



CHANNEL CLASSICS

CCS 8495

# *Vivaldi*

concerti



*Florilegium*

# Florilegium

## Antonio Vivaldi (1678-1741)

### Concerto in C Major RV 87

recorder, oboe, 2 violins,  
violoncello, harpsichord, lute

- |                   |       |
|-------------------|-------|
| 1. Adagio/Allegro | 03.10 |
| 2. Largo          | 02.33 |
| 3. Allegro assai  | 02.28 |

### Concerto in g minor RV 107

flute, oboe, violin, bassoon,  
violoncello, organ, lute

- |            |       |
|------------|-------|
| 4. Allegro | 02.10 |
| 5. Largo   | 03.33 |
| 6. Allegro | 02.40 |

### Concerto in d minor RV 541

organ and flute solo, 2 violins,  
viola, violoncello, violone, lute

- |              |       |
|--------------|-------|
| 7. Allegro   | 03.12 |
| 8. Grave     | 02.08 |
| 9. (Allegro) | 01.54 |

### Concerto in D Major RV 92

flute, violin, violoncello

- |                 |       |
|-----------------|-------|
| 10. Allegro     | 03.25 |
| 11. (Larghetto) | 02.52 |
| 12. Allegro     | 02.47 |

### Concerto in G Major RV 101

recorder, oboe, violin, bassoon,  
violoncello, organ, lute

- |                        |       |
|------------------------|-------|
| 13. (Allegro Moderato) | 04.12 |
| 14. Largo              | 01.36 |
| 15. (Allegro molto)    | 02.25 |

### Concerto in F Major RV 542

organ and violin solo, 2 violins,  
viola, violoncello, violone, lute

- |               |       |
|---------------|-------|
| 16. (Allegro) | 03.44 |
| 17. (Lento)   | 02.36 |
| 18. Allegro   | 03.20 |

### Trio Sonata in d minor RV 63

2 violins, violoncello, violone,  
harpsichord, lute

- |                                |       |
|--------------------------------|-------|
| 19. 'La Follia'                | 08.52 |
| Variations 1-19: 19.02 - 19.20 |       |

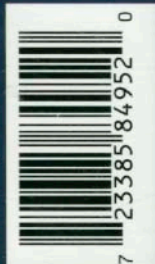
**Total time** 61.30

*Recording date: 27-30 June 1995*  
*Recording location: Farde Abbey,*  
*Somerset, England*



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(C)4481

Ashley Solomon: flute/recorder; Rachel Podger: violin; Daniel Yeadon: violoncello; Neal Peres Da Costa: harpsichord/organ;  
Katharina Spreckelsen: oboe; Noel Rainbird: bassoon; Lucy Russell: violin; Catherine Martin: violin; Katherine McGillivray: viola;  
Jan Spencer: violone; David Miller: theorbo, archlute, baroque guitar

*Keyboards prepared by Malcolm Greenhaigh*



**Instruments:**

- Flute:* Rod Cameron 1990 after C.A. Grenser  
*Recorder:* Friedrich von Huene 1994 after Stanesby  
*Oboe:* Paul Hailperin 1981 after Paulhahn  
*Bassoon:* Olivier Cottet 1985 after Prudence  
*Violin:* Roland Ross 1988 after Stradivarius (Rachel Podger)  
*Violin:* Anonymous, English 1750 (Lucy Russell)  
*Violin:* Johann Christian Ficker 1721 (Catherine Martin)  
*Viola:* Bryan Maynard 1991 after Stradivarius  
*Violoncello:* Mike Watson 1991 after Guarneri  
*Violone:* Johannes Rubner 1975 after Maggini  
*Organ:* Peter Collins Ltd. 1995 after original 18th Century Models  
*Harpsichord:* Malcolm Greenhalgh 1991 after Gremaldi  
 William Schofield 1988 after Flemish Originals  
*Archlute:* M. Haycock 1987 after Tieffenbrucker  
*Theorbo:* S. Barber 1982 after 17th Century Originals  
*Guitar:* M. Haycock 1990 after J. Voboam

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recording session

photos: Bert van der Wolf

**F**lorilegium was founded by Ashley Solomon and Neal Peres Da Costa in 1991 to give fresh, exiting and individual performances of 17th and 18th century works. Their programmes include repertoire ranging from the trio sonata to the classical symphony, and now include Oratoria and Passions with the Florilegium choir, set up in 1994.

Florilegium has performed at major Early Music Festivals and some of the most important concert venues throughout Great Britain, France, Germany, Holland, The Canary Islands, Turkey, The Czech Republic and Australia. Future engagements include tours to North and South America, Canada, Indonesia and the Peoples Republic of China.

