



DANIEL HOPE AND FRIENDS
AIR—A BAROQUE JOURNEY

Thursday, October 25, 2018, at 7:30pm
Foellinger Great Hall

PROGRAM

DANIEL HOPE AND FRIENDS *AIR—A BAROQUE JOURNEY*

Daniel Hope, violin
Simos Papanas, violin
Nicola Mosca, cello
Emanuele Forni, lute
Naoki Kitaya, harpsichord
Michael Metzler, percussion

Diego Ortiz
(1510-1570)

Ricercata segunda

Georg Friedrich Händel
(1685-1759)
(arrangement Olivier Fourés)

Sarabande HWV 437

Andrea Falconieri
(1585/6-1656)

La suave melodia

Johann Paul von Westhoff
(1656-1705)

Imitazione delle campane

Nicola Matteis
(1650-après 1713)

Diverse bizzarrie sopra la Vecchia Sarabanda o pur Ciaccona

Antonio Vivaldi
(1678-1741)

Sonata for 2 Violins, "La Follia"

20-minute intermission

Andrea Falconieri (1585/6-1656)	<i>Passacaglia à 3</i>
Johann Paul von Westhoff (1656-1705)	<i>La guerra così nominata di sua maestà</i>
Traditionnel	<i>Greensleeves</i>
Jean-Marie Leclair (1697-1764)	<i>Le Tambourin</i>
Marco Uccellini (1603 ou 1610-1680)	<i>Aria Sopra la Bergamasca</i>
Nicola Matteis (1650-après 1703)	<i>Ground after the Scotch Humour</i>
Johann Paul von Westhoff (1656-1705)	<i>Imitazione del liuto</i>
Andrea Falconieri (1585/6-1656)	<i>Ciaccona</i>
Johann Sebastian Bach (1685-1750)	<i>Air</i>

From soloists to quartets to chamber ensembles, the Classical Mix series creates a varied blend of outstanding musical experiences. The 2018-19 series includes Jupiter String Quartet and Jasper String Quartet with Michael Cameron, bass (October 4), Daniel Hope and Friends (October 25), Eroica Trio (November 13), Andersson Dance and Scottish Ensemble (April 2), and Canadian Brass (April 7). For more information about these events, please visit KrannertCenter.com/calendar.

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PROGRAM NOTES

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-16th 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 both a musical and geographical journey, 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 and 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 Händel, 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, 2017

THE BREAKTHROUGH OF THE BAROQUE DANIEL HOPE IN CONVERSATION WITH ROGER WILLEMSSEN

RW: Daniel, what is an air?

DH: (laughing) An air has a vocal quality to it, akin to a lullaby or other unaccompanied song. I don't mean its musical structure but its way of singing—in this case on the violin. For me, the violin is the instrument that comes closest to the human voice. It is this songlike element that runs like a thread through the album as a whole.

RW: And the *Air* is its essence?

DH: It gives you a glimpse into Bach's heart. There's hardly anyone who doesn't react powerfully to this piece—it strikes you directly.

RW: Is that because it's simply such wonderful music?

DH: Not just that, but also because this melancholic quality appears within the arching lines that characterize Bach. It is precisely because of this that the piece reflects the Age of the Baroque as a whole.

RW: So you're concerned not with the genre, but with the spirit of the *Air*?

DH: Absolutely. What matters is the feeling that the *Air* conveys. There is also a sensual element that I'm trying to put across.

RW: Some of the happiest moments in music are those when the noise of the world around us is stifled. This is just such a piece. What frame of mind do you have to be in to play it?

DH: There must be absolute calm, even intimacy. With pieces of this kind, their simplicity is what impresses most. I regard it as sacrosanct, which is why I have to empty my mind in a sense to extricate myself from the equation. If I were to think of my own personality for even a moment, I'd be lost in a second.

RW: You wouldn't have played it like this ten years ago?

DH: No, I'd have kept trying to make something of it instead of just accepting it for what it is. One's own musical personality only emerges by passing through this simplicity, this transparency.

RW: Hence the "air" in the *Air*?

