



75TH SEASON OF CONCERTS

DECEMBER 11, 2016 • NATIONAL GALLERY OF ART



PROGRAM

4:00 • West Building, West Garden Court

Tempesta di Mare Chamber Players

Gwyn Roberts and Héloïse Degrugillier, flute and recorder

Emlyn Ngai, Edmond Chan, and Mandy Wolman, violin

Daniela Giulia Pierson, viola

Lisa Terry, viola da gamba and cello

Heather Miller Lardin, viola da gamba and bass

Richard Stone, theorbo

Adam Pearl, harpsichord

Winter: A Cozy Noel

Arcangelo Corelli (1653 - 1713)

Concerto Grosso in G Minor, op. 6, no. 8,
"for Christmas Eve"

Vivace, Grave

Allegro

Adagio, Allegro, Adagio

Vivace

Allegro

Largo: Pastorale

Christopher Simpson (c. 1606 - 1669)

Winter

Fantasia

Ayre

Galliard

Giovanni Antonio Guido

(c. 1675 - after 1728)

Concerto in B-flat, op. 3, no. 3, "Winter"

Largo: the season of chills

Prestissimo: cruel Aquilon declares
war on us

Adagio: take care of your days

Vivace: soldiers' march

Allegro: joyful celebrations

Prestissimo: let the winds roar

Allegro, Prestissimo, Allegro:
banish sadness

Intermission

Antonio Vivaldi (1678 - 1741)

Violin Concerto in F Minor, op. 8, no. 4,
"Winter"

Allegro non molto

Largo

Allegro

Johann Gottlieb Janitsch (1708 - 1763)

Sonata da Camera in E-flat, op. 6, "in the
manner of a recitative"

Andante/Recitativo

Allegro

Allegro moderato: Tempo di
polacca, Lento

Michel Corrette (1707 - 1795)

Symphony of Carols IV in D Minor

Moderato: Une jeune pucelle

Allegro

Adagio: Chrétien qui suivez l'Église

Allegro: Nous sommes en voie

Largo: German carol

Allegro: American carol

New carol on an old tune by Mr. Lully

The Musicians

Fanfare magazine recently hailed Tempesta di Mare for its “abundant energy, immaculate ensemble, impeccable intonation, and an undeniable sense of purpose.” Led by directors Gwyn Roberts and Richard Stone with concertmaster Emlyn Ngai, Tempesta performs baroque music on baroque instruments with a repertoire that ranges from staged opera to chamber music. The group performs all orchestral repertoire without a conductor, as was the practice when this music was new.

Tempesta’s Philadelphia Concert Series, noted by the *Philadelphia Inquirer* for its “off-the-grid chic factor,” emphasizes creating a sense of discovery for artists and audience alike. Launched in 2002, the series has included thirty-one modern “world premieres” of lost or forgotten baroque masterpieces, leading the *Inquirer* to describe it as “an old-music group that acts like a new-music group, by pushing the cutting edge back rather than forward.” Its supporters include the Pew Charitable Trusts, the William Penn Foundation, the Presser Foundation, and the National Endowment for the Arts.

In a marketplace dominated by European ensembles, Tempesta is the only American baroque music group to record for the British label Chandos. Current releases include *Weiss: Lute Concerti* (2004), *Handel: Flaming Rose* (2007), *Scarlatti: Cantatas and Chamber Music* (2010), *Fasch: Orchestral Music, vol. 1* (2008), *vol. 2* (2011), and *vol. 3* (2012), *Bach: Trio Sonatas, BWV 525 – 530* (2014), *Mancini: Sonatas for a Flute*, (2014), and *Comédie et Tragédie: French baroque orchestral music for the theater, vol. 1* (2015) and *vol. 2* (2016). National broadcasts of live performances include *SymphonyCast*, *Performance Today*, *Sunday Baroque*, and *Harmonia*. Our concert recordings are distributed worldwide via the European Broadcasting Union, a global alliance of public service media organizations with members in fifty-six countries in Europe and beyond.

Tempesta has appeared internationally at such venues as the Prague Spring Music Festival, the Göttingen Handel Festival, the Mendelssohn-Remise Berlin, and the International Fasch Festival in Zerbst. Notable North American presenters have included the Frick Collection, the Oregon Bach Festival, Abbey Bach Festival, Whitman College, Cornell Concerts, the Yale Collection, the Flagler Museum, and the Garmany Series, Hartford. This season, the orchestra performs on the Miami Bach Festival.

