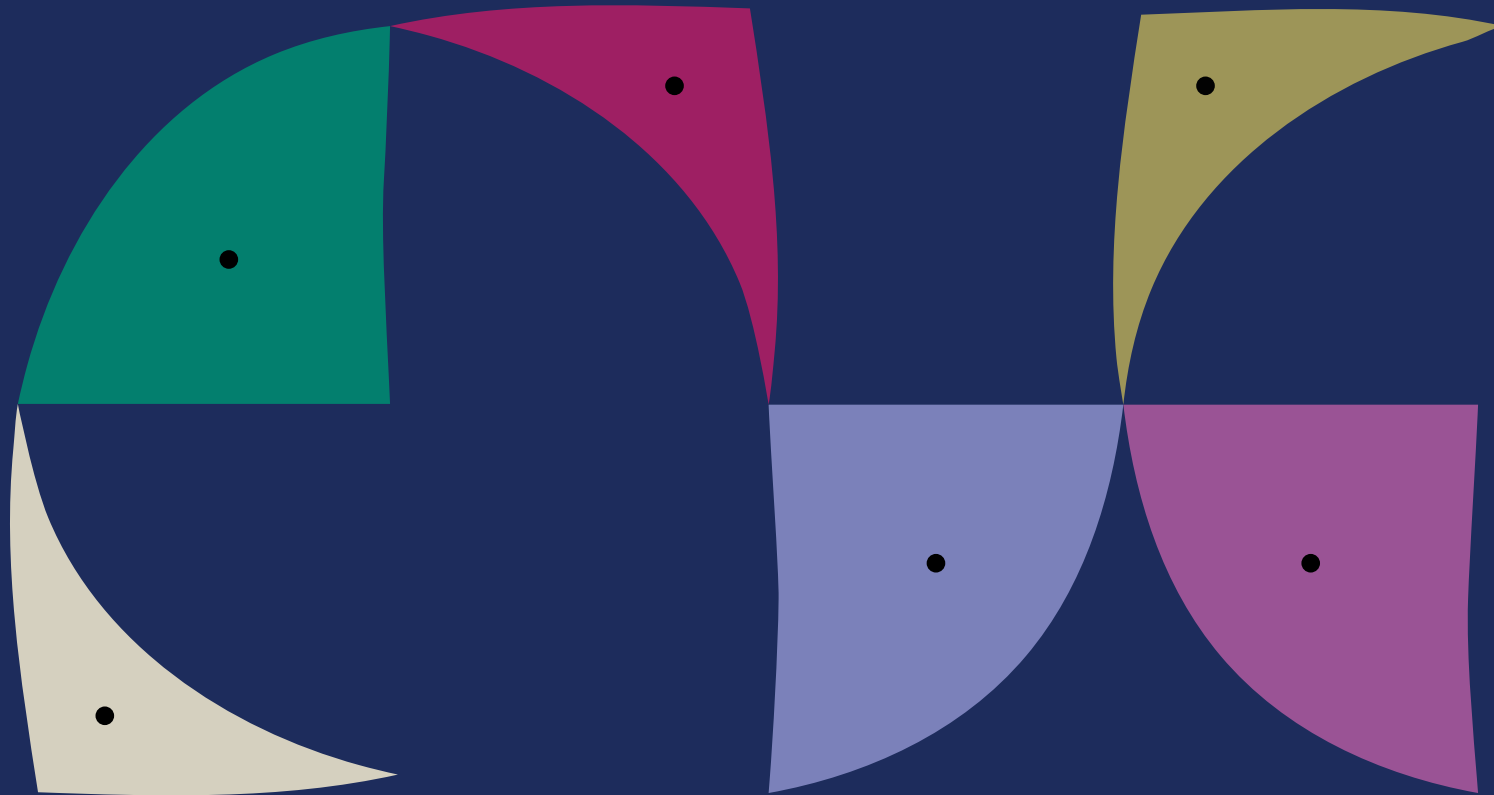


Corelli Concerti grossi Op. 6, 1-6

Akademie für Alte Musik Berlin

MAYUMI HIRASAKI
GEORG KALLWEIT



Arcangelo Corelli (1653-1713)

