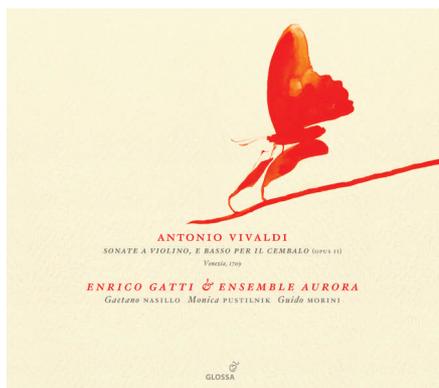


GCD 921202
 New release information
 November 2006

Vivaldi: Sonate per violino op. 2 Enrico Gatti



Antonio Vivaldi
Sonate per violino, e basso per il cembalo
Opus II. Venezia, 1709

Enrico Gatti, violin

Ensemble Aurora
 Gaetano Nasillo, cello
 Monica Pustilnik, archlute
 Guido Morini, harpsichord

Glossa GCD 921202
 Full-price digipak

Programme

Antonio Vivaldi (1678-1741)
 Sonate per violino, e basso per il cembalo
 Opus II. Venezia, 1709

- 1-4 Sonata II
- 5-8 Sonata III
- 9-12 Sonata IV
- 13-15 Sonata VII
- 16-19 Sonata I
- 20-23 Sonata IX
- 24-26 Sonata V

Production details

Total playing time: 71'34

Recorded in Langhirano (Italy) in June 2005
 Engineered and produced by Manuel Mohino
 Executive producer: Carlos Céster
 Booklet essay by Enrico Gatti
 Design 00:03:00 oficina tresminutos
 English - Français - Italiano - Español - Deutsch



NOTES (ENG)

Despite the numerous opinions published on the works of the "young" Vivaldi (the author was actually already 30 years old when this collection came out), pointing out the Red Priest's obvious debt to Corelli, a serious analysis of the first collections, *ops. 1* and *2*, clearly reveals the profound originality of the Venetian violinist. Their language is clear and transparent, as well as extremely elegant and measured.

Enrico Gatti: "Amongst the important characteristics of music are its fortuitous and ephemeral essence, the sudden loss of memory when the performance is over, and the perfume of its origin. And herein lies the artist's responsibility, when he becomes the composer's 'interpreter', when he tries to translate the composer's language, based on signs, instead of simply assuming the role of spokesperson of himself (or for his own hysterical fury, his own thirst for fame and money). The music of Venice is not that lean, dry, sharp music that the sound of recent years has accustomed us to: it would be simplistic to see it solely as 18th-century rock music based on a highly rhythmic structure, in these times where there are no speed limits, imaginations run wild and all kinds of provocation are permitted. (...) The artist's responsibility therefore consists in furnishing contemporary society with a plausible image – as close to reality as possible – of that distant society in its decline, for its beauty and appeal lie in its mystery, and it contains the same melancholy and brilliance as paintings from the same period..."

NOTAS (ESP)

A pesar de las muchas opiniones publicadas sobre las obras «juveniles» de Vivaldi (convendría, de paso, mencionar que el autor tenía ya 30 años cuando esta colección vio la luz) señalando la deuda evidente que el *prete rosso* muestra tener con Corelli, un examen serio de las primeras colecciones, *op. I* y *op. II*, nos lleva sin duda alguna a reconocer la profunda originalidad del violinista veneciano. Su lenguaje es claro y transparente, y nos habla con extrema elegancia y mesura.

Enrico Gatti: «Una de las características importantes de la música es su esencia aleatoria y efímera, la súbita pérdida de memoria apenas acabada la ejecución, y el perfume de su origen. Aquí emerge la responsabilidad del artista, cuando este artista se convierte en el 'intérprete' del compositor, es decir, cuando intenta traducir el lenguaje del compositor, hecho de signos, en vez de ser únicamente el portavoz de sí mismo (o de las propias furias históricas, de la propia sed de notoriedad y dinero). La música de Venecia no es esa música magra, seca y cortante a la que nos ha habituado el sonido de estos últimos años: sería demasiado simple ver en ella únicamente la imagen del rock del siglo XVIII, basada en una estructura fuertemente ritmada, en unos tiempos sin límites de velocidad y que echa a correr con una imaginación desenfadada, autorizándose cualquier tipo de provocación. (...) La responsabilidad del artista, por lo tanto, consiste en volver a proponer a la sociedad coetánea una imagen plausible – y que corresponda lo más posible a la verdad – de aquella sociedad en su ocaso, pues es bella y atrayente por su misterio, melancólica o resplandeciente como lo es su pintura...»

NOTES (FRA)

Malgré les nombreuses opinions publiées sur les œuvres de « jeunesse » de Vivaldi (précisons que l'auteur avait déjà 30 ans lorsque cet collection vit le jour), soulignant une dette évidente du *prete rosso* envers Corelli, force est de reconnaître, après un examen sérieux des premières collections, *opp. 1* et *2*, la profonde originalité du violiniste vénitien. Son langage est clair et transparent et s'exprime avec une élégance et une mesure remarquables.

