



VIVALDI

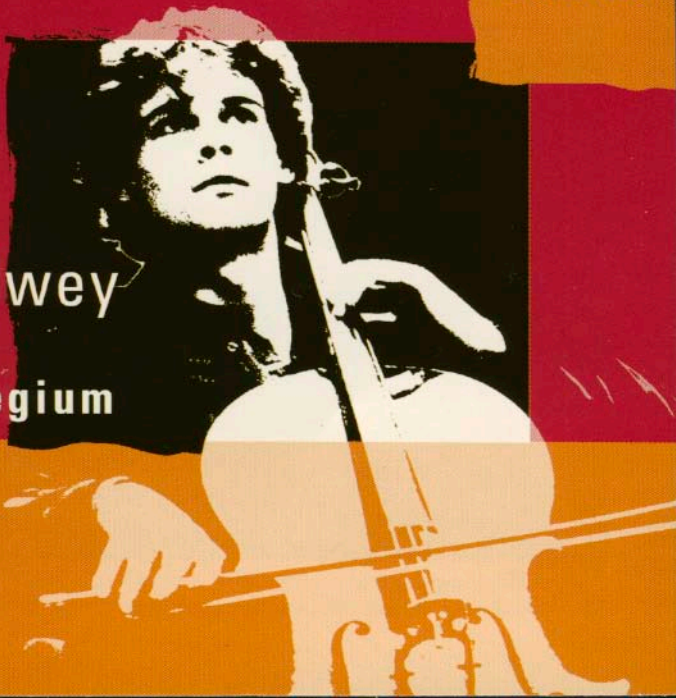
6

cello
sonatas

CHANNEL CLASSICS

CCS 6294

Pieter
Wispelwey
&
Florilegium



Antonio VIVALDI (1678 - 1741)

Pieter Wispelwey & Florilegium

violoncello solo

Neal Peres Da Costa - *harpsichord, organ*

Daniel Yeadon - *continuo violoncello*

Elizabeth Kenny - *archlute, theorbo, guitar*

William Carter - *archlute, theorbo, guitar*

Solo violoncello: Barak Norman 1710

Instruments after original examples:

Archlute, theorbo: K. Jacobsen

Guitar: M. Haycock

Continuo violoncello: M. Watson

Harpsichord: T. A. Diehl

Organ: H. Elbertse

Harpsichord courtesey

Mrs. L. Mout, The Hague



CHANNEL CLASSICS

CCS 6294

With the exception of Sonata 9, various instrumental combinations are used for each movement

Sonata nr. 6 B flat Major

- | | |
|--------------|-------|
| 1. Preludio | 2'34" |
| 2. Allemanda | 2'16" |
| 3. Largo | 2'29" |
| 4. Corrente | 2'24" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Sonata nr. 7 g minor

- | | |
|--------------|-------|
| 5. Preludio | 3'29" |
| 6. Allemanda | 3'48" |
| 7. Sarabanda | 3'07" |
| 8. Gigue | 2'39" |

*Pieter Wispelwey, William Carter,
Elizabeth Kenny, Daniel Yeadon*

Sonata nr. 9 E flat Major

- | | |
|--------------|-------|
| 9. Larghetto | 3'11" |
| 10. Allegro | 2'30" |
| 11. Andante | 2'20" |
| 12. Allegro | 2'21" |

*Pieter Wispelwey, Daniel Yeadon,
Neal Peres Da Costa*

Sonata nr. 8 a minor

- | | |
|------------------|-------|
| 13. Largo | 2'15" |
| 14. Allegro poco | 2'17" |
| 15. Largo | 2'57" |
| 16. Allegro | 1'36" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Sonata nr. 5 e minor

- | | |
|-------------|-------|
| 17. Largo | 3'16" |
| 18. Allegro | 2'34" |
| 19. Largo | 2'54" |
| 20. Allegro | 1'47" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Sonata nr. 4 B flat Major

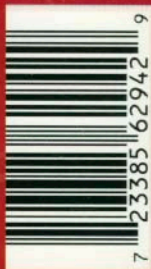
- | | |
|-------------|-------|
| 21. Largo | 3'47" |
| 22. Allegro | 2'39" |
| 23. Largo | 3'32" |
| 24. Allegro | 2'09" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Recorded: January 1994

Total Time

65'44"





Pieter Wispelwey
photo recording session: Marco Borggreve

PIETER WISELWEY is one of the first of a generation of generalist specialists, performing equally outstandingly on historical instruments as on modern instruments, based on and inspired by expert stylistical knowledge, highly original and deep musical understanding and superior technique. His repertoire ranges from works by J. S. Bach to Elliott Carter, Schnittke and young contemporary composers.

