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Corelli

Opera omnia
Complete Works
L'oeuvre intégrale

Musica Amphion, Pieter-Jan Belder



Arcangelo Corelli (1653-1713)

Opera omnia - Complete Works - L'oeuvre intégrale

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| - CD 1 - Sonate da Chiesa a trè Opus I <i>Trio Sonatas Opus I</i> | - CD 4 - Sonate da Chiesa a trè Opus III Nos. 1-9 <i>Trio Sonatas Opus III Nos. 1-9</i> | - CD 7 - Sonate a violino e violoncello o cimbalo Opus V Nos. 1-6 <i>Violin Sonatas Opus V Nos. 1-6</i> |
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| Sonate a Quattro for trumpet, 2 violins & b.c. WoO 4 Trio Sonatas WoO 5-8 | - CD 6 - Sonate da Camera a trè Opus IV Nos. 7-12 <i>Trio Sonatas Opus IV Nos. 7-12</i> Trio Sonatas WoO 9-10 | - CD 9 - Concerti Grossi Opus VI Nos. 1-7 |
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MUSICA AMPHION Pieter-Jan Belder, conductor Rémy Baudet, leader

VIOLINS

Rémy Baudet, leader & soloist
Sayuri Yamagata, soloist
Elisabeth Ingenhousz
Kees Koelmans
Pauline Kostense
Guya Martinini
Evert Jan Schuur
Marinette Troost
Annelies van der Vegt
Gustavo Zarba

VIOLA

Staes Swierstra
Marten Boeken
Deidre Dowling

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Menno van Delft

BAROQUE TRUMPET

William Wroth

THEORBO & BAROQUE GUITAR

Mike Fentross

ARCLUTE

Hank Heyink
David van Ooijen

Recording: summer 2004, The Netherlands. Opus 1-5 recorded at the Dutch Reformed Church of Renswoude, The Netherlands Concerti Grossi Opus 6, nr. 1-7 recorded at the Doopsgezinde Gemeente of Deventer Concerti Grossi Opus 6, nr. 8-12 recorded at the Augustinuskirche Amsterdam

Producer & engineer: Peter Arts

A = 392 Hz.

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Arcangelo Corelli (1653-1713)

THE COMPLETE WORKS

“His merit was not depth of learning like that of Alessandro Scarlatti, nor great fancy or rich invention in melody or harmony, but a nice ear and most delicate taste which led him to select the most pleasing harmonies and melodies and to construct the parts so as to produce the most delightful effect upon the ear.”

Geminiani

In the seventeenth and eighteenth centuries, Rome was an ideal place for artists, musicians, composers and culture consumers. From the time of Urban VIII (who became pope in 1623), the popes and cardinals at the centre of power were great art lovers, who poured large sums of money into music and set the pace in Roman opera and oratorio, which were the most popular forms of musical entertainment in higher circles. New churches had been built in various parts of the Holy City, dedicated to popular contemporary saints, and astronomical amounts had been spent on decorating the relatively new basilica of St Peter. In secondary schools of the time, mostly Jesuit colleges, new heroes were introduced to provide an example, in the hope that today's youth would become tomorrow's churchgoers. Biographies of Carlo Borromeo, Ignatius Loyola and Theresa van Avila headed the book ratings: their lives provided ideal material for annual theatrical events, in which pupils could identify with the many monks and missionaries who, in America and the Far East, as well as in England and Germany, died as martyrs in the fight for 'the one true faith'.

In this cultural climate, a major role was reserved for composers of operas and oratorios based on biblical themes, and instrumental church music. Ecclesiastical strategists knew only too well that listeners would be deeply touched by the moving oratorios and spiritual operas of Carissimi, Landi and Alessandro Scarlatti: the texts reached to the depths of the soul, and the music to the heart. This had been the territory of Giacomo Carissimi (1605–1674), the father of the oratorio, who was followed later in the century by Alessandro Scarlatti (1660-1725) from Palermo, the father of the celebrated Domenico Scarlatti.