DH: Yes, the air is in the sound, for example. I play the piece in a very airy way, with a lot of bow, but very little pressure. This suits it perfectly.

RW: Did you record it in a single take?

DH: Yes. That's the only way to do it—or rather, one could do it differently, but I wouldn't. It's chamber music of the finest kind, the essence of music.

RW: The individual pieces that make up the album also belong together because they inhabit a certain atmosphere and because of the way you interpret Baroque music. What is it that makes this music so fresh for you?

DH: I'm fascinated by the radical change that took place at this time in history; you can feel the breakthrough after the Renaissance. Suddenly, real individuals emerge—itinerant musicians, such as Matteis for example, who travelled around Europe bringing completely different music with them. It was a time of movement. This music has variety, wit, and vitality, and much of it was written to create an effect. Musicians wanted to please their audiences and to receive new commissions.

RW: Take Falconieri, who appeared at several European courts and travelled to Portugal and Spain. Today, we'd describe what he was performing as "world music," don't you think?

DH: Of course. Those were the great pioneers of crossover, the performers who looked beyond their immediate horizons, gathering ideas wherever they went and blending them together to create a style of their own. These people understood the true meaning of crossover long before the word existed.

RW: Was it music, then, from a time of new departures?

DH: Indeed, and how wonderful! Just listen to the pieces by Falconieri. They have rhythm to them, they have a groove, they have this great improvisatory quality and, dare I say it, they're funky! In those days, it wasn't just desirable to be able to improvise. It was a law, exactly as it is with jazz musicians today.

RW: So the Baroque continuo and Keith Jarrett's left hand are related?

DH: Absolutely. We recorded this album with Baroque percussion, bass drum, tambourine, and so on. This music is three or four hundred years old but, its groove couldn't be more modern. I have the feeling that people were willing to take more risks in the Baroque era than in the Renaissance. The spontaneity, which is part of what makes this period so individual, became even freer and more powerful at that time. I studied a lot of music for this album, listening to and reading a large number of works, and everywhere I encountered real individuals.

RW: When I look at the performing practice of that period, I'm tempted to ask whether you're taking this music more seriously than it took itself?

DH: (laughing) That's hard to say, but we can speculate. Many itinerant musicians saw music as their daily bread, as their livelihood. They weren't idolized as Mozart and Beethoven were at a later date, but saw themselves serving the king or the aristocracy, above all with their dance music.

Music that was intended to entertain and that was played at mealtimes and celebrations and at bedtime or for people who couldn't sleep. In other words, they always had an eye on the music's side effects—the very thing that I really don't like, background music.

RW: Your research is never-ending, isn't it?

DH: I've no choice. Most of all, I love reading contemporary letters, eyewitness accounts.

RW: And even the music itself proves to be like buried treasure?

DH: Absolutely. I love digging in the past and going back to the roots.

RW: So you're drawing on unlimited resources. How did you set about making your choices for *Air*?

DH: All the pieces have immediately made me feel that I want to perform them—the selection was difficult, as there are so many which fit the bill. I'm always looking out for music that grips me from the outset.

RW: When conventionally played, the tempi are often solemn and move at a walking pace.

DH: In earlier times, yes. But meanwhile, many interpreters have started to perform these works frenetically, almost hysterically. I'm not convinced by that approach either. The music has to speak; you have to give it room to breathe.

RW: Marini and Matteis were both virtuosos in their day. Do you hear that in their music?

DH: Yes. It's particularly striking with Matteis. He uses technique in a way that is very jaunty, even cheeky. Marini's is not a virtuoso piece but more of a lamento, a moving lament with strings that sound like an organ.

RW: Valente was supposedly blind and was, in fact, an organist—a long route to the violin.

DH: The *Gallarda* is a transcription that I recorded, because in this period it was completely natural to transcribe popular pieces for other instruments. Handel's *Sarabande* is another transcription. The spirit of the Baroque was "anything goes."

RW: It is said that Westhoff of Dresden perfected double-stopping.

