

CHACONNE

ITALIANS IN LONDON!

SONATAS AND OTHER MUSIC BY ITALIAN VISITORS



SIMON STANDAGE violin

FRIEDERIKE CHYLEK harpsichord

CHANDOS early music



Engraving (1744) by J. June (fl. c. 1740–1770) after portrait by Franz Ferdinand Richter (1693–after 1737)
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Francesco Maria Veracini

Italians in London!

Nicola Matteis (fl. 1670 – after 1714)

Three Pieces from 'Ayres...', Book II*

		6:15
1	Fantasia	2:18
2	Passaggio rotto	2:14
3	Movimento incognito	1:45

Gasparo Visconti (1683 – 1713)

premiere recording

Sonata in C minor (manuscript)*

		6:50
4	Grave	1:23
5	Allegro moderato	3:01
6	[]	2:26

Francesco Geminiani (1687 – 1762)

premiere recording

Sonata in G minor, Op. 1 No. 6*

		5:12
7	Affetuoso	2:48
8	Adagio	0:54
9	Allegro	1:29

Domenico Scarlatti (1685 – 1757)

- | | | |
|----|----------------------------------|------|
| 10 | Sonata in D minor, Kk 52 | 5:38 |
| | Andante moderato | |
| 11 | Sonata in D major, Kk 145 | 3:49 |
| | [] | |

Francesco Maria Veracini (1690 – 1768)

- | | | |
|----|---|-------|
| | Sonata in C major, Op. 1 No. 9* | 11:57 |
| 12 | Largo, e staccato – Cantabile – Staccato – Cantabile – Staccato | 1:44 |
| 13 | Allegro – Veloce – Allegro – Veloce – Allegro | 2:52 |
| 14 | Vivace | 2:16 |
| 15 | Largo | 1:50 |
| 16 | Allegro | 3:13 |

Pietro Castrucci (1679 – 1752)

premiere recording

Sonata in D minor, Op. 1 No. 7*

7:55

17	Adagio	2:03
18	Allegro	3:27
19	Adagio mà non tanto	1:21
20	Allegro	1:03

Domenico Scarlatti

21	Sonata in G major, Kk 14	2:48
	Presto	

Giovanni Stefano Carbonelli (1699 / 1700 – 1773)

premiere recording

Sonata X in G minor*

9:48

22	Largo	1:32
23	Allegro	4:03
24	Largo	1:41
25	Giga	2:32

Felice Giardini (1716 – 1796)

premiere recording

Sonata in G minor, Op. 1 No. 6*

10:12

26

Allegro

3:55

27

Musette

3:35

28

Giga

2:42

Francesco Geminiani

premiere recording

29

Auld Bob Morrice*

2:31

from *A Treatise of Good Taste*

Affetuoso – Allegro

TT 73:41

Simon Standage violin*

Friederike Chylek harpsichord

violin Simon Standage by Giovanni Grancino, Milan 1685
harpsichord Friederike Chylek single-manual by Markus Krebs,
Schaffhausen, Switzerland 2011,
after Carlo Grimaldi, Messina 1697

Harpsichord supplied and maintained by Markus Krebs,
and tuned by Friederike Chylek
Temperament: Vallotti
Pitch: A = 415 Hz



S.L. Chai

Simon Standage

Italians in London!

Nicola Matteis: Fantasia; Passaggio rotto; Movimento incognito

When the Neapolitan violinist Nicola Matteis (fl. 1670 – after 1714) arrived in England in the early 1670s his playing so astonished his audience that, as Roger North (c. 1651 – 1734) reported, there was ‘a whisper not to be heard amongst them’. His technical skills, which included passages of fast notes, chordal playing, and exquisite shaping of long notes, were complemented by a powerfully expressive and dramatic delivery and a seductive tone. The enthusiasm for the music of Italy which followed – especially that of Corelli, which, again in the words of Roger North, ‘cleared the ground of all other sorts of musick whatsoever’ – was matched by respect for its musicians, and a steady succession of Italian violinists visited London throughout the eighteenth century and dominated the musical scene until the 1770s.

Gasparo Visconti: Sonata in C minor

The popularity of the music of Arcangelo Corelli (1653 – 1713) extended all over Europe, and the ability to play his solo

Sonatas, Op. 5 was recognised as a badge of violinistic competence; those who could claim to be pupils of Corelli were announcing their membership of an elite group.

