Arcangelo Corelli

Violin Sonatas
Opus 5, 1-6

Brandywine Baroque

Cynthia Freivogel

Karen Flint

Douglas McNames

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Arcangelo Corelli (1653-1713)
Violin Sonatas Opus 5
with graces to all the Adagios by Corelli

Brandywine Baroque
Cynthia Freivogel, violin
Karen Flint, harpsichord • Douglas McNames, cello

Sonata 1 in D major		**10:43**
1.	Grave-Allegro-Adagio	3:04
2.	Allegro	2:22
3.	Allegro	1:09
4.	Adagio	2:31
5.	Allegro	1:37
Sonata 2 in B flat major		**9:28**
6.	Grave	2:31
7.	Allegro	2:10
8.	Vivace	1:20
9.	Adagio	2:11
10.	Vivace	1:16
Sonata 3 in C major		**11:22**
11.	Adagio	2:42
12.	Allegro	2:14
13.	Adagio	2:53
14.	Allegro	1:02
15.	Allegro	2:31
Sonata 4 in F major		**10:13**
16.	Adagio	2:07
17.	Allegro	2:23
18.	Vivace	1:12
19.	Adagio	1:58
20.	Allegro	2:33
Sonata 5 in G minor		**10:15**
21.	Adagio (Dubourg ornaments)	3:18
22.	Vivace	1:55
23.	Adagio	1:50
24.	Vivace	1:41
25.	Giga: Allegro	1:31
Sonata 6 in A major		**10:30**
26.	Grave	2:57
27.	Allegro	2:10
28.	Allegro	1:07
29.	Adagio	2:05
30.	Allegro	2:11
Total time		**62:31**

Executive Producer: Karen Flint
Producer & Editor: George Blood
Production Manager: Robert Munsell
Post-Session Producers: Karen Flint, George Blood
Engineer: George Blood
Production Assistant: Tadashi Matsuura
Design: Robert Munsell
Harpsichord tuned by Barbara Wolf in modified meantone, A=415
Artist photos by Leslie W. Kipp
Engraving of Arcangelo Corelli from edition printed for J. Walsh, London 1711. Collection of Peter & Karen Flint
Frontispiece engraving by Girolamo Frezza from Corelli Opus 5 printed by Gasparo Pietra Santa, Rome 1700. Collection of Peter and Karen Flint

Cover: Detail from *Portrait of a Young Man* by Agnolo Bronzino (1503-1572), Oil on wood, H. O. Havemeyer Collection, The Metropolitan Museum of Art, New York, NY, U.S.A.

Plectra Music
1205 North Orange Street
Wilmington, DE 19801

www.plectra.org

PLECTRA MUSIC

Arcangelo Corelli

Corelli's Violin Sonatas Op. 5, Nos. 1-6

Few publications have been as influential in the history of solo instrumental music as the *Sonate a violino e violone o cimbalo* (Sonatas for violin and violone or harpsichord) by Arcangelo Corelli (1653-1713). This collection of twelve sonatas (the first six of which are recorded here) ushered in a new century, with a dedication to the Electress of Brandenburg dated January 1, 1700. Rarely in music history does the beginning of an era coordinate so neatly with the calendar, but in this case, it's tempting to argue that the publication of Corelli's Op. 5 on the first day of the eighteenth century heralded a new epoch in the history of solo instrumental music.

The Op. 5 sonatas were the penultimate issue of Corelli's six published collections, which comprise the vast bulk of his surviving works. His four earlier *opere* were all collections of trio sonatas, while the posthumous Op. 6 contained the famous *concerti grossi*. His output has distinguished him as a key figure in the grand narrative of music history: he is the earliest major composer whose celebrity rests on instrumental music alone. All of Corelli's publications enjoyed unprecedented fame throughout Europe for many generations after his death, with an immense number of reprints issued over the course of the eighteenth century. The Op. 5 sonatas were the most popular of the six collections, with close to fifty editions appearing before the turn of the nineteenth century. The collection remained extremely popular among professional and amateur violinists alike, well into the nineteenth century, and is today regarded as a cornerstone in the baroque repertoire for violin.

As Corelli's only surviving violin sonatas, Op. 5 serves as the most tangible account of this famed virtuoso's particular genius on his own instrument. Corelli's legacy long outlived him, but it originated with the celebrated status he enjoyed during his lifetime. Superlative description and mythological allusion mark contemporary accounts of his playing. Composer Angelo Berardi styled him "the new Orpheus of our days," likening him to the mythical musician who softened the hardest hearts in the underworld through the unearthly beauty of his music. Others called Corelli "the greatest glory of our time" and "the best in Europe." Antimo Liberati, meanwhile, praised him not only for his technical mastery of the violin, but also for his artistic vision and unerring musical taste:

> He has demonstrated his miraculous talent in the choice and absorption of its vivid and precious canons, with which he selected and made a style for the most part delightful and unrivalled, and full of every loveliness and beauty that can issue from the mind of man.

