



CORELLI'S BAND

Violin Sonatas

CARBONELLI

CORELLI

MOSSI

**Augusta McKay Lodge,
Baroque Violin**

Doug Balliett, Violone

Ezra Seltzer, Baroque Cello

**Adam Cockerham,
Theorbo, Baroque Guitar**

Elliot Figg, Harpsichord



CORELLI’S BAND

Violin Sonatas

Giovanni Mossi (c. 1680–1742):

Sonata da Camera in E minor, Op. 6, No. 9
(pub. 1733)

1	I. Preludio: Largo	2:34	9:56
2	II. Allegro	2:36	
3	III. Sarabanda	1:22	
4	IV. Corrente: Tempo posato	2:19	
5	V. Minuet	1:05	

Giovanni Stefano Carbonelli (1694–1773):

Sonata da Camera No. 10 in G minor
(date unknown)

6	I. Largo	2:14	9:53
7	II. Allegro	3:13	
8	III. Largo	2:12	
9	IV. Giga	2:14	

Arcangelo Corelli (1653–1713):

Violin Sonata in C major, Op. 5, No. 3
(pub. 1700)

10	I. Adagio	2:48	11:29
11	II. Allegro – Adagio	2:09	
12	III. Adagio	3:09	
13	IV. Allegro – Adagio	1:01	
14	V. Allegro	2:22	

Giovanni Mossi:

Sonata in D minor, Op. 1, No. 1
(pub. 1716)

15	I. Adagio	2:30	10:34
16	II. Allegro – Adagio	3:08	
17	III. Adagio	2:40	
18	IV. Allegro	2:16	

Sonata in G major, Op. 1, No. 3
(pub. 1716)

19	I. Adagio	3:20	12:50
20	II. Allegro	2:43	
21	III. Adagio	2:12	
22	IV. Allegro – Adagio	3:07	
23	V. Allegro	1:28	

Giovanni Stefano Carbonelli:

Sonata da Camera No. 9 in E minor
(date unknown)

24	I. Largo	2:48	10:24
25	II. Allegro	2:00	
26	III. Adagio	0:48	
27	IV. Siciliana	4:46	

Instrumentarium

Baroque Violin: Jason Viseltear, New York, 2014; modelled after Guarneri del Gesù.

Baroque Bows: Eduardo Gorr; Jérôme Gastaldo (kindly lent by him).

Baroque Cello: Jason Viseltear, New York, 2010; modelled after Giuseppe Giovanni Battista Guarneri.

Violone in G: Dominik Zuchowicz, 2010.

Theorbo: Klaus Jacobsen, London/Turin, 2017; modelled after Sellas.

Baroque Guitar: Mel Wong, San Francisco, 2013; modelled after Stradivarius.

Harpsichords: Zuckermann German Double, 2001. Dudash German Single 1994.

Kindly provided and tuned by Barry Brewer; Baroque Keyboards, LLC.

Temperament and tuning: 1/6 comma meantone at 415 hz.

Corelli’s Band

Violin Sonatas

During the 18th century, Italian violinists trained in the tradition of Arcangelo Corelli (1653–1713) emigrated across Europe, bringing styles of playing and composing that originated in Bologna and Rome to more northerly cities. London was a magnet for foreign musicians, thanks to English love of all things Italian (including painting and opera).

The selections recorded here, all by Italian composers, are for one violin with basso continuo. Neither scoring nor form of sonatas was standardised at the time, and it is unclear exactly what composers meant when they designated works like these as being for *violino e violone o cembalo* (literally, ‘violin and string bass or keyboard’). Surely, however, performers used various instruments to furnish the continuo, that is, an accompaniment comprising one or more bass line instruments (such as cello), plus keyboard or lute adding improvised harmony.

Corelli, born near Bologna in northern Italy, went in 1675 to Rome. There he made a name for himself as a soloist in private concerts for the city’s elite, and also as an ensemble leader in oratorios and other large-scale ‘public’ works. His reputation today rests on six collections of sonatas and concertos for strings and continuo, published from 1681 to 1714. These combined various elements of 17th-century Italian style into music that is elegant, expressive, and challenging for the performer. They provided models for succeeding generations of composers; players have used them as exercises in style and performance technique to the present day.

