



Early Music Hawaii  
presents

# Violini a Due

## Quicksilver

Robert Mealy, Julie Andrijesky violin and co-directors  
Charles Weaver, lute and guitar  
Avi Stein, harpsichord



Saturday, November 5, 2022, at 7:30 pm  
Lutheran Church of Honolulu  
1730 Punahou Street

Sunday, November 6, 2022, at 3:30 pm  
Queen Emma Community Center  
Christ Church, Kealakekua



**WESTAF**

This concert is supported in part by the Western States Arts Federation  
(WESTAF) and the National Endowment for the Arts

# Violini a Due

## A European Journey

### Program

Sonata quarta	Dario Castello (fl. Early 17c)
Sonata undecima	Giovanni Battista Fontana (1589–1630)
L'Eroica, sonata a tre	Andrea Falconieri (c.1585–1656)
Marizapalos	Santiago de Murcia (1673–1739)
Passacalle	Falconieri
Polnische Sachspfeiffen	Johann Schmeltzer (c.1623–1680)

### *Intermission*

Sonata seconda a due	Johann Rosenmüller (1619–1684)
Prelude in G minor, BuxWV 163	Dieterich Buxtehude (c.1637–1707)
Sonata a 2	Johann Kaspar Kerll (1627–1693)
Sonata decima “La Bentivoglia”	Maurizio Cazzati (1616–1678)
Sonata terza	Giovanni Legrenzi (1626–1690)
Ciaconna from Sonata III in A major	Philipp Heinrich Erlebach (1657–1714)
Nunc Dimittis	Grzegorz Gorczycki (1667–1734)

### Program Notes

We think today of the sonata as being that expansive musical architecture perfected by Mozart and Beethoven, but in fact it began life as something very different. The sonata first emerges around the same time as the violin came into its own as a solo instrument around the turn of the 17th century. This was a time of self-consciously “new music,” and the early sonata is very much an experimental form, full of radical contrasts and surprising swerves of tempo and mood.

Our concert is a journey through the rich and strange world of the 17th century sonata, from its birth in Venice around 1620 to its elaboration in the hands of German composers in the 1690s. It is also a celebration of the aesthetic delights of this early modern period when the quirky, the unexpected, the sumptuous, were all things to be savored: in the spirit of the time, this program is a “cabinet of curiosities,” full of wonders and astonishments.

One of the most impressive pioneers of this new genre is the splendidly-named **Dario Castello**. Despite the popularity of sonatas at the time, we have no records of his birth, his death, or even of his professional career except that (according to the title page) he was “head of the wind band at San Marco.” His *sonata quarta* is full of unexpected juxtapositions of elaborate solo turns, jazzy dance rhythms and passionate

adagios. (In his preface, Castello recommends trying out these virtuoso pieces once or twice before performing them, “for nothing is hard to those who love it.”)

A close colleague of Castello, **G.B. Fontana** was a celebrated violinist and composer who worked not only in Venice but in Brescia and Padua as well. According to his posthumous collection of sonatas, he was a victim of “voracity of the pestilence” that swept through northern Italy in the early 1630s. His *sonata ottava* is characteristic for its almost visionary sweetness, as well as the playful, quirky turns of its musical rhetoric.

We then move southwards to Naples. Today we think of this city as firmly Italian, but (like most of Southern Italy) it was actually part of the Spanish Empire until well into the 18th century. The works of the Neapolitan composer **Andrea Falconieri** are full of the influence of Spanish dance: sometimes directly, in his *Follia*, at other times less overtly, like in his wonderful *Sonata L'Eroica*, which after a brisk opening suddenly segues into a wonderfully groovy *chiacchiona*.

In between the two Falconieri works we hear a bit of the true Spain with the *Jacaras* of **Santiago de Murcia**, a distinguished guitarist who spent his career in Madrid. Murcia's three anthologies contain some of the finest music for the baroque guitar. One of these collections was sent to Mexico and includes his take on the rowdy and rambunctious *jacaras*. This was a popular genre of 17th c. Spain, usually involving lurid tales of criminal low-lives set to catchy triple-time rhythms.

