

Susanne Scholz, violin instruments & Michael Hell, keyboard instruments

Programme I -V

Programme I

L'Immagine di Corelli

Five Sonatas of the Opus V – five point of views
(recorded 2013 for the label [“Querstand”](#))

Arcangelo Corelli (Fusignano 1653 – Roma 1713)

Sonata I

with embellishments of the edition of Etienne Roger, Amsterdam 1710

Sonata III

extracted of the “Dissertazioni sopra l’Opera Quinta del Corelli” by Francesco Maria Veracini, ca. 1722

Sonata IV

with embellishments of Johan Helmich Roman (1694 - 1758)

Sonata X

Transcription for harpsichord in an edition of Walsh & Hare, ca. 1720

Sonata IX

with embellishments by Francesco Geminiani (1687 - 1762), in “A general History of science and practice of music” by John Hawkins, London 1776

Sonata VIII

with the embellishments of the manuscript “Manchester”, ca. 1750

Programme II

Le origini di Corelli

La Scuola Emiliana del '600

Arcangelo Corelli (Fusignano 1653 – Roma 1713)

12 Le Sonate da Camera à violino e violoncello del Sigr Arcangelo Corelli (Assisi)

Sonata VIII in do minore

Giovanni Battista degli'Antonii (Bologna 1639 - Bologna 1720)

Opera III, Balletti e Correnti, e Sarabande da' camera á Violino, e Clavicembalo; ò Violoncello in Bologna per Gioseffo Micheletti, 1688, Ballo secondo, Gigha in re maggiore

Giovanni Battista Vitali (Bologna, 1632 - Bologna, 1692)

ARTIFICII MVSICALI NE QVALI SI CONTENGONO CANONI IN DIVERSE MANIERE, CONTRAPVNTI DOPII, INUENTIONI CVRIOSE, CAPRITII, E SONATE..., Opera Decima terza (Modena, 1689)

Passagallo, che principia per B.molle, e finisce per Diesis. cominciando in mi bemolle maggiore e finendo in mi maggiore major

Giovanni Battista Vitali (Bologna, 1632 - Bologna, 1692)

ARTIFICII MVSICALI...

Seconda Suonata á Violino solo, Graue. / Prestissimo. / Graue / Allegro. / Largo. in a minore

Giovanni Maria Bononcini (Montecorone 1642 – Modena 1678)

Arie, Corrento, Sarabande, Gigue & Allemande a Violino, e Violone, over Spinetta, con alcune intavolate per diverse accordature, opera IV, Bologna 1671

Aria in stil Francese L'Anghisciola ; Aria La Pozza, 8 Corrente La Montanara, 9 Sarabanda in do maggiore

Pietro degli'Antonii (Bologna 1639 - Bologna 1720)

Opera V, Suonate a Violino solo Col Basso Continuo per l'Organo in Bologna per Giacomo Monti, 1686

Sonata III in re minore

Arcangelo Corelli (Fusignano 1653 – Roma 1713). Sonata in re maggiore (Österreichische Nationalbibliothek, Signatur: EM.31)

Giovanni Battista Vitali (Bologna, 1632 - Bologna, 1692)

Balletti, Correnti, Gigue, Allemande, e Sarabande à Violino, e Violone, ò Spinetta con il secondo Violino a beneplacito. ... OPERA QVARTA (Bologna, 1673), Balletto Primo. Largo.

Programme III

A collection of instruments

A programme for violins of different set-ups for different keyboard instruments (like harpischord and fortepiano)

Giovanni Battista Vitali (1632 - 1692)

Balletti, Correnti, Gighe, Allemande, e Sarabande à Violino, e Violone, ò Spinetta con il Secondo Violino a beneplacito. [...] OPERA QVARTA (Bologna, 1673)

[Sonata da camera] h-Moll

Balletto Primo. Largo. / Corrente Prima. Graue. / GIGA. Allegro.

Johann Joseph Vilsmayr (1663 - 1722)

Artificiosus Concentus pro Camera (Salzburg, 1715)

Partia I A-Dur, Prelude. Harpeggio / Gavotta

Arcangelo Corelli (1653 - 1713)

Sonata [da chiesa] D-Dur

(Manuskript in der Österreichischen Nationalbibliothek Wien, Signatur: EM.31)

Grave / Allegro / Adagio / Allegro / Largo / Allegro

Jean-François Dandrieu (c. 1682 - 1738)

Second Livre de Pièces de Clavecin (Paris, 1728)

aus Deuxième Suite f-Moll / F-Dur

Concert des Muses (Air Grave)

Suite du Concert des Muses (Passacaille.)

Giovanni Antonio Piani (1678 - 1759)

aus Sonata e-moll (1716)

Largo, et amoroso / Scerzo, allegro / Allemanda, poco allegro

Anton Johann (Antonio Giovanni) Sgatberoni (1708/09 - 1795)

Parthia Ex F: Per il Cembalo Con Violino F-Dur

Introduzione Amorosa (Allegro ma non troppo) / Adagio / Menuet & Trio / Finale

Louis-Gabriel Guillemain (1705 - 1770)

AMUSEMENT POUR LE VIOLON SEUL COMPOSÉ De plusieurs Airs variés de différents Auteurs

... *ŒUVRE XIII.^e* (Paris, 1762), LA FURSTEMBERG g-Moll

Wolfgang Amadé Mozart (1756 - 1791)

Adagio h-Moll KV 540 (Wien, 19. März 1788)

Franziska Lebrun (geb. Danzi) (1756 - 1791)

Six SONATES Pour Clavecin ou Forte Piano avec Acompagnement d'un Violon

Opus II (Mannheim, 1780)

Sonata VI Es-Dur, Allegro / Rondo

Programme IV

Jean-Philippe Rameau & Jean-Marie Leclair l'aîné

The evolution of two magnificent composers within 3 and 4 books

Jean-Philippe Rameau (1683 - 1764)

PREMIER LIVRE DE PIECES DE CLAVECIN (Paris, 1706)

Prélude en la mineur

Jean-Marie Leclair l'aîné (1697-1764)

Premier Livre de Sonates a Violon Seul avec La Basse Continue (Paris, 1723)

Sonata I en la mineur

Adagio – Allemanda Allegro – Aria Gratoso – Giga Allegro

Jean-Philippe Rameau

PIECES DE CLAVESSIN AVEC UN METHODE POUR LA MECHANIQUE DES DOIGTS (Paris, 1724)

LE RAPPEL des Oiseaux / Musette en Rondeau / Tambourin en mi mineur

Jean-Marie Leclair l'aîné

Second Livre de Sonates Pour le Violon Seul et pour la Flute Traversiere avec La Basse Continue (Paris, 1728)

Sonata II en Fa majeur

Adagio – Allegro ma poco – Adagio – Allegro ma non troppo

Jean-Marie Leclair l'aîné

Quatrième Livre de Sonates a Violon Seul avec La Basse Continue (Paris, 1743)

Sonata VI en La majeur

Andante Spiritoso – Allegro – Sarabanda Largo – Allegro assai / Presto

Jean-Philippe Rameau

NOUVELLES SUITES DE PIECES DE CLAVECIN (Paris, 1728)

Gavotte avec six Doubles en la mineur

Jean-Marie Leclair l'aîné

Troisième Livre de Sonates a Violon Seul avec La Basse Continue (Paris, 1734)

Sonata VI en do mineur, jouée après la mort de Leclair en mémoire du compositeur

Grave – Allegro ma non troppo – Gavotta Gratoso Andante – Allegro

Programm V
for several friends
Music for the smallest consort by Matthew Locke

Matthew Locke (1621/22 - 1677)

from the manuscript *For Several Friends* in the British Library London (Add. MS 17801)
Suite I - Fantazie / Pavan / Ayre / Courante / Saraband / Jigg Ayre / Courante / Saraband

Thomas Morley (1557/58 - 1602)

from *THE FIRST BOOKE OF CANZONETS TO TWO VOYCES*. (London, 1595 & 1619)
XI. Fyre and lightning from heauen fall
XIII. Fantasie: Il Lamento

Matthew Locke

from Suite I - Fantazie

Johann Schop (? - 1667)

from *t'Uitnement Kabinett* (Amsterdam, 1646) after John Dowland's (1563 - 1626) *Lacrime* (1596) *Lacrime. Flow my teares* (1600, No. 2) und *Lachrimæ Antiquæ* (1604, No. 1)
Lachrime Pavaen

Matthew Locke

from Suite I - Pavan

Masque Dances (c. 1624) from a manuscript in the British Library London (Add. MS 10444)

Matthew Locke

Cupid and Death: A Masque First Performance: 26 March 1653 from the manuscript score *Cupid and Death* in the British Library London (Add. MS 17799)
Fourth Entry in d [Allmand] / [Courante] / Saraband] / The old Men and Women Dance from *Musicks Hand-maid: New LESSONS and INSTRUCTIONS FOR THE Virginals or Harpsychord*. (London, 1678)
Ayre - Saraband - Ayre - Saraband

from the manuscript score *Cupid and Death* in the British Library London (Add. MS 17799)
Fifth Entry in D [Ayre] / [Rant] / [Rant] / A Dance of the Satyr and Apes

Nicola Matteis (second half of 17th century)

from *Ayrs For the Violin ... The first Part* (London, c. 1676)
Preludio in fantasia in e Aria malinconica (Adagio.)

Matthew Locke

Suite IV - Pavan / Almand / Courante / Ayre / Saraband / Jigg / conclude thus