Pieter Wispelwey was awarded the Elizabeth Everts Prize, an award given biennially to the Netherlands most promising musician in 1985 and in 1992 Pieter Wispelwey as first and only cellist received the highly prestigious Netherlands Music Prize. For many years he has given complete, widely acclaimed performances of the suites for cello solo by J. S. Bach and Britten and the sonatas by Beethoven and Brahms, on period as well as on modern instruments.

Pieter Wispelwey is a regularly returning guest in the Concertgebouw in Amsterdam, performing the baroque, classical, romantic and modern repertoire. His debut performances in Rome, Milan, Paris, Boston, New York, Melbourne, Mexico, Vienna and München were highly successful. Debut performances in Berlin, London and Tokyo are scheduled for 1994.

Pieter Wispelwey received his early training from Dicky Boeke and Anner Bijlsma in Amsterdam and continued his studies with Paul Katz (Rochester, USA) and with William Pleeth in England.

The vast sonata repertoire for cello and piano he performs with several outstanding pianists, like Lois Shapero and Jos van Immerseel.

Wispelwey performs regularly as a soloist with orchestra and has recently played concertos by Dvorák, Elgar, Tchaikovski, Shostakovitch, Dutilleux, Ibort, Schnittke, Haydn, Beethoven (triple), Brahms (double) performing a.o. in the Concertgebouw in Amsterdam and with the Dutch

and German Radio Chamber and Philharmonic Orchestras, the Netherlands Philharmonic Orchestra from Amsterdam, the Philharmonic Ungarica, the Netherlands Wind Ensemble, the Moscow Chamber Orchestra and with the Westdeutsche Sinfonia and the Stuttgarter Chamber Orchestra.

FLORILEGIUM was co-founded by Ashley Solomon and Neal Peres Da Costa and since its debut in 1991 has established itself as one of the most exciting, youthful and exuberant chamber ensembles in Europe. Florilegium has a very individual character which is shaped by its members who are all recipients of prizes and scholarships for the quality and standard of their work in the early music field.

In 1992 Florilegium won the 6th International Baroque Ensemble Competition in Holland and were prize-winners at the 2nd International Competition in Sweden.

As an ensemble in the last 2 years they have toured Australia, The Canary Islands, Holland, Germany and Scotland. They have performed extensively throughout England including concerts at over a dozen major music festivals. Florilegium have collaborated with Derek Lee Ragin, Lorna Anderson, Pieter Wispelwey and His Majesties Sagbutts and Cornetts.

In 1993 Florilegium released their debut CD of chamber music by G. Ph. Telemann with Channel Classics. This recording received critical acclaim throughout Europe, America and Australia and was awarded the Diapason D'Or in France.

Florilegium have received sponsorship, funding and assistance from the Arts Council of Great Britain, Westminster City Council, The John Tunnell Trust of Scotland, Lufthansa German Airlines and the David

Cohen Family Charitable Trust. Future plans include tours to Japan, Australia, New Zealand, Germany, The Canary Islands and an Early Music Network Tour of Great Britain.

THE SPIRIT OF VIVALDI'S VENICE

If we could peek into the record and CD collections of listeners throughout the world, then we would without doubt always find at least one item by Vivaldi there, even if the owner's taste was not specifically classically orientated. This is in itself not surprising. When we glimpse through the CD catalogues we can find more than 160 versions of Vivaldi's 'Four Seasons' alone, followed by numerous recordings of various concerti for wind, string, and plucked instruments not to mention operatic and vocal works.

This 'overkill' factor as regards certain of the more glamorous and grand works of Vivaldi has not been of assistance to the listener attempting to define a more complete view of the composer's oeuvre. The cello sonatas on this disc have only begun to enjoy the interest of performers fairly recently due to the fact that they are intimate and more difficult to interpret than the above mentioned larger scale works: these sonatas require the performer to deal very carefully with tempi and phrasing, to switch off highly virtuoso passagework with contrasting moods of extreme cantabile delicacy all within the framework of a small ensemble. They also require special attention to the details of continuo playing and instrumentation which at times is almost orchestra-like.

If the writings of period observers can be trusted, then it is very likely that the usual style of continuo accompaniment and instrumentation as

practised by most early music ensembles today would seem pale in comparison to the colorful and extrovert descriptions of concerts and musical life of Venice left to us. It also cannot be denied that listeners of this period took great pleasure in the show of pure technical prowess from instrumentalists and singers alike. Fast tempi, high notes, runs and passage work with large intervallic leaps can be found in many pieces from Vivaldi's hand, whether chamber work or concerto.

