

# WIGMORE HALL

Tuesday 12 July 2022 1.00pm

**Jonathan Cohen** harpsichord  
**Arcangelo New Ensemblists**  
**Sophia Prodanova** violin  
**Sergio Bucheli** lute  
**Ismael Campanero** violone

Arcangelo | *New Ensemblists*

CLASSIC *f*M Wigmore Hall £5 tickets for Under 35s supported by Media Partner Classic FM

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| <b>Nicola Matteis</b> (d.1737)              | Suite in G from <i>Ayres for the Violin Book 2</i> (pub. c.1679)<br><i>I. Preludio • II. Grave • III. Sarabanda • IV. Aria Burlesca • V. Capriccio • VI. Giga al genio turchesco</i> |
| <b>Dieterich Buxtehude</b> (c.1637-1707)    | Trio Sonata in A minor BuxWV272<br><i>I. Allegro (Chaconne) • II. Adagio • III. Allegro (Chaconne II)</i>  |
| <b>Jacques Gallot</b> (c.1625-c.1695)       | La Psyche<br>Sarabande   |
| <b>Alessandro Stradella</b> (1639-1682)     | Trio Sonata in D minor   |
| <b>Antonio Vivaldi</b> (1678-1741)          | Adagio from Violin Concerto in G RV314a <i>arranged for violone by Olivier Fourés and Ismael Campanero</i>   |
| <b>Johann Paul von Westhoff</b> (1656-1705) | Violin Sonata No. 2 in A minor (pub. 1694)<br><i>I. Largo • II. Presto • III. Imitatione del liuto • IV. Aria. Grave • V. Finale</i>   |
| <b>Nicola Matteis</b>                       | Diverse bizzarie sopra la vecchia sarabanda o pur ciaccona (pub. 1676)   |

*Arcangelo and Jonathan Cohen are deeply grateful to Clive Potter and Harry Lee for their founding support of the Arcangelo New Ensemblists programme, and to programme mentors Kati Debretzeni, Jonathan Manson, Bojan Čičić and Nicholas Mulroy.*

*The second cohort of Arcangelo New Ensemblists (2022-24) will be announced in October 2022.*

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Today's concert is a graduation recital by the first three members of Arcangelo's young artist development scheme, the Arcangelo New Ensemblists. Sophia Prodanova, Sergio Bucheli and Ismael Campanero have spent the past two seasons as full members of Arcangelo's ensemble, playing in our residency concerts at Wigmore Hall (including at live streamed recitals during lockdown), at our BBC Proms performance of Bach's *St Matthew Passion*, on tour throughout Europe, on new recordings with soloists Kate Lindsey, Iestyn Davies, Nicolas Altstaedt and Tim Mead, and receiving a range of training and career support from academy sessions to personal creative funds for their own projects. Sophia, Sergio and Ismael have created this programme through a collaborative process culminating in a rehearsal residency generously hosted by Sir Martin and Lady Smith.

**Nicola Matteis** Suite in G from *Ayres for the Violin Book 2*; *Diverse bizzarie sopra la vecchia sarabanda o pur ciaccona*

Nicola Matteis was the earliest notable Italian Baroque violinist in London, who influenced the change of violin playing fashion from French to Italian. In concert, audiences were often certain that more than one violin was being played! A great source of inspiration for my approach to Matteis's music is a wonderful report by John Evelyn from 1674, which states that 'the stupendous Violin Signor Nichola .. had a stroak so sweete, made it speaking like the Voice of a man and when he pleased, like a Consort of severall Instruments, he seemed to be inspired and played such ravishing things on a ground as astonishd us all.' I hope that with each of the little pieces I can capture a glimpse of what a performance by this maestro would have felt like.

-Sophia Prodanova

**Dieterich Buxtehude** Trio Sonata in A minor BuxWV272

Dieterich Buxtehude is known to posterity as a great organist and Kapellmeister whose lavishly ambitious leadership of the musical establishment at Lübeck might have registered more decisively in the history books were it not for the eclipsing might of Johann Sebastian Bach (whose own admiration for Buxtehude prompted a legendary 250-mile walking pilgrimage from Arnstadt).

Nevertheless it would be two sets of intimate trio sonatas which Buxtehude would choose for his first published Opus numbers in the 1690s, at the height of his fame, and which Arcangelo has already made the subject of two critically-acclaimed recordings on Alpha Classics. This sonata in A minor belongs to a further set of unpublished 'manuscript sonatas' and is distinguished by its relatively simple structure: two outer *Chaconnes* bridged by a micro-*Adagio* of just ten bars.

**Jacques Gallot** *La Psyche*; *Sarabande*

*La Psyche* and *Sarabande* are very characteristic examples of French Baroque lute music from the 17th Century. The French lutenists at the time played and composed in *style brisé* ('broken style') which could be described as a texture where melody, harmony and bass are often displaced by each other, thus creating an intricate and somewhat nebulous aural experience. *La Psyche* is a very poetic and evocative piece of music; Psyche herself was a mortal princess whose beauty rivalled that of Aphrodite. This image of earthly, mortal beauty is beautifully realised on the warm intimacy of the French lute.

-Sergio Bucheli

**Alessandro Stradella** Trio Sonata in D minor

Musically and amorally prolific, Alessandro Stradella is of founding importance to chamber music as a principal innovator of the *concerto grosso* – although the form would not be named as such until later. This compact trio sonata's toccata-like opening introduces a sequence alternating fugal sections and more vertically-conceived passages enhanced with suspensions.

**Antonio Vivaldi** Adagio from Violin Concerto in G RV314a arr. for violone by Olivier Fourés and Ismael Campanero

I came across this piece last year because a friend told me about it. He was very excited about this music, and I listened to the only existing recording, from a few years ago, by Amandine Beyer. I loved it. Luckily I know the musicologist who discovered this score, Olivier Fourés, and I worked with him on a version for violone and basso continuo. After that I decided to include it on my new solo recording which is coming out in the next few months. Somehow I feel very connected to this piece! Although it's originally for violin, I feel that the melancholic character of the music fits perfectly with the violone, as if it were really imagined for this instrument.

-Ismael Campanero

**Johann Paul von Westhoff** Violin Sonata No. 2 in A minor

Westhoff was one of the most successful violinists of his day, writing some of the earliest-known examples of solo violin repertoire - including extensive double and triple stops. In around 1703 the teenage JS Bach was Westhoff's colleague at the Weimar court and this is when he got to know the solo Partitas by Westhoff, which were hugely influential in the conception of Bach's own Sonatas and Partitas. This sonata in A minor combines moments of stillness and ambiguity in the first as well as feats of virtuosity for the bass player in the second and for the violinist in the last movements. The most curious moment in the sonata is the central movement which bears the title *Imitatione del liuto*. I have the joy of plucking the top line in consonance with the lute accompaniment.

-Sophia Prodanova