Program Notes

How can instrumental music be “seasonal” without using words? Each composer featured on today’s concert had a different answer to this question.

Concerto Grosso in G Minor, op. 6, no. 8, “for Christmas Eve”

The Italian subtitle of Corelli’s Concerto Grosso in G Minor, op. 6, no. 8, means “crafted for Christmas Eve,” and the sounds of its final movement, Pastorale, would have said “Christmas” to any seventeenth- or eighteenth-century Italian. Such pastoral movements are thought to be based on the music-making of Italian shepherds who came into town at Christmas to play their bagpipes and shawms. Beginning early in the seventeenth century, Italian composers imitated the shepherd’s characteristic lilting melodies, often with some imitation of the bagpipe’s drone.

Fueled by additional associations with the story of Jesus’s birth in a stable among animals, pastorales became very popular in Italy as domestic Christmas music by the mid-seventeenth century. The enormous popularity of Corelli’s Opus 6 Concerti Grossi, which were reprinted and distributed widely throughout the eighteenth century, and of this Christmas concerto in particular, helped the pastorale to catch on throughout Europe.

Other familiar examples of pastorales include the Pifa instrumental movement and the aria “And He shall feed his flock” from Handel’s *Messiah*, and even carols such as “Silent Night.” As the genre spread, the characteristics of the pastorale — alternately called “siciliana” — came to signify salvation or hope in a more general way, as a means for opera composers to telegraph the purity and virtue of a (usually female) character by giving her a pastorale aria.

Recorders were extremely popular in eighteenth-century Britain, so much so that the London publisher John Walsh issued a number of publications of famous concert arias and instrumental pieces arranged to include one or more recorders, which were just called “flutes” in the day. Walsh used the marketing ploy of advertising these pieces as “curiously fitted to two flutes” for this and other adaptations. Here, the “fitting” of flutes refers to the two solo violins in Corelli’s original orchestration, which Walsh reset for a pair of recorders.

Winter

Christopher Simpson’s *Winter* comes from *The Seasons*, published in 1660, which was followed six years later by another set of pieces for the same instrumental group called *The Monthes*. His four *Seasons* have three movements each, and the *Monthes* are all single-movement pieces, bringing each set to a total of twelve movements. Apart from this linkage with the annual passage of time, there is nothing particularly seasonal symbolized in the music. Rather, Simpson’s intent here is to continue the demonstration he began in *The Division Viol* (1659), teaching musicians to improvise variations against a repeated bass pattern. In all three publications, Simpson writes out his ornaments with extraordinary specificity for his day, notating every alternation of every trill rather than using the common symbol “tr” above the note.

Simpson was himself a virtuoso gamba player, but the specific ensemble called for here is unusual: one treble viola da gamba (or violin) and two bass violas da gamba make up the solo group, accompanied by basso continuo. Following the opening Fantasia, both the Ayre and the Galliard display his variation technique, which he describes as follows in *The Division Viol*: “Breaking the Ground (the repeated bass pattern against which the variations are set) is the dividing of its notes into more diminute notes.”

Concerto in B-flat, op. 3, no. 3, “Winter”

Giovanni Antonio Guido’s “Winter,” published in Versailles around 1716 – 1717, was part of his Opus 3, which he titled *Scherzi armonici sopra le quattro stagioni dell’anno* (musical effects on the four seasons of the year). Printed in the front of the score is a cycle of four poems, *Les caractères des Saisons* (the characters of the seasons), and excerpts from these poems appear throughout the music, indicating where the images in the poem are musically depicted. Vivaldi did something similar in his *Four Seasons*. It is worth noting, however, that Vivaldi’s seasons were published in 1725, and were thought to have been written in 1723, making it very possible that Guido’s earlier set inspired Vivaldi’s use of the same conceit.

Guido himself was an Italian violinist who worked in Paris in service to the Duke of Orléans, who became regent of France when the child king Louis XV ascended to the throne in 1715. While the duke’s musical taste favored Italian music, Guido’s seasons contain both Italian and French elements, reflected in the French poems that inspired them as well as the mixed musical style that became popular after the death of Louis XIV. Following along with the poem, printed and translated as follows, you will notice poetic touches similar to Vivaldi’s, but using a different musical vocabulary.