Corelli is represented here by the third work from his lone set of sonatas for a single violin with continuo. These appeared as his *Opus 5* in 1700; dozens of reprints followed. *Sonata No. 3* is of a type known as a ‘church’ sonata, in which a preludial slow movement leads to a fugue; the violin opens each fugue by stating a theme that is subsequently repeated both within the violin part and by the continuo. Passages of this type alternate with soloistic episodes for the violinist, who must perform virtuoso figuration – brilliant scales and arpeggios – as well as

counterpoint in two or even three parts. The resulting tour de force inspired similar compositions by Corelli’s younger contemporaries, including J.S. Bach in Germany.

The fugue is followed by a lyrical *Adagio* and a vigorous *Allegro* consisting of non-stop figuration, sometimes described as a *perfidia*. Another, concluding, *Allegro* is really a dance – a *giga* or Italian jig – although not designated as such. The two slow movements would originally have been played with melodic embellishments improvised by the violinist. Today many players employ ornaments from an edition of the work printed around 1712. These embellishments were claimed by the publisher as Corelli’s, but no self-respecting violinist at the time would have played someone else’s embellishments, even the composer’s; those heard on the present recording are the performer’s.

Among Corelli’s many followers was the violinist Giovanni Mossi (c. 1680–1742), who probably came from a family of musicians active at Rome. He appears to have spent his entire career there, performing under Corelli’s direction during his early years, if not actually studying with him. Mossi is known almost exclusively from six published collections of sonatas and concertos, represented here by selections from the first and last. Mossi’s *Opus 1*, published in 1716, retained the two-fold division of Corelli’s *Opus 5* between ‘church’ and ‘chamber’ sonatas. By the time of Mossi’s last collection, issued in 1733, the more serious ‘church’ type had fallen out of fashion. This set includes only the ‘chamber’ type, and its later style resembles the *galant* manner of younger contemporaries, such as the better-known Locatelli and Leclair.

Mossi nevertheless opened his first publication with the impressive ‘church’ sonata in D minor heard here. This work echoes Corelli, incorporating dramatic contrasts within the opening *Largo*; both quick movements are ambitious fugues. Yet Mossi dispenses with the *perfidia* movement, and he writes out many of the embellishments called for within the opening movement. The third sonata from the same collection, in G major, retains Corelli’s five-

movement design. Here the second movement is a *double* fugue, with two themes announced simultaneously by the violin and continuo, which then exchange parts. The fourth movement is another unlabelled dance, a *corrente*, with an easy-going triplet rhythm that became a favourite of *galant* composers.

The fugues in Mossi's first publication might have seemed necessary for establishing his reputation as a serious composer. They are absent, however, from the twelve sonatas of his final collection. Dedicated to Cardinal Ottoboni – a patron of Handel as well as Corelli – these nevertheless remain strong, ambitious pieces.

Sonata No. 9 in E minor is notable for the *galant* melodic embellishment in its first two movements, which also call for sophisticated violin bowing rarely notated in earlier scores. The *Sonata* opens with a long note for the unaccompanied violin which is marked *a suo piacere* ('at your pleasure'). In the present performance this first note is interpreted plainly, but when the same notation recurs a few moments later, it is taken as an opportunity for free improvisation. The *Sonata* continues with an ambitious *Allegro* before concluding with three dances. The second of these, another *Corrente*, is marked *posato*. The word implies a 'poised' approach, occasioned, perhaps, by the movement's unusual harmonic intensity, reminiscent of Bach.

As obscure as Mossi's biography remains today, even less is known about Giovanni Stefano Carbonelli (1694–1773). As with Mossi, there is no fast evidence that he was a pupil of Corelli, despite claims to that effect. He may, however, have known Vivaldi, who wrote a concerto entitled *Il Carbonelli*, possibly a dedication. Echoes of both composers can be heard in Carbonelli's music, although those of Corelli predominate.

Carbonelli was in England by 1719, apparently brought there by the first Duke of Rutland, a backer of the Royal Academy of Music – the first Italian Baroque opera company in London – which produced Handel's Italian operas of the 1720s. Initially leader of its orchestra,

Carbonelli apparently retired after marrying into a family of wine merchants. In 1761 he nevertheless played for the coronation of George III – having previously gained a royal warrant as supplier of wine to the court.