On this recording we have done our best to attempt to capture this spirit of the music and the period and place of its conception, to capture the vitality of these pieces which were among the first written for the then 'new' cello. Each sonata has a particular combination of continuo instruments which is generally varied from one movement to the next and sometimes even within a single movement. Virtually every combination of accompaniment instrumentation is used, ranging from the orchestral feeling of theorbo, archlute, continuo cello and harpsichord (see track 21) down to the minimalist accompaniment of a baroque guitar (see track 19) as the music requires. Pieter Wispelwey, the solo cellist on this recording, sometimes pushes the accompaniment group, himself and his instrument to the outer limits that tempo and dynamics allow, totally in keeping with the requirements of Venetian exuberance.

The sonatas 4, 5, and 6 are unequivocally by Vivaldi. The sonatas numbered 7, 8, and 9 from the library of Count Schönborn in Bavaria, were discovered some years ago and published in 1975. They are not totally accepted by musicologists as being the work of Vivaldi and are still the subject of hot debate. My personal opinion is that these works are not by Vivaldi at all, although they certainly have the general hallmarks of his style. There are just too many small details which do not

Antonio VIVALDI (1678 - 1741)

Pieter Wispelwey & Florilegium

violoncello solo

Neal Peres Da Costa - *harpsichord, organ*

Daniel Yeadon - *continuo violoncello*

Elizabeth Kenny - *archlute, theorbo, guitar*

William Carter - *archlute, theorbo, guitar*

Solo violoncello: Barak Norman 1710

Instruments after original examples:

Archlute, theorbo: K. Jacobsen

Guitar: M. Haycock

Continuo violoncello: M. Watson

Harpsichord: T. A. Diehl

Organ: H. Elbertse

Harpsichord courtesy

Mrs. L. Mout, The Hague

With the exception of Sonata 9, various instrumental combinations are used for each movement

Sonata nr. 6 B flat Major

- | | |
|--------------|-------|
| 1. Preludio | 2'34" |
| 2. Allemanda | 2'16" |
| 3. Largo | 2'29" |
| 4. Corrente | 2'24" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Sonata nr. 7 g minor

- | | |
|--------------|-------|
| 5. Preludio | 3'29" |
| 6. Allemanda | 3'48" |
| 7. Sarabanda | 3'07" |
| 8. Gigue | 2'39" |

*Pieter Wispelwey, William Carter,
Elizabeth Kenny, Daniel Yeadon*

Sonata nr. 9 E flat Major

- | | |
|--------------|-------|
| 9. Larghetto | 3'11" |
| 10. Allegro | 2'30" |
| 11. Andante | 2'20" |
| 12. Allegro | 2'21" |

*Pieter Wispelwey, Daniel Yeadon,
Neal Peres Da Costa*

Sonata nr. 8 a minor

- | | |
|------------------|-------|
| 13. Largo | 2'15" |
| 14. Allegro poco | 2'17" |
| 15. Largo | 2'57" |
| 16. Allegro | 1'36" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Sonata nr. 5 e minor

- | | |
|-------------|-------|
| 17. Largo | 3'16" |
| 18. Allegro | 2'34" |
| 19. Largo | 2'54" |
| 20. Allegro | 1'47" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Sonata nr. 4 B flat Major

- | | |
|-------------|-------|
| 21. Largo | 3'47" |
| 22. Allegro | 2'39" |
| 23. Largo | 3'32" |
| 24. Allegro | 2'09" |

*Pieter Wispelwey, William Carter, Elizabeth Kenny,
Daniel Yeadon, Neal Peres Da Costa*

Recorded: January 1994

Total Time

65'44"

colophon

production:

Channel Classics Studio

executive producer:

C. Jared Sacks

producer:

T.A. Diehl

recording engineer/editing:

Bert van der Wolf

cover design:

Charlotte Boersma

liner notes:

T.A. Diehl

technical information

microphones:

Brüel & Kjaer/Sennheiser

mixing console:

Rens Heijnis (custom made)

analogue to digital converter:

DCS 900

digital editor:

SONY DAE 3000

recording location:

Renswoude, The Netherlands

recording dates:

8 - 10 January, 1994



CHANNEL CLASSICS

CCS 6294

[C] & [P] 1994
production & distribution by
Channel Classics Records B.V.

Jacob van Lennepkade 334 E
1053 NJ Amsterdam
The Netherlands
Phone (+31.20) 6161775
Fax (+31.20) 6160528

P.O. Box 5643, Englewood
New Jersey 07631, U.S.A.
Phone (+1.210) 5681544
Fax (+1.210) 5686164