Florilegium regularly records live concerts and programmes for BBC Radio 5 and the World Service.

Their previous chamber music discs as well as their 2 collaborations with the Dutch cellist Pieter Wispelwey have received critical acclaim and have been awarded numerous prizes.

*"...They are poets, magicians who will hypnotise your mind in the magic of their music, touching the very heart of your soul..."*

(Diapason d'Or - Telemann Chamber Music CCS 5095)

*"...they obviously love the music. It bounces along with an infectious rhythmic drive. Every little detail has been polished until it shines..."*

(Classic CD - Le Roi s'amuse, French Baroque Music CCS 7595)

**A**ntonio Vivaldi contributed substantially to eighteenth century musical life and was perhaps the most influential and original Italian composer of his generation. In laying the foundations of the mature Baroque concerto he developed a very idiosyncratic, imaginative musical style and language, and mastery of orchestration, and pushed the techniques of instrumentalists to greater heights.

The stimulus for Vivaldi's development lay in the fact that Italy was a melting pot of various cultures and European cultural exchange, with the general increase in travelling merchants, artisans, musicians and heads of state. Royal courts, formerly the central institutions for the cultivation of the arts, were declining in importance, and the arts were becoming more and more supported by and accessible to the general public. There were a myriad of people, occasions and tastes for which every artist was expected to provide entertainment.

Under these circumstances, Vivaldi's creative genius flourished with great fertility. His ingenious use and probable invention of the ritornello form (the clever alternation of full ensemble textures with solo episodes where the soloist/s could display their virtuosic and musical talents), combined with a distinctive and highly elaborate musical language captured the colours, exotic scents, natural occurrences, and bizzarities of his time.

Picture yourself at an early eighteenth century Venetian Carnival, with its frenetic conversation and exuberant shouting, jugglers and clowns, aromatic cuisine, colourful costumes, fine materials, spices and perfumes. Picture yourself on an Venetian gondola, taking an excursion through narrow canals and byways, with the view of grand buildings and private lives as well as the odour of squalor and decay. Picture yourself at a regal ceremony marking the arrival of an important dignitary with all the accompanying pomp, colour and ritual. Imagine the heat of an Italian summer with the faint rumbling of an afternoon thunder storm and the smell of the first rain.

This is a mere sample of the plethora of sensual experiences which Vivaldi evoked in all his music and especially in his concertos. His musical language is brimming with unusual and original rhetorical devices, weird and sudden shifts in harmony and the introduction of eastern gypsy rhythms and effects which must have both fascinated and shocked his audience and players. But Vivaldi was also a populist musician of his time, and his music incorporates all the devices which would have appealed to any layman or uneducated person. Therein lies the ongoing success of his music; the will to please and explore has led to his immortality.

Vivaldi's fame as a composer was established in 1711, when the famous Amsterdam publisher Etienne Roger introduced Vivaldi's 'L'estro armonico' opus 5 to the Low Lands and the Germanic States. It was in 1714 that the performer and composer J.J. Quantz first encountered some of Vivaldi's rare concertos. Their effect was extremely powerful and Quantz's reaction, related in his biography, probably reflects that of the whole generation of German and other European composers: "*....At that time (1714) in Pirna I was able to see Vivaldi's violin concertos for the first time. As a then completely new species of musical pieces, they made more than a slight impression on me. I did not fail to acquire for myself a considerable assortment of them. Vivaldi's splendid ritornellos served me as a good model in later days...*"

Amongst the German composers who enthusiastically accepted and assimilated Vivaldi's concerto (ritornello) form were Pisandel, Heinichen, the Grauns, Graupner, Fasch, Telemann and most importantly J.S. Bach, who copied and made arrangements of many of his concertos. In Italy, Vivaldi's influence took effect rather more slowly due to the on going veneration of Corelli's music. However, so strong was his growing presence and popularity, that composers such as Dall'Abaco and Albinoni modified their style in mid career, to suit popular trend. It seems that by the mid 1720s, Vivaldi's concerto model was widely adopted and revered throughout Italy and France.

Vivaldi studied the violin and general musicianship with his father Giovanni Battista and although he took holy orders, he more or less abandoned his duties in favour of the post of 'Maestro di Violino' at the Pio Ospedale della Pietà in Venice in 1703. The Ospedale was one of four Venetian institutions established for the care of orphaned girls and specialised in musical training under the musical directorship of Gasparini. Vivaldi's duties included teaching violin, directing the orchestra and most importantly providing the students with compositions which would show off individual talents. How better to do this than through the concerto form? Throughout his lifetime, Vivaldi was also commissioned to write concertos by various private patrons, however, it is probable that the majority of works in this genre were written with the students of the Ospedale in mind.