Concerto grosso in D Major Op. 6, No. 1

1	I. Largo – Allegro	2. 32
2	II. Largo – Allegro	2. 42
3	III. Largo	3. 00
4	IV. Allegro	1. 51
5	V. Allegro	2. 05

Concerto grosso in F Major Op. 6, No. 2

6	I. Vivace – Allegro – Adagio	4. 08
7	II. Allegro	1. 47
8	III. Grave – Andante Largo	2. 15
9	IV. Allegro	2. 24

Concerto grosso in C Minor Op. 6, No. 3

10	I. Largo	2. 22
11	II. Allegro	1. 56
12	III. Grave	1. 58
13	IV. Vivace	1. 58
14	V. Allegro	2. 14

Concerto grosso in D Major Op. 6, No. 4

15	I. Adagio – Allegro	3. 07
16	II. Adagio	2. 15
17	III. Vivace	0. 53
18	IV. Allegro	2. 53

Concerto grosso in B-Flat Major Op. 6, No. 5

19	I. Adagio – Allegro	3. 24
20	II. Adagio	1. 35
21	III. Allegro	2. 05
22	IV. Largo	1. 11
23	V. Allegro	1. 52

Concerto grosso in F Major Op. 6, No. 6

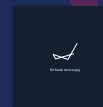
24	I. Adagio	2. 13
25	II. Allegro	1. 49
26	III. Largo	2. 53
27	IV. Vivace	2. 06
28	V. Allegro	2. 54

Total playing time: 64. 36

Akademie für Alte Musik Berlin

Mayumi Hirasaki, concertmaster (Concerti Nos. 1, 3 & 5)

Georg Kallweit, concertmaster (Concerti Nos. 2, 4 & 6)



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Concerts' program Op. 6, 1-6
Akademie für Alte Musik Berlin

1. Concert	18.02.2024	19.00	18.00
2. Concert	25.02.2024	19.00	18.00
3. Concert	04.03.2024	19.00	18.00
4. Concert	11.03.2024	19.00	18.00
5. Concert	18.03.2024	19.00	18.00
6. Concert	25.03.2024	19.00	18.00



Programm
Antonio Vivaldi: Concerto in G major, Op. 6, No. 1
Antonio Vivaldi: Concerto in D major, Op. 6, No. 2
Antonio Vivaldi: Concerto in E major, Op. 6, No. 3
Antonio Vivaldi: Concerto in A major, Op. 6, No. 4
Antonio Vivaldi: Concerto in C major, Op. 6, No. 5
Antonio Vivaldi: Concerto in F major, Op. 6, No. 6

Ensemble
Akademie für Alte Musik Berlin
Musikdirektor: Uwe Arens
Musikwissenschaftler: Uwe Arens
Musikwissenschaftler: Uwe Arens

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Antonio Vivaldi: Concerto in F major, Op. 6, No. 6

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Antonio Vivaldi: Concerto in C major, Op. 6, No. 5
Antonio Vivaldi: Concerto in F major, Op. 6, No. 6

Akademie für Alte Musik Berlin**Violin 1**

Mayumi Hirasaki, *concertmaster*
 Georg Kallweit, *concertmaster*
 Barbara Halfter
 Thomas Graewe
 Kerstin Erben
 Javier Aguilar Bruno

Violin 2

Dörte Wetzel
 Gudrun Engelhardt
 Erik Dorset
 Irina Granovskaya

Viola

Clemens-Maria Nuszbaumer
 Sabine Fehlandt
 Monika Grimm

Cello

Jan Freiheit
 Barbara Kernig

Double Bass

Walter Rumer

Harpsichord/Organ

Raphael Alpermann

Archlute

David Bergmüller

Harp

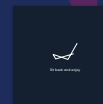
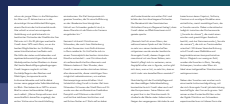
Margret Köll

**Arcangelo Corelli - Concerti grossi
Op. 6, No. 1-6**

When entering the Pantheon in Rome, the famous 2nd-century temple converted into a Christian church, one finds the tombs of several prominent Italians beneath the great dome. Among them, besides painter Raphael and the Italian kings Vittorio Emanuele II and Umberto I, only one musician has found his final resting place in this illustrious spot in the heart of Rome: Arcangelo Corelli. This exceptional honour is the logical consequence of the almost cult-like reverence that the composer, ensemble leader, and violin virtuoso Arcangelo Corelli received during his lifetime. His works were known throughout Europe, were widely reprinted and imitated, wealthy patrons vied for his favour, and his music was listened to by thousands of listeners. But what was the key to Corelli's worldwide fame, which still endures today? Corelli published only six collections of compositions, with a total of

72 works, far fewer than many of his peers. He concentrated solely on string music in the genres of sonatas and concertos. No cantata, no sacred concerto, let alone a full-length opera, has survived from him. How could such a frugal composer become so famous? The answer to these questions likely lies in the astute personality of Arcangelo Corelli, where high artistic talent combined with refined networking and self-promotion.