DH: For me, Westhoff is one of the greatest discoveries. I've chosen three of his pieces. His *Imitazione delle campane* is an altogether magical movement that demonstrates a magisterial handling of *bariolage*, a technique that requires you to play all four strings at once. Vivaldi was completely fascinated by this *Imitazione*, and so am I, for Westhoff was far in advance of his time in the way he used the violin. No one had previously done anything like it.

RW: Who was Geminiani?

DH: The most important violinist of his day, a pupil of Corelli and the author of the standard contemporary treatise on the instrument, *The Art of Playing on the Violin*. Here you can hear Corelli's Sonata through the medium of Geminiani, in other words, a transcription. In this way, I was able to record Corelli without his being present, and at the same time, I was able to include this incredible, largely forgotten composer Geminiani.

RW: Telemann, Bach, and Handel are the consummate composers on this album.

DH: Yes, the others are milestones on the way. We can now see how great the contrasts were and appreciate what it took to reach the point represented by these masters.

RW: There is an anti-conventional, revolutionary spirit to all this.

DH: I find it wonderful that the very first violin sonata ever to be written was composed by Giovanni Paolo Cima at the same time that Galileo was making his pioneering discoveries and revolutionizing our picture of the world. In the years around 1600, there were groups of musicians who came together with the intention of breaking conventions. Time and again, all sense of order was overturned. That's something I like very much.

RW: Your album really has a lot of colours to it.

DH: As many colours as the Baroque has for me. Those wigs are deceptive!

PROFILES

DANIEL HOPE (violin) 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 start of the 2016-17 season, Daniel Hope is music director of the Zurich Chamber Orchestra—an orchestra with whom he is closely associated since his early childhood.

In March 2017, he released his latest album, *For Seasons*. It is Hope's very personal homage to the seasons featuring twelve single works—exclusively dedicated to each month of the year—and the *Four Seasons* by Antonio Vivaldi, accompanied by the Zurich Chamber Orchestra. This album was awarded the 2017 ECHO Klassik prize.

Hope has been an exclusive Deutsche Grammophon artist since 2007. In early October 2017, the documentary film *Daniel Hope—The Sound of Life* was screened in European movie theatres.

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 Hope 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 to 2013), 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 in 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, Toru Takemitsu, Harrison Birtwistle, Sofia Gubaidulina, György Kurtág, Peter Maxwell-Davies, and Mark-Anthony Turnage.

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 began a new role as artistic partner of the New Century Chamber Orchestra in San Francisco directing the ensemble from the violin.

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

SIMOS PAPANAS (violin) was born in Thessaloniki, Greece, in 1979. He has studied violin, baroque violin, composition, and mathematics at the New Conservatory of Thessaloniki, Oberlin College, and Yale University under professors Petar Arnaoudov, Taras Gabora, Erick Friedman (violin), Marilyn McDonald (baroque violin), and Christos Samaras (composition).

He has been invited as a soloist by several orchestras including the Bolshoi Theater Orchestra, Kammerorchester Basel, Geneva Camerata, Athens State Orchestra, Thessaloniki State Symphony Orchestra, Sofia Piharmonic, Sofia Soloists, Cyprus Symphony Orchestra, Munich Symphony Orchestra, Sudwestdeutsche Philharmonie, American Bach Soloists, and Philharmonia Moments Musicaux-Taiwan. He has recorded as a soloist for Deutsche Grammophon, BIS, and Centaur. He has performed in such festivals as Verbier, Schleswig-Holstein, Athens Festival, Sommets Musicaux Gstaad, St. Petersburg international violin festival, Baroktage Melk (Austria), Bristol Proms, and Tokyo Music Festival. He performs regularly with the world renowned violinist Daniel Hope. His music has been presented in important concert halls like Vienna's Musikverein, Zurich's Tonhalle, and Taipei's National Concert Hall. His compositions and his theatrical music have been performed and recorded around the world.

Since 2003, he has been the concertmaster of the Thessaloniki State Symphony Orchestra.