Carbonelli's only surviving music, a set of twelve sonatas for violin and continuo, was published in 1729 with a dedication to the third Duke of Rutland, by then his patron and presumed violin student. A few harpsichord pieces also known under Carbonelli's name are arranged from these violin sonatas. His violin music, like Corelli's, is divided between six 'church' sonatas, which include fugues, and six 'chamber' sonatas that incorporate stylised dance movements.

The two sonatas recorded here are both of the latter sort, each consisting of a slow prelude followed by three contrasting movements. Although modelled on Corelli's chamber sonatas, they depart from the latter in the greater dimensions of their quick movements. They also include a newly popular dance type, the *siciliana* – a slow jig – as in *Sonata No. 9*. In addition, the first two movements of *Sonata No. 10* incorporate the little melodic and harmonic surprises known as *bizzarrie*, which became fashionable with the generation after Corelli, as in the music of Vivaldi.

In the prelude of *Sonata No. 9*, the main melodic idea is actually a descending chromatic line first heard in the continuo and subsequently imitated by the violin. The quick second movement is a *corrente*; a short, transitional *Adagio* serves as a bridge to the concluding *Siciliana*. *Sonata No. 10* has a similar trajectory, but its opening *Largo* is more lyrical, based on a flowing melodic idea that is shared by violin and continuo. The following *Allegro*, although not a fugue, is contrapuntal, with violin chords that almost turn it into a trio, recalling Corelli's works for two violins and continuo. The ensuing *Largo* is another dance, a noble *sarabanda*, leading to a final *Giga*.

David Schulenberg

Doug Balliett

Doug Balliett is a composer, instrumentalist and poet based in New York City. His poetry (*Clytie and the Sun*), bass playing (in Shawn Jaeger's *In Old Virginny*) and compositions (*Actaeon*) have been acclaimed by *The New York Times*. Balliett's works *A Gnostic Passion* and *Pyramus and Thisbe* have received praise from the contemporary classical blog *I Care if You Listen*. With a constant stream of commissions, a full schedule of teaching and lecturing, and nearly 200 performances per year, Balliett has been identified as an emerging voice for his generation. He teaches in the historical performance department at The Juilliard School.

Ezra Seltzer

Praised by *American Record Guide* and *The New York Times*, cellist Ezra Seltzer is the principal cellist of Trinity Baroque Orchestra, Early Music New York, the critically acclaimed Early Music ensemble The Sebastians, of which he is a founding member, and New York Baroque Incorporated, with whom he has appeared throughout the United States, including collaborations with Vivica Genaux, Richard Egarr and The Saint Thomas Choir of Men and Boys, and in venues from the Spoleto Festival USA to Carnegie Hall. He has frequently appeared as guest principal cellist of Musica Angelica Baroque Orchestra, the Washington National Cathedral Baroque Orchestra, and The Saint Paul Chamber Orchestra, where he was hailed by *Twin Cities Pioneer Press* for performances of all six *Brandenburg Concertos*. In his hometown of New York City, Seltzer can be found performing Bach cantatas weekly at the acclaimed Bach at One series at Trinity Church Wall Street.

Adam Cockerham

Early music artist Adam Cockerham specialises in theorbo, lute and Baroque guitar. Beginning his performance career as a classical guitarist, he then gravitated toward historical plucked strings, preferring the collaborative opportunities of chamber music from the 16th, 17th and 18th centuries. As an accompanist and continuo player, Cockerham has performed with numerous ensembles in New York and San Francisco. He founded voice and plucked string duo Jarring Sounds with mezzo-soprano Danielle Sampson, and helped form chamber ensemble Voyage Sonique. Beyond chamber music, Cockerham concentrates on 17th-century Italian opera. He served as assistant conductor for dell'Arte Opera Ensemble's production of Cavalli's *La Calisto* and has been involved in numerous modern world premiere performances with companies such as Innsbrucker Festwochen der Alten Musik and Ars Minerva. His early training as a performer of modern music on guitar has led to a sub-specialty of new music for old instruments, commissioning works for lute and theorbo and performing for the premieres of large-scale works.