From the start of his musical career, Arcangelo Corelli approached things ambitiously. Born in the province of the northern Papal States, he was drawn to the metropolises as a young man. At 17, he arrived in the venerable university town of Bologna, a centre of instrumental music. There, he received an excellent education and was already playing in the famous orchestra of the city's church of San Petronio. In 1675, at the age of 22, Corelli moved to Rome, where he saw the best opportunities to develop his artistic



career. The courts of many wealthy and representation-hungry cardinals and noble families offered musicians excellent employment conditions at the time. Corelli immediately began networking with the rich and powerful, and composed his first instrumental works, always with his self-presentation as violinist in mind. He even admitted this in a 1679 letter to a friend: "My compositions are exclusively designed to grant the first violin a dominant role. At the moment, I am composing certain sonatas intended for a performance at the Academy of Her Royal Highness of Sweden, where I have entered service as Musico da Camera."

This refers to Christina of Sweden, who, after her abdication and conversion to Catholicism, resided in Rome. Her court had become a gathering place for the best Roman artists, as Christina was known as an extraordinary art connoisseur and patron. No wonder Corelli did everything in his early years in Rome to get as close

as possible to this powerful woman to advance his career. Indeed, in a short time, Corelli rose to become the leading virtuoso in Rome: He was supported by the influential cardinals Pamphili and Ottoboni and performed at countless religious and secular celebrations. He always sat at the first stand as concertmaster and led the orchestra entrusted to him. The travel report of the French historian François Raguenet confirms that Corelli did not spare any effort in his showmanship:

"I never met a man who, while playing the violin, was so carried away by his passions as the famous Arcangelo Corelli, whose eyes sometimes turned red as fire; his face would contort, his eyeballs would roll as if in agony, and he would immerse himself in what he was doing so completely that he no longer looked like the same man."

Along with his networking and excessive self-promotion, Corelli also focused on composing. He saw his mission clearly in string music. He studied the works of many

Italian violinists of the past decades and created a uniform, mostly four-movement form, which he called the sonata, from their Capricci, Sinfonie, Canzoni, and other models. He distinguished only between the church sonata ("Sonata da chiesa"), which usually has a serious and weighty expression, and the chamber sonata ("Sonata da camera"), which is based on dance models. With this unification, Corelli set new standards and laid the foundation for his compositional fame. Although few in number, the sonatas were considered the ideal of contemporary string music in Rome, Venice, Antwerp, London, and Vienna.

In addition to sonatas, Arcangelo Corelli worked on a second instrumental genre over decades: the Concerto grosso. Since his first concert performances under the patronage of Christina of Sweden, he had experimented with this form of instrumental music, in which the principle of alternating between the full orchestra

and a solo concertino is the central element. It was only at the end of his life that Corelli sought to publish these compositions and selected twelve example pieces from his possibly much larger collection. The publication of the "Concerti grossi" Op. 6 appeared in Rome in 1714 — one year after the composer's death.

In his Concerti grossi, Corelli also differentiated between chamber and church pieces. The first eight of the twelve concertos are labelled "Concerto da chiesa," with a more measured expression and a greater focus on counterpoint. The remaining four pieces are titled "Concerto da camera" and feature stylized dance movements such as Allemanda, Corrente, Gavotta, or Sarabanda. In all twelve concertos, the division of the orchestra into solo and tutti voices is the same: The solo concertino consists of two violins and a cello, while the tutti is formed by the four-part string orchestra plus basso continuo. Corelli had already tested this



Concerto	Movements	Duration
1	1. Allegro 2. Andante 3. Allegro	15:00
2	1. Allegro 2. Andante 3. Allegro	15:00
3	1. Allegro 2. Andante 3. Allegro	15:00
4	1. Allegro 2. Andante 3. Allegro	15:00
5	1. Allegro 2. Andante 3. Allegro	15:00
6	1. Allegro 2. Andante 3. Allegro	15:00