In Rome, where Corelli spent nearly his entire career, he was held in high esteem by all, including his patrons, Queen Christina of Sweden, Cardinal Benedetto Pamphili, and Cardinal Pietro Ottoboni. Corelli enjoyed a particularly close relationship with Ottoboni, who became his patron in 1690. With Ottoboni's support, the star musician enjoyed nearly ideal working conditions and more flexibility than he might otherwise have had to pursue his own artistic interests. Among these projects was the painstaking preparation of the Op. 5 sonatas for publication.

Publishing works like these was not the most obvious course of action at the end of the seventeenth century. For one, the sense of permanence involved in putting music on paper flew in the face of the aesthetic of seventeenth-century violin playing, which valued the ephemeral and highly individual contributions of the performer. There were also serious practical limitations to representing the subtle, complicated, idiomatic gestures of virtuosic performers in print. The technology of movable type, used by mid-seventeenth-century violinists like Marco Uccellini, was woefully inadequate in conveying subtleties of expression and essential techniques such as double-stopping. Copperplate engraving, the technology used for Corelli's prints, was graphically more fluid and could accommodate a greater variety of notational symbols, but its use for printing string writing of this type was still at an experimental stage when Op. 5 was printed.

The arduous process of preparing music for engraving can be ascertained from the words of Corelli himself writing some years after the publication of Op. 5: "After many and long corrections I have scarcely had the courage to reveal to the public the few works which I have already sent to the press." Corelli reveals himself as a performer of a dynamic art struggling to represent it through the static medium of print. The implications of this "translation" from sound to page went far beyond superficial editing. It shaped Corelli's creative decisions on a fundamental level. For perhaps the first time, a violinist was conceiving of his music as something that would exist as a genuinely permanent, visual art.

Print brought a visual aspect to all dimensions of the formal architecture of Corelli's music. It induced him to systematize his harmonic

language, which was deeply rooted in the modal conventions of the seventeenth century, forming a codified vocabulary. So widely was Corelli's harmonic language disseminated that it quickly became part of the basis for the pan-European musical *lingua franca* of the next two centuries: tonality. Ironically, Corelli would later be criticized by British historian Charles Burney for the blandness of his harmonic language. The reality was that his harmonic language had, in fact, been highly original. But it was so successful and so widely adopted that by Burney's time it had become standard convention – the model for imitation.

Undoubtedly, printing also contributed to the generic and stylistic innovations that characterize the Op. 5 sonatas. These works are really neither solo violin sonatas nor duo sonatas for violin and violone, but rather combine the best of both worlds. The solo violin sonata of seventeenth-century Italy had featured a virtuosic, rhapsodic violin part accompanied by a simple continuo line. This is the style that the Jesuit polymath Athanasius Kircher had referred to as *stylus phantasticus*. While the *stylus phantasticus* lived up to its name in the hands of an accomplished live performer, it became flat and disappointing when represented on the printed page: the irreproducible subtleties of such music did not translate well into print. The seventeenth-century treble-bass duo sonata, on the other hand, had featured a contrapuntal texture involving the bass instrument as well as violin. In Corelli's Op. 5 sonatas, and particularly in Nos. 1-6, we see the marriage of these two traditional genres. The influence of the trio sonata is also palpable, particularly in Corelli's contrapuntal use of double stops, an aural allusion to the imitation of the two violins in trio textures.

In 1710, Amsterdam-based publisher Estienne Roger issued a new edition of the Op. 5 sonatas, with a significant addition. The title-page announced that the edition contains ornaments "composed by Corelli as he plays them." Indeed, in all of the slow movements in Nos. 1-6 there is a new staff added above the original violin part. On the added staff, Corelli wrote out a highly elaborated version of the original part. In his decision to share with the world his own ornaments, Corelli attempted to record one version of a nuanced live performance.

Little did Corelli know that the publication of his own ornaments would initiate a long, rich tradition of original notated ornaments for the Op. 5 sonatas. Not only did learning to ornament Corelli's Op. 5 sonatas become an essential component of a violinist's training, some of Europe's leading violinists wrote down and published their own unique contributions to this tradition, including Francesco Geminiani, Matthew Dubourg, William McGibbon, Giuseppe Tartini, and Francesco Galeazzi. In all, over 20 surviving sources from the eighteenth century transmit original sets of ornaments for the sonatas. On the present recording, the artists have chosen to perform Corelli's own classic ornaments for the slow movements. On the opening Adagio of No. 5, however, we hear Corelli's ornaments the first time through, and Dubourg's highly virtuosic ornaments on the repeats. Dubourg, a student of Geminiani (who, in turn, had been a student of Corelli), worked closely with George Frideric Handel in Dublin. His original ornaments for some of the movements from Op. 5 are preserved in a manuscript that went missing in the 1970s. Fortunately, a copy of the manuscript was made before its disappearance, and thus the artists on this

recording have been able to bring some of Dubourg's ornaments to life once again, alongside Corelli's.

