

Schloss Weißenbrunn Stiftung

AN ITALIAN GALLERY

ENSEMBLE ALTER EGO

Arianna Radaelli

Spinnet by Neil Stewart, Edinburgh c.1768

Eleonora Bišćević

Traverso

2023 Artist-in-Residence Programme
for Baroque Ensembles with Spinnet



AN ITALIAN GALLERY

CONCERT FILM

›An Italian Gallery‹ is a collection of sonatas for flute and harpsichord, written by Italian composers (or composers closely related to Italy) active in England in the eighteenth century. Among the international artists the Italians formed a very well-represented national group: many Italian virtuosi delighted local audiences with their brilliant playing and, accordingly, countless collections of chamber music were created on the island.

The programme represents a journey back in time to the mid-eighteenth century across the English Channel and presents pieces that one might have heard in concert in that very context and played on a similar instrument. Hence the metaphor of an anthology of musical portraits, as if exhibited in a gallery.

