

concerts from the library of congress 2010–2011

*The Elizabeth Sprague Coolidge Foundation  
in the Library of Congress*

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ENSEMBLE 415

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*Friday, October 8, 2010  
8 o'clock in the evening  
Coolidge Auditorium  
Thomas Jefferson Building*



In 1925 ELIZABETH SPRAGUE COOLIDGE established the foundation bearing her name in the Library of Congress for the promotion and advancement of chamber music through commissions, public concerts, and festivals; to purchase music manuscripts; and to support musical scholarship. With an additional gift, Mrs. Coolidge financed the construction of the Coolidge Auditorium which has become world famous for its magnificent acoustics and for the caliber of artists and ensembles who have played there.



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Latecomers will be seated at a time determined by the artists for each concert.

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Thank you.

*The Library of Congress*

Coolidge Auditorium

Friday, October 8, 2010 – 8 p.m.

ENSEMBLE 415

Chiara Banchini, *violin and direction*

Eva Borhi, *violin* Peter Barczy, *violin and viola* Patricia Gagnon, *viola*  
Gaetano Nasillo, *cello* Michele Barchi, *harpsichord*



PROGRAM

Sonata à 5 in C Major, op. 2, no. 2  
*Largo – Allegro – Grave – Allegro* Tomaso ALBINONI  
(1671–1751)

Sonata no. 2 in G minor from *Armonico Tributo*  
*Grave – Allegro – Grave – Forte e allegro – Grave –*  
*Aria – Grave – Sarabanda – Grave – Borea* Georg MUFFAT  
(1653–1704)

Trio Sonata in D minor, op. 1, no. 12 (“La Follia”)  
Antonio VIVALDI  
(1678–1741)

*Intermission*

Sonata à 5 in C Major, op. 2, no. 1  
*Grave-Adagio – Allegro – Adagio – Allegro* Tomaso ALBINONI

Concerto for violin and strings, BWV1056r  
*Allegro – Largo – Presto* Johann Sebastian BACH  
(1685–1750)

Concerto à 4, op.7, no.2  
*Grave – Allegro – Grave – Allegro* Henricus ALBICASTRO  
(ca. 1660 – ca. 1730)

Sonata à 5 in B-flat Major, op. 2, no. 5  
*Largo – Allegro assai – Grave – Allegro* Tomaso ALBINONI

*This concert is organized in cooperation with the Maison Française of the Embassy of France.*

## ABOUT THE PROGRAM

Today the name of Tomaso Albinoni is best known for a piece he did not compose. The musicologist Remo Giazotto, author in 1945 of the first critical biography of Albinoni, published the famous "Albinoni Adagio" for organ and strings in g minor in 1958. Giazotto's explanation of the piece shifted over time, but he eventually settled on the version that he had discovered a fragment of music manuscript in Albinoni's hand, containing part of a bass line, amid the ashes and rubble that remained of the Saxon State Library in the aftermath of the Allied British and American firebombing of Dresden which took place in February of 1945. While Giazotto's neo-baroque composition has done much to spread Albinoni's name, it has done nothing to initiate the musical public into the composer's actual style.

Tomaso Giovanni Albinoni was born into a wealthy Venetian merchant family who ran a stationery business, which derived much of its income from the manufacture of playing cards. By 1705, however, Tomaso had left his position as a "maker of cards." He and his father recognized his musical calling, both as violinist and composer, but he would still be entitled to a third of the profits from the family's business. He was thus never reliant on a church or court position for material support and was proud to include the word "dilettante" after his name, a term which carried no negative connotations. It implied a higher social status than that of professional musician, by attributing nobler motives to the composer than the cruel lucre.

Albinoni enjoyed a high reputation in his lifetime. His music was regularly reprinted and anthologized by publishers and transcribed and arranged by composers, including Bach, Mattheson, and Quantz. His fame was such that a 1722 review praising the premiere of his opera *I veri amici* at the Munich court theater mentioned that the "real" Albinoni had been present at the concert, distinguishing him from the impostor who had profitably been making his way through Germany. Albinoni wrote over forty operas, approximately fifty cantatas, and ten opus numbers of instrumental compositions.