Remarkably, a particular role in the cultural life of Rome was played by a man who composed neither operas nor oratorios, but created heavenly sounds on his violin and composed nothing but instrumental music: Arcangelo Corelli (1653-1713). At the popular and crowded performances of oratorios in Roman churches, Corelli was a charismatic violinist and orchestral leader. During the intervals in the oratorios he linked the performance up with suitable music, including trio sonatas, violin sonatas and concerti grossi, which he composed and performed himself. Most music-minded Romans were well aware that Corelli's pen set the trend in instrumental music between 1680 and 1710. With his trio sonatas, violin sonatas and concerti grossi, this mild and amiable violinist and composer brought about a little velvet revolution in Europe - among those who copied and imitated his music was no-one less than Handel. Arcangelo Corelli (1653-1713) is sometimes described as one of the most underestimated composers of orchestral and chamber music. He was born a full generation before Bach and Handel, and influenced that younger generation of Couperin, Vivaldi, Telemann, Bach, and Handel so intensely that he was really nothing less than a musical pioneer. At the same time, he remained highly popular until his death and long beyond, in contrast to Vivaldi and Bach, who went out of fashion before they died and were quickly forgotten almost everywhere. It is not without

reason that Corelli is often called the 'founder of modern violin technique', the 'world's greatest violinist', and the 'father of the concerto grosso'. In the end, however, Corelli was overshadowed - particularly by his German followers Bach and Handel - and forgotten. He is now a name in books on music history and among insiders rather than a real present-day favourite like his Baroque contemporaries Vivaldi and Bach. Corelli's influence on the music and musicians of his time, however, was enormous, particularly through the combination of his three qualities as a violinist, violin teacher and composer. His unprecedented skill as a violinist contributed to give the instrument its definitive, prominent place in western musical life. This is all the more remarkable in view of the fact that in Corelli's time the violin was still quite a new instrument, which he promoted on concert tours of Italy, and possibly of France and Germany too. His popularity as a violinist is sometimes believed to have equalled Paganini's in the nineteenth century. But Corelli was also one of the most widely performed and highly estimated composers of his generation, even though his output - comprising only six opus numbers - was small in comparison with that of Vivaldi, Telemann, Handel or Bach. As a teacher, Corelli not only established a widespread 'violin school' with countless pupils, including Vivaldi and Geminiani, but, directly or indirectly, he also introduced many Italian and foreign composers, such as Handel, Bach and Geminiani, to the Italian style. It is very much the question, for instance, whether Handel could have written his majestic Concerti Grossi op.6 if Corelli had not pointed the way. Corelli's career developed under a lucky star. He came from a prosperous family in Fusignano, a village between Bologna and Ravenna, where he was born in 1653. He died in Rome in 1713 as a man of fame, and was buried in a place of honour in the Pantheon. Little is known of his life, and his biography is full of gaps and anecdotes. Corelli studied from the age of thirteen (1666) in Bologna, a flourishing centre of music with eminent composers including Cazzati, Perti, Colonna and Vitali. According to Padre Martini, he was taught by Giovanni Benvenuti and later by Leonardo

Brugnoli, both pupils of Ercole Gaibara, the 'father' of Bolognese violinists. In 1670, at the age of seventeen, Corelli became a member of the celebrated Accademia Filarmonica in Bologna. In 1675, he played in Rome in a series of Lent oratorios and at the annual celebration of the feast of Saint Louis of France. According to an anecdote recorded by Rousseau, Corelli played around this time in Paris, but returned to Italy because he aroused the jealousy of the court composer Lully (likewise an Italian!).

In succeeding years, Corelli became Rome's most eminent violinist and enjoyed the patronage of Cardinal Benedetto Pamphili. He performed in oratorios in the church of San Marcello, and at the opening of the famous Teatro Capranica in 1679. At about this time he became a chamber musician to Queen Christina of Sweden, who lived in political exile in Rome and spent enormous sums on the arts. Corelli dedicated his opus 1 to her, and in 1687, in her Palazzo Riario, he directed an 'accademia per musica' under Bernardo Pasquini, with some 100 singers and 150 strings and trumpets. In 1684, together with Alessandro Scarlatti, Corelli became a member of the Congregazione di S Cecilia, which he directed from 1700. In 1684 he also initiated Sunday concerts in Cardinal Pamphili's Palazzo al Corso, the very hub of musical life in Rome. He probably performed his first series of chamber trios there, his opus 2 (1685), which was dedicated to the cardinal. From 1687 Corelli was 'music master' to the cardinal and resided in his palace. Around this time he formed a trio, performing his trio sonatas and concerti grossi with the violinist Matteo Fornari and the Spanish cellist Giovanni Battista Lulier.

When Cardinal Pamphili left for Bologna in 1690, Cardinal Pietro Ottoboni (22 years' old!) became Corelli's patron; Corelli lived in his palace, the Cancelleria, where concerts were held on Monday evenings. The cardinal and composer were on good terms, and Corelli dedicated his chamber trios opus 4 to Ottoboni in 1694. He directed

opera performances in Rome in 1702, played in an opera by Alessandro Scarlatti in Naples and, with Scarlatti and Pasquini, became a member of the Accademia Arcadiana in 1706. This society of poets, musicians and intellectuals had been founded in 1690 by Queen Christina of Sweden. She had abdicated from the Swedish throne, become converted to Catholicism and taken up residence in Rome. After her death, the Accademia Arcadiana became enormously influential in all the arts, particularly in poetry and music, and the society became established in many other Italian towns. In their poems and music its members devoted themselves to uncomplicated love in a setting featuring all the charms of nature, stripped of Baroque opulence and bombast. In effect this amounted to an act of revolt against the predominant and extravagant operatic style of the time.