Concerto	Movements	Duration
7	1. Allegro 2. Andante 3. Allegro	15:00
8	1. Allegro 2. Andante 3. Allegro	15:00
9	1. Allegro 2. Andante 3. Allegro	15:00
10	1. Allegro 2. Andante 3. Allegro	15:00
11	1. Allegro 2. Andante 3. Allegro	15:00
12	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
13	1. Allegro 2. Andante 3. Allegro	15:00
14	1. Allegro 2. Andante 3. Allegro	15:00
15	1. Allegro 2. Andante 3. Allegro	15:00
16	1. Allegro 2. Andante 3. Allegro	15:00
17	1. Allegro 2. Andante 3. Allegro	15:00
18	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
19	1. Allegro 2. Andante 3. Allegro	15:00
20	1. Allegro 2. Andante 3. Allegro	15:00
21	1. Allegro 2. Andante 3. Allegro	15:00
22	1. Allegro 2. Andante 3. Allegro	15:00
23	1. Allegro 2. Andante 3. Allegro	15:00
24	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
25	1. Allegro 2. Andante 3. Allegro	15:00
26	1. Allegro 2. Andante 3. Allegro	15:00
27	1. Allegro 2. Andante 3. Allegro	15:00
28	1. Allegro 2. Andante 3. Allegro	15:00
29	1. Allegro 2. Andante 3. Allegro	15:00
30	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
31	1. Allegro 2. Andante 3. Allegro	15:00
32	1. Allegro 2. Andante 3. Allegro	15:00
33	1. Allegro 2. Andante 3. Allegro	15:00
34	1. Allegro 2. Andante 3. Allegro	15:00
35	1. Allegro 2. Andante 3. Allegro	15:00
36	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
37	1. Allegro 2. Andante 3. Allegro	15:00
38	1. Allegro 2. Andante 3. Allegro	15:00
39	1. Allegro 2. Andante 3. Allegro	15:00
40	1. Allegro 2. Andante 3. Allegro	15:00
41	1. Allegro 2. Andante 3. Allegro	15:00
42	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
43	1. Allegro 2. Andante 3. Allegro	15:00
44	1. Allegro 2. Andante 3. Allegro	15:00
45	1. Allegro 2. Andante 3. Allegro	15:00
46	1. Allegro 2. Andante 3. Allegro	15:00
47	1. Allegro 2. Andante 3. Allegro	15:00
48	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
49	1. Allegro 2. Andante 3. Allegro	15:00
50	1. Allegro 2. Andante 3. Allegro	15:00
51	1. Allegro 2. Andante 3. Allegro	15:00
52	1. Allegro 2. Andante 3. Allegro	15:00
53	1. Allegro 2. Andante 3. Allegro	15:00
54	1. Allegro 2. Andante 3. Allegro	15:00

Concerto	Movements	Duration
55	1. Allegro 2. Andante 3. Allegro	15:00
56	1. Allegro 2. Andante 3. Allegro	15:00
57	1. Allegro 2. Andante 3. Allegro	15:00
58	1. Allegro 2. Andante 3. Allegro	15:00
59	1. Allegro 2. Andante 3. Allegro	15:00
60	1. Allegro 2. Andante 3. Allegro	15:00

arrangement in his early years in Rome. This is confirmed by his student Georg Muffat, who visited Rome in 1681 and reported: "There I heard several such beautiful and intricately performed concerts by the artful Mr. Arcangelo Corelli with great pleasure and wonder." Muffat, full of admiration, described the then-new sound effect of these works: "By sharply observing this opposition of strength and silence, of the fullness of the large choir and the tenderness of the trio, the ear is delighted into a strange amazement."

As an interpreter with vast concert and publication experience, Corelli knew that high violinist virtuosity, although leaving a great impression at the moment of performance, was an obstacle for the sale of a printed collection. Thus, while there are frequently rapid, spectacular passages in the "Concerti grossi" Op. 6, Corelli, the violinist and pedagogue, generally avoided extreme difficulty. Instead, he often displayed his contrapuntal skills in the

fugues and showed great sensitivity to musical affections, especially in the slow movements of the church concertos.

The success of the collection speaks for itself: Throughout the 18th century, Corelli's "Concerti grossi" Op. 6 became part of the standard repertoire in Europe. The English music scholar Charles Burney enthusiastically concluded in 1789: "The 'Concerti grossi' by Corelli seem to have withstood all the assaults of time and fashion more strongly than any of his other works. The harmony is so pure, so rich, and so magnificent; the individual movements are so clear, intelligent, and inventive in composition; and the overall effect, with a large orchestra, is so majestic, solemn, and sublime that they exclude all criticism and make us forget that other music of this kind even exists."