The op. 2 set of *Sinfonie e concerti à cinque*, published in 1700 by Sala in Venice, alternates sonatas (as the individual works are titled) with concertos, showing a closer affinity between these terms than modern usage suggests. The typical Venetian practice of the time would have been to play the sonatas (sinfonias) and the concerti with just one player to a part. However, Albinoni's music was widely disseminated, and part sets for some of the op. 2 sonatas survive from Dresden and Sweden with duplicates for each of the two violin parts, suggesting something closer to orchestral performance. Interestingly, the second movement in the Sonata V in B-flat Major is almost entirely taken from the second movement of the first of a set of six manuscript trio sonatas, which are themselves reworkings of his op. 1 *Suonate à tre* of 1694.

Georg Muffat, a German composer with Scottish forebears, studied as a boy, until age sixteen, in Paris with Lully and others. After law studies in Bavaria he fled to Vienna, Prague, and, in 1677, Salzburg, where he was appointed organist and chamber musician. He briefly served alongside Biber at the court of Archbishop Max Gandalf, who granted him leave in the 1680s to study in Rome under Corelli and Pasquini. From 1690 until his death he held the position of Kapellmeister to the Bishop of Passau. He was

thus immersed in the French and Italian and South German styles and uniquely qualified to describe them and contrast them.

Fortunately, he wrote extensive descriptions on many aspects of performance practices in these countries in the prefaces to his *Florilegium primum* (1695), *Florilegium secundum* (1698), and *Auserlesene Instrumentalmusik* (1701). Muffat composed the pieces in his *Armonico tributo* while in Rome and published the set back in Salzburg (1682). In Rome he heard Corelli's concerti grossi and had his own similar pieces performed in Corelli's house. It has been suggested that Muffat might have influenced his teacher. Unlike Corelli's op. 6 concerti grossi, published in Amsterdam (1714) which use eight separate part books, Muffat's earlier publication was confined to five part books, but with optional T (*tutti*) and S (*solo*) indications in three of the parts, effectively making eight parts. When Muffat selected music from several of these sonatas to appear in his later *Auserlesene Instrumentalmusik*, he made the concerto scoring explicit.

It is astonishing that until the 1950s very little of the music of Antonio Vivaldi was known. 1939 had seen the first small festival dedicated to his music, given at the University in Siena. When the Second World War ended, the Milanese publisher Ricordi began the huge undertaking of producing a complete edition of Vivaldi's works. In 1950, though the edition was barely under way, the issuing of Vivaldi's op. 8, *Il cimento dell'armonia e dell'invenzione*, the first part of which is *The Four Seasons*, coincided with Vivaldi's rapid rise to fame.

Although in his lifetime Vivaldi enjoyed fame throughout Italy as an opera composer, he was better known in the north, as is still the case today, for his instrumental music, which trickled back to Germany, Holland, and England with wealthy connoisseurs returning from their grand tours. They would have purchased manuscript copies of concertos and sonatas in Venice to supplement and update their music libraries at home, perhaps transacting this business directly with Vivaldi.

The publication in 1711 by the Amsterdam firm of Estienne Roger of Vivaldi's op. 3 *L'estro armonico* suddenly brought the Venetian's music to a much larger audience, leading to many more publications in Amsterdam, with legitimate and pirated copies released elsewhere, even the reissue of his twelve op. 1 sonatas for two violins and bass. This set ends with variations on "La Follia" which was not only the most popular ground bass for variations, it was the very piece Corelli had chosen as the finale to his set of op. 5 sonatas for one violin and bass. In choosing the same theme for his own op. 1, Vivaldi was simultaneously paying tribute to his elder and laying claim to his place alongside him.

Though he did not publish them, Johann Sebastian Bach clearly assembled the six harpsichord concertos, BWV 1052–1057, into a single opus. In 1738 Bach neatly copied the pieces, all believed to be arrangements from earlier, mostly lost, works, originally for violin or oboe and strings, together in score form, opening the set with the initials J. J. (*Jesu Juva*) and closing it S. D. Gl. (*Solo Deo Gloria*). Following this he prepared performance parts for all the concertos.

We can be certain that among Bach's concerns was the performance of the concertos by the Collegium musicum, a collective of Leipzig university students, founded in 1702 by Telemann when he himself had been a student there, which met weekly at

Zimmermann's coffeehouse to perform music together. Musicologists have hypothesized for various reasons, including the nature of some of the figuration in the solo part, that the F minor harpsichord concerto, BWV 1056, was originally conceived as a violin concerto in G minor.

