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### Program Notes. Spring Concert. Camerata Milwaukee, Shorewood, WI. May 19, 2018

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Camerata  
Milwaukee



*Spring Concert*

*Doemming - Fux - Purcell - Vivaldi*

19 May 2018

# Program

## *Johann Joseph Fux (1660 - 1741)*

\* PARTITA EX G, K 321 IN G MAJOR

ALLEGRO - LARGO - MINUETTO I & II - ALLEGRO

## *Henry Purcell (1659 - 1695)*

\* SONATA NO. 9 IN F MAJOR, Z. 810

ALLEGRO - ADAGIO - ALLEGRO - GRAVE - ALLEGRO

## *Johann Martin Doemming (1703 - 1760)*

\* CONCERTO IN C MAJOR FOR VIOLA DA BRACCIO CONCERTATO

ALLEGRO - ADAGIO - ALLEGRO

~~ *Short Intermission* ~~

## *Antonio Vivaldi (1678 - 1741)*

\* TRIO SONATA IN B FLAT MAJOR FOR TWO VIOLINS AND BC, RV 76

ANDANTE - ALLEMANDA - CORRENTE

\* CONCERTO FOR STRINGS & BC RV 159 IN A MAJOR

ALLEGRO - ADAGIO - ALLEGRO

\* CONCERTO FOR STRINGS & BC RV 134 IN E MINOR

ALLEGRO MODERATO - ANDANTE - ALLEGRO

# Program Notes

Quite appropriately, today marks World Fiddle Day, which was founded by respected Donegal Irish fiddler Caoimhin Mac Aoidh to celebrate the riches and beauty of the music of the violin family of instruments. Tonight's program features a bouquet of works from Austrian, English, German, and Italian baroque composers that explore the glories of the violin family in both solo and ensemble music.

**Fux** is best known for his 1725 treatise on counterpoint, *Gradus ad Parnassum*, so it is fitting that this Partita in G, K 321 should open with the two solo violins in imitative, contrapuntal conversation. Like J.S. Bach's partitas from around the same time period, the rest of the work is a set of dance movements. Interestingly enough, both the minuet and the rondeau are fashionable French dances rather than Germanic ones.

Working in the early- to mid- Baroque, **Purcell** gave a particularly English twist to the Italian-style sonatas popularized by violinists such as Giovanni Battista Vivaldi. A specifically instrumental genre, the early sonata featured contrasting sections that highlighted various *affections* or moods. The work heard tonight was posthumously published by Purcell's widow in a collection of ten sonatas for violin in 1697, and was nicknamed "The Golden Sonata" in a reprint from 1704. It is a fine example of its genre in a five-part structure. Listen for chromatic, downward sighing figures in the slow movements, and the transformation of the opening movement's rhythmic pattern into trumpet figures in the middle movement.

Little is known about the life of **Doemming**, but his manuscripts that survive in the music library at the University of Münster in Germany show individuality and a fascination with the viola and *cello piccolo*. The viola concerto heard tonight is built on the *fast-slow-fast* pattern of Vivaldian concerti, and contrasts a solo viola against an ensemble of other strings. Though seldom played, this work is important as one of the earliest viola concertos in existence.

Though titled a sonata, **Vivaldi's** work for two violins and continuo acts more like what the Germans called a partita, since it is a set of dances prefaced with a more reflective prelude. Note the brilliant and light passage work, and the use of cello to round out the sound of the bass part along with the harpsichord.

We round the evening out with two sinfonias by Vivaldi. These are works for the ensemble as a whole, rather than soloists, and have connections to the type of pieces played as introductions to Italian opera of the time. This genre's multi-part structure eventually evolved into the larger, multi-movement genre of the Classical and Romantic symphony as practiced by Mozart, Beethoven, and Mahler.

**Marianne Kordas** graduated with master's degrees in music history and library science from the University of Wisconsin-Milwaukee. She currently serves as the Director of the Music Materials Center for the James White Library at Andrews University in Berrien Springs, MI. Her passions include gardening, hiking, and early music.

**Nicolò Eugelmi** (viola) is described by The Strad magazine as "a player of rare perception, with a keen ear for timbres and a vivid imagination." Mr. Eugelmi has performed to critical and public acclaim in the world's finest venues, including Carnegie Hall, Lincoln Center, Casals Festival Prades, the St. Petersburg Philharmonia, the Amsterdam Concertgebouw, and the Berlin Philharmonie. His solo appearances include the Vancouver, Edmonton, and Montreal Symphony Orchestras, under such conductors as Mario Bernardi, Jacques Lacombe, Jean-Claude Casadesus, and Charles Dutoit. Mr. Eugelmi has given numerous national and world premieres, such as John Harbison's Viola Concerto, Gavin Bryars' The North Shore, as well as his own commission from Jacques Hétu, Concerto pour Alto et Orchestre, Op.75. Mr. Eugelmi has been a member of the Fine Arts Quartet, and has collaborated with renowned chamber musicians such as violinists Martin Beaver and Régis Pasquier, violist Paul Neubauer, cellist Arto Noras, pianist Menahem Pressler, and the Talich Quartet. Mr. Eugelmi's varied discography, recorded on the Analekta, Skylark, CBC Records, and Naxos labels, has received numerous accolades, including Editor's Choice by Gramophone Magazine, a JUNO nomination, and a Prix Opus.

Special thanks to



for providing us with a wonderful  
venue for tonight's concert,  
and to **Neil Bubke** for joining us  
on the harpsichord



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