Corelli made acquaintance with Handel at performances in the palaces of Pamphili and Ruspoli, playing in Handel's 'II trionfo del tempo e del disinganno' in 1707 and leading the orchestra in two performances of *La Resurrezione* in 1708. Afterwards Corelli withdrew from public life. In 1711 he completed his last work, opus 6, and in 1712 he reached agreement on its publication with Estienne Roger of Amsterdam. Corelli died on 8 January 1713; his death was commemorated for many years with performances of his concerti grossi in various Roman churches.

Corelli published all his compositions in six volumes, each containing twelve works (trio sonatas, sonatas or concerti grossi). With the exception of his last works, the Twelve Concerti Grossi op.6, he prepared the editions himself, including the correction of printing proofs and other matters.

The first four volumes are devoted to the traditional trio sonata for two violins and basso continuo. The continuo was usually played by a low string instrument such as the violone or viola da gamba, plus one or more chordal instruments such as the harpsichord or organ and arclute or theorbo. The harpsichord usually accompanied

the sonatas da camera (chamber sonatas) and the organ the sonatas da chiesa (church sonatas). Opus 1 (1681) and 3 (1689) each comprise twelve sonatas da chiesa (church sonatas), without dance elements, in which the individual movements are marked 'allegro', 'adagio', 'presto', 'lento' etc. Opus 2 (1685) and 4 (1694) each comprise twelve sonatas da camera (chamber sonatas), the movements of which betray dancelike origins, with headings such as 'preludio', 'allemanda', 'sarabanda', 'gavotta' and 'giga'. Corelli's sonatas usually have five or six movements of contrasting character and tempo. The trio sonata was one of the most popular genres to spread across Europe from Italy. Particularly fascinating was the dialogue between the two solo violins; supported by a reliable foundation provided by the basso continuo, the two string instruments indulged in a conversation, agreeing or arguing with one another in harmony or competition. A feature of the trio sonata, including later ones by Vivaldi, Handel and Bach, is the principal of imitation, with the upper parts copying one another as in a canon.

In his opus 5 (1700) Corelli created a real novelty by abandoning the familiar shape and sound of trio sonata instrumentation (usually for three players) and focusing on only two parts, the solo violin and basso continuo. He thus paved the way for the genre that was to occupy such a central position in classical chamber music: the violin sonata (sonata for violin and piano). Of the twelve sonatas in opus 5, the first six are sonatas da chiesa, and the remainder sonatas da camera. The last and most celebrated sonata contains the variations on the passionate theme *La Folia*, which are exceptionally virtuosic for Corelli. 'La Folia' was to become one of the most famous tunes in music history. The melody was taken from a Spanish dance, like a sarabande, but wild and exuberant as in the original sense of the word *folia*: madness or frenzy. It was gladly embraced by a whole line of western composers, from Lully, Corelli, Marin Marais, via Alessandro Scarlatti, Carl Philipp Emanuel Bach to Liszt and Rachmaninov. As a homage to his great example, Corelli's pupil Francesco Geminiani published a

series of twelve concerti grossi in London from 1726, based on Corelli's sensational Violin Sonatas op.5. What had been a highly virtuosic piece for solo violin in Corelli's hands became a merciless exercise for string orchestra in Geminiani's.

In his opus 6, published in Amsterdam in 1714, Corelli presented twelve concerti grossi. Music lovers of the time went wild about this very visual sort of music, in which a complete orchestra and a small group of soloists played a game of questions and answers, launching ideas at each other and trying to surpass one another in original elaborations. This opus earned Corelli a name as 'father' of the concerto grosso, even though he did not invent it. The volume probably contains music written many years before. The eighth concerto has become world-famous: Corelli's concerto 'fatto per la notte di Natale' (made for Christmas Eve).

In addition to these six opus numbers, there are six trio sonatas published posthumously by Roger, a Sonata for trumpet, strings and basso continuo, and a Sonata a quattro. A further 118 pieces are attributed to Corelli, but until today it has not been possible to prove their authenticity.

