



Pieter
Wispelwey
& Florilegium

CHANNEL CLASSICS

Vivaldi Concerti

ANTONIO VIVALDI (1678 - 1741)

1. **Larghetto in d minor, from F Major violin concerto**
RV 295 1.28

Concerto in a minor

2. **Allegro, from RV 421** 3.01
3. **Siciliano, from RV 415 (orig. G Major)** 3.10
4. **Allegro, from RV 421** 2.38

5. **Largo in F Major, from violin concerto**
RV 190 (orig. C Major) 2.32

Concerto in F Major

6. **Allegro, from RV 410** 3.04
7. **Largo, from RV 407 (orig. g minor)** 2.57
8. **Allegro molto, from RV 411** 1.46

9. **Adagio in C Major, from concerto for strings RV 109**
(*violoncello piccolo, violoncella, violone and organ*) 2.06

10. **Allegro Vivace in D Major, from RV 404**
(3rd movement) 2.20

11. **Largo in D Major, from violin concerto RV 226** 1.29

Concerto in b minor RV 424 (violoncello piccolo)

12. **Allegro non molto** 4.16
13. **Largo** 2.33
14. **Allegro** 3.06

15. **Largo in C Major, from violin concerto RV 383**
(orig. B flat Major) 2.38

**Concerto in G Major, for violoncello, strings
and basso continuo, RV 413**

16. **Allegro** 2.44
17. **Largo** 3.05
18. **Allegro** 2.20

19. **Largo in G Major, from violin concerto**
RV 341 (orig. A Major) (*violoncello piccolo*) 1.41

Concerto in a minor RV 422 (single strings)

20. **Allegro non troppo** 2.44
21. **Largo** 1.26
22. **Allegro** 2.06

23. **Alla Breve in G Major, from violoncello concerto**
RV 415 (third movement) (*violoncello piccolo*) 2.50

Total Time: 59.26

**CHANNEL CLASSICS**

CCS 10097

colophon

Production:

Channel Classics Records B.V.

Producing:

Walter van Hauwe, Pieter Wispelwey

Cover Design:

Charlotte Boersma, Tekstbeeld

Cover Photo:

Taco Anema

Recording engineer/editing:

C. Jared Sacks

Liner notes:

Walter van Hauwe

Recording location:

United Reform Church,

Highgate, London

Recording date:

August 1996



Florilegium, recording session

Discography Florilegium:

- CCS 5093 Telemann: Concerti da Camera
- CCS 6294 Vivaldi: 6 cello sonatas (with Pieter Wispelwey)
- CCS 7395 Haydn: cello concertos (with Pieter Wispelwey)
- CCS 7595 'Le Roi s'amuse': Leclair, Boismortier, Corrette
- CCS 8495 Vivaldi Concerti
- CCS 9096 'In the name of Bach' (with Catherine Bott)

Pieter Wispelwey	<i>violoncello</i> <i>violoncello piccolo</i>	Barak Norman 1710 Anonymous, 18th century
Florilegium		
Rachel Podger	<i>violin</i>	Pesarinius, Genoa 1739
Iona Davies	<i>violin</i>	Anonymous, English c. 1730
Hilmar Kupke	<i>violin</i>	Klotz School, Mittenwald 1780
Lucy Russell	<i>violin</i>	Anonymous, English c. 1730
Laura Toffetti	<i>violin</i>	Antonio Guadanini, Turin, 1847
Sarah Smythe	<i>violin</i>	Robin Venables, London 1983 (after Stradivarius)
Jane Rogers	<i>viola</i>	Rowland Ross, Cowplain 1992
Meredith McFarlane	<i>viola</i>	J. Cresswell, 1985
Daniel Yeadon	<i>violoncello</i>	Michael Watson, 1991(after Guarnerius)
Emma Skeaping	<i>violoncello</i>	Anonymous, English c. 1790
Jan Spencer	<i>violone</i>	J. Rubner, 1975
Scott Pauley	<i>theorbo</i> <i>baroque guitar</i>	Klaus Jacobsen, London (after Matteosellas) José Espejo, Spain
Neal Peres Da Costa	<i>harpsichord</i> <i>organ</i>	Malcolm Greenhalgh, (Italian, after Grimaldi) Mander

Pieter Wispelwey 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 repertory ranges from works by J. S. Bach to Elliott Carter, Kagel, 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. In 1992 Wispelwey received as first cellist 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 repertory. In 1995 he appeared in recital o.a. in Hamburg, Leipzig, Düsseldorf, London, Brussels, Colmar, Saintes, Mulhouse, Sidney, Boston, Washington, Montréal and Québec. In 1996/97 he is scheduled for concerts in Paris, Nantes, Marseille, Nice, Rome, Florence, Milan, Vienna, Salzburg, Hamburg, Bonn, Bremen, Antwerp, Bruges, Seoul, Hong Kong, Beijing, Shanghai, Jakarta, London, Washington, Chicago, Québec, Montréal a.o.

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 (forte)pianists: Robert Levin and Paolo Giacometti.