The present version, BWV 1056r is Wilfried Fischer's scholarly reconstruction of the missing violin version of the piece, presented in a volume of the *Neue Bach Ausgabe* dedicated to reconstructions of lost concertos (1970). The middle movement of this concerto also survives in a version for oboe and strings in F Major as the opening sinfonia to the cantata "Ich steh mit einem Fuß im Grabe," BWV 156. More recently Steven Zohn and Ian Payne have convincingly put forward the theory that this beautiful slow movement was actually borrowed by Bach from a concerto for oboe or flute and strings in G Major by Georg Philipp Telemann, TWV 51:G2. If true, this would be the first known instance of Bach's borrowing a German, as opposed to an Italian, concerto movement.

Henricus Albicastro is the Latinized Italian version of Johann Heinrich von Weissenburg's name. Though born in Bieswangen in Bavaria, he has long been associated with Switzerland, because of the unsubstantiated statement in Johann Walther's 1732 *Musicalisches Lexicon* that Albicastro was Swiss. Much remains unknown about his life, so despite his clearly Italian musical idiom, nothing can be said as to whether he spent any time south of the Alps.

In 1686 Albicastro took on the minor position of *musicus academiae*, meaning he was in charge of music at the University in Leiden. All of his instrumental music was published in the Low Countries between 1696 and 1706, with the exception of a possibly posthumous publication of the twelve op. 10 sonatas for two viols and continuo in 1759. The title pages of his early 1696 version of op. 3 sonatas, published in Bruges, and his first op. 1 sonatas published in Amsterdam in 1701 refer to him as "amatore," meaning he did not earn his living as a composer. This designation, however, was dropped in subsequent publications.

In 1708 he became a captain in the Dutch cavalry where he served during the War of Spanish Succession, and stayed in this position until 1730. His surviving works are nearly all instrumental music, consisting of nine opuses containing twelve sonatas each, approximately half of them for solo violin and continuo and the rest for two violins, or, in the case mentioned above, for two viols and continuo, in addition to the twelve op. 7 *Concerti*. The bulk of his music, op. 1 – op. 9, was published in the brief period between 1701 and 1706 by Roger in Amsterdam. However, none of it was reissued by Roger or other publishers. His suave *Concerti*, published in 1704, are slightly less predictable than those of his Italian models, Corelli, and Albinoni.

– John Moran  
*Peabody Conservatory*

## ABOUT THE ARTISTS

Founded in 1981 in Geneva by Chiara Banchini and based in Franche-Comté, France, since 2001, ENSEMBLE 415 is named after one of the pitches at which Baroque music is played. It is a period instrument orchestra as well as a chamber music group with a repertoire ranging from Corelli and Vivaldi to Bach and Haydn to Boccherini and Mozart.

Since its establishment, ENSEMBLE 415 has performed in throughout Europe, Portugal, Turkey, Singapore, and Australia. It has appeared at the Brisbane Festival, Flanderer Festival, Copenhagen Early Music Festival, Ambronay Festival, Ambraser Schlosskonzerte, Utrecht-Early Music Festival, Edinburgh International Festival, Festival Musica Antiga, and Brühler Schlosskonzerte.

Distinguished soloists who have collaborated with Ensemble 415 include, among others, Christophe Coin, René Jacobs, Maria Cristina Kiehr, Andreas Scholl, Giuliano Carmignola, Lars Ulrich Mortensen, and Bart Kuijken. ENSEMBLE 415's discography includes the concerti grossi of Giuseppe Valentini (Diapason d'Or, 10 de Répertoire, 2002), and Boccherini's quintets, sextets, and the *Stabat Mater* in its first version for soprano and string quintet, with soloist Agnes Mellon. <[www.ensemble415.org](http://www.ensemble415.org)>

CHIARA BANCHINI, born in Lugano, Switzerland, is recognized as one of the world's leading Baroque violinists. She has performed in such ensembles as La Petite Bande, Hesperion XX, and La Chapelle Royale, while also establishing an international career as a soloist. She has led the Orchestre des Pays de Savoie, the Scottish Chamber Orchestra with Andreas Scholl as a soloist, and regularly conducts orchestras in Durban (South Africa), Adelaide, Stockholm, Portugal, Latvia. She has been mentor to a generation of young and talented violinists including Fabio Biondi, as Amandine Beyer, Hélène Schmitt, David Plantier, Odile Edouard, and Leila Schayegh. Her solo discography includes the complete Mozart Violin Sonatas.