Enrico Gatti: « L'une des caractéristiques majeures de la musique est sa nature aléatoire et éphémère, la perte de mémoire subite dès l'exécution achevée et le parfum de son origine. C'est là qu'intervient la responsabilité de l'artiste, lorsque cet artiste devient l'interprète du compositeur, c'est-à-dire lorsqu'il essaie de traduire le langage du compositeur, formé par des signes, au lieu de n'être qu'un porte-parole de lui-même (voire des furies hystériques, de la soif de célébrité et d'argent). La musique de Venise n'est pas cette musique froide, sèche et tranchante à laquelle nous a habitués le *sound* de ces dernières années. Il serait trop simple de ne voir en elle que l'image du rock du XVIIIe siècle, basée sur une structure fortement rythmée, sur des temps sans limite de vitesse. et qui s'envole avec une imagination débridée, s'autorisant toute sorte de provocation. (...) La responsabilité de l'artiste consiste donc à restituer à la société contemporaine une image plausible – et le plus proche possible de la réalité – de cette société sur le déclin, car elle est belle et attrayante par son mystère, mélancolique et resplendissante à l'instar de sa peinture... »

NOTIZEN (DEU)

Trotz der vielen zu den »Jugendwerken« Vivaldis (es sei darauf hingewiesen, dass er bereits 30 Jahre alt war, als diese Sammlung erschien) veröffentlichten Meinungen, die auf die offensichtliche Verpflichtung des *prete rosso* gegenüber Corelli hinweisen, bleibt uns nach einer eingehenden Untersuchung der ersten Sammlungen *Opus 1* und *2* nichts anderes übrig, als die ungeheure Originalität des venezianischen Violinisten anzuerkennen. Ihre Sprache ist klar und transparent, und sie spricht zu uns mit äußerster Eleganz und Gemessenheit.

Enrico Gatti: »Eine der wichtigen Eigenschaften der Musik ist ihr vom Zufall abhängiges und vergängliches Wesen, denn dem Zuhörer widerfährt direkt nach Ende der Ausführung ein unvermittelter Verlust der Erinnerung an sie. Hier beginnt die Verantwortung des Künstlers. Er muss sich in den 'Dolmetscher' des Komponisten verwandeln, d.h. er muss versuchen, die aus Zeichen bestehende Sprache des Komponisten verständlich zu vermitteln, anstelle nur ein Sprecher in eigener Sache (bzw. des eigenen hysterischen Ungestüms, des eigenen Hungers nach Ruhm und Geld) zu sein. Die venezianische Musik ist nicht nüchtern, trocken und scharf wie es uns der *Sound* der letzten Jahre ständig einhämmert. Es wäre gar zu einfach, in ihr lediglich das Bild der Rockmusik des 18. Jhd. zu sehen, stark rhythmisiert, ohne Tempolimit, die mit einer ungebremsten Phantasie davonläuft und sich jede Provokation herausnimmt. (...) Der Künstler muss also ein in sich schlüssiges Bild von dieser untergehenden Gesellschaft präsentieren, schön und anziehend in ihrem Geheimnis, melancholisch oder strahlend wie die Farben ihrer Gemälde... «

Enrico Gatti A portrait



Despite an impressive track record of Italian violin music, one that covers major figures like Corelli, Veracini and Tartini, Enrico Gatti has only recently turned to the question of recording Vivaldi.

This Umbrian is a keen defender of Italian cultural values and their modern representation aided by active research. So he has somewhat been repelled by recent 'fast and furious' trends in the playing of Vivaldi – his booklet essay for this new Glossa recording gives further vent to his feelings on this subject – and it is only now that he has broken a 20 year recording 'silence' on the subject of the Red Priest.

His first offering reflects the younger Vivaldi from his Venetian years in a selection of Sonatas from the *Op 2* printed collection. If Vivaldi was to be later known as the 'father of the violin concerto' in his Mantuan years (even if, as Gatti says, he was imitating Giuseppe Valentini initially and that Valentini's concertos were published before Vivaldi's *Op 3*), these Sonatas are fruits of his time in Venice.

To make this new recording Gatti has been able to use a Nicola Amati violin from 1652 (an instrument that was more than 50 years old when the music was printed), believing that it provided a suitable bright sound for these Venetian Sonatas.

More Vivaldi is anticipated from Enrico Gatti on Glossa as he has recently been considering and setting down his views on the *Op 1* Trio Sonatas.

Whilst not working on his solo violin activities, Enrico Gatti directs his own Ensemble Aurora in vocal and instrumental music from the Italian Baroque – a recording of Alessandro Stradella's *La Susanna* has already appeared on Glossa. He is also to be heard performing with other ensembles such as Guido Morini's Accordone and the Ricercar Consort.

In many of your previous recordings you have given substantial attention to the various Italian violin schools across the 17th and 18th centuries. What continues to attract you to this musical world?

