

EARLY MUSIC DAY

CONCERT PROGRAM

Georg Philipp Telemann (1681-1767)

Ouverture in C major Hamburger Ebb und Fluth (1723) TWV 55:C3

Ouverture - Sarabande (The sleeping Thetis) - *Bourrée* (Thetis awakening)

Loure (Neptune in love) - *Gavotte* (Playing Naiads)

Harlequinade (The joking Triton) - *Tempête* (The stormy Aeolus) - *Menuett* (The pleasant Zephir)

Gigue (Ebb and Flow) - *Canarie* (The merry Boat People)

Georg Friedrich Händel (1685-1759)

Handel's Water Peice (sic)

from *The complete tutor for the French Horn* (1746 c.) for 2 Horns

Anonymous

Sonata da Caccia con un Cornu (1680 c.) for Horn, 2 Violins, 2 Violas and Continuo

Marc-Antoine de Dampierre (1676-1756)

La Royale (1734) for 2 Trompes de chasse

Gaetano Pugnani (1731-1798)

Six Overtures in Eight Parts (1768-70 c.), *Sinfonia I* Op. 4 n.1 in E-flat major

Andante - Minuetto

Antonio Vivaldi (1678-1741)

Concerto Ripieno in A major RV 158 for strings; *Allegro molto - Andante molto - Allegro*

Johann David Heinichen (1683-1729)

Concerto con Corni da Caccia in F major, Seibel 231, for 2 Horns and orchestra; *Vivace - Arioso - Allegro*

Solo Horns: Umberto Jiron and Lucia Gurrieri

Accademia di Sant'Uberto Baroque Orchestra

Equipaggio della Regia Venaria - Corni da caccia of the Accademia di Sant'Uberto

Accademia di Sant'Uberto Baroque Project

in collaboration with

Liceo Classico Musicale Cavour in Turin, Italy - Students in PCTO

Violin I: Alessandro Conrado, Janine Bratu, Johanna Crosetto, Gabriele Cervia, Ruben Galloro

Violin II: Francesco Bergamini, Federica Rolli, Angelica Marciano, Lorenzo Capponi, Filippo Conrado

Viola: Giulia Bombonati, Jacopo Ritucci, Andrea Conrado, Meghi Zefi

Cello: Massimo Barrera, Enrica Amati, Filippo Longhi, Alice Palumbo

Double bass: Simone Severino, Francesca Zerbo

Oboe: Arianna Zambon, Lucia Morini

Bassoon: Giovanni Graziadio

Baroqueflute: Flavio Mattea, Davide Galleano

Harpsichord: Marco Crosetto

Corni da caccia: Simonluca Arrò, Elisa Bellezza, Alberto Conrado, Lucia Gurrieri, Umberto Jiron,

Aldo Marietti, Donato Gavino Murru

TUTORS

Violin I: Alessandro Conrado

Violin II: Francesco Bergamini

Viola: Giulia Bombonati

Cello: Massimo Barrera

Reeds: Arianna Zambon

Harpsichord: Marco Crosetto

CONDUCTOR: Alberto Conrado

PROGRAM NOTES

The program *Musica a corte. Natura e artificio* is inspired by the *corno da caccia* or *hunting horn*, a practice which has been recognised as part of the Intangible Cultural Heritage of Humanity by UNESCO since December of 2020 and which is also the *spiritus loci* of the Reggia of Venaria and the Palazzina di Caccia of Stupinigi, with their gardens and surrounding woods. Here, music is used as a tool for the recreation and promotion of a soundscape, which includes residences, gardens and natural spaces.

In the multinational nomination (France, Belgium, Italy and Luxembourg), Italy is represented by the players of the Accademia di Sant'Uberto, known as the *Equipaggio della Regia Venaria*. The instrument, which was created in the 17th century for royal hunts, immediately proved to be a unique opportunity for art music.

This concert was recorded in the Hall of Diana at the Reggia of Venaria, where the first known depictions of the circular horn are located, with 20 horns of the same type (in cycle of hunt-themed paintings by Jan Miel created between 1659 and 1661: <https://www.lavenaria.it/it/esplora/i-capolavori/sala-diana>). The perspective from the Hall continues all the way out to the horizon, towards the city of Venaria Reale on one side, which was founded together with the Reggia in the 17th century, with the Via Maestra in the shape of the Collar of the Annunciation, the highest Savoy honour, and towards the gardens, "Grand canal", woods and mountains on the other.