*Ensemble 415 is in residence with the festival Musique et Mémoire and the City of Dole. It is subsidized by the Swiss Arts Council Pro Helvetia, the French Ministry of Culture and Communication, and the Regional Council and Regional Administration for Cultural Affairs of Franche-Comté.*

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*Thank You!*

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## CONCERTS FROM THE LIBRARY OF CONGRESS

*Since the inaugural concerts in 1925, the Coolidge Auditorium, built by ELIZABETH SPRAGUE COOLIDGE, referred to then as the new “auditorium for chamber music” in the Library of Congress, has been the venue for countless world-class performers and performances. Another grande dame of Washington, GERTRUDE CLARKE WHITTALL, presented to the Library a gift of five Stradivari instruments to be played in concerts, the first of which was held on January 10, 1936. These parallel but separate concert series served as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.*

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Next concerts of the 2010–2011 Season

Wednesday, October 13, 2010 – 8 p.m.

ARCANTO QUARTET

Mozart: String Quartet in D minor, K. 421  
Ravel: String Quartet in F Major  
Bartók: String Quartet no. 5 (*Coolidge commission*)

Thursday, October 14, 2010 – 8 p.m.

THE ENGLISH CONCERT

Harry Bicket, *Artistic Director & harpsichord*  
with

Alice Coote, *mezzo-soprano*    Rachel Podger, *violin*  
Jonathan Manson, *cello*        William Carter, *lute*

Vivaldi: Sonata in D minor, op. 1, no. 12 (“Follia”)  
Monteverdi: “Lamento d’Arianna”  
Vivaldi: Violin Concerto in D Major, RV 208 (“Il Grosso Mogul”)  
Dowland: “Come again, sweet love doth now invite”  
Dowland: “Weep you no more, sad fountains”  
Dowland: “If my complaints could passions move”  
Dowland: Lachrimae Pavan (lute solo)  
Dowland: “In darkness let me dwell”  
Vivaldi: Flute Concerto in C minor, RV 401  
Handel: Cantata: “O nume eterni,” HWV 145, (“La Lucrezia”)

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert presentation  
“Early Music at the Library of Congress: 85 Years of Performance History”  
Harry Bicket with Anne McLean (moderator),  
Norman Middleton and James Wintle, *Music Division*

Thursday, October 21, 2010 – 8 p.m.

TALICH QUARTET

Beethoven: String Quartet in B-flat Major, op. 18, no. 6 (“La Malinconia”)  
Janáček: String Quartet no. 1 (“Kreutzer Sonata”)  
Dvořák: String Quartet in G Major, op. 106

Next concerts of the 2010–2011 Season

Thursday, October 28, 2010 – 8 p.m.

THOMAS HAMPSON  
with Craig Rutenberg, *piano*

Songs of Mahler and Barber in honor of their anniversaries,  
and favorites from the Song of America tours

6:15 pm – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
Barbara Heyman, *author of Samuel Barber: The Man and His Music*

Saturday, October 30, 2010 – 8 p.m.

*Founder's Day*

HELSINKI BAROQUE  
Aapo Häkkinen, *Artistic Director and harpsichord*  
with Teppo Lampela, *countertenor*  
Minna Kangas & Tuomo Suni, *violin* / Mikko Perkola &  
Varpu Haavisto, *viola da gamba*

Kaspar Förster: Laudate Dominum  
Buxtehude: Jubilate Domino, BuxWV 64  
J. S. Bach: Sonata in G Major, BWV 1027  
Franz Tunder: Salve mi Jesu  
J. S. Bach: Wie starb die Heldin so vergnügt, BWV 198  
J. S. Bach: Italian Concerto, BWV 971  
Meder: Ach Herr, strafe mich nicht  
Kirchoff: Suite à 4  
Buxtehude: Jesu, meine Freud und Lust, BuxWV 59

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
"Gustav Duben's Music Library: A European Treasure"  
Kerala Snyder, *Professor Emerita of Musicology, Eastman School of Music*

Tuesday, November 9, 2010 – 8 p.m.

GAUTIER CAPUÇON, *cello* / GABRIELA MONTERO, *piano*

Rachmaninov: Sonata in G minor, op. 19  
Rachmaninov: Vocalise  
Rachmaninov: Var.18 from *Rhapsody on a Theme of Paganini*  
Prokofiev: Sonata in C Major, op. 119



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