One of the more unexpected visitors to Venice was the remarkable **Johann Rosenmüller**. A citizen of Leipzig, he was in line to take over as Thomaskantor when he was arrested in 1655 with some of the students on suspicion of homosexuality, and jailed. He fled to Venice where he worked as a trombonist at San Marco and taught at the Pietà. This dramatic trajectory transformed Rosenmüller's musical style as well as his career. His early instrumental music from Leipzig was mostly dance suites but once in Venice he discovered the power of operatic melody and theatrical gesture. His sonatas published in 1682 (some of which were preserved in Bach's personal library) combine heartbreaking adagios with dramatic allegros.

From Italy, we move northwards into the Holy Roman Empire, where Italian sonatas were esteemed as highly as Italian architecture. **Johann Schmelzter**, the first native-born Kapellmeister at the Imperial court of Vienna, wrote many works in the Italian style, but also spent much of his time providing party pieces for his music-loving employer, Emperor Leopold I. Schmelzter's wonderfully vivid portrait of Polish bagpipers combines folk tunes with more courtly material. Its ending is particularly eccentric: a tune fragment played in unison that peters out to nothing.

The great organist **Dieterich Buxtehude** is one of the few figures from this time to be a familiar name today, thanks to the virtuosic demands of his keyboard writing and a compositional style that combines strict German counterpoint with Italian flights of fancy. His *Prelude in G minor* is firmly in the *stylus fantasticus* form, with its abrupt discontinuities and unexpected turns of phrase.

**J.K. Kerll's** sonata a 2 combines the Italian taste for extravagant violin writing with a lyric melancholy similar to Rosenmüller's. The work is taken from the huge anthology assembled by Franz Rost, whose manuscript of 157 trio sonatas remains in

the Bibliothèque Nationale today. Kerll made his own pilgrimage to Rome to study with Carissimi. After serving as Kapellmeister in Munich, he ended his career in Vienna as organist to the Emperor.

The Bolognese composer **Maurizio Cazzati** spent much of his career transforming the musical establishment at the enormous church of San Petronio in his native town. In his time there, he created a regular ensemble of some 35 players and published a good deal of imaginative and inventive chamber music for them to play, including the witty sonata heard in our program.

**Giovanni Legrenzi's** third sonata from his 1673 *La Cetra* is an excellent example of how the sonata was changing by mid-century, influenced by the lyricism of Venetian opera composers like Cavalli and Cesti. The overlapping dissonances of the opening were later to become a staple in the works of Arcangelo Corelli. Legrenzi dedicated this publication to the Emperor Leopold, perhaps hoping to land a job at the Hapsburg court in Vienna, but to no avail.

We close with one last example of German trio writing, this one by the deeply expressive composer **Philipp Heinrich Erlebach**, who spent much of his career at a small court in Thuringia. We know little of his music because almost all of it was tragically destroyed in a library fire which consumed a large number of operas and over 120 sonatas. Some of the few instrumental works to survive are six wonderful trios published in 1694. His A minor sonata closes with a gorgeous and comforting Chaconne, with a florid "Finale" where the strings play a "tremblement adagissime," an intensely slow and passionate bowed vibrato.

*Notes by Quicksilver*

## Quicksilver

"Revered like rock stars within the early music scene" (New York Times), Quicksilver brings together today's top historically-informed performers. Described as "drop dead gorgeous with a wonderful interplay of timbres" (Early Music America) and praised as "irresistible" (Fanfare Magazine), Quicksilver vibrantly explores the rich chamber music repertoire from the early modern period to the High Baroque.

The ensemble has been featured at numerous music series and prestigious festivals, receiving critical acclaim, standing ovations and repeat invitations. Recent and upcoming appearances include Carnegie Hall, Mostly Mozart Festival at Lincoln Center, The Library of Congress, Buffalo Chamber Music Society, Toronto Consort, San Diego Music, Boston Early Music Festival Society and many more throughout North America, including Early Music Hawaii in 2015.

Quicksilver's debut recording, *Stile Moderno*, was described as "Breakthrough of the year" (Huffington Post) and "convincing...terrific" (Early Music-Oxford Journal). Quicksilver's recording, *Fantasticus*, was named one of the New Yorker's Ten Notable Recordings of 2014 and praised as "Fantasticus, indeed" (Gramophone). Their latest recording, *Early Moderns: The Very First Viennese School*, has been described as "highly addictive...utterly captivating" (Limelight Magazine, Editor's Choice).