The opening movement uses repeated, short chords to depict wintry chill and blocks of ice, with wispy gusts of wind fluttering through — not so different from what Vivaldi later did at the start of his own “Winter.” Next, the winds whip up to a furious howl as Aquilon, the north wind, declares war on the earth, urged on by the wind god Aeolus. In the following Adagio, we feel the chill in our old, creaky bones. The mood changes as the mid-winter holidays march in to brighten things up, and the final movements alternate between whipping winds and festive partying.

1

La saison des frimas attriste la nature;
le soleil affaibli se dérobe à nos yeux.
La terre aux animaux n’offre au lieu de pâture
que neiges et glaçons qu’ils trouvent en tous lieux.

The season of chills saddens nature;
the weakened sun disrobes before our eyes.
The earth and the animals in the pasture are only
offered the snow and ice that they find everywhere.

2

Le cruel Aquilon nous déclare la guerre
quels affreux sifflements mugissent dans les airs!
Éole furieux pour ravager la terre
de ses sujets mutins, a-t-il brisé les fers?

Cruel Aquilon (the North Wind) declares war on us
what horrible whistlings howl in the air!
Aeolus (Ruler of Winds), furious to ravage the earth of its mutinous
subjects: has he broken his chains?

3

Prenez soin de vous jours, o tremblante vieillesse,
le souffle de Borée est funeste pour vous.
À peine la chaleur de la verte jeunesse
peut-elle prévenir l’effet de son courroux.

Take care of your days, oh trembling old age,
the blast of Boreas (North Wind) is deadly for you.
The warmth of green youth barely manages
to prevent the effects of his rage.

4, 5

Cependant nos guerriers dans de brillantes fêtes au milieu de l’hiver
amènent les beaux jours.
Tout promet à leurs vœux les plus belles conquêtes
ils en ont pour garant la mère des amours.

All the while our warriors, the brilliant holidays in the middle of winter
bring beautiful days.
Their best wishes promise the most lovely conquests
that they have in order to protect the mother of love.

6, 7

Laissons gronder les vents, bannissons la tristesse.
Les dieux les plus charmants previennent nos désirs.
Livrons nous aux festins, aux jeux, à la tendresse.
L’hiver qui glace tout, ranime les plaisirs.

Let us ground the winds, banish sadness.
The most charming gods foresee our desires.
Deliver us to feasts, to games, to tenderness.
Winter, which freezes everything, reanimates pleasure.

Violin Concerto in F Minor, op. 8, no. 4, “Winter”

The four concertos that constitute *The Four Seasons*, the most recorded pieces of classical music ever, form the opening third of Antonio Vivaldi’s 1725 collection of twelve violin concertos titled *Il Cimento dell’ armonia e dell’ invenzione*, which loosely translates to “the demonstration of music and rhetoric” and published as Opus 8. “Winter” appears fourth in the book.

Of the three nouns in the title — *cimento*, *armonia*, and *invenzione* — only “harmony” translates unambiguously from eighteenth-century Italian. Ancient metallurgists used *cimento* for a compound or procedure to analyze the purity of precious metals. By extension, it means a proof, trial, or challenge that reveals worth. By “invention,” Vivaldi is referencing rhetoric, the craft of persuasive and moving speech. The ancient Roman politician and philosopher Cicero labeled the thought process for discovering the topic for an oration *inventio*, his first canon of rhetoric.

With this in mind, it becomes clear that the title of Vivaldi’s Opus 8 concerns a proof of music paired with the Ciceronian craft of persuasion, that is, a demonstration (*cimento*) attesting to the power of music (shorthand *armonia*) as rhetorical craft (shorthand *invenzione*).

Baroque composers were obsessed with bringing something akin to human speech into instrumental music, and rhetoric provided a perfect vehicle. Bach’s two-part inventions, for instance, are so titled because they demonstrate, in his own words “a plain method . . . not only how to come upon good inventions [i.e., musical topics or themes], but then how to develop them well.”

Vivaldi has included an illustrative (*dimostrativo*) sonnet with each of his seasons, possibly in the spirit of giving weight to his idea of proving harmony together with invention. Vivaldi marked each of these depictive moments inline with the music throughout the published partbooks. For instance the line “*Agghiacciato tremar tra nevi argenti*” (shivering, chilled in the icy snow) appears at the beginning of the first movement of “Winter,” and in all parts: soloist, first violin, second violin, viola, basses, and continuo. These are not mere descriptions for what Vivaldi is depicting: they serve as guidance for the fifth canon of rhetoric: delivery.