Wispelwey performs regularly as a soloist with orchestra and has recently played concertos by Dvorák, Elgar, Tchaikovski, Shostakovitch 1 & 2, Dutilleux, Ibert, 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,

Discography Pieter Wispelwey:

- CCS 1090 Bach: Suites for Cello Solo (double CD)
CCS 3592 Beethoven: complete Sonatas for Cello & Pianoforte (double CD)
CCS 5493 Brahms: Cello Sonatas
CCS 6294 Vivaldi: 6 cello sonatas (&Florilegium)
CCS 6494 Beethoven: variations
CCS 6794 Schubert Quintet in C Major (&Orpheus Quartet)

- CCS 7495 Hindemith, Sessions, Ligeti
CCS 7395 Haydn: cello concertos (&Florilegium)
CCS 8695 Dvorák, Cello Concerto a.o.
CCS 9596 Max Reger: Three suites for cello solo
CCS 9696 Schubert: Arpeggione, Sonatinas
CCS SEL 0395 Styles



Pieter Wispelwey
photo: Taco Anema

the Moscow Chamber Orchestra, the Westdeutsche Sinfonia, the Stuttgarter Chamber Orchestra and Florilegium (London). In 1995 he made a highly successful tour of Australia with ABC Orchestras.

His CD's with all Bach suites, Beethoven and Brahms Sonatas all received wide acclaim in the international press, several received international and national awards. Coming years he will continue recording the major Sonata and Concerto repertory exclusively for the young quality label Channel Classics Records from Holland.

Florilegium and its musicians have been described as "poets and magicians who will hypnotise your mind in the magic of their music". Its performances and recordings have received international acclaim both at home and in major international circuits. In the five years since its foundation by Ashley Solomon and Neal Peres Da Costa, Florilegium has established a reputation for both stylish and exciting interpretations of music from the 17th and 18th centuries. Flexibility of instrumentation has enabled Florilegium to present a wide range of repertoire and to experiment with a variety of sounds and nuances akin to the vibrant colours of a painter's palette.

Florilegium has performed throughout Great Britain and has appeared at major festivals in France, Germany, Holland, the Czech Republic, Belgium, Spain, Turkey, Canada, The U.S.A., Mexico, Columbia and Australia. During 1996/97 Florilegium will revisit these places and also tour the Peoples Republic of China, Israel, Italy and Argentina.

Florilegium is regularly heard on the BBC and the World Service both in live and pre-recorded programmes. It has been invited to be artists in residence at the Wigmore Hall in London and has also been awarded the Ensemble in Residence position for the South East Music Schemes for both the 1997/98 and 1998/99 seasons.

Florilegium is very grateful for the generous support of the Arts Council of England, The British Council, Westminster City Council, The John Tunnell Trust of Scotland, The David Cohen Charitable Trust, North-West Airlines and Westfields Holdings and Legal and General in Australia.

ANTONIO VIVALDI

celebrated - scorned
loved - hated

An "excellent joueur de violon et compositeur mediocre" was the description of his fellow-Venetian, the playwright Carlo Goldoni; and one Uffenbach must have been overwhelmed when he heard the maestro himself play a "fantasy" (i.e. a cadenza) "which really terrified me, for such has not been nor can ever be played: he came with his fingers within a mere grass-stalk's breadth of the bridge, so that the bow had no room—and this on all four string with imitation and at incredible speed". He was a controversial figure; many found his concerti "wild and disorderly"; in contrast others found them written on the contrary, in "too simple and conventional" a style (Johann Joachim Quantz).

Whatever the final judgment might be, Vivaldi was "rediscovered" at the beginning of the 20th century after 100 years of oblivion. One important reason for this was the discovery that J.S. Bach, who had always remained popular, had copied many of Vivaldi's works, primarily in order to study them and—later on—to make respectful use of their material in transcriptions or arrangements. It must be established here that Vivaldi composed in a manner which, rather than conventional and easy-going, was on the contrary extremely inventive and varied. Even in his apparently "simple and conventional" works, the listener can enjoy the numerous subtle formal quirks and the constantly unpredictable asymmetries, e.g. in the phrasing of independent parts. One encounters extravagant melodies, often with wide, unconventional leaps of large intervals; in contrast there are also movements where there is no melody at all, but rather an ingenious series of arpeggiated chords which provide a consistently suspenseful sense of progression. It is true that the harmonies can initially appear somewhat superficial and transparent; but a closer examination may well reveal that Vivaldi's highly characteristic "harmonic rhythm"—the length of time that elapses between changes of fundamental harmony—, combined with changes in

colour which are frequently extremely sharp, such as abrupt alternations of major and minor as well as chords of the seventh, ninth, eleventh, and even thirteenth, can produce a continually changing and imaginatively shaded harmony. The abovementioned superlatives, incidentally, also apply to the purely rhythmic aspects of this music: the ingenious use of hemiola, disguised dance rhythms, lombardic "swing", and straightforward dotted rhythms guarantee an ever-present pulse of life.

It is not surprising, then, that Antonio Vivaldi had numerous later imitators, regardless of his critics. Vivaldi's "concerto" style, in particular, with its consistent use of the "ritornello" form and the three-movement construction presaging the later symphony, accounted for much of his popularity. His "L'Estro Harmonico", op. 3 (Etienne Roger, Amsterdam, 1711), was an extremely popular and influential publication in its time.

The composition, purely for pleasure, of solid, euphonious music, often with "programmatic" content, with well-thought-out orchestrations (typified, for example by placing the bass line in the soprano register, or a subtle alternation between 8 and 4 foot registrations), with virtuosically detailed articulations, and, above all, with an inexhaustible daring and enthusiasm, stamps Vivaldi as a most unconventional composer. His individuality and expressivity would surely not have been out of place some 100 years later in the midst of the so-called "Romantic" period, and it is no doubt this "timelessness" which his contemporaries could not or would not understand. Antonio Vivaldi's passion and wit have lost none of their freshness today.

The works on this CD are firm and incontrovertible evidence of everything just described. Livelier, more original, more romantic, more varied, more refined, more sentimental, more joyful, more impassioned, more whimsical, sadder, or more sensual music can hardly be imagined.