

IL FURIOSO
with Aldo Abreu

Virtuoso Music from 17th-Century Italy

David Dolata, theorbo and tiorbino
Victor Coelho, theorbo and lute
Aldo Abreu, recorders

Saturday March 16, 2013, 7:30 pm
Palm Beach Atlantic University

Program

Sonata Seconda, La Cesta
Giovanni Pandolfi Antonio Mealli
(1630–1669)

Preludio Decimo
Aria di Fiorenza
Girolamo Giovanni Kapsberger
(1580-1651)

Ricercata Ottava
Sonata Terza, La Melana
Giovanni Bassano
(1558–1617)
Mealli

Toccata Quarta
Corrente Seconda
Alessandro Piccinini
(1566–1638)
Kapsberger

Sonata Quinta, La Clemente
Mealli

Sonata No. 3 in G Minor
Adagio
Allegro
Gavotta
Minuet
Francesco Barsanti
(1690–1770)

Chaconne in G Minor
Tomaso Vitali
(1663–1745)

An international collaboration of musicians, Il Furioso specializes in early Italian Baroque music for virtuoso voices, lutes, and harpsichord, rediscovered and resurrected through the research of Il Furioso lutenists and musicologists David Dolata and Victor Coelho. Hailed as “early music power trio,” Il Furioso’s Kapsberger and Castaldi recordings have received rave reviews in such prestigious publications as *Goldberg Magazine*, *Early Music*, and *Early Music America*.

The Bulletin de la Société Française de Luth has referred to Florida International University Associate Professor of Musicology David Dolata as a “gentleman de la Renaissance” for his activities as a performer and scholar. As a lutenist David Dolata has appeared at such venues as the Glimmerglass Opera in New York, the Florida Grand Opera in Miami, the Boston Early Music Festival, and on broadcasts and recordings for NPR, BBC, and CBS. With Il Furioso, which he co-directs with Victor Coelho, he has recorded Kapsberger's 1623 Book of Arias and *Battaglia d'amore: the Music of Bellerofonte Castaldi* on the English label Toccata Classics. He appears on several other European recordings as well. David Dolata's research has been published in the New Grove Dictionary of Music and Musicians, Recent Researches in the Music of the Baroque Era, *Early Music*, and *Acta Musicologica*, the *Journal of the International Musicological Society*. His latest book, *Meantone Temperaments on Lutes and Viols: A Practical Guide*, is forthcoming from Indiana University Press. At FIU, Dr. Dolata coordinates the Music History area, directs the Collegium Musicum, and is former Director of the FIU School of Music. For more information, clips, and downloads, visit www.fiu.edu/~dolata/d

Victor Coelho is Professor of Music and Co-Director of the Center for Early Music Studies at Boston University. Active internationally as a musicologist and performer, he studied at Berkeley and UCLA (PhD), and performs and records throughout N. America and Europe. He has worked with artists such as Paul O'Dette, Andrew Lawrence-King, Ellen Hargis, David Douglass, Julianne Baird, and Alan Curtis, and performs regularly with Boston Baroque and “Il Furioso,” with which he has made critically acclaimed recordings of music by Kapsberger and Castaldi for Toccata Classics. He is a recipient of numerous awards, including a fellowship from Villa I Tatti and the prestigious Noah Greenberg Prize given by the American Musicological Society for his recording of the music for the 1608 Medici wedding (on the Stradivarius label), which he directed with Alan Curtis. This album won a Prelude Classical Award in 2004 for best ensemble album. The author of many books on early music history and performance practice, he has just completed (with Keith Polk) a major study of Renaissance instrumental music, forthcoming from Cambridge University Press. For more information, clips, and downloads, visit <http://people.bu.edu/blues>

Aldo Abreu has toured throughout the U.S., the U.K., Europe, New Zealand, Australia,