Our musicians will introduce and demonstrate these elements from the stage prior to the performance of the concerto so that you can follow along.

Illustrative Sonnet on the Concerto Titled “Winter”

Allegro non molto

Agghiacciato tremar tra nevi argenti
Al severo spirar d’orrido vento,
Correr battendo i piedi ogni momento;
E pel soverchio gel batter i denti

Shivering, chilled in the icy snow,
into the harsh breath of the horrid wind
running, ever stamping one’s feet
and chattering teeth from excessive ice.

Largo

Passar al foco i dì quieti e contenti
Mentre la pioggia fuor bagna ben cento.

Passing the day at the fire, calm and contented
While the rain outside wettens ceaselessly.

Allegro

Caminar sopra il ghiaccio, e a passo lento
Per timor di cader girsene intenti;
Gir forte sdrucchiolar, cader a terra
Di nuovo ir sopra’l ghiaccio e correr forte
Sin ch’il ghiaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Scirocco, Borea, e tutti i venti in guerra
Quest’ è ’l verno, ma tal, che gioia apporta.

Walking on ice, in slow steps,
turning attention, now fixed on the fear of falling;
turning fast and slipping, falling down;
Or now going onto the ice and running hard
until the ice breaks and splits open;
Hearing bolt from their hardened gates
the sirocco, boreal, and all other winds at war:
That is Old Man Winter, but might it bring some joy.

Sonata da Camera in E-flat, op. 6, “in the manner of a recitative”

Johann Gottlieb Janitsch’s Sonata da Camera in E-flat “in the manner of a recitative” is not seasonal, but it includes a rather unusual example of instrumental music “speaking” as if there were text. The first movement of this quartet by one of the finest mid-eighteenth-century Berlin composers is an operatic *recitativo accompagnato* alternating with a few arioso passages. It is operatic except for one detail: the vocal line is “sung” by a flute. Just imagine that there are words, and it absolutely works.

This quartet comes from the personal collection of the remarkable Jewish salonnière Sara Itzig Levy (1761–1854), one of the wealthy eighteenth-century ladies who opened their homes for gatherings of thinkers and doers. She was a professional-level harpsichordist, and her salon focused on music — especially music of the Bach family, and works by other composers who stayed stylistically rooted in the idioms of her youth. Levy commissioned many works from Janitsch, often featuring the flute, which her husband played. During World War II, her music collection, which she gave to the Berlin Sing-Akademie throughout her lifetime as she needed to make room for ever more material, was swept away by the Red Army and eventually found its way to Kiev. Lost for half a century, it was rediscovered in 2000 and subsequently repatriated to Berlin.

Symphony of Carols IV in D Minor

In his *Symphony of Carols IV in D Minor*, Michel Corrette takes perhaps the most common approach to seasonality by using popular Christmas tunes, *noëls* in French, as his thematic material. He names some tunes, especially the most common ones, but indicates others more generally, by country of origin, or not at all. Many of these *noël* tunes are treated to the same sort of variation technique that Simpson used in his "Winter," but with a French accent. You'll hear a tune played simply once. Then, the accompaniment is repeated, with the tune elaborated, taken by one or another of the instruments.

Two of the *noëls* that Corrette features deserve special mention. The melody of the German carol is the Lutheran hymn "Mit Ernst, o Menschenkinder" (In earnest, o children of man). The tune for the American carol, however, remains a mystery. We have been unable to identify the tune, and others who have written about it seem similarly puzzled. So let's crowdsource the question. Do you recognize it? If so, please tell us what it is.

Program notes by Gwyn Roberts and Richard Stone

Upcoming Events of the Seventy-Fifth Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Xaverian High School
Holiday Caroling
December 17, 1:30 and 2:30
Rotunda

Danú
A Christmas Gathering: Féile Na Nollag
December 18, 2:00 and 4:00
West Building, West Garden Court

Curtis on Tour
Complete *Violin Concertos* of Mozart
January 8, 12:30 and 3:30
West Building, West Garden Court

Carlos Rodriguez, pianist
Peter Burroughs, tenor
Musical Migration
"Washingtonians on Wednesdays"
January 18, 12:10
West Building, West Garden Court

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