www.adamcockerham.com

Elliot Figg

Elliot Figg is a keyboardist, conductor and composer from Dallas, Texas. He is a graduate of the Historical Performance Program at The Juilliard School where he studied harpsichord with Kenneth Weiss. He also studied with Arthur Haas at the Yale School of Music. Figg is an active member of several New York-based early music and contemporary ensembles, including ACRONYM, Ruckus, and New Vintage Baroque. Recent engagements include: conductor and harpsichordist for Death of Classical's production of *Dido and Aeneas* in the catacombs of Green-Wood Cemetery; conductor and harpsichordist for *Piramo e Tisbe* and *L'Amant Anonyme*, both with Little Opera Theatre of New York; deputy music director and harpsichordist for *Farinelli and the King* on Broadway; assistant conductor and harpsichordist for *Il Farnace* and *Veremonda*, both with Spoleto Festival USA; assistant conductor and harpsichordist for *Dido and Aeneas* with L.A. Opera.



Adam Cockerham

Photo: Matthew Washburn



Ezra Seltzer

Photo: Wen Yang



Doug Balliett

Photo: Carey Hough



Elliot Figg

Photo: Nick Csicsko

Augusta McKay Lodge

A native of Oberlin, Ohio, Augusta McKay Lodge enjoys a flourishing career as an international violinist. A gold medalist in numerous international competitions, she appears regularly as concertmaster and soloist for The American Classical Orchestra, Washington Bach Consort, and Bach Akademie Charlotte, to name a few, and has performed in concertmaster and solo capacities under the baton of William Christie, Nicholas McGegan, Masaaki Suzuki and others. A resident of Paris, she regularly performs in renowned orchestras such as Les Arts Florissants and Les Talens Lyriques. As a creative director, McKay Lodge founded her own ensemble Voyage Sonique. Her debut solo album *Beyond Bach and Vivaldi* (8.573893) was critically acclaimed by *The Strad*, *Early Music America*, and *Diapason D'or* among many others. McKay Lodge is an English Concert in America Fellow, a Mercury-Juilliard Fellow and a Kovner Fellow. At a record young age, McKay Lodge earned a Bachelor of Music from Oberlin Conservatory of Music, and postgraduate degrees from Indiana University Jacobs School of Music and The Juilliard School. She also studied at the Moscow Central Special Music School and the Conservatorium van Amsterdam. She performs on a 2014 Jason Viseltair violin.

www.augustamckaylodge.com



Photo: Lauren Desberg

18th-century Italian violinists trained in the tradition of Arcangelo Corelli, spreading his elegant, expressive and virtuosic style on their travels throughout Europe. Giovanni Mossi's sonatas retain Corelli's dramatic contrasts and structure, while Giovanni Stefano Carbonelli also incorporates features found in music by Vivaldi. Both composers' works combine formal elegance with wild abandon, lyrical charm and virtuosity alongside plenty of room for improvisation from acclaimed soloist Augusta McKay Lodge.

CORELLI'S BAND

Violin Sonatas

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|--------------|---|--------------|
| 1–5 | Giovanni Mossi (c. 1680–1742): | |
| | Sonata da Camera in E minor, Op. 6, No. 9 (pub. 1733)* | 9:56 |
| 6–9 | Giovanni Stefano Carbonelli (1694–1773): | |
| | Sonata da Camera No. 10 in G minor (date unknown) | 9:53 |
| 10–14 | Arcangelo Corelli (1653–1713): | |
| | Violin Sonata in C major, Op. 5, No. 3 (pub. 1700) | 11:29 |
| 15–18 | Mossi: Sonata in D minor, Op. 1, No. 1 (pub. 1716) | 10:34 |
| 19–23 | Mossi: Sonata in G major, Op. 1, No. 3 (pub. 1716) | 12:50 |
| 24–27 | Carbonelli: Sonata da Camera No. 9 in E minor (date unknown) | 10:24 |

***WORLD PREMIERE RECORDING**

Augusta McKay Lodge, Baroque Violin

Doug Balliett, Violone 1–5 10–14 24–27

Ezra Seltzer, Baroque Cello 6–9 15–23

Adam Cockerham, Theorbo 1–8 10–12 15–21 23–27,

Baroque Guitar 9 13 14 22

Elliot Figg, Harpsichord

A detailed track list can be found inside the booklet.

Recorded: 25–26 January 2019 at the Samurai Hotel Recording Studio, New York, USA

Producer, engineer and editor: Weixiong Wang (Skillman Music) • Studio coordinator: Tino Passante

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