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# VIVALDI

## VIOLIN SONATAS OP.2

BRILLIANT  
CLASSICS

Federico Guglielmo  
L'Arte dell'Arco



ISTITUTO ITALIANO  
ANTONIO VIVALDI  
Fondazione  
GIORGIO CINI



**Antonio Vivaldi** 1678–1741

**Violin Sonatas Op.2**

12 Sonate a Violino e Basso per il Cembalo

*World premiere recording authorised and based on the Critical Edition by Federico Maria Sardelli, Istituto Italiano Antonio Vivaldi, Fondazione Giorgio Cini, Venice*

**Compact Disc 1** **48'30**

**Sonata No.2 in A RV31**

- |   |      |
|---|------|
| 1 I. Preludio a capriccio: Presto – Adagio – Presto – Adagio – Presto | 1'03 |
| 2 II. Corrente: Allegro   | 1'53 |
| 3 III. Adagio   | 0'52 |
| 4 IV. Giga: Allegro   | 2'28 |

**Sonata No.3 in D minor RV14**

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|-------------------------|------|
| 5 I. Preludio: Andante  | 4'35 |
| 6 II. Corrente: Allegro | 2'06 |
| 7 III. Adagio           | 1'08 |
| 8 IV. Giga: Allegro     | 1'40 |

**Sonata No.4 in F RV20**

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|----------------------------|------|
| 9 I. Andante               | 2'13 |
| 10 II. Allemanda: Allegro  | 2'02 |
| 11 III. Sarabanda: Andante | 2'25 |
| 12 IV. Corrente: Presto    | 2'33 |

**Sonata No.6 in C RV1**

- |                          |      |
|--------------------------|------|
| 13 I. Preludio: Andante  | 4'04 |
| 14 II. Allemanda: Presto | 1'26 |
| 15 III. Giga: Allegro    | 2'07 |

**Sonata No.1 in G minor RV27**

- |                          |      |
|--------------------------|------|
| 16 I. Preludio: Andante  | 2'41 |
| 17 II. Giga: Allegro     | 1'57 |
| 18 III. Sarabanda: Largo | 2'47 |
| 19 IV. Corrente: Allegro | 2'02 |

**Sonata No.11 in D RV9**

- |                          |      |
|--------------------------|------|
| 20 I. Preludio: Andante  | 3'13 |
| 21 II. Fantasia: Presto  | 1'40 |
| 22 III. Gavotta: Allegro | 1'22 |



<b>Compact Disc 2</b>	<b>43'17</b>
<b>Sonata No.8 in G RV23</b>	
1 I. Preludio: Largo	3'23
2 II. Giga: Presto	2'05
3 III. Corrente: Allegro	1'28
<b>Sonata No.9 in E minor RV16</b>	
4 I. Preludio: Andante	2'58
5 II. Capriccio: Allegro	1'25
6 III. Giga: Allegro	2'32
7 IV. Gavotta: Presto	0'39
<b>Sonata No.12 in A RV32</b>	
8 I. Preludio. Largo	4'05
9 II. Capriccio: Presto	1'24
10 III. Grave	1'18
11 IV. Allemanda: Allegro	2'31
<b>Sonata No.7 in C minor RV8</b>	
12 I. Preludio: Andante	1'44
13 II. Allemanda: Allegro	2'30
14 III. Corrente: Allegro	1'45
<b>Sonata No.10 in F minor RV21</b>	
15 I. Preludio: Largo	2'56
16 II. Allemanda: Allegro	2'03
17 III. Giga: Allegro	1'57

**Sonata No.5 in B minor RV36**

18 I. Preludio: Andante	2'39
19 II. Corrente: Allegro	2'33
20 III. Giga: Presto	1'09

**Federico Guglielmo** *violin***L'Arte dell'Arco**Francesco Galligioni *cello*Roberto Loreggian *harpsichord/chamber organ*Michele Pasotti *theorbo/baroque guitar*

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**RICORDI**

## Vivaldi: Violin Sonatas Op.2

The King of Denmark Frederik IV arrived in Venice in incognito on 29 December 1708, and stayed in the city until 6 March of the following year, devoting much of his time to festivities, concerts, theatrical events and gaming. Despite his intended anonymity, however, news of his visit soon reached the city's political and artistic circles, such that he was welcomed with all the honours and tributes due to a sovereign. The collection of 12 Violin Sonatas by Antonio Vivaldi was one of the many homages he received. As early as 1708 the Venetian publisher Bortoli mentioned the recent publication of the Sonata series in one of his catalogues, and it would thus seem logical that the works had been available to the public since the last months of 1708, even though the frontispiece declares the date to have been 1709. However, if the volume had in fact already seen the light of day, then it would certainly not have borne the dedication to the Danish monarch. It is therefore more likely that the sonatas were almost ready when the catalogue was released, and that news of the King's arrival in the city brought about a change in the design of the title page of the volume in which they were published to include the dedication to Frederik IV. Vivaldi probably hoped that this homage to a European sovereign might have favourable effects on the fortune of his compositions, having dedicated the earlier Opera Prima, or Volume One, to a considerably less prominent nobleman from Brescia.

