

LECTURE-CONCERT

**PARTIMENTI & CHAMBER MUSIC**

**by Giovanni Paisiello, Francesco Durante**

**Emanuele Barbella & C.P.E. Bach**



Katharina Heutjer, Violin

Nicoleta Paraschivescu, Harpsichord

Waalse Kerk – Leiden

September 8<sup>th</sup>, 2015 – 20.00 h.

## ABOUT THE MUSIC

Giovanni Paisiello was one of the most renowned composers of the late eighteenth century. His operatic works were performed all over Europe. His musical style was highly influential to an entire generation of younger composers at the time, and his fame led to appointments as *maestro di cappella* at several royal courts in Europe, among them Catherine the Great, Napoleon Bonaparte, and Ferdinand IV of Naples.

Between 1776 and 1783 Paisiello was *maestro di cappella* at the Imperial Court in Russia, where he was the keyboard teacher of Catherine's daughter-in-law, the Grand Duchess Maria Feodorovna (née Dorothea von Württemberg) (1759–1828); Paisiello dedicated his *Regole per bene accompagnare il Partimento* to her, printed in 1782 in St. Peterburg. At about the same time, in 1783, Paisiello wrote his *Raccolta di Varij Rondeaux, e Capricci*, containing forty-three compositions for harpsichord and violin, published in two volumes. Parts of this collection were so well esteemed that

the organ at the Gheorghe Dima College of Music in Cluj-Napoca, and then at the Schola Cantorum Basiliensis in Basel, where she was awarded two Early Music diplomas in organ and harpsichord.

Nicoleta Paraschivescu was among the prizewinners at the international competition Prix Joseph Bossard, Bellelay, in 2010, where she was also awarded the audience prize. Concert appearances have taken her to various European countries and to several major festivals. She is the director of the Ensemble La Floridiana, and has already released two CDs under the SONY label. They feature mainly world première recordings of music by Haydn's pupil Marianna Martines (1744–1812). Nicoleta Paraschivescu has recorded for the Swiss Radio SRF, Radio Catalunya, Radio Romania Muzical, RTBFMusiq3, and for the labels Guild, audite, and Gallo.

**Katharina Heutjer** started her musical education at the age of 4 playing the recorder and picked up the violin one year later. Already as a teenager together with her piano trio concerts took her as far as China and Russia.

2003 she entered the famous Schola Cantorum Basiliensis as a baroque violin student in the class of Chiara Banchini, intensifying her knowledge about early music.

After graduating 2007 "summa cum laude" her concert activity took her to most European festivals as well as to Latin America.

The same year- together with her ensemble "l'ornamento" - she won the prestigious Brugge competition.

In 2008 she was appointed "Konzertmeister" of Basels "La Cetra baroque Orchestra".

With her ensemble l'ornamento she has just released the second recording featuring Vivaldi, Telemann and Handel ensemble and solo music.

**Nicoleta Paraschivescu** teaches the organ at the Music Academy of Basel (AMS) and is the titular organist in the Theodorskirche in Basel. She studied

they were repeatedly reprinted. Many of these copies are still found in libraries all over Europe. These pieces reflect the taste of the emerging middle-class and the how well esteemed Paisiello was during his lifetime. The repertory of the *Raccolta* combined with the pedagogical *Regole* provide us with a valuable cross-section of musical life at the Russian Court.

As is well known today, the need to alter the repetition of a piece was nothing unusual at all. Our modern idea of an *Urtext-Edition* only developed in the nineteenth century and does not apply to the eighteenth century. In 1760, Carl Philipp Emanuel Bach published his *Sechs Sonaten mit veränderten Reprisen für Clavier*. Right in the beginning of his foreword Bach writes: "It is indispensable nowadays to alter repeats. One expects it of every performer [...]. Almost **every** thought is expected to be altered in the repetition, regardless whether the arrangement of the piece or the capacity of the performer permits it. But it is just this altering which makes most hearers cry BRAVO especially when it is accompanied by a long and at times



Grand Duchess Maria Feodorovna, Paisiello's pupil at the Russian Court.

and have a stamp, not at all displeasing, of rare eccentricity". The Cadenza in the second movement is original by the composer.

Nicoleta Paraschivescu

I want to express my deep and heartfelt thanks to all my four *Maestri*, Ton Koopman, Frans de Ruiter, Robert O. Gjerdingen and Enrico Baiano for accompanying me during the past years.

**Emanuele Barbella**

1718-1777

**Sonata No. 2** in G-Minor

for Violin and Basso continuo

*Sonate a Violino Solo e Basso*

*Del Sig.<sup>r</sup> Don Emanuelle Barbella.*

(MS: D-MÜs SANT Hs. 298)

*Allegro-Larghetto- Allegro spiritoso-Allegro*

The G-minor Sonata by the neapolitan composer Emanuele Barbella rounds this concert off. The manuscript from which we perform this piece is preserved in the Santini collection in Münster. Barbella was a member of the opera orchestra of the San Carlo Theatre and taught the violin at the *Conservatorio di S. Onofrio*, the institution where also Paisiello received his education. Charles Burney, who met Barbella in Lord Hamilton's residence during his stay in Naples in October 1770, spoke of him as the "kindest human being that I've ever known", blessed with a character which was as "sweet as the sound of his violin." Burney wrote further about Barbella: "He knows music well, his compositions are rich in imagination

exaggeratedly ornate cadenza." If we follow the advice of Quantz, we must learn a repertory of approved models in order to make approved alterations.

For a Neapolitan composer, such approved models would almost certainly come from Naples. In particular the Neapolitan models seem to have favored active melodic lines over chordal accompaniment. Crucial for my study were connections between Paisiello's partimenti and not only his own compositions but also those of his teacher Francesco Durante and his other contemporaries. This broader perspective required taking into account the genre-specific contexts in which Paisiello's partimenti reside. The inclusion of larger musical forms and complex progressions as compositional models significantly expands the spectrum of possibilities in the realization of his partimenti.