The concert opens with a suite by G. P. Telemann, usually known as the *Water Music* due to its programmatic character, which was first performed on 6 April 1723 at a celebration of the Hamburg Admiralty. A musical depiction of the movement of the sea in the *Overture* is followed by a series of mythological scenes depicting the nymph Thetis, a descendant of the titan Oceanus, where the melodies describe characters, situations and personality traits with the prowess that is found in all of the Saxon composer's works. A few years prior (circa 1717), another Saxon composer, G. F. Händel, wrote his own *Water Music*, a suite which enjoyed more success than that of Telemann, to the point where in one of the first *corno da caccia* method books, published in London in circa 1746, where Händel had recently moved, a few adaptations of *Water Peice* (sic) appear. One of these is largely based off of the first movement of the *Suite n. 2 in D Major HWV 349* and was adapted for performance by two corni da caccia. It is a kind of transformation - from orchestra to duo - which evokes the metamorphosis of Thetis, a figure which is well known to those who are familiar with the history of the horn because she recalls one of the oldest works which includes a hunt scene, *Le nozze di Teti e Peleo* by Francesco Cavalli, performed in Venice on 24 January 1639. In reality, Cavalli's score did not call for a *corno da caccia*, but rather music that imitates its fanfares.

The music from the time of Miel's paintings has been lost, and we will have to wait until 1680 to arrive at what is considered to be the oldest surviving composition for horn, the *Sonata da caccia con un cornu* (musical archive of the Kroměříž Archbishop's Palace in the Czech Republic) by an anonymous author, which has reached us through a manuscript copied by Moravian trumpeter and composer Pavel Josef Vejvanovský (1633 c-1693) and which researchers date to circa 1680. A composition by the same Vejvanovský also dates back to this period (1684), the *Sonata Venatoria* with two trumpets (*clarini*), which has some similarities with the *Sonata da caccia con un cornu*. In the latter composition, the *cornu* is the same size as the trumpet/*clarion* used during the baroque period, and perhaps it was a model that was entirely similar to the horns depicted by Miel, but in a lower key and with a sound that was sweeter than that of the brilliant trumpets. The soloist, who in this performance is armed with an anonymous instrument which dates back to the late 1600s or early 1700s, interweaves simple melodies which are very similar to signals from the hunt repertoire, with their characteristic ternary pattern which recalls trotting horses, with the sweet sound of the violins. This rhythm is the opposite of the binary patterns typical of rural trumpet calls, to which the *cornu* addresses an easily identifiable aside halfway through the *Sonata*.

Jean de Serré de Rieux (1668-1747) wrote the text of *La Chasse du cerf*, a *divertissement* set to music by Jean-Baptiste Morin in 1708 for the court of Louis XIV, and a few years later, in 1734, he published a poem, this time under the reign of Louis XV, with the title *Les Dons des Enfants de Latone: la Musique et la Chasse du Cerf*. Contained within the poem, which is based on the inspiring figures of Apollo and Diana, are the *Tons de Chasse et Fanfares à une et deux Trompes* composed by Marc-Antoine de Dampierre (1676-1756), *Gentilhomme des Plaisirs du Roy*, and according to tradition, the man who inspired the invention of two different models of *corno da caccia*: the first with a single, very large hoop and the second, which was much easier to transport, with tubing that looped around itself two and a half times. Of these *Tons*, *La Royale*, composed by Dampierre for the King the first time "*qu'il courut le Cerf dans le bois de Boulogne*," stands out. In this concert, *La Royale* will be performed first on two *Trompes Dauphine* with two and a half loops (copies of the original 18th century Savoy "de Seyssel"), using historically informed

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performance practices, and then on two modern *Trompes d'Orléans* (19th/20th century, with tubing with three and a half loops) - instruments which are standard equipment for modern *trompe de chasse* players - in the style of the current practice of *trompe* players, as if to say, "Dampierre vs. Dampierre!" When Dampierre's fanfares were published, Pugnani was three years old, but before long, he would become one of the second violins in the orchestra of the Teatro Regio di Torino at the age of only ten! In all likelihood, his *Six Overtures in Eight Parts*, published during his time in London, date back to the period between 1768 and 1770, just before his return to Italy in 1770, when he was employed as first violin in the court of Charles Emmanuel III of Savoy. We do not know if the instrumentalists in orchestras on the Savoy payroll also performed at Venaria Reale, but it is certain that when hunt scenes were inserted at the Teatro Regio - which were very popular with the audience and with the court - the *piqueurs* came from the Venaria staff. However, we like to think that these *sinfonie* were played in the gardens or salons of Venaria Reale on special occasions. The style of *Sinfonia* n. 4 is much more musically advanced with respect to the fanfares by Dampierre, but as we know, tastes and styles change very rapidly, but the pleasure of listening to beautiful music always remains. This is the case for Vivaldi's *Concerto Ripieno*, where the variety of the themes, the interplay of the parts and the contrast between the first and second violins provides us with a brilliant composition that is easy to listen to. This does not mean that the piece is of lesser value. On the contrary, this is a very interesting work that is not among the Red Priest's most famous compositions - his solo concertos and *concerti grossi* - for orchestral ensemble, from which the name "Concerto ripieno" comes. The composition foreshadows the future development of the form of the *Sinfonia* - not that of the *Sinfonia/Ouverture d'opera* - of which Pugnani's could be considered to be a development in galant style. Of course, the *Concerto Ripieno RV 158* is still structured in three movements - with contrasting character, as was most common in the baroque tradition - but its brevity is explained by its proximity to the *sinfonie* from operas of the period and by the musicians for whom it was written, since Vivaldi created the piece for the poor and illegitimate orphan girls of the Ospedale della Pietà, where he was the choral and concert director until 1740.