In the end, it is the utter naturalness of Corelli's music that makes for such pleasurable playing and listening. Upon the persuasive beauty of this music rests the subsequent history of the violinist's art.

Leon Chisholm
Berkeley, March 2010

Engraving from Corelli Sonatas Opus 5, Rome 1700.

Cynthia Freivogel, a member of Brandywine Baroque in Delaware, is the concertmaster and leader of the Baroque Chamber Orchestra of Colorado and a member of San Francisco's Philharmonia Baroque Orchestra. She is the second violinist of the Novello Quartet dedicated to performing the string quartets of Haydn and his contemporaries on period instruments. In the San Francisco Bay area Ms. Freivogel frequently performs with Magnificat, Mirabile, and American Bach Soloists, as well as on concert series at Old First, San Francisco Early Music Society and MusicSources. During the summer she plays with the Colorado Music Festival Orchestra in Boulder. Additionally, she has appeared with the Tanglewood Music Center Fellowship Orchestra, San Luis Obispo Mozart

Festival, the State Orchestra of São Paulo, Brazil, Apollo's Fire, Portland Baroque, American Russian Young Artist's Orchestra and Amerus Chamber Players.

Ms. Freivogel received the Bachelor of Arts degree in musicology at Yale University and the Master of Music in violin performance at the San Francisco Conservatory, studying principally with Camilla Wicks and Marylou Speaker Churchill. In Berkeley she maintains an active teaching schedule. Her violin was made by Johann Paul Schorn in Salzburg in 1715.

Karen Flint, harpsichordist and artistic director of Brandywine Baroque since its founding, performs with them on their annual series offered in Exton, Pennsylvania, Lewes and Wilmington, Delaware. In 2003, Ms. Flint established the Dumont Concerts, a weekend festival of harpsichord recitals given on antique instruments in Delaware. She has performed as soloist with the Delaware Symphony, Newark Symphony and The University of Delaware Chamber Orchestra. Her ensemble has made guest appearances with Boston Early Music Festival, Winterthur Museum and Country Estate, The University of Delaware, and Coastal Concerts.

Ms. Flint teaches harpsichord at the University of Delaware and holds the Bachelor of Music degree from Oberlin Conservatory of Music in organ and music education and the Master of Music degree in harpsichord performance from The University of Michigan. She studied harpsichord with Edward Parmentier and Egbert Ennulat and organ with Fenner Douglass and Paul Terry.

Her recent recordings include a solo CD – *Les Pièces de Clavessin* by Jacques Champion de Chambonnières, plus *The Complete Harpsichord Concertos on Antique Instruments* by J. S. Bach. Earlier recordings are: *Cantates Françoise*, works by Clérambault and Jacquet de La Guerre; *Love in Arcadia: Duets and Trios* by Handel; *Cello Sonatas* by Boismortier; *Oh! The Sweet Delights of Love: Music by Purcell; The Lass with the Delicate Air: Songs from the London Pleasure Gardens*; and C. P. E. Bach *Trio Sonatas* on the Plectra label, plus *The Jane Austen Songbook* with Julianne Baird on the Albany label.

Cellist **Douglas McNames** is the principal cellist with the Delaware Symphony Orchestra and the Reading Symphony. He is a regular substitute with the Philadelphia Orchestra and was principal soloist and continuo cellist with the Carmel Bach Festival for 15 years. Mr. McNames is a member of Brandywine Baroque, Arco Voce, and Melomanie. His recordings of the sonatas of Jean Baptiste Masse and Joseph Bodin de Boismortier with Brandywine Baroque have been highly regarded by critics both in the United States and abroad. He can be heard on Plectra Music, Spectrum, Etcetera, Epiphany, and Dorian recording labels. His cello was made by Barak Norman in London, 1708.

Anonymous Spanish Harpsichord
(Salamanca province – mid-eighteenth century)

This anonymous instrument, formerly owned by Rafael Puyana (Paris), was found in the 1970's in a convent at Carmel de Las Batuecas in the region of Las Hurdes, between Salamanca and the Portuguese border. It appears to have been built locally. Features similar to its double bentside, pine case, sawn cheek scrolls, and exterior moldings are found in Spanish harpsichords from various other regions. The bold attack, long sustaining power and vocal coloring of the sound are uniquely Spanish.

The disposition of this instrument with two eight-foot registers and scaling for brass stringing is unusual for Spanish harpsichords. The conservative fifty-note (GG/BB-c^3) keyboard compass possibly suggests a date somewhere between 1725 and 1750. This instrument has survived in substantially original condition. Its faux marble/peacock feather decoration is likely early work. First restored by Johannes Carda (1979), its keyboard and about half of the jacks are original. In a second restoration by John Phillips of Berkeley, California (2007) it was restrung in brass and voiced in bird quill. Only about fifteen Spanish harpsichords are extant, and of those fewer than half are playable.