Although Vivaldi's first volume had been printed by Sala, for his second collection he opted to use the typography of Antonio Bortoli. Since both printers still used the obsolete technique of movable type, and neither did much to distribute or promote the works, the reason for this choice probably lies in the fact that at the time Sala's activity was slowing down, whereas Bortoli was on the crest of the wave when it came to music publishing in Venice. Clearly the youthful Vivaldi was ambitious enough to recognise this state of affairs. That said, Vivaldi later abandoned Bortoli as well: only a few years later, in 1710, the composer established a contact with Etienne Roger in Amsterdam, the foremost music publisher in Europe. Roger's editions were printed with incommensurable clarity, and thereafter promoted by means of an impressive commercial distribution network that spread throughout Europe. Thus one year after the international acclaim that came in the wake of the *Estro Armonico*, published in Amsterdam in 1711, Vivaldi managed to persuade Roger to reprint the 12 Violin Sonatas, this time without the dedication to the Danish sovereign, but embellished with the title *Opera Seconda*. The outcome was a notable increase in

their fame and popularity. Roger reprinted the works several times through to 1716, after which they were taken up by Walsh, with editions appearing in 1721 and again in 1730. Unfortunately the original manuscripts of these works have not survived, although we do have various copies (secondary sources) that are now kept in Genoa, Berlin and Uppsala. Federico Maria Sardelli, editor of the Critical Editions of the composer's works for the Istituto Vivaldi, has rightly pointed out that the greater legibility of the Roger edition does not mean that it outdoes the Venetian edition in terms of accuracy or fidelity to the original manuscript. Vivaldi probably sent the Bertoli edition to Amsterdam without any additional notes or corrections. Moreover, in the Roger edition the numbered musical notation of the harpsichord part, which was not a feature of the Venetian edition, is certainly not by Vivaldi himself. Careful perusal of the Dutch score reveals too many errors, incongruences and misunderstandings of the musical idiom. In Sardelli's view, Vivaldi's decision not to include numbered musical notation in the Venetian edition could relate to the duet-style structure and the wealth of counterpoint of the compositions. Likewise the trills, the ties and the alterations also suggest that the 1709 Bortoli edition was the model for the Roger edition.

The Bortoli catalogue of 1708 mentions sonatas 'for Violin and Cello', whereas the frontispiece of the 1709 edition and the new Roger edition talk about 'Violin and Harpsichord'. These discrepancies have always been a moot point for musicology. They could reflect the composer's intention, or they may simply be editorial conventions. The essentially duet-like structure of certain pieces, together with the harmonic independence and the wealth of counterpoint, could also suggest performance by just two instrumentalists. For their part, *L'Arte dell'Arco* have decided to exploit the various possible combinations of the harpsichord continuo, including its exclusion, in order to bring to the fore various approaches to overall timbre, in relation to the type of expressiveness of each sonata. These sonatas have always been considered largely true to the Corelli tradition, and with reason, but only to a certain extent. What is more evident is Vivaldi's familiarity with the earlier Venice-Brescia violin tradition (Taglietti, Gentili, Albinoni, Dall'Abaco, Alessandro Marcello). His *Opera Seconda* nevertheless stands out in its own right as a milestone, a moment of synthesis of everything that had gone before – not least from the formal point of view, since Vivaldi adopted and amended the three-movement model established by Bonporti in his *Opera VII* of 1707. His use of astounding technique and brilliant tempi in many of these sonatas was to become a reference point for virtuoso composers for many years to come. Not that Vivaldi indulged in virtuoso inventiveness for its own sake: far from discouraging potential 'users' with the difficulty of his compositions, in the printed

editions of his works he was always aware of what was really feasible, reserving his most arduous inventions for his own personal enjoyment and that of the circle of his virtuoso friends.