Clemens Romijn

REMY BAUDET

Rémy Baudet is Concertmaster of The Orchestra of the Eighteenth Century (Frans Brüggen, conductor) and the Arnhem Philharmonic Orchestra. He is active in various chamber music ensembles, such as Musica Classica, Le Zéphyre, Musica Amphion and the New Esterhazy Quartet. He played with such groups as Al Ayre Español, the Balthasar Neumann Ensemble and Les Tempéraments Baroques. He was conductor of the Resonet Ensemble and the Stavanger Symphonie Orchestra. As a soloist he played with many orchestras. He taught violin, chamber music, history and art history at several schools and conservatories. He wrote a study on the history of violin playing.



SAYURI YAMAGATA

Sayuri Yamagata was born in Japan. She studied the violin at Tohogakuen Music School in Tokyo. During her study she became interested in period instruments and started to play the baroque violin and came to The Netherlands in 1984 to study with Lucy van Dael at The Royal Conservatory in The Hague.

She played with all the leading baroque performers like Anner Bijlsma, Gustav Leonhardt, Sigiswald Kuijken, Philippe Herreweghe, Bob van Asperen and others. She performed in many recordings and concerts in Europe, Australia and Japan,

as a solo player and in chamber music. From 1985 she is a member of The Orchestra of the 18th Century with Frans Bruggen. Recently she became leader with The Netherlands Bachsociety Orchestra. In 1998 she also started the successful miso factory Ken-Ran with her husband.

MUSICA AMPHION

Musica Amphion, founded by harpsichordist/recorder player Pieter-Jan Belder, focuses on performing 17th and 18th century orchestral- and chamber music on original instruments. The concertmaster is Rémy Baudet who holds similar posts with the Orchestra of the Eighteenth Century (Frans Brüggen) and the Arnhem Philharmonic Orchestra (Het Gelders Orkest). All the musicians of Musica Amphion are members of important baroque orchestras of the moment such as The Orchestra of the Eighteenth Century, Amsterdam Baroque Orchestra, Les Musiciens du Louvre and The Academy of Ancient Music. Most of them have successful solo careers as well. Musica Amphion has performed in the Dutch Netwerk voor Oude Muziek and the Bach Festival in Amsterdam. Several concert tours are planned for the coming seasons. This year (2005) Musica Amphion will perform among others in the Utrecht 'Oude Muziek Festival' and the Amsterdam Concertgebouw. Musica Amphion recorded Bach's



Musikalisches Opfer, harpsichord concertos by W.A. Mozart, and most recently Telemann's Tafelmusik.

Stichting Musica Amphion

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PIETER-JAN BELDER

Pieter-Jan Belder (1966) studied the recorder with Ricardo Kanji at the Royal Conservatory at the Hague, and the harpsichord with Bob van Asperen at the Amsterdam Sweelinck Conservatory, where he was on the staff between 1990-1995. He graduated in 1990 and has had a career since as a harpsichord and a clavichord player, organist, forte-pianist and a recorder player.

He has played at several international festivals, such as the Barcelona 'Festival de Musica Antiga', The 'Festival Oude Muziek Utrecht', the Berlin 'Tage für Alte Musik', The Festival van Vlaanderen and the Leipzig 'Bachfest'. He regularly plays solo recitals. He is also very much in demand as a continuo player with such ensembles as the Radio Chamber Orchestra, Collegium Vocale Gent, Il Fondamento, Camarata Trajectina, and de Nederlandse Bachvereniging. He has worked with conductors such as Frans Brüggen, Ton Koopman, Paul Dombrecht, Philippe Herreweghe, Kenneth Montgomery and René Jacobs.



Belder also accompanies soloists such as Johannette Zomer, Nico van der Meel, Rémy Baudet and Saskia Coolen. He has made numerous radio and television recordings for the Dutch broadcasting companies, Belgium and German radio. Belder conducts his own ensemble 'Musica Amphion'.

In 1997 Pieter-Jan Belder was awarded the third prize at the Hamburg NDR Music Prize harpsichord competition. In 2000 he was winner of the Leipzig Bach harpsichord competition.

He has made many CD-recordings, most of them solo and chamber music productions. In 1999 Belder was invited to cooperate in two important CD recording projects: 10 CDs in a complete Bach recording (Brilliant), and a CD in a Edison awarded complete recording of all the Keyboard works of the Dutch composer Jan Pieterszn. Sweelinck (NM classics) In 2001 he recorded several CD's in a complete Mozart recording (Brilliant), including the KV 107 harpsichord concertos and a CD with variations for pianoforte. Belder is now halfway on a CD project (36 CD's), recording all the harpsichord sonatas by Domenico Scarlatti, a project which will occupy him until 2007, a memorial year of this great Italian/Spanish composer (1685-1757).

Recently a complete recording of Telemanns' 'Tafelmusik' was released under his baton, as well as a CD focusing on two centuries of recorder music.

2004

www.ibizweb.nl/belder