Bernhard Schrammek

Translation: Calvin B. Cooper



Mayumi Hirasaki
© Harald Hoffmann





Georg Kallweit
© Andreas Höfer

Arcangelo Corelli – die Concerti grossi Op. 6, Nr. 1–6

Betritt man das Pantheon in Rom, jenen zu einer christlichen Kirche umgebauten Tempel aus dem 2. Jahrhundert n. Chr., so findet man unter der großen Kuppel die Grabstätten einer Reihe prominenter Italiener. Neben dem Maler Raffaello Santi und den italienischen Königen Vittorio Emanuele II. und Umberto I. hat allerdings nur ein einziger Musiker an diesem erlauchten Ort im Herzen Roms seine letzte Ruhestätte gefunden: Arcangelo Corelli.

Diese außergewöhnliche Ehrung ist die logische Konsequenz einer geradezu kulthaften Verehrung, die der Komponist, Ensembleleiter und Violinvirtuose Arcangelo Corelli zu Lebzeiten erfahren hat. Seine Werke waren in ganz Europa bekannt, wurden vielfach nachgedruckt und nachgeahmt, um seine Gunst warben finanzkräftige Mäzene, seiner Musik

lauschten immer wieder tausende Zuhörer. Worin aber lag der Schlüssel zum Weltruhm Corellis, der bis in unsere Zeit anhält? Gerade einmal sechs Kompositionssammlungen mit insgesamt 72 Werken hat Corelli veröffentlicht, weit weniger als viele seiner Kollegen. Konzentriert hat er sich dabei ausschließlich auf Streichermusik in den Gattungen Sonate und Concerto. Keine Kantate, kein geistliches Konzert, geschweige denn eine abendfüllende Oper ist von ihm überliefert. Wie konnte ein so sparsam agierender Musiker so berühmt werden? Die Antwort auf diese Fragen ist vermutlich in der gewitzten Persönlichkeit Arcangelo Corellis zu suchen, in der sich hohe künstlerische Begabung mit raffinierter Kontaktpflege und offensiver Selbstdarstellung vereint.

Von Beginn seiner musikalischen Karriere an ging Arcangelo Corelli äußerst ambitioniert vor: Geboren in der Provinz des nördlichen Kirchenstaates, zog es ihn



Concerto	Instrumentation	Duration
1. Concerto	Violini I, Violini II, Violoncelli, Contrabbassi	15:00
2. Concerto	Violini I, Violini II, Violoncelli, Contrabbassi	15:00
3. Concerto	Violini I, Violini II, Violoncelli, Contrabbassi	15:00
4. Concerto	Violini I, Violini II, Violoncelli, Contrabbassi	15:00
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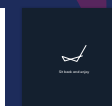
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Instrumentalmusik, deren Prinzip im kontinuierlichen Wechsel zwischen der vollen Orchesterbesetzung und einem solistischen Concertino beruht. Erst am Ende seines Lebens strebte Corelli dann eine Veröffentlichung dieser Kompositionen an und wählte aus seinem möglicherweise weit größerem Fundus zwölf Beispielkompositionen aus. Der Druck mit den „Concerti grossi“ opus 6 erschien 1714 in Rom – ein Jahr nach dem Tod des Komponisten.

Auch bei seinen Concerti grossi unterschied Arcangelo Corelli nach Kammer- und Kirchenstücken. Die ersten acht der zwölf Konzerte bezeichnete er als „Concerto da chiesa“, hier ist ein eher gemessener Ausdruck und eine stärkere Hinwendung zur Kontrapunktik zu spüren. Die vier verbleibenden Stücke dagegen sind mit „Concerto da camera“ überschrieben und präsentieren stilisierte Tanzsätze wie Allemanda, Corrente, Gavotta oder Sarabanda.

Gleichartig ist dagegen in allen zwölf Konzerten die Aufteilung des Orchesters in Solo- und Tuttistimmen: Als solistisches Concertino fungieren zwei Violinen und ein Violoncello; das Tutti dagegen wird vom vierstimmigen Streichorchester zuzüglich des Basso continuo formiert. Diese Besetzung hat Corelli bereits in seinen frühen römischen Jahren erprobt. Das ist belegt durch das Zeugnis seines Schülers Georg Muffat, der 1681 in Rom weilte und darüber berichtete: „Dort habe ich etliche dergleichen schön und mit großer Anzahl Instrumentalisten aufs genaueste producierte Concerte vom kunstreichen Herrn Arcangelo Corelli mit großer Lust und Wunder gehört.“ Voller Bewunderung beschrieb Muffat die damals neuartige Klangwirkung dieser Werke: „Durch scharfes Beobachten dieser Opposition der Stärke und Stille, der Völle des großen Chors und der Zärtlichkeit des Terzetts, wird das Gehör in eine absonderliche Verwunderung verzückt.“