These compositions enjoyed considerable popularity right from the outset, to the extent that some of the themes come to the fore in Tomaso Albinoni's Op.VI, in Benedetto Marcello's Op.II, in the evident borrowings by Ignazio Sieber and in Paolo Parenisi's arrangements. Vivaldi himself was particularly fond of these sonatas, weaving fragments of them into various concertos of the *Estro Armonico* Op.III, in the Concerto RV355 and in the *Stabat Mater* RV621, as the musicologist Pablo Queipo de Llano has pointed out. Moreover, there is also an explicit citation of the Prelude to Sonata X RV202 in the *Domine Deus*, *Agnus Dei* from the *Gloria* RV589.

© Federico Guglielmo

Translation: Kate Singleton

The Paduan violinist **Federico Guglielmo** is acclaimed by international critics for his 'extraordinary versatility' and 'mature interpretive confidence', views which are further confirmed by the appreciation garnered for his live performances and the prizes he has won for his numerous recordings. Winner of the Antonio Vivaldi International Recording Prize, he was hailed as 'the new star of the ancient music landscape' by the *Boston Globe*, while the French music magazine *Diapason*, which awarded him the Diapason d'Or for his recording of Vivaldi concertos, praised his 'sparkling virtuosity which provides a cross section of everything of which the violin is capable'. His 'brilliant and entertaining' interpretation of Haydn's Violin Concertos led the American critic Robert Maxham to write in *Fanfare* that 'between Isaac Stern's energetic approach to these works, those of celebrated Mozart interpreters like Szymon Goldberg and Arthur Grumiaux, and the insightful explorations of Christian Tetzlaff seem like halfway houses on the journey to Guglielmo's more full-blown re-creations. Those who admire Haydn's concertos should be among the first to rush to acquire these performances, but everyone should join that rush sooner or later.'

Guglielmo's international career began at just 22 when he won first prize in the Vittorio Gui Chamber Music competition in Florence; the same year, having won the national competition for teaching posts, he became the youngest professor of strings at an Italian conservatory, a post he still holds at the Luigi Cherubini Conservatory in Florence.

As both a Baroque/Classical violin soloist and as a conductor he is regularly invited to perform

by major ensembles worldwide. He led the renowned Academy of Ancient Music on tour in England, and was subsequently invited by groups such as The Handel & Haydn Society of Boston and the Tokyo Chamber Orchestra; his debut in Sydney with the Australian Brandenburg Orchestra was a sensational success, with his performances watched by over 10,000 spectators and recorded by ABC. The *Daily Telegraph* reported that 'his ability to move from playing to conducting reminded us of the virtuosic players of the Baroque such as Vivaldi', while the *Sydney Morning Herald* described his 'superb technical ability demonstrated in the stratospheric passages at the very top of the fingerboard'.

In 1995, together with his father, he formed the period instrument ensemble L'Arte dell'Arco, with whom he has performed in major European festivals and recorded more than 75 CDs for Deutsche Harmonia Mundi, Sony/BMG Classical, Chandos, CPO, Stradivarius, Asv Gaudeamus and Rai Trade. 2011 saw the publication of the final volume of the complete 30 CD set of Tartini's 125 violin concertos for Dynamic, and the first volume of the new Vivaldi project (19 CDs of all his published works) for Brilliant Classics.

Federico Guglielmo collaborates with musicians such as Bob van Asperen, Emma Kirkby, Monica Huggett and Dan Laurin. He has performed Bach's violin concertos with conductor Gustav Leonhardt, Beethoven's Violin Concerto with the Gran Canaria Philharmonic, conducted by Christopher Hogwood, and Franz Clements's Violin Concerto with Reinhard Goebel (first European performance in modern times).



He has taught Baroque violin in Italy, Brazil, and Japan and for the New South Wales Conservatory in Australia. In addition to his solo work, Federico Guglielmo also has a great passion for chamber music. He is a member of the Stradivari Trio, which he founded in 1992, and he has played with musicians such as Pieter Wispelwey, Mario Brunello, Kathleen Battle, Hansjörg Schellenberger, Wolfram Christ and Michala Petri. Chamber music recordings include Brahms Piano Trios (Dynamic), Mozart Piano Trios (CPO), named as CD of the month by the German magazine *Fono Forum*, and Grieg Violin Sonatas (Decca).