Central America and his native Venezuela. First Prize Winner of the 1992 Concert Artists Guild New York Competition, and laureate of the Concours Musica Antiqua (Belgium) and the Premio Flauto Dolce (Germany), Abreu has performed at the Ambassador Auditorium in Los Angeles, Isabella Stewart Gardner Museum in Boston, the Spivey Hall in Atlanta, and the Metropolitan Museum of Art and Weill Recital Hall at Carnegie Hall in New York. He has been featured at the 1993 and 1996 Spoleto Festivals in the U.S. and Italy, the OK Mozart Festival, the Boston Early Music Festival, and the Festival Music Society in Indianapolis, and has been a concerto soloist with orchestras throughout the US, including Solisti New York, the Handel and Haydn Society, Boston Baroque, the West Short Symphony, the Illinois Chamber Symphony, the American Bach Soloists, the Savannah Symphony, the Billings Symphony, and the Illinois Chamber Symphony. Mr. Abreu holds the Performers and Teacher's Diplomas from the Royal Conservatory in The Hague, and the M.M. from Indiana University. He has recorded for Centaur, Arte Vision, and Koch International. Mr. Abreu is on the faculties of the New England Conservatory, The Boston Conservatory, Boston University, and the Amherst Early Music Festival and Institute.

Program Notes

Tonight *Il Furioso* departs from its traditional emphasis on virtuosic Italian vocal music of the early seventeenth century to explore repertoire from the middle of the seventeenth and into the eighteenth century for the most vocal of instruments, the recorder. Our concert is organized into sets of recorder music, between which are inserted contrasting sets of music for theorbo, a type of long-neck bass lute with an extensive and sophisticated solo repertoire. We will perform selections by Alessandro Piccinini, the elder statesman of the theorbo, and Giovanni Girolamo Kapsberger, undisputedly the finest seventeenth-century Italian theorbo virtuoso. The *Aria di Fiorenza* became something of a Florentine national anthem after its first appearance as "O che miracolo nuovo," penned by Emilio Cavaliere for Ferdinando de Medici and Christine of Lorraine's wedding celebrations in 1589. Kapsberger's variations on this well-known tune form a compendium of idiomatic theorbo techniques. His *Corrente* from his recently rediscovered *Libro Terzo* is a lovely dance tune with a partita or variation. It is easy to hear how a virtuoso such as Piccinini could have improvised his fourth toccata and then written it down once he realized how good it was. Its range spans the theorbo's entire tessitura and includes many theorbistic techniques such as parallel intervals and arpeggios.

Giovanni Antonio Pandolfi Mealli's virtuosic music for recorder is as eclectic to the recorder's repertoire as Kapsberger and Castaldi's are to the theorbo repertoire. Born in Montepulciano in the wine-growing region just south of Florence, like Castaldi, Mealli spent much of his life on the run. After a heated argument in a Sicilian church, he is reported to have murdered a castrato, but managed to escape to France and then Vienna where he found refuge and employment at the Spanish Royal Court. He represents yet another example of how composers' wide travels can influence their music through the

foreign idioms they absorb and incorporate into their own idiosyncratic styles. All three Mealli sonatas on tonight's program include several distinct contrasting sections, each one beginning with an improvisatory introduction before progressing to one or more triple time ground bass variations, syncopated sections full of rhythmic interest, and concluding with stunning virtuosic flourishes.

The Barsanti Sonata moves right into the Vitali Chaconne forming an uninterrupted unity to conclude our program. Barsanti too was well traveled. Born in Lucca, perhaps better known as Puccini's birthplace, Barsanti journeyed to Padua for his education, and like Handel, settled in London. Barsanti's is the most traditional sonata on our program, each contrasting section standing alone as a separate movement. Similar to Handel, Barsanti was clearly open to French influence, ending his sonata with not one, but two dances, the last of which was the most French of dances, the minuet, something that would have been unheard of from an Italian composer not long before. Like Castaldi, Tomaso Vitali was a Modenese composer, the oldest son of the more famous Giovanni Battista Vitali of the vaunted school of Modenese and Bolognese violinists that included such luminaries as Marco Uccellini and Arcangelo Corelli. Vitali's Chaconne is an extraordinary composition for violin that Aldo Abreu has arranged for recorder and recorded with the American Bach Soloists. As with all chaconnes, Vitali's is constructed on a descending bass line that, in this case, is repeated in several different keys, pushing the bounds of tonality to the limits. Few baroque pieces traverse as many keys in one extensive movement as does Vitali's. Its virtuosity and extensive tonal and dramatic sweep makes it a fitting conclusion to our program.

- *David Dolata*