

audite

LOCATELLI

Introduzioni teatrali



Thüringer Bach Collegium

LOCATELLI

Pietro Antonio Locatelli (1695-1764)

**SEI INTRODUZIONI
TEATRALI, Op. 4****Introduzione I**

- I. Allegro 1:37
- II. Allegro, sempre piano 3:08
- III. Presto – 1:50

Introduzione II

- I. Allegro 2:07
- II. Andante, sempre piano – 2:07
- III. Allegro 2:04

Introduzione III

- I. Allegro 2:39
- II. Andante, sempre piano 1:31
- III. Presto 1:17

Introduzione IV

- I. Allegro – 1:41
- II. Andante, sempre piano – 1:48
- III. Presto 1:02

Introduzione V

- I. Allegro – 1:51
- II. Andante, sempre piano 2:16
- III. Presto 2:29

Introduzione VI

- I. Vivace – 2:01
- II. Andante, sempre piano 1:42
- III. Presto 2:03

CONCERTO IN D MAJOR, Op. 4/7

- I. Allegro 2:17
- II. Largo – Adagio 5:43
- III. Andante – Adagio 3:04
- IV. Allegro – Andante 4:01

**CONCERTO IN F MAJOR, Op. 4/8
'À imitation de corni da caccia'**

- I. Grave – 1:05
- II. Fuga. Allegro – Adagio 2:12
- III. Largo – 0:29
- IV. Vivace – 3:06
- V. Allegro 1:46

Thüringer Bach Collegium

GERNOT SÜSSMUTH

Solo violin / ensemble leader

RAPHAEL HEVICKE

solo violin II

FELICITAS WEHMSCHULTE

violin

JÜRGEN KARWATH

violin

ANDREAS SCHULIK

viola

DAGMAR SPENGLER-SÜSSMUTH

cello

FRITHJOF MARTIN GRABNER

violon

AXEL WOLF

baroque lute

CHRISTIAN STÖTZNER

harpsichord

Pietro Antonio Locatelli – A Cosmopolitan European Virtuoso

A younger contemporary of Johann Sebastian Bach, Georg Philipp Telemann and Antonio Vivaldi, Pietro Antonio Locatelli, born in Bergamo in 1695, rarely comes into view. Once one of the great violin virtuosos who travelled from Rome through Europe, he maintained close contact with Landgrave Philip of Hesse-Darmstadt (who was the Habsburg governor in Amsterdam), and stayed – to name but a few important stops on his travels – in Munich, Berlin (where he met Augustus the Strong), Dresden, Frankfurt am Main (after Telemann) and Kassel. Eventually, in 1729, Locatelli moved to Amsterdam, where he died in 1764, thus living and working for several decades in what was then the centre of music printing and international music trade. Locatelli increasingly made a name for himself as a publisher, acquiring printing privileges and acting as an artistic advisor, as well as setting himself up as a dealer of prints and books, and above all of music. It is therefore not surprising to find his music in many unexpected places, including in Rudolstadt.

The Op. 4 concertos recorded here were published in Amsterdam in 1735, though in some cases written much earlier, reflecting exciting facets of his art. Even the title of the first six works makes one sit up and take notice – **Introduzioni teatrali**: introductions for the theatre? For operas? And if so, for which ones? Locatelli did not write any operas, but he would have encountered many in cities such as Frankfurt am Main and Kassel. At that time, opera sinfonias were used relatively freely: as instrumental compositions (usually in three movements) they would precede an opera, sometimes bearing a certain affective or even motivic reference to the following operatic drama. However, at the time, they were often composed and used independently of the ensuing *dramma per musica*. Here, all six introductions retain the external form of an opera sinfonia, but we become aware of a treasure chest of highly diverse “characters”.

The first two concertos from the second half of the collection are different and also very refined: these are six **Concertos** that follow the tradition of the *concerto grosso* – still highly popular at the time, and associated nowadays with composers such as Arcangelo Corelli and George Frideric Handel, whose “grandpupil” Locatelli had in all probability been in Rome.

The concerto *À imitazione de corni da caccia*, a jolly hunting horn piece, is unique in that it achieves an individual effect, demanding considerable technical skill in the (solo) violin’s double stops in the two final movements of this concerto which create a brilliant climax: they are introduced by a transitional movement (largo) and then enjoy an unbridled sense of joy at the hunt, at times in a pulsating dance-like frenzy, driven by syncopations (final movement). The first two movements of this concerto are also unusual, beginning with an introduction in the notated *stile antico*, filled with harmonically exciting progressions, leading into a fugue in the *stile antico*: a contrapuntal masterpiece, possibly paying tribute to Antonio Caldara (1670-1736, active mostly in Rome and Vienna). Perhaps this was also an acknowledgement of Padre Martini in Bologna, whose compositional and contrapuntal erudition very early on set the standard.

The six *Introduzioni teatrali* – a perfectly common terminology – are dedicated to Abraham Vermeeren, referred to as a “lover of music” (“amatore della musica”). They aim not so much at breathtaking virtuosity but rather for a confrontation with the most diverse musical concepts, offering a fireworks display of ideas, the first movements often in tripartite form, the brief solos closely interwoven with the tutti sections, and the middle movements often featuring a clear, plaintive tone (concerto I with *passus duriusculus* references), or even chromatic sonorities. The experiments in contrast are exciting: for example, the harpsichord is explicitly absent from the second movements, where coherence and dynamics are also reduced. Furthermore, in the third concerto, this movement sinks into a pianissimo – a technique which Locatelli also employs elsewhere. In contrast, in some first movements there are attention-grabbing, grand opening gestures, as for instance in the third and fourth concertos, at times followed by an interplay between high and low tonal ranges: we are confronted with almost imperial attitudes. In this, Locatelli continues a language that Giuseppe Sammartini, Benedetto Marcello and Antonio Vivaldi had also used with great success. Generally the change of affects, and thus effects, surprises us again and again: some of the characteristics of this collection can be located somewhere between the culture of sensibility and that of *Sturm und Drang*.