Recording Vivaldi's music poses many interesting challenges. Choosing a venue such as the ancient Forde Abbey in Dorset, helped to re-create the spirit of another time, a time more akin to Vivaldi's. The imposing structure of the Abbey with its hundreds of grand rooms filled with finely sculptured furniture, delicate tapestries, stark paintings of former inhabitants, secret staircases, buzzing kitchens with the aroma of rich food, (food which we mere musicians took great delight in consuming after a long recording session), expansive gardens with serene lakes and vistas, neighbouring orchards with robust farm animals, exotic birds, the bustle of visitors coming and going, and the joy of a very hot summer, all gave us a taste of some of Vivaldi's influences. Even the sudden presence of rather large buzzing flies after the doors were opened to the public added to the flavour. Of course we had to cheat with very un-eighteenth century fly spray, but unfortunately time is a very pressing commodity in the twentieth century. We have however endeavoured to evoke the flies especially in the 'La Follia' variations.

**Neal Peres Da Costa**



## Antonio Vivaldi (1678-1741)

### Concerto in C Major RV 87

*recorder, oboe, 2 violins, violoncello, harpsichord, lute*

1. Adagio/Allegro	05.10
2. Largo	02.33
3. Allegro assai	02.28

### Concerto in g minor RV 107

*flute, oboe, violin, bassoon, violoncello, organ, lute*

4. Allegro	02.10
5. Largo	05.33
6. Allegro	02.40

### Concerto in d minor RV 541

*organ and flute solo, 2 violins, viola, violoncello, violone, lute*

7. Allegro	05.12
8. Grave	02.08
9. (Allegro)	01.54

### Concerto in D Major RV 92

*flute, violin, violoncello*

10. Allegro	05.25
11. (Larghetto)	02.52
12. Allegro	02.47

### Concerto in G Major RV 101

*recorder, oboe, violin, bassoon, violoncello, organ, lute*

13. (Allegro Moderato)	04.12
14. Largo	01.56
15. (Allegro molto)	02.25

### Concerto in F Major RV 542

*organ and violin solo, 2 violins, viola, violoncello, violone, lute*

16. (Allegro)	05.44
17. (Lento)	02.56
18. Allegro	05.20

### Trio Sonata in d minor RV 65

*2 violins, violoncello, violone, harpsichord, lute*

19. 'La Follia'	08.52
Variations 1-19: 19.02-19.20	

**Total time** **61.50**

*Recording date: 27-30 June 1995*

*Recording location: Forde Abbey, Somerset, England*

**Florilegium:** Ashley Solomon: flute/recorder; Rachel Podger: violin; Daniel Yeadon: violoncello; Neal Peres Da Costa: harpsichord/organ; Katharina Spreckelsen: oboe; Noel Rainbird: bassoon; Lucy Russell: violin; Catherine Martin: violin; Katherine McGillivray: viola; Jan Spencer: violone; David Miller: theorbo, archlute, baroque guitar *Keyboards prepared by Malcolm Greenhalgh*

Florilegium on Channel Classics:

CCS 5093 Telemann: Chamber music; CCS 7595 Leclair, Boismortier, Corrette;  
Pieter Wispelwey & Florilegium: CCS 6294 Vivaldi: 6 cello sonatas; CCS 7595 Haydn: cello concertos



## **colophon**

### *production:*

Channel Classics Studio B.V.

### *producer:*

T. A. Diehl

### *recording engineer/add. editing:*

Bert van der Wolf

### *editing:*

Tom Peeters

### *cover design:*

Charlotte Boersma

### *cover illustration:*

Gamblers in the Ridotto

attributed to Lorenzo Tiepolo

Italy, ± 1770

### *cover illustration research:*

Mireille te Marvelde

### *liner notes:*

Neal Peres da Costa

### *executive producer:*

C. Jared Sacks



All Channel Classics recordings are realised with extensive use of custom made Rens Heijnis Audio equipment & -microphones.

## **technical information**

### *microphones:*

Bruel & Kjaer 4003

Rens Heijnis omnidirectional

*analogue to digital converter:*

DCS 900C

### *speakersystems:*

Celestion & AKG K1000

Headphones

### *recording location:*

Forde Abbey, England

### *recording dates:*

27-30 June 1995

[C] & [P] 1995

production & distribution by  
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