NICOLA MOSCA (cello) was born in 1976 in Turin, Italy, to American and Italian parents. He began his cello studies under the tutelage of his father Antonio Mosca at the Suzuki school in Turin. When he was 11 years old, Mosca added the harp to his musical pursuits and studied with Prof. Vera Barlati and later with Gabriella Bosio. He continued his cello studies at the Conservatory in Turin with Renzo Brancaleon and Marco Ferrari. Moving to Basel, Switzerland, to study at the Musik Academy, he earned his soloist diploma in 1999 with Prof. Ursula Holliger and his master's degree in cello with Prof. Ivan Monighetti in 2000. During his studies Mosca won prizes in several national and international competitions, including the Concorso Internazionale Rovero d'oro, the Citta di Vittorio Veneto, the Concorso Lorenzo Perosi in Biella, and the International Harp Competition in Munich, Germany. An active soloist, he has performed with many orchestras, including the Zurich Chamber Orchestra, the Basel Symphony Orchestra, the Orchestra da camera di Salerno, and the Munich Radio Orchestra under the direction of Bobby McFerrin. His very popular recitals often showcase his talent on both the cello and harp and have been presented in venues such as the Gasteig hall in Munich and at The Davos Festival. Mosca also plays chamber music with artists such as Giuliano Carmignola, Rudolf Buchbinder, Oliver Schnyder, and Mario Brunello. He performs regularly with the Zurich Chamber Orchestra as principal cello, and plays on a cello from 1690 from Antonio Mariani. He also especially enjoys devoting his spare time to the baroque cello and cello piccolo.

EMANUELE FORNI (lute) began his musical training as a self-taught musician, concentrating on popular music, rock, and jazz. He obtained his diploma in guitar and jazz harmony with Alberto Ferra at the European Music Institute, in classical guitar at the Giuseppe Verdi Conservatory in Milan with Lena Kokkaliari and Paolo Cherici, and in contemporary music (Concert Diploma) at the High School of Arts in Bern with Elena Casoli. Forni studied ancient music and different plucked instruments at the Schola Cantorum Basilensis; composition, performing practice, taking part in masterclasses, and advance courses with musicians of great human qualities and musical depth such Jordi Savall, Dave Liebman, Fabio Vacchi, Paul O'Dette, and Luciano Berio.

The interpretation of contemporary works, for and with the guitar and lutes, has enabled him to work with many contemporary composers such as Georges Aperghis, Hugues Dufourt, Peter Eötvös, Maurizio Pisati, Ulrich Krieger, Alessandro Solbiati, and Giorgio Tedde.

He has gained experience working in different musical contexts, with singers (Cecilia Bartoli, Franco Fagioli, Roberta Invernizzi, Emma Kirkby, Simone Kermes, Sandrine Piau, and Andreas Scholl), with conductors (Giovanni Antonini, Pierre Boulez, Peter Eötvös, Pablo Heras-Casado, and Sir Roger Norrington), with orchestras (Tonhalle Orchester, Orchestra La Scintilla, Venice Baroque Orchestra, and ZKO Chamber Orchestra), with classical soloists (Sergio Azzolini, Giuliano Carmignola, Daniel Hope, Paolo Pandolfo, and Maurice Steger), with contemporary ensembles (Lucerne Festival Academy) and ensemble of ancient music (Accademia degli Affetti, Cantus

Firmus, Chappelle Ancienne, La Corona Freiburg, Collegium Musicum, Freitagsakademie, Hilliard Ensemble, and Turicum Ensemble), with jazz musicians (Fausto Beccalossi, Nolan Quinn, Daniel Pezzotti, Daniel Schyder, and Gino Zambelli), with actors (Carina Braunschmidt, Steffen Höld, Martin Hug, and Ottavia Piccolo), theatrical companies (Cie Bussonnière, Cisco Aznar, Thom Luz, and Mathias Weibel), and with world music ensembles (Quintetto de Tango Invisibile and Fuich).