The composer frequently demands great sensitivity from the soloists (of the concertino group). The final movements are often dance-like. Nevertheless, virtuosity and accomplished brilliance are inherent to all the *Introduzioni*, sparkling with musical ideas, as for instance when in the fifth concerto several motifs of contrasting characters are strung together – an “addition method” popular at the time which seemed to provoke derivations and continuations. A preference for syncopated constructions or certain associations with Vivaldi are striking when one hears the stark contrast in the opening movement of the sixth *Introduzione*, which is further sharpened towards the end by descending phrases reminiscent of the *passus duriusculus*. Locatelli’s Op. 4 set is undoubtedly a kaleidoscope of popular, novel and sometimes very demanding concerto compositional techniques, with the *Introduzioni teatrali* differing greatly in their affects and musical characterizations and the two *Concerti grossi* (no. 7 and no. 8) both continuing tradition, yet considerably challenging the virtuoso.

Helen Geyer

Translation: Viola Scheffel



GERNOT SÜSSMUTH

Gernot Süßmuth is the founder and artistic director of the Thüringer Bach Collegium. He began his musical career early and first appeared as a soloist with orchestra as a child. Prizes at children's and youth competitions followed.

At the age of sixteen he was offered a place at the Hochschule für Musik Hanns Eisler Berlin, where he completed his violin studies with a soloist's diploma. Engagements as concertmaster of the Rundfunk-Sinfonieorchester Berlin and the Staatskapelle Berlin followed.

He is currently first concertmaster of the Staatskapelle Weimar and a sought-after chamber musician. From 1983 until 2000 he was a member of the Petersen-Quartett, with whom he appeared on the world's great concert stages and released numerous CDs. At the turn of the millennium he co-founded the Aperto Piano Quartett together with former quartet colleague Hans-Jakob Eschenburg.

Until 2010 Gernot Süßmuth was artistic director of the European Union Chamber Orchestra and toured with the ensemble as conductor and soloist throughout Germany, to Central and South America and to Great Britain. For many years, he has devoted himself to teaching young musicians at the conservatoires in Berlin and Weimar, and in 2004 he accepted an appointment as honorary professor at the Hochschule für Musik Franz Liszt in Weimar.



RAPHAEL HEVICKE

Raphael Hevicke received his first violin lessons at the age of four. He took up various musical activities, playing the guitar and drums in several bands, joining many youth orchestras and winning prizes at “Jugend musiziert”. From 2004 onwards, he turned increasingly to classical composition. In addition to smaller works, he has written a string quartet, a mass setting, a cantata and a string symphony, which was premiered by the Thüringisches Kammerorchester Weimar at the Deutsches Nationaltheater Weimar in 2016.

From 2007 until 2013 Raphael Hevicke studied violin with Olaf Adler and Matthias Wollong at the Hochschule für Musik Franz Liszt Weimar. He received further musical inspiration from Annegret Siedel and Midori Seiler (baroque violin), Çiğdem Öyüç, Christian Sikorski, Maria Egelhof and Radboud Oomens, as well as from Stephan Mai of the Akademie für Alte Musik Berlin.

He performs regularly with his sister Patricia as Duo Hevicke, often including rarely heard pieces in their programmes: these concert tours are especially close to his heart.

Having played for the Jenaer Philharmonie and the Staatskapelle Weimar on a temporary basis, he was offered a permanent post with Staatskapelle Weimar in 2017.



THÜRINGER BACH COLLEGIUM

Thuringia is often described as the land of Bach, as Johann Sebastian Bach spent the first 30 years of his life in Eisenach, Arnstadt, Weimar and other towns and cities of Thuringia. In addition, at the time of his birth his family dynasty had already shaped the Thuringian music scene for 150 years. The Thüringer Bach Collegium plays works by Johann Sebastian Bach, his ancestors (from the *Altbachisches Archiv*), his sons and his contemporaries in historically informed performances on historic instruments. The “Bach” in the ensemble name refers on the one hand to the programming itself, but on the other hand also to Bach as an innovator and pioneer.

Although only founded in Weimar in 2018, the ensemble is already involved in extensive concert activities in Germany and abroad and at numerous festivals.

The Thüringer Bach Collegium has already released several CDs with new and rediscovered works by various Baroque composers, which have been received with great international acclaim. The series will be continued steadily.

Since 2020, the Thüringer Bach Collegium has been based in the Bach city of Arnstadt. The founders of the group are also firmly rooted in the Thuringian cultural landscape: the artistic director, Gernot Süßmuth, has been concertmaster of the Staatskapelle Weimar since 2002. Also other members of the Thüringer Bach Collegium have many years of experience as soloists and first-chair players in large symphony and opera orchestras.

The ensemble plays on valuable historical string instruments (e.g. violins by Giovanni Grancino) and replicas of historical wind instruments.

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trailer on



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Dipl.-Tonmeister Ludger Böckenhoff

recording producer / editing:

Dipl.-Tonmeister Leonard Look

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M. Mus. Tonmeister Philipp Reif

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