The concert concludes with a piece by another Saxon composer who is less well-known than the others, Johann David Heinichen (1683-1729), active in the Dresden court from 1717 to 1729. A unique characteristic of the Dresden Hofkapelle in this period was the employment of musicians specialised in a single instrument, while others had various polyinstrumentalists on their payroll. This meant more technical preparation and broader expressive capabilities. Because of this, a pair of Bohemian horn players, Adalbert Fischer and Franz Adam Samm, were hired in 1710. They were of notable skill, as evidenced by the number of compositions with soloistic parts for horn or horns which can still be found in the library of the music chapel. The two were uniquely skilled in their ability to play in the high register with their horn in F, which they played with extreme virtuosity. Heinichen's music is marked by the influence of the Vivaldian style, which was in a certain sense at home in Dresden due to the presence of composers who had come into contact with Vivaldi in Venice (Heinichen himself, Antonio Lotti, etc.) or instrumentalists connected to the Red Priest such as Johann Georg Pisendel (1687-1755), the Hofkapelle's first violin. This *Concerto con Corni da Caccia* does not contain elements that can be traced back to the true hunt repertoire but rather a series of asides and soloistic interjections which recall Vivaldi's *concerti grossi*, which were copied by Pisendel and belonged to the Dresden Hofkapelle's repertoire. Since the composition was for *corni da caccia*, however, there is no lack of typical harmonies for the instrument. In a court that was particularly involved with the hunt due to the influence of Augustus II the Strong (1670-1733), the Elector of Saxony and King of Poland, these were surely appreciated. As in the concertos by Vivaldi, the horn parts are more difficult in the first movement, where melodic asides alternate with frenetic repeated notes and the contrasts between forte and piano which are typical of the Baroque period. In the *Arioso*, which is anything but slow, they launch into a series of repeated notes which resemble a natural vibrato alternating with appoggiaturas for a very striking effect. Finally, in the last movement, the Vivaldian rhythmic interjections are mixed with melodic segments which recall one of the most famous works with solo horns from the Baroque period: Bach's *Brandenburg Concerto no. 1*. The use of these elements, the use of the horn in F and the style of the concerto suggest that this charming piece was written specifically for Fischer and Samm and that it was written prior to 1723, when the Hofkapelle hired a new pair of horn players, the Schindler brothers. The Schindler brothers were of Bohemian origin, but they preferred the *corni da caccia* in D, which was more versatile and with a sweeter timbre and which later became the typical key of the *trompe de chasse*.

THE ACCADEMIA DI SANT'UBERTO



The Accademia di Sant'Uberto, founded in 1996 under the name Associazione Percorsi, conducts cultural studies and research on the *loisir de cour* at the Savoy court during the Ancien Régime. Baroque music is the Accademia's main activity.

The *Equipaggio della Regia Venaria*, a group of corni di caccia, was created in 1996, and in 2002, the *Scuderia* brass ensemble, whose name comes from baroque period courts, was founded. The Accademia di Sant'Uberto gave its first concerts as a full baroque orchestra during the "Musica a Corte" (2006-2008) concert series at the Reggia di Venaria. The "Baroque Project" was first launched in 2016 in collaboration with the Liceo Classico Musicale Cavour in Turin, Italy and provides training for young students. The young musicians are given original baroque instruments by the Accademia and perform a concert program together with the *Accademia di Sant'Uberto Orchestra* under the guidance of tutors. The concerts are held at the Venaria Reale residence and the Palazzina di Caccia of Stupinigi. On 17 December 2020, the Musical Art of Hunting Horn Players was added to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity (multinational nomination: France, Belgium, Italy and Luxembourg). Italy is represented by the Accademia's community of corno da caccia players, the *Equipaggio della Regia Venaria*.

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