

29.4. AT 19:00
WEDNESDAY SERIES¹⁵
HELSINKI MUSIC CENTRE

Arcangelo Corelli (1653–1713):

Trio Sonata in D Major, Op. 1/12

I Grave

II Largo e puntato

III Grave

IV Allegro

HANNU VASARA *violin*
KAISA KALLINEN *violin*
JUKKA RAUTASALO *cello*
JOUKO LAIVUORI *harpsichord*

Giovanni Battista Fontana (c. 1589–c. 1630):

Sonata seconda in D Major

HANNU VASARA *violin*
JUKKA RAUTASALO *cello*
JOUKO LAIVUORI *organ*

Alessandro Stradella (1639–1682):

Sinfonia No. 9 in A Minor

I Largo – Allegro

II Presto – Adagio

III Allegro

IV Presto

HANNU VASARA *violin*
KAISA KALLINEN *violin*
JUKKA RAUTASALO *cello*
JOUKO LAIVUORI *organ*

Bartolomé de Selma y Salverde (c. 1595–1638?):

Vestiva i colli

HANNU VASARA *violin*
JUKKA RAUTASALO *viol*
JOUKO LAIVUORI *harpsichord*

Antonio Vivaldi (1678–1747):

Trio S in D Minor, Op. 1/8 RV64

I Preludio

II Corrente

III Grave

IV Giga

HANNU VASARA *violin*
KAISAKALLINEN *violin*
JUKKA RAUTASALO *cello*
JOUKO LAIVUORI *harpsichord*

Dieterich Buxtehude (1637–1707):

Trio Sonata in G Major BuxW 271

I Allegro

II Adagio – Allegro – Allegro – Adagio a 3

III Allegro

IV Adagio – Allegro

V Allegro

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HANNU VASARA *violin*
KAISAKALLINEN *violin*
JUKKA RAUTASALO *viol*
JOUKO LAIVUORI *harpsichord*

Arcangelo Corelli:

Trio Sonata in G Major, Op. 2/12

I Ciacona: Largo – Allegro

HANNU VASARA *violin*
KAISAKALLINEN *violin*
JUKKA RAUTASALO *cello*
JOUKO LAIVUORI *organ*

INTERVAL 20 MIN

Giovanni Gabrieli (c. 1554/1557–1612):
Canzon III a 4 (Canzoni per sonare) Ch. 188

TOMAS GRICIUS *trumpet*
JOUKO HARJANNE *trumpet*
RICARDO PEDRARES PATIÑO *trombone*
LINE JOHANNESSEN *trombone*

Pavel Josef Vejvanovský (1633/1639–1693):
Sarabande

**MIIKKA SAARINEN &
ATSUKO SAKURAGI**
Baroque trumpet

Andrea Gabrieli (1532/1533–1585):
Ricercar del duodecimo tuono (Madrigali e ricercari a quattro voci)

TOMAS GRICIUS *trumpet*
JOUKO HARJANNE *trumpet*
RICARDO PEDRARES PATIÑO *trombone*
LINE JOHANNESSEN *trombone*

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Anonymous / Kremsier 17th century:
Duetto für 2 clarini

**MIIKKA SAARINEN &
ATSUKO SAKURAGI**
Baroque trumpet

Eero Hämeenniemi (b. 1951):
Sonata a 4

**JÓZSEF HÁRS, SATU HUUSKONEN,
TUOMO EERIKÄINEN &
TOMMI HYYTINEN**
French horn

Giovanni Gabrieli:

Canzon prima a 5 (Canzoni e sonate) Ch. 195

TOMAS GRICIUS *trumpet*
JOUKO HARJANNE *trumpet*
RICARDO PEDRARES PATIÑO *trombone*
LINE JOHANNESSEN *trombone*
ANDERS EIKEFJORD HAUGE *tuba*

Heinrich Ignaz Franz Biber:

Duetto für 2 clarini

**MIIKKA SAARINEN &
ATSUKO SAKURAGI**
Baroque trumpet

Giovanni Gabrieli:

Canzon II a 4 (Canzoni per sonare) Ch. 187

TOMAS GRICIUS *trumpet*
JOUKO HARJANNE *trumpet*
RICARDO PEDRARES PATIÑO *trombone*
LINE JOHANNESSEN *trombone*

TRIO SONATAS AND OTHER BAROQUE CHAMBER MUSIC

Arcangelo Corelli (1653–1713) worked mostly in Rome from the mid-1670s onwards. He wrote only six collections of instrumental pieces and a few more that were published posthumously. The biggest collection consisted of 48 trio sonatas (Op. 1–4) published between 1681 and 1694. He dedicated the 12 trio sonatas Op. 1 to his patroness, Queen Christina of Sweden. That in D major (Op. 1/12) has three slow movements followed by a quick closing one with a fugue-like section. The trio sonatas in his other collection are made up of dance movements. The last, in G major (Op. 2/12) is, however, an exception: a one-movement “ciacona” (chaconne) with 30 variations.

