

The Migration of Italian Music

Andrew Arceci, leader

Trio Sonata G-Major Op.2 No.12 “Ciaccona” — Arcangelo Corelli (1653-1713)

Concerto [Sinfonia] in Mi minore — Antonio Vivaldi (1678-1741)

Toccata VI — Alessandro Piccinini (1566-c.1638)

Petite Chaconne from Trios de la Chambre du Roi — Jean-Baptiste Lully (1632-1687)

Sonata VI — Teodorico Pedrini (1671-1746)

Verso 3, Verso 4, & Canzona from Sonata III in E minor (Sonate d’Intavolatura per Organo e Cimbalo) — Domenico Zipoli (1688-1726)

The Lass of Peatie’s mill — Francesco Barsanti (1690-1775)

The Lass of Peaty’s Mill — Francesco Geminiani (1687-1762)

ARCADIA PLAYERS

Lisa Rautenberg, baroque violin

Michelle Liechti, baroque violin

Barbara Wright, baroque viola

Alice Robbins, baroque cello & viola da gamba

Andrew Arceci, viola da gamba, violone, & baroque bass; direction

Gregory Hayes, harpsichord

William Simms, theorbo

At the time of writing, we are in a transitional period with the COVID-19 pandemic. With little-to-no travel during the pandemic, I began reflecting about travel. My mind shifted between personal experiences, references to historical figures, and anthropological ideas about culture, language, and travel.

During the 16th, 17th, and 18th centuries, Italian musicians—and subsequently their music—traveled throughout the world. However, it is worth noting that Italy did not unify until the 19th century. The peninsula was a fragmented collection of city-states, kingdoms, and republics until 1861, when the *Regno d'Italia* (Kingdom of Italy) was established. It was reorganized in 1946, becoming the *Repubblica Italiana* (Italian Republic).

The concert opens with *Trio Sonata G-Major Op.2 No.12 “Ciaccona”* by Arcangelo Corelli (1653-1713). The sonata was published in *Sonate da Camera* (1685), a collection of trio sonatas for two violins and continuo. Corelli is a monumental figure within Baroque music. In 1706, he was elected to the *Pontificia Accademia degli Arcadi*. Alternate names include the *Accademia degli Arcadi* and the *Accademia dell’Arcadia*, but the institution was a literary academy in Rome. With an Arcadian connection, it seemed natural to open the program with Corelli. It is unclear if he traveled outside the Italian peninsula, but Corelli’s music was certainly well-known throughout Europe. In addition to publishing music in Rome, much of his music was published in Amsterdam. His influence spread to Johann Sebastian Bach (1685-1750), George Frideric Handel (1685-1759), and numerous others.

Like Corelli, Antonio Vivaldi (1678-1741) was lionized during his time. Born in Venice, Vivaldi was a composer, violinist, and priest. He worked much of his life at the *Ospedale della Pietà*, an institution for abandoned children. Late in life, he went to Vienna, Austria to pursue a position with Emperor Charles VI. Vivaldi never secured that position, as Charles VI died soon after Vivaldi’s arrival. Within a year, Vivaldi died in Vienna.

Alessandro Piccinini (1566-c.1638) stayed within the Italian peninsula, but two volumes of lute music were published under his name. The first publication (1623) remains an important source for lute, archlute, and theorbo players since it includes useful prefatory material. Piccinini’s second publication (1639) was published posthumously by his son.

Giovanni Battista Lully (1632-1687) was Italian born, but became a French subject in 1661. Today, he is known by his French name, Jean-Baptiste Lully. He was a central figure at the French court, serving Louis XIV. Resultantly, Lully’s impact was immense—he introduced the

French overture (a musical form used throughout the Baroque period), he is credited with developing French-style opera (contrasting Italian-style opera), and controlled much of the court's chamber, dance, and theatrical music. The *Petite Chaconne* is from *Trios de la Chambre du Roi* (1705), a collection of works for two violins and continuo.

Teodorico Pedrini (1671-1746) was an Italian musician-missionary, spending much of his life at the Imperial Court in Beijing, China. He penned the only Western music known in China during the 18th century. *Sonata VI* is part of that collection of violin sonatas. Today, the original manuscript is held at the National Library of Beijing.

Like Pedrini, Domenico Zipoli (1688-1726) was a musician-missionary. In 1716, he joined the Society of Jesus. Soon after joining The Jesuits, he left for the Spanish colonies in South America. Today, he is well-known for his keyboard music. *Verso 3, Verso 4, & Canzona* from *Sonata III in E minor* are from the collection titled *Sonate d'Intavolatura per Organo e Cimbalo*.

In the early 18th century, Francesco Barsanti (1690-1775) emigrated to London with Francesco Geminiani (1687-1762). Barsanti's *The Lass of Peatie's mill* is one of several folk tunes he collected, arranged, and published within *A Collection of Old Scots Tunes* (1742).

Today, Geminiani is well-known for his *concerti grossi*. He studied with Corelli, reworked many of Corelli's compositions, and was a prominent figure within the London scene during the 18th century. Geminiani's rendition of *The Lass of Peaty's Mill* was published within *A Treatise of Good Taste in the Art of Musick* (1749). In addition to *A Treatise of Good Taste in the Art of Musick*, Geminiani's *Art of Playing on the Violin* (1751) remains an important source for string players.

There is something metaphysical about live music—watching the artists, listening to newly created sounds, and feeling the vibrations. I am confident that in-person events will return. Until then, stay safe!

Respectfully,

Andrew Arceci
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