

Ensemble Vermillion

Hidden Treasures: Italian Baroque Chamber Music 1650 – 1700

Sonata Sesta, Op. 5 (1649)

Soprano recorder, Basso Continuo (cello and organ)

Marco Uccellini

(1603 – 1680)

Sonata Terza, Op. 5 (Bologna, 1683)

Tenor recorder, Viola da Gamba, Basso Continuo (cello and harpsichord)

Giovanni Battista Bassani

(c. 1657 – 1716)

Sonata Duodecima in d minor, Op. 16 (1693)

Alto recorder, Basso Continuo (cello and organ)

Isabella Leonarda

(1620 – 1700)

Suite of pieces from *Partite sopra diverse sonate*, arr. Link/Krumdieck

Cello, Viola da gamba, Basso Continuo (harpsichord)
1692)

Giovanni Battista Vitali

(1632 –

Sinfonia in a minor

Soprano recorder, Cello, Basso Continuo (viola da gamba and harpsichord)

Alessandro Stradella

(1644 – 1682)

~ Intermission ~

Sonata VI in d minor, Op. 2 (Bologna, 1667)

G. B. Vitali

Tenor recorder, Viola da Gamba, Basso Continuo (cello and harpsichord)

Sonata no. 12 in d minor, Op. 4 ~ *Follia* (Modena, 1701)

Tomaso Antonio Vitali

Alto recorder, Cello, Basso Continuo (viola da gamba, harpsichord)

(1663 – 1745)

Sonatta in G major

Antonio Bonocini

Cello, Basso Continuo (viola da gamba, harpsichord)

(1677 – 1726)

Sonata a 3 in a minor, Op. 17 (Venice, 1651) *arr. Blaker*

Tarquinio Merula

Soprano recorder, Viola da gamba, Basso Continuo. (cello, organ)

(c. 1595 – 1665)

Hidden Treasures: Italian Baroque Chamber Music 1650 – 1700 An exploration of the new and exciting trends in Italian music during the second half of the 17th century – a hidden repertoire in a period little explored by modern performers.

Just as Italian painters were working with dramatic effects of light, shade and color, so too were Italian composers of the time experimenting with new means of musical expression. Sudden harmonic contrasts and striking turns of melody, new musical forms and techniques exploiting the lush voices of instruments can be likened to golden light, deep shadow and the rich colors and sumptuous draperies depicted by Italian Baroque painters.

Musicians have been exploring the work of early Baroque Italian composers for decades, and the same is true of composers writing after 1700. But it is only recently that recordings and performances of music composed in Italy between 1650 and 1700 have begun to appear. Our program presents instrumental works by 17th century composers including Merula, Uccellini, Isabella Leonarda, Stradella, G. B. Vitali and his son Tomaso Vitali, highlighting the new effects and styles developed during this time of great creative experimentation.