Antonio Vivaldi (1678–1741), who served as a model for Corelli, published his first collection of compositions, the 12 trio sonatas, Op. 1, in his home town, Venice, in 1705 or possibly even in 1703. He would in time compose 27 trio sonatas in all.

The trio sonata, a type of composition, spread to all parts of Europe. In North Germany, **Dietrich Buxtehude** (1637–1707) wrote some 20 or more. That in G major for two violins, viol and harpsichord (BuxW 271) reflects his liking for experi-

ment. It is in five movements, some with changes of tempo within them. This is particularly marked in the second movement, in which adagio sections alternate with ones marked allegro before settling for a time signature of 12/16. The movement deviates from the normal practice in that it has only one violin and a bass line.

Only one collection of 18 sonatas by **Giovanni Battista Fontana** (1589–1630?) has been preserved. He represented the early Baroque and the sonatas were published posthumously in Venice in 1641.

Alessandro Stradella (1639–1682) was one of the most popular composers of his day, and one of the most colourful figures on the Baroque scene. Singer and composer, he got tied up in imprudent affairs with women and led a nomadic life, finally hounded by assassins. He survived the first attack on his life in 1677, but the second, five years later, proved fatal.

Bartolomé de Selma y Salaverde (c. 1595–1638?) played the dulcian, predecessor of the modern bassoon, and was employed as a musician in Central Europe and Venice. His *Vestiva i colli* forges a link between the Renaissance and the Baroque.

SHINING BRASS BENEATH GILDED VAULTS

One of the most important elements of the musical tradition that grew up around San Marco in Venice was possibly the “*cori spezzati*” or polychoral style developed as early as the 1540s by Adrian Willaert, who came from the Netherlands and worked at San Marco as *maestro di cappella*. This style explored the impression of space achieved by exploiting the sound delay caused by the distance between the different choir lofts placed around the church. The tradition was later continued and developed by his successors, among them Andrea and his nephew Giovanni Gabrieli.

Andrea Gabrieli (1532/33–1585) began supplementing the organ with other

instruments in both vocal and purely instrumental music. The four-part *Ricercar del duodecimo tuono* is from his collection *Madrigali e ricercare a quattro voci* published posthumously in 1589.

Giovanni Gabrieli (c. 1554/57–1612) became the leading composer at San Marco after his uncle’s death. He published his music in several collections from 1587 onwards. The four-part canzonas in this concert are from the collection *Canzoni per sonare* (1608) of works by several composers, while the one in five parts (Ch. 195) is from Gabrieli’s own *Canzoni e Sonate* collection of 21 works.

6 MUSIC FROM KROMĚŘÍŽ CASTLE

The honour of making a mark on the history of music has not been confined to the great European cities and centres. A good example here is the Moravian town of Kroměříž in the Czech Republic. The town was badly destroyed in the Thirty Years War, but was restored in the latter half of the 17th century by Prince-Archbishop Karl II von Liechtenstein-Kastelkorn, who had a new castle built that became a lively centre of cultural life. A patron of the arts, the Archbishop gathered around him at court a band of talented musicians, including the Czech composer and trumpeter **Pavel Josef Vejvanovský** (1633/39–1693). Under him, the Archbishop’s ensemble became one of the best of its day.

One of the musicians in the illustrious Kroměříž ensemble was a Bohemian by

the name of **Heinrich Ignaz Franz Biber** (1644–1704), who played the violin there from 1668 to 1670. Kroměříž had a strong trumpet tradition, thanks to the band led by *Vejvanovský*. It was the custom in trumpet ensembles at that time for one player to command a particular register, while the “clarion” players in the top register constituted a group of their own.

Complementing the early brass works in this concert is the *Sonata a 4* for horn quartet by Finnish composer **Eero Hämeenniemi** (b. 1951). It is, he says, “music for four virtuoso horn players, and has some energetic and even spirited hues”.

Kimmo Korhonen

Translation Susan Sinisalo