Als Interpret mit enormer Konzert- und Publikationserfahrung wusste Corelli genau, dass hohe geigerische Virtuosität zwar im Moment des Auftritts großen Eindruck hinterlässt, für den Verkauf einer gedruckten Sammlung aber eher ein Hemmnis darstellt. So finden sich in den Concerti grossi op. 6 zwar regelmäßig rasante, effektvolle Passagen, der Geiger und Pädagoge Corelli vermied aber generell einen extremen Schwierigkeitsgrad. Stattdessen zeigt er in den Fugen gern auch seine kontrapunktischen Fähigkeiten und beweist in den langsamen Sätzen insbesondere der Kirchenkonzerte großen Sinn für musikalische Affekte.

Der Erfolg der Sammlung spricht für sich: Im gesamten 18. Jahrhundert zählen Corellis Concerti grossi op. 6 zum Standardrepertoire in Europa. Der englische Musikgelehrte Charles Burney zog noch 1789 das begeisterte Fazit: „Die Concerti grossi von Corelli scheinen

allen Angriffen von Zeit und Mode mit mehr Stärke widerstanden zu haben als jedes andere seiner Werke. Die Harmonie ist so rein, so reich und so großartig; die einzelnen Sätze so klar, klug und einfallsreich komponiert; und der Effekt des Ganzen, von einem großen Orchester, ist so majestätisch, feierlich und erhaben, dass sie alle Kritik ausschließen, und uns vergessen machen, dass andere Musik dieser Art überhaupt existiert.“

Bernhard Schrammek



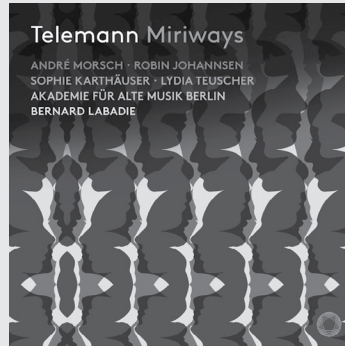
Also available on PENTATONE

Handel Concerti Grossi Op. 3 & Op. 6 Akademie für Alte Musik Berlin

BERNHARD FORCK · GEORG KALLWEIT



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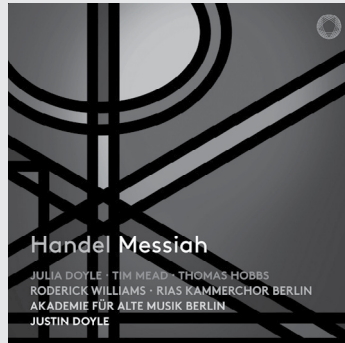
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Telemann Ino & Late Works

CHRISTINA LANDSHAMER · AKADEMIE FÜR ALTE MUSIK BERLIN
BERNHARD FORCK



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Acknowledgements

PRODUCTION TEAM

Executive producer **Renaud Loranger** (PENTATONE)

Recording producer & engineer **Michael Havenstein**

Sound engineer **Julian Schwenkner** (Teldex) | Assistant engineer **Lukas Köhn** (Teldex)

Harpichord tuners **Erina Nishida** & **Markus Fischinger**

Liner notes **Bernhard Schrammek** | Liner notes translation **Calvin B. Cooper**

Cover design **Marjolein Coenrady** | Product management & Design **Karolina Szymanik**

This album was recorded between 20-23 January 2024, at Teldex Studio in Berlin, Germany.

PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Sean Hickey**

Director Marketing & Business Development **Silvia Pietrosanti**





Sit back and enjoy



Track	Duration	Genre
1. Concerto for Piano and Orchestra	15:30	Classical
2. Sonata for Piano	12:45	Classical
3. Suite for Piano	18:20	Classical
4. Chamber Music	10:15	Classical
5. Vocal Recital	20:00	Vocal



Programme

The concert features a selection of works by some of the most prominent composers of the 20th century. The programme is designed to showcase the versatility and depth of the ensemble's repertoire.

Concert Information

The concert will take place on [Date] at [Venue]. Tickets are available for purchase through our website and at the box office.

Guest Artists

We are pleased to welcome several distinguished soloists to the stage. Their collaboration with the ensemble promises a performance of exceptional quality.



Concert Information

For more details on the concert, including ticket prices and seating charts, please visit our website.

Guest Artists

Our featured soloists have performed at some of the world's most prestigious concert halls, bringing with them a wealth of experience and talent.