Forni has played as soloist as well as in chamber ensembles and orchestras, working in with a variety of festivals, musical institutions and associations like Carnegie Hall in New York; Philharmonie and Konzerthaus in Berlin; Konzert Saal Philharmonie in Essen, Germany; Elbphilharmonie in Hamburg; Schwetzingen Festspielen, Herculessaal, and Kulturzentrum Gasteig in Munich, Semperoper in Dresden, Germany; Tivoli Concert Hall in Copenhagen; Concert Hall Mito Art Tower in Japan, KKL—Lucerne Festival, Opernhaus, and Tonhalle in Zürich, Grosser Saal and Stadttheater in Basel, Switzerland; Kursaal in San Sebastian, Spain; Centro Cultural Miguel Delibes in Valladolid, Spain; Musik-Akademie and Stadttheater Klagenfurt, Austria; Sala Verdi in Milan; Festival della Creatività in Firenze, Tuscany; Meran Festival and Russian Theater in Vilnius, Lithuania; Dubai Opera; and Philharmonia in Saint Petersburg.

Forni has recorded for various labels (Deutsche Grammophon, Berlin Classic, Stradivarius, Trilogy, and Maine), radios (SWR, DRS 2, Radio Classica, and Ö1) and television channels (ARTÈ, Rai, ORF1, ORF2, 3sat, and SF1).

NAOKI KITAYA (harpsichord) left his birthplace of Tokyo, Japan, as a young adult to resettle in Europe, where he earned degrees from multiple highly-respected music schools. Amongst other teachers, he developed his style under the guidance of Nikolaus Harnoncourt, Johann Sonnleitner, and Andreas Staier.

After instructing as a lecturer for continuo performance practice at the Music Conservatory of Zürich for many years, he is now doing a wide range of activities as a freelance artist based in Zürich. As soloist and chamber music partner he appeared with artists like Cecilia Bartoli, Hilary Hahn, Daniel Hope, Riccardo Minasi, Giuliano Carmignola, and Maurice Steger, as well as in television and radio productions.

In his passionate performances, he employs sophisticated techniques, creating a rich and colourful tone, for which, as well as for his high improvisational flourish, he received acclaim from the mass media.

Strongly inspired by his numerous cooperations with Reinhard Goebel, he gained a profound understanding of practical concepts and interpretations, especially of Bach's works. In addition to the baroque music, he has a private affection to South American and traditional Asian music.

He was invited to Japan to join the Orchestra Ensemble Kanazawa in 2011, 2013, and 2016, and to lead a wide range of programs ranging from baroque to modern pieces by Philip Glass and others.

As a contest jury, he was enlisted for the German music contest held in Bonn in 2006 and Berlin in 2009 together with Wieland Kuijken, Michael Schneider, and Ketil Haugsand. Three years later he served as a jury in the music competition of Yamanashi.

Amongst the many albums published with his name for labels such as Deutsches Grammophon, Harmonia Mundi France, and Sony Classic, especially his solo CDs, along with his numerous recordings, have earned a great deal of respect internationally and have won numerous prizes. His interpretations of Johann Sebastian Bach and Louis Couperin received the maximum rating by *classictoday.com*.

MICHAEL METZLER (percussion) was born in Leipzig, Germany. He is one of the leading percussionists of his generation and belongs to the first squad of the world-wide frame drum family. Inspired by virtuosos like Glen Velez in New York and Ahmed Subhy in Cairo, he has made this very special kind of percussion well-known in Europe and gone on to develop it further.

Since he was 26, he has made more than 120 CD productions documenting his world-wide concert, studio, and teaching activities within the field of early music. This led him to regular appearances with ensembles such as The Harp Consort, Freiburger baroque orchestra, Akamus, and countless own projects to Asia, Australia, Europe, Mexico, and the US.

Last year Metzler performed at, among others, the Sydney Festival, in Brazil, and has collaborated with Cecilia Bartoli, the Bach Consort Vienna, the Hilliard Ensemble, and choreographer Sasha Waltz.

Originating from a Saxonian foundry family, Metzler has studied historic bell and carillon founding and runs a small, high-quality shop for bells, percussion, and ethnic instruments in Berlin.

Metzler is an internationally sought-after teacher in historical percussion.