositions were published in Amsterdam by the great firm of Roger; he finally settled in Amsterdam, where he remained until his death. His Opus 1, consisting of twelve concertos, was published in 1721, when Locatelli was twenty-six years old. These works belong to the concerto grosso category in which a group of solo instruments alternates with the full orchestra. The Concerto in C minor, like the others in the collection, not unexpectedly shows clearly the influence of Corelli in its sequence of movements and in the manner in which the *concertino*, or solo string group, is handled. As in Corelli's concertos, the pattern of the *sonata da chiesa* (church sonata) with its two-fold alternation of slow and fast movements is followed, and a fifth movement in a lively dancelike rhythm is added to the preceding four, also a practice Corelli often employs.

Locatelli is not a mere imitator of his teacher, however; to Corelli's standard solo group of two violins and cello Locatelli has added a viola, so that the *concertino* consists of a complete string quartet, and in the fugal second and fourth movements his working-out of the material is far more systematic and vigorous than in Corelli.

Concerto for Bassoon in E minor (F. VII, No. 6) VIVALDI

Antonio Vivaldi (c. 1678–1741) is without question one of the most fascinating figures of the Baroque period. His extraordinary career was entirely bound up with the intense musical life of his native city, Venice, where in the late seventeenth and early eighteenth century music seems to have been a well-nigh universal preoccupation. Music of all types was constantly to be heard, and its composition and execution demanded the services of great numbers of musicians.

Vivaldi's life, and his truly fantastic creativity, can only be understood as the outgrowth of an environment that favored his development as no other could have done. The son of a violinist in the service of the great Cathedral of St. Mark's, whose musical establishment had been outstanding for more than a century before his birth, Vivaldi began his professional career in 1703, when he was engaged as a teacher at the *Semenario Musicale dell' Ospitale della Pietà*, with which he was associated for nearly forty years. The *Pietà* was one of four institutions in Venice, originally charitable homes for foundling girls, to which schools were annexed which in time became principally concerned with the teaching of music. Such "conservatories" existed in other Italian cities, but those of Venice were particularly famous.

The frequent performances at the *Pietà* demanded a staggering amount of music, and favored the development of such facility in composition as that of Vivaldi, who, in addition to some forty operas and a large amount of church music, has left us over five hundred instrumental works in various forms. Of the music in this last category only a small amount was published during the composer's lifetime.

Vivaldi's concertos reveal that he was an inveterate experimenter with instrumental combinations; concertos exist which make use of every sort of instrument commonly employed in his time,

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and in addition there are works for such unusual ones as mandolin, piccolo, and clarinet—the last-named a new instrument at the time.

He contributes to all three of the basic types of Baroque concerto: the concerto grosso, the solo concerto, and the “orchestral concerto” which he usually calls *sinfonia*. The Concerto for Bassoon in E minor is in his favorite three-movement form. The solo instrument doubles the bass line in the orchestral tutti; in the contrasting solo sections it is accompanied very lightly. The first movement is full of Vivaldi’s characteristic rhythmic drive; the middle movement allows the bassoon to reveal its lyrical side; and the lively last movement gives the soloist a chance to show his virtuosity.

Sonata No. 5 for Violoncello in E minor VIVALDI
Orchestrated by Vincent d’Indy

Vivaldi’s six sonatas for violoncello are among the greatest of early solo works for the instrument. The fifth sonata is a particularly fine composition, and displays the cello technique of the first half of the eighteenth century to perfection. The form is that of the *sonata da chiesa*. A rather solemn slow movement is followed by a lively allegro in which wide leaps are exploited; the third movement is a flowing *Siciliana*, a favorite type of slow movement with Vivaldi; and the final movement is a lively dance in gigue rhythm. The accompaniment, originally for basso continuo, has been realized for string orchestra by Vincent d’Indy.

Concerto for Piccolo in C major (F. VI, No. 5) VIVALDI

The originality of Vivaldi’s thought is never more apparent than when he chooses to write for an unorthodox solo instrument such as the piccolo. Not unexpectedly, much of the solo part is devoted to showing off its extreme agility in arpeggios and other passage-work; however, lovely effects result from the use of only the upper strings for accompaniment, and the slow movement, in the relative minor, is full of delicate and poetic figuration for the solo instrument against a gently murmuring string background.

Concerto for Violin in B-flat major PERGOLESI

Giovanni Battista Pergolesi (1710–36) had one of the most remarkable and one of the shortest careers of any composer of any period. At a very early age he was given a stipend by a nobleman, the Marchese Cardolo Pianetti, which enabled him to enter the Conservatorio dei Poveri in Naples. In 1731, when he was seventeen, his first major work, an oratorio, was produced; in the nine years that remained to him he composed a series of operas—both serious and comic—oratorios, masses, concertos, and chamber works. In 1733 his most famous work, *La Serva Padrona*, was produced in connection with his serious opera *Il Prigionier Superbo*; his last complete work was his famous setting of the *Stabat Mater*. He died early in 1736 of “consumption” at the age of 26; he seems thus to have anticipated by half-a-century the series of composers, beginning with Mozart, who died very early, many of the same disease. The Violin Concerto in B-flat is a brilliant work which displays strong affinities with the style in which he excelled, that of Italian comic opera, a style which although in part Baroque played an important role in the formation of the later “classical” style which had its beginnings during Pergolesi’s short lifetime.

Concerto for Flute ("Il Cardellino") in D major, Op. 10, No. 3 VIVALDI

This concerto, part of a set published in Amsterdam about 1729, is one of those in which Vivaldi indulges in a certain amount of portrayal of ideas outside the music itself. His best known works of this type are the four violin concertos called "The Seasons." As is often the case with such programmatic concertos by Vivaldi, the ostensible subject of the work, "The Goldfinch," seems to be present chiefly in the opening movement, where the aptitude of the flute for presenting bird calls, often utilized by composers, is exploited. The slow movement, again in Vivaldi's favorite Siciliana rhythm, seems quite unlike anything a goldfinch might whistle, but there are sporadic suggestions of bird-calls in the last movement.

Concertino No. 2 in G major PERGOLESI

The set of six so-called "Concertini" for four violins, viola, cello, and basso continuo, from which the present work comes, was published in London under the name of Carlo Ricciotti. This illustrates a tendency noticeable throughout the eighteenth century, especially in connection with music belonging to the "new style," which ultimately became what we are accustomed to call "classical": the almost incredible confusion produced by mis-attributions, accidental or deliberate, together with what amounts to "piracy" on the part of music publishers, especially in France and England. It may be suggested that the social ferment of the eighteenth century, the struggle of the old and the new, and its effect upon composers, performers, publishers, and the musical public, may help to explain this. The popularity of Pergolesi's music certainly has something to do with the very large number of works attributed to him which seem to be spurious. The "Concertini" are almost certainly his; in any case, they are works of great charm. Concertino No. 2 begins with a Largo which serves as an introduction to the fugal "Da Capella, non presto" which follows. The succeeding slow movement is in E minor with a central section in E major. The final Allegro, with its powerful drive, concludes what is clearly more like a "preclassical" symphony than a Baroque concerto.