

Daniel Hope and Friends:

AIR – A Baroque Journey

Saturday, November 3, 2018 at 8:00pm

This is the 876th concert in Koerner Hall

Daniel Hope, violin

Simos Papanas, violin

Nicola Mosca, cello

Emanuele Forni, lute

Naoki Kitaya, cembalo

Michael Metzler, percussion

PROGRAM

Diego Ortiz: *Ricercata segunda*

George Frideric Handel: Sarabande, HWV 437 (arr. Olivier Fourés)

Andrea Falconieri: *La suave melodia*

Johann Paul von Westhoff: *Imitazione delle campane*

Nicola Matteis: *Diverse bizzarie sopra la Vecchia Sarabanda ò pur Ciaccona*

Antonio Vivaldi: Trio Sonata in D Minor, op. 1, no. 12, RV 63 (“La folia”)

INTERMISSION

Andrea Falconieri: Passacaglia à 3

Johann Paul von Westhoff: *La guerra così nominata di sua maestà*

Traditional: *Greensleeves*

Jean-Marie Leclair: *Le tambourin*

Marco Uccellini: *Aria sopra la Bergamasca*

Nicola Matteis: *Ground After the Scotch Humour*

Johann Paul von Westhoff: *Imitazione del liuto*

Andrea Falconieri: Ciaccona

Nobody knows who invented the violin. Its magic is culturally omnipresent, from the simplest of Roma folk melodies to the most intricate sonatas of Bach.

While the origins of the violin can be traced back thousands of years to Mongolia and India, it was the Italians, and most importantly Andrea Amati in the mid-sixteenth century, to whom we can almost certainly attribute the creation of the violin in its modern form. The first known image of such an instrument is portrayed in the hands of

cherubs in a Renaissance fresco, painted in 1530 by Gaudenzio Ferrari. But despite its angelic appearance, the violin was also referred to as the instrument of the devil, its curvaceous, feminine form and its voice admired and even lusted after: “stealing the hearts of men” with “a soul which makes it sing most like the human voice.”

From Amati’s creation the long journey, which the violin has taken to the present day, has been an extraordinary and tempestuous one. Arguably, its greatest development was during the Baroque era as violinists and composers, in a sense, liberated from the austerity and contrapuntal strictures of the Renaissance, went on a journey, both musically and geographically, avidly seeking more extravagant and original ways in which to express themselves on this fascinating new instrument.

AIR sets out to trace one such Baroque journey. It is the story of four unique composers, three of whom were virtuoso violinists, one a lutenist – Falconiero, Matteis, and Vivaldi from Italy, and Westhoff from Germany. They wandered throughout Europe during the 17th and 18th centuries in search of musical inspiration and cross-pollination, and their music and art of performance intrigued and delighted kings, contemporaries, and audiences alike. As well as works by these four composers, this program also features some of the music of their time, in an attempt to show the cultural exchange which took place, much of it intuitively, between musical minds across borders. Some of these composers were influenced directly by what they heard, whether it was Geminiani by Handel, Bach by Westhoff, or Matteis by the wealth of folk music he encountered on his travels to the British Isles.

With AIR, my colleagues and I aim to reveal just how diverse the music of the Baroque era was. While the music speaks eloquently for itself, I will serve as a sort of narrator or tour guide to help provide context and illuminate just some of the many fascinating connections within the concert.

The program blends the simplest and at times most primitive forms of dance music with the most sophisticated and revolutionary compositions of the day, culminating in a work by Bach – the great master, whose title is my inspiration for this collection, and whose music remains for me today more modern than that of anyone else.

- Daniel Hope

Daniel Hope

Violin

The violinist Daniel Hope has toured the world as a virtuoso soloist for 25 years and is celebrated for his musical versatility as well as his dedication to humanitarian causes. Winner of the 2015 European Cultural Prize for Music, whose previous recipients include Daniel Barenboim, Plácido Domingo, and the Berlin Philharmonic Orchestra, Hope appears as soloist with the world’s major orchestras and conductors, also directing many ensembles from the violin. Since the beginning of the 2016-17 season, he has served as Music Director of the Zurich Chamber Orchestra – an orchestra with whom he has been closely associated since his early childhood.

In March 2018, he released his latest album, *Journey to Mozart*. It is Hope’s very personal homage to the iconic composer and features his partnership with the Zurich Chamber Orchestra. Hope has been an exclusive Deutsche Grammophon artist since 2007.

In early October 2017, the documentary film *Daniel Hope – The Sound of Life* debuted in European movie theatres.

Daniel Hope was raised in London and studied the violin with Zakhar Bron. The youngest ever member of the Beaux Arts Trio during its final six seasons, today he performs at all the world’s greatest halls and festivals: from Carnegie Hall to the Concertgebouw Amsterdam, from Salzburg to Schleswig-Holstein and Mecklenburg-Vorpommern (where he was artistic director from 2009-13), and from Aspen to the BBC Proms and Tanglewood. He has worked with conductors including Kurt Masur, Kent Nagano, and Christian Thielemann, as well as with the world’s greatest symphony orchestras, including Boston, Chicago, Berlin, Paris, London, Los Angeles, and Tokyo. Devoted to contemporary music, Hope has commissioned over 30 works, enjoying close contact with composers such as Alfred Schnittke, Tōru Takemitsu, Harrison Birtwistle, Sofia Gubaidulina, György Kurtág, Peter Maxwell-Davies, and Mark-Anthony Turnage.

Daniel Hope is one of the world’s most prolific classical recording artists, with over 25 albums to his name. His recordings have won the Deutsche Schallplattenpreis, the Diapason d’Or of the Year, the Edison Classical

Award, the Prix Caecilia, seven ECHO-Klassik Awards, and numerous Grammy nominations. His album of Mendelssohn's Violin Concerto and Octet with the Chamber Orchestra of Europe was named one of the best of the year by *The New York Times*. His recording of Alban Berg's Concerto was voted *Gramophone* magazine's "top choice of all available recordings." His recording of Max Richter's *Vivaldi Recomposed*, which reached No. 1 in over 22 countries is, with 160,000 copies sold, one of the most successful classical recordings of recent times.

Since 2004, Hope has been Associate Artistic Director of the Savannah Music Festival. In September 2017, he became Music Director of the New Century Chamber Orchestra in San Francisco, directing the Ensemble from the violin.

Daniel Hope plays the 1742 "ex-Lipiński" Guarneri del Gesù, placed generously at his disposal by an anonymous family from Germany.

Daniel Hope made his Royal Conservatory debut on April 8, 2015.