Federico Guglielmo was born in Padua in 1968. He obtained his diploma from the B. Marcello Conservatory in Venice and then attended violin masterclasses with Salvatore Accardo, Vladimir Spivakov and Isaac Stern, chamber music masterclasses with the Beaux Arts Trio, the Trieste Trio, the Amadeus Quartet, the Quartetto Italiano and the LaSalle Quartet, and an orchestral conducting masterclass with Gianluigi Gelmetti. While still very young he was concert master for the principal Italian symphonic orchestras for ten years – a role he is still happy to perform occasionally today with the Orchestra di Padova e del Veneto. He has also won several prizes in national (Vittorio Veneto) and international (Paris, London, Canada) competitions; since then he has regularly performed at the main concert halls such as Große Musikverein in Vienna, Wigmore Hall in London, Società del Quartetto in Milan, Accademia Santa Cecilia in Rome, Auditorio Nacional in Madrid, Herkulesaal in Munich, Isaac Stern Auditorium at Carnegie Hall in New York, Suntory, Hall, Opera City and Bunka Kaikan in Tokyo, Izumi and Symphony Hall in Osaka, Teatro Colon in Buenos Aires and the City Recital Hall in Sydney. In his role as principal violin and leader of the string ensemble I Solisti Filarmonici Italiani, he has led concert tours every two years since 1990, in Japan and the US, and has made more than 35 recordings for Denon Nippon Columbia.

In the last few years he has concentrated more on conducting, including opera. He conducted the world premiere of Piccini's *Il finto Turco* by at the Teatro Olimpico in Vicenza (live broadcast by Rai Radio3) and the first performance in modern times of Vivaldi's *Ottone in Villa* by (recorded by Brilliant Classics); he was also responsible for the reworking of Domenico Scarlatti's *La Dirindina* for MiTo/Settembre Musica. The CD of Handel's Water Music (CPO) which he conducted was awarded 'First Choice' (BBC Radio 3/Building a Library) and was chosen as one of Gramophone's 'Recommended Recordings' for its 'splendid playing, involving and vibrant'.

Federico Guglielmo plays on a 'modern' violin by Giovanni Battista Grancino (Milan, 1690), and a 'Baroque' violin by Claude Lebet (La Chaux de fonds, 1995), a copy of the 'Davidoff' Guadagnini.

Established in 1994, L'Arte dell'Arco has achieved international recognition for its concerts and recordings. The ensemble, based in Padua, consists of some of the best Italian musicians, all of whom have specialised in period-instrument performance playing with the most important European Baroque orchestras. The composition of the group varies from a small string ensemble to a full orchestra. Depending on the demands of each programme, L'Arte dell'Arco can consist of anything from 3 to 30 musicians so that it can devote itself to a wide repertoire and continue to search for and re-evaluate forgotten works.

L'Arte dell'Arco is regularly invited to many important early music festivals and historic cultural venues. Its musicians perform today in all the famous European concert halls as well as in North and South America, Japan and the Far East. The group has performed with acclaimed artists such as Christopher Hogwood (guest conductor since 1997), Gustav Leonhardt, and Pieter Wispelwey. Although the orchestra still invites guest conductors and soloists for some performances each year, its artistic director/concert master, Federico Guglielmo, has given it a very definite image.

L'Arte dell'Arco has been particularly prolific in the recording studios, releasing CDs on the labels Deutsche Harmonia Mundi, Sony/BMG Classics, Chandos, Brilliant Classics, ASV, CPO, Stradivarius, Dynamic, RAI Trade and Musicimmagine, all featuring works from the Italian Baroque repertoire. Since the release of its first recording, L'Arte dell'Arco has received prizes such as the Premio Internazionale del Disco Antonio Vivaldi in Venice (1995, 1996), and critical acclaim from specialist classical music magazines (*Diapason*, *Le Monde de la Musique*, *Repertoire*, *Gramophone*, *Classic CD*, *BBC Music Magazine*, *International Record Review*, *The Strad*, *Fanfare*, *American Record Guide*, *Fono Forum*, *Klassik Heute*, *Alte Musik Aktuell*, *Luister*, *Scherzo*, *Ritmo*, *The Record Gejutsu*, etc.) and the international press (*The Times*, the *Daily Telegraph*, the *Irish Times*, etc.). The Italian music magazines *Amadeus*, *CD Classics*, *Orfeo* and *Classic Voice* have featured L'Arte dell'Arco on their covers, with articles about unpublished recordings and interviews with Federico Guglielmo. In 1996 L'Arte dell'Arco embarked upon one of the most ambitious recording projects of the last decades: the complete recording of all Tartini's concertos. The volumes were released on Dynamic to overwhelming international acclaim.