Although I feel close to the music of composers from other countries – for example, when Bach writes Italianate sonatas or when Couperin writes in a French style, but with Corelli's architecture – playing Italian music for me is like coming back home. I feel that this music is completely related to my language and I feel that playing the violin is like pronouncing the words, syllables, phrases and speech in my language. I can feel the same consonance, the same sound and colours. Similarly I am interested in looking for those same colours in the paintings that I love from the Italian Renaissance and Baroque periods.

Given your interest in such Italian music isn't it strange that you have not tackled Vivaldi until now?

I find very often that the Vivaldi of the early works such as the *Op 2* Violin Sonatas, who is proposed in modern interpretations, is very fast and very dry, whereas I think that it should sound very humid! This was, after all, the Vivaldi of Venice not of Mantua. In terms of tempi it seems to me that these days we prefer speed, everything needs to be fast – very quickly produced and consumed and forgotten! Of course, it could also be a question of personal bio-rhythms and maybe mine are slower... But I think that these days if you want to produce something modern you have to study many more things than in the past. And then we, the performers, have to produce an effortless creativity! Vivaldi on period instruments has become too much part of a spectacle, the composer becoming a sort of vehicle for personal success. Some of Vivaldi's music is very easy to listen to and to manipulate: you can put many, many things into it and it can be made to become very extreme – and 'extreme' is something peculiar to our times. Maybe there has been a process of representing this music on period instruments in as modern a way as possible as a sort of reaction to all that came before. I certainly believe that there has been a strong contribution to this from some Italian ensembles. But I have had a problem in relating this new Vivaldi sound to the Venetian culture of the 18th century. For some time I was simply disgusted – there was too much Vivaldi, too many *Four Seasons*. I didn't want to play Vivaldi any more and so I stopped playing it for 20 years! As a consequence I have waited for the right moment to return to the composer.

What has interested you in recording both the early sets of Sonatas for violin by Vivaldi?

I think that the *Opp 1* and *2* pieces are very elegant and full of information about the composer and his culture and his formation. Maybe a little academic sometimes, but there are some really beautiful little jewels in there and I find it a pity not to know them. In some ways the *Op 2* Sonatas can be considered as the work of a young composer even if Vivaldi was almost 30 years old at this time – and that was not a youthful age in the 18th century. I haven't recorded all the Sonatas from *Op 2*, preferring instead only the best and most

interesting pieces. To be honest, there are many compositions by Vivaldi that I would never perform. They say that sometimes he was much faster in writing music than the copyist was in copying it! There is a lot of inspiration in both the *Opp 1* and *2* Sonatas which derives from Corelli's style and I am trying to show the two sides in these works, the Vivaldi and the Corelli. In terms of ornamentation, however, I have set out to provide diminutions typical of Vivaldi. There aren't many relevant sources for this but having studied the ones that exist I realized that I had to seek a completely different diminution style compared to when playing the music of Corelli. He dedicated the music to King Frederik IV of Denmark and Norway, who was visiting the city of Venice in 1709. At that time Vivaldi was the maestro di concerti in the Ospedale della Pietà in Venice. Probably when Vivaldi discovered that this king was visiting Venice he immediately proposed to him the music in order to get some money. He was very good at that. I imagine that all the composers were trying to look for good financial opportunities when such people were visiting.

Other than you return to Vivaldi, what else has been inspiring you of late?

Other than Vivaldi, I feel that there are some Italian composers that I need to defend like Corelli, Tartini and Alessandro Stradella. For me Stradella was a real genius, somebody who was writing some 20 years in advance in comparison with his contemporaries. He was born in 1639 and died in 1682 and he was so inventive – he invented the *recitativo accompagnato*, the *concertino* and the *concerto grosso*. The way he uses the polychoral writing is amazing. In his oratorio *San Giovanni Battista*, written in 1675, there are some passages modulating as far as A flat minor! Alas, although he composed a lot of music unluckily a lot of it is still unpublished. If we do not publish this music, the music cannot be performed or recorded, so that's why I am part of a committee for the edition of the complete works of Stradella. Even Vivaldi was once forgotten: in the 19th century there is never a word about him. Nobody knew him. But as soon as his music was published they started to perform him. So perhaps in 40 years time Stradella will be much better known and many people will appreciate his style – refined but easy to listen to. I am also doing a lot of teaching, which goes together well with performing and researching. When I started to do research on the baroque violin we had a lot to do, we had to search through the libraries, make contacts with the appropriate people and to learn things on the sources, and going directly to those sources. Now in the internet era people just sit at their computers and try to do research via the internet; which is not possible for early music. I feel responsible in front of all these young musicians in order to transmit the knowledge about Italian music, which is often treated like a rubbish bin – where all the forbidden things that you cannot do in other repertoire are allowed. It is very difficult fighting against this tendency, trying to explain what the Italian style from the 17th and 18th centuries was. I feel responsible for Italian culture!

MARK WIGGINS
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