One of America's most prominent historical string players, **Robert Mealy** (co-director, violin) has been praised for his "imagination, taste, subtlety, and daring" (Boston Globe). A frequent soloist and orchestral leader, Mr. Mealy is principal concertmaster at Trinity Wall Street and the Orchestra Director of the Boston Early Music Festival Orchestra; he recently received a Grammy for his work with BEMF. He has also led the Mark Morris Dance Group Music Ensemble in performances here and in Moscow, accompanied Renee Fleming on the David Letterman Show, and recorded and toured a wide variety of repertoire with many distinguished ensembles here and in Europe. Committed to education as well as performing, he directs Juilliard's distinguished Historical Performance Program. From 2003 to 2015, he taught at Yale, directing the postgraduate Yale Baroque Ensemble and the Yale Collegium Musicum. Prior to that, he taught at Harvard for over a decade, where he founded the Harvard Baroque Chamber Orchestra. In 2004, he received EMA's Binkley Award for outstanding teaching and scholarship. He has recorded over 80 CDs on most major labels.

Lauded for her "invigorating verve and imagination" (Washington Post), **Julie Andrijesky** (co-director, violin) is among the leading baroque violinists and early music pedagogues in the U.S. In addition to co-directing Quicksilver, she maintains an active performance schedule, playing with many diverse early music groups across the nation, including the Atlanta Baroque Orchestra (Artistic Director), New York State Baroque (Concertmaster), Apollo's Fire (Principal Player), and Les Délices. As a full time Senior Instructor at Case Western Reserve University and Teacher of Baroque Violin at the Cleveland Institute of Music, Ms. Andrijeski leads classes in historical performance practices, teaches lessons in baroque violin and directs the baroque music and dance ensembles. Her combined skills in music and dance often culminate in workshops and special teaching engagements at schools such as the Oberlin Conservatory, Indiana University, Juilliard, the University of Colorado—Boulder, and at several summer workshops. Her recordings can be found on Acis Productions, Dorian Recordings, Centaur, Koch, CPO, Avie and Musica Omnia.

**Avi Stein** (harpsichord/organ) is the associate organist and chorus-master at Trinity Church Wall Street and the artistic director of the Helicon Foundation. He teaches continuo accompaniment, vocal repertoire and chamber music at the Juilliard School and recently conducted Juilliard's production of *Dido and Aeneas* in London and at the Royal Opera House of Versailles. He performed on the 2015 Grammy Award winning recording of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs* by the Boston Early Music Festival. The New York Times described Avi as a "brilliant organ soloist" in his Carnegie Hall debut and he was recently featured in Early Music America magazine in an article on the new generation of leaders in the field. He has directed the International Baroque Academy of Musiktheater Bavaria and the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles including the Opera Français de New York, OperaOmnia, the Amherst Festival Opera and a critically acclaimed annual series called the 4x4 Festival. Avi studied at Indiana University, the Eastman School of Music, the University of Southern California and was a Fulbright scholar in Toulouse, France.

**Charles Weaver** is on the faculty of the Juilliard School, where he teaches historical plucked instruments and baroque music theory. He was music director for Cavalli's *La Callisto* with New York's Dell'Arte Opera in summer 2017 when *The Observer* remarked on "the superb baroque band led by Charles Weaver...it was amazing to hear what warm and varied sounds he coaxed from the ensemble." He has served as assistant conductor for Juilliard Opera and has accompanied operas with the Yale Baroque Opera Project and the Boston Early Music Festival. As an orchestral musician, he has performed with the New York Philharmonic, the Philadelphia Orchestra and the Virginia Symphony. His chamber appearances have included Quicksilver, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, Musica Pacifica and others. He also works with the New York Continuo Collective. He has taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy and the Madison Early Music Festival. He is associate director of music at St. Mary's Church in Norwalk, Connecticut. He is pursuing a doctoral degree in music theory at the City University of New York.

## Sponsors and Contributors

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Early Music Hawaii thanks the **Lutheran Church of Honolulu** and **Queen Emma Community Center** in Kealahou for continuing to host our concerts for more than a decade. Their spaces resonate with the fine acoustics and intimate aloha which suit the early music repertory so well.

## Early Music Hawaii

Early Music Hawaii is a non-profit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to encourage historical performance practices. Each concert year, we present one major choral/orchestral concert and one chamber concert in Honolulu, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kailua-Kona as well as teach at workshops when appropriate.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the cost concert presentations, here or elsewhere in the US or abroad. We are most grateful to a select number of generous sponsors and hope you will consider making a donation at [www.earlymusichawaii.org](http://www.earlymusichawaii.org).

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