The first of these to arrive in London, in 1702, was Gasparo Visconti (1683 – 1713), known as Gasparini, who made numerous public appearances as a soloist. His Op. 1 sonatas, published during his four years or so in London, do not stray far from the Corelli model, but those sonatas which survive only in manuscript are much more individual, even quirky.

Francesco Geminiani: Sonata in G minor, Op. 1 No. 6 and Auld Bob Morrice from ‘A Treatise of Good Taste’

The arrival in England, in 1714, of Geminiani and Veracini marked ‘an important period to the progress of the violin in this country’, as Charles Burney noted in his *General History of Music* (1789). However, Francesco Geminiani (1687 – 1762), a pupil of Corelli, was ‘seldom heard in public’ and his solo sonatas were so difficult that few could play them; he is known today mainly for his

informative treatise *The Art of Playing on the Violin* (1751). The difficulties lie above all in the fugal movements of his sonatas, the demands of which in double-stopping far exceed those of Corelli.

Francesco Maria Veracini: Sonata in C major, Op. 1 No. 9

Francesco Maria Veracini (1690 – 1768) first visited London in 1714, where he became a frequent soloist. From the portrait, which accompanies his *Sonate accademiche*, Op. 2, published in London in 1744, it is evident that he used a long bow, which must have helped in the playing of his very long slurs, covering several bars. It would have also assisted in the production of a ‘tone so loud and clear, that it could be distinctly heard through the most numerous band’, as Burney remarked. Whether or not he was a bit mad – he was known in Italy as *Capo pazzo* (Crazy Head) and was given to pronouncing that there is ‘but one God and one Veracini’ – both his performing style and his composition were highly idiosyncratic.

Pietro Castrucci: Sonata in D minor, Op. 1 No. 7

Pietro Castrucci (1679 – 1752), who arrived in London in 1715, served for many years as

leader of Handel’s opera orchestra and was, according to Burney, the ‘Enraged Musician’ at the window in Hogarth’s print, a detail of which forms our cover picture. Burney also considered him to be ‘more than half mad’ and the seventh sonata of his Opus 1 seems to bear this out, particularly in the second movement.

Giovanni Stefano Carbonelli: Sonata X in G minor

Giovanni Stefano Carbonelli (1699 / 1700 – 1773), who came to London in 1719, was another pupil of Corelli. He became a regular orchestra leader and soloist and led Handel’s oratorio performances. He published privately one set of violin sonatas, which broadly conform to the Corellian model.

Felice Giardini: Sonata in G minor, Op. 1 No. 6

Felice Giardini (1716 – 1796) studied the violin with Giovanni Battista Somis (1686 – 1763), a pupil of Corelli. He made a spectacular London debut in 1751 after a period during which audiences had had to be content with inferior English players. He then made rapid progress in both musical and social circles and became London’s foremost

leader, soloist, and composer for the violin, a position he maintained for over twenty years. Giardini's Sonatas, Op. 1, of 1751, have only three movements and are in the *galant* style, with which he, together with J.C. Bach and Abel, as Burney put it, 'brought about a total revolution in our musical taste'. The sixth sonata is remarkable for its use of natural harmonics, a device which Mondonville had exploited in his *Les Sons harmoniques*, of 1738, and which Giardini here uses to atmospheric effect.

In 1772 Wilhelm Cramer (1746 – 1799) arrived in London from Mannheim. Cramer, thirty years the junior of Giardini, was a brilliant player and he soon took the Italian's place as London's principal violin soloist and leader, and so brought to a close nearly a century of uninterrupted dominance of London's string playing world by Italian violinists.

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Domenico Scarlatti: Sonatas in D minor, Kk 52, D major, Kk 145, G major, Kk 14
Domenico Scarlatti (1685 – 1757) was the keyboard teacher of the Portuguese Princess Maria Barbara who after her marriage to Ferdinand VI of Spain became Queen of

Spain. Having spent most of his life in Portugal and Spain, Scarlatti developed a style which was strongly influenced by Iberian folk music. His sonatas for harpsichord were highly regarded and widely circulated, especially in England. It was the Irish composer Thomas Roseingrave, organist of St George's, Hanover Square in London, who particularly contributed to this outright cult of Scarlatti. As a student he had travelled to Venice, where he met Scarlatti, and he became a close friend. In 1739 he published a collection of forty-two Sonatas by Scarlatti, including the thirty *Essercizi per gravicembalo*. Scarlatti himself may have travelled to England in 1719 but exactly where he stayed is not known.

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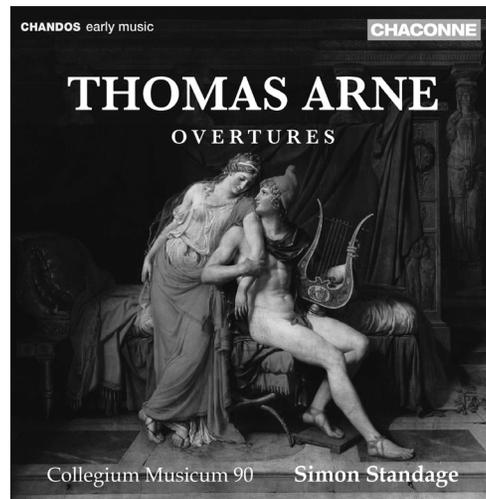
Simon Standage is well known as a violinist specialising in seventeenth- and eighteenth-century music. Leader and soloist with The English Concert from its foundation until 1990, he also fulfilled the same role for many years with the City of London Sinfonia. As well as a wide repertoire of works with The English Concert (including Vivaldi's *The Four Seasons*, the disc of which was nominated for a Grammy award), he

also recorded solo and chamber music, including all of Mozart's violin concertos, with the Academy of Ancient Music, of which he was, with Christopher Hogwood, Associate Director from 1991 to 1995. Since his founding, with Richard Hickox, of Collegium Musicum 90, he has made numerous recordings for Chandos Records. As a soloist and director of chamber orchestras and as a chamber musician, he is active both in Britain and abroad. He is the leader of the Salomon String Quartet (which he founded in 1981), an ensemble specialising in historical performance of the classical repertoire, appearing worldwide and making many recordings and broadcasts. He is Professor of Baroque Violin at the Royal Academy of Music in London and the Franz Liszt Academy in Budapest and teaches at summer courses in continental Europe. Simon Standage received a medal for services to Polish culture in 2008, was awarded Honorary Membership of the Royal Academy of Music in 2009, and in 2010 received the

Georg Philipp Telemann Prize from the city of Magdeburg.

Born in 1979, **Friederike Chylek** was an undergraduate student in harpsichord at the Richard-Strauss-Konservatorium in Munich, after which she studied at the Schola Cantorum Basiliensis with Jesper Christensen (harpsichord and basso continuo), Rudolf Lutz (historical improvisation), and Edoardo Torbianelli (fortepiano), completing her Diploma in 2005. She has been involved in master-classes with Lars Ulrik Mortensen, Davitt Moroney, and Anthony Rooley. As a soloist and chamber musician she has performed in Germany, Switzerland, Poland, and Canada, and as a continuo player regularly works with renowned soloists such as Simon Standage and early music ensembles and orchestras such as La Visione. Friederike Chylek has appeared at festivals including the Cadenza Barocktage, Berlin, Internationale Händel-Festspiele, Göttingen, and Festiwal Maj z Muzyką Dawną, Wrocław.

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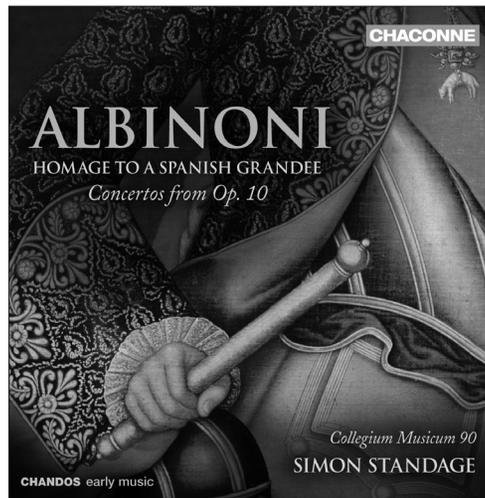


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Executive producer Ralph Couzens
Recording producer Malgorzata Albinska-Frank, Tonstudio arton, Basel, Switzerland
Postproduction Malgorzata Albinska-Frank, Tonstudio arton, Basel, Switzerland
Mastering Malgorzata Albinska-Frank, Tonstudio arton, Basel, Switzerland
Editor Malgorzata Albinska-Frank, Tonstudio arton, Basel, Switzerland
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Jessica Alice Hath

Friederike Chylek

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 FRIEDERIKE CHYLEK harpsichord