## PROGRAM

### Giovanni Paisiello

**Rondeaux** in C-Minor for Harpsichord,  
with accompagniment for a violin

*Raccolta di Varij Rondeaux e Capricci*  
(St. Petersburg, 1783, A-Wn S.M.12742)

*Andante*

A central idea emerging from my studies is that partimenti provide a key to the musical language of the time and offer vast possibilities for realization and ornamentation. According to this approach, I did alterations in both the Rondos by Paisiello played tonight. Both the Ritornellos and Couplets receive alterations, when a musical idea appears a second time.

### Carl Philipp Emanuel Bach

1714-1788

**Sonata for Harpsichord** in A-Minor Wq 50/3  
*Sechs Sonaten mit veränderten Reprisen* (Berlin,

1759)

*Presto – Largo – Allegro moderato mà  
innocentemente*

Original 1

Varierte Fassung 2

This system shows the beginning of the piece. The 'Original 1' version (top) features a simple harmonic accompaniment in the left hand and a melody in the right hand. The 'Variierte Fassung 2' (bottom) introduces a more complex, rhythmic accompaniment in the left hand, while the right-hand melody remains largely the same.

Orig.

Var.

This system continues the piece. The 'Orig.' version (top) shows a continuation of the simple accompaniment. The 'Var.' version (bottom) shows the more complex accompaniment from the first system continuing, with some rhythmic variations in the right hand.

Orig.

Var.

This system shows the end of the piece. The 'Orig.' version (top) concludes with a simple chord. The 'Var.' version (bottom) concludes with a more complex texture, including a 'Segue Rondo' instruction.

Giovanni Paisiello, *Preludio* Bflat-Major in the original version and the altered one below.

**Giovanni Paisiello**

***Preludio e Rondò*** in Bflat-Major for  
Harpsichord

*Raccolta di Varij Rondeaux e Capricci,*  
(A-Wn S.M.12742, St. Petersburg, 1783)  
*Andante con moto*

The six of the Rondos are preceded by a short movement entitiled "Preludio". The Rondo enjoyed great popularity in the late 18<sup>th</sup> century, in vocal as well as in instrumental pieces. The themes of his Rondos are mostly lyrical and uncomplicated. I varied the Prelude and all repetitions in the Ritornellos as well as in the Couplets.

This collection of six sonatas is dedicated to his pupil Amalia Anna (Princess of Prussia), sister of Fredrick the Great, in whose court C.P.E Bach was at that time musician. At the time of publishing them, they enjoyed an unusual degree of poularity. These sonatas represent an important document of the 18<sup>th</sup>. century performance practice of varying repeats.

**Francesco Durante**

1684-1755

**Partimento** in A-Major, Gj252

“Regole e Partimenti Numerati e Diminuiti”

(MS: I-Ria Mss. Vess. 283, fol. 25<sup>r</sup>)

Bass line: Francesco Durante

Realization: Enrico Baiano

This partimento by Francesco Durante, Paisiello's teacher, is elaborated by my teacher, *maestro* Enrico Baiano.

Solo

6 Tutti

16

22 Solo

27 Tutti 6

33

39

45

51

57

63

69

75

81

87

93

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105

111

117

123

129

135

141

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Francesco Durante, partimento Gj252 from *Regole e Partimenti Numerati e Diminuiti*.

48

56

60

65

Giovanni Paisiello, partimento Gj2334 from the *Regole per bene accompagnare il Partimento* (St. Petersburg, 1782)

There are many different possibilities to elaborate the same partimento.

The first elaboration is by *maestro* Ton Koopman and the second my own realisation. The bass line is always the same, the character and idea of the piece differs in both realizations.

Gj2334

6

11

16

22

26

31

38

The notation of *Solo* and *Tutti* in the manuscript is original and suggests the musical dialog in a Concerto and the alternation between soloist and orchestra. In the bars 40 to 42 there is an allusion to Wolfgang A. Mozart's sonata K.283 (second theme of the first movement).

### **Giovanni Paisiello**

#### **Partimento** in A-Major, Gj2335

*Regole per bene accompagnare il Partimento*

(St. Petersburg, 1782)

Bass line: G. Paisiello

Realization: N. Paraschivescu

Partimento Gj2335 has the character of a Pastorella thanks to his 6/8 measure.

#### **Partimento** in D-Major, Gj2330

*Regole per bene accompagnare il Partimento*

(St. Petersburg, 1782)

Bass line: G. Paisiello

Realization: N. Paraschivescu

Partimento Gj2330 is the only partimento-fugue from the *Regole*. The theme could be a choir-fugue from a Dixit Dominus, *Et nunc et semper*.

Et nunc et sem - tr per

Giovanni Paisiello, partimento Gj2320 from the *Regole perbene accompagnare il Partimento* (St. Petersburg, 1782)

**Giovanni Paisiello**  
**Canzona *La Partenza*** in D-Minor  
for Harpsichord,  
with accompaniment for a violin  
*Raccolta di Varij Rondeaux e Capricci*,  
(St. Petersburg, 1783)

The Canzona is written in a binary form, in which the first part remains in the principal key. This piece is the only one in the *Raccolta*, which uses a few bars of figured bass. In those bars, the violin takes the soloist role and the harpsichord the accompaniment.

**Giovanni Paisiello**  
**Partimento** in G-Minor, Gj2334  
*Regole per bene accompagnare il Partimento*  
(St. Petersburg, 1782)

Bass line: G. Paisiello  
First Realization: Ton Koopman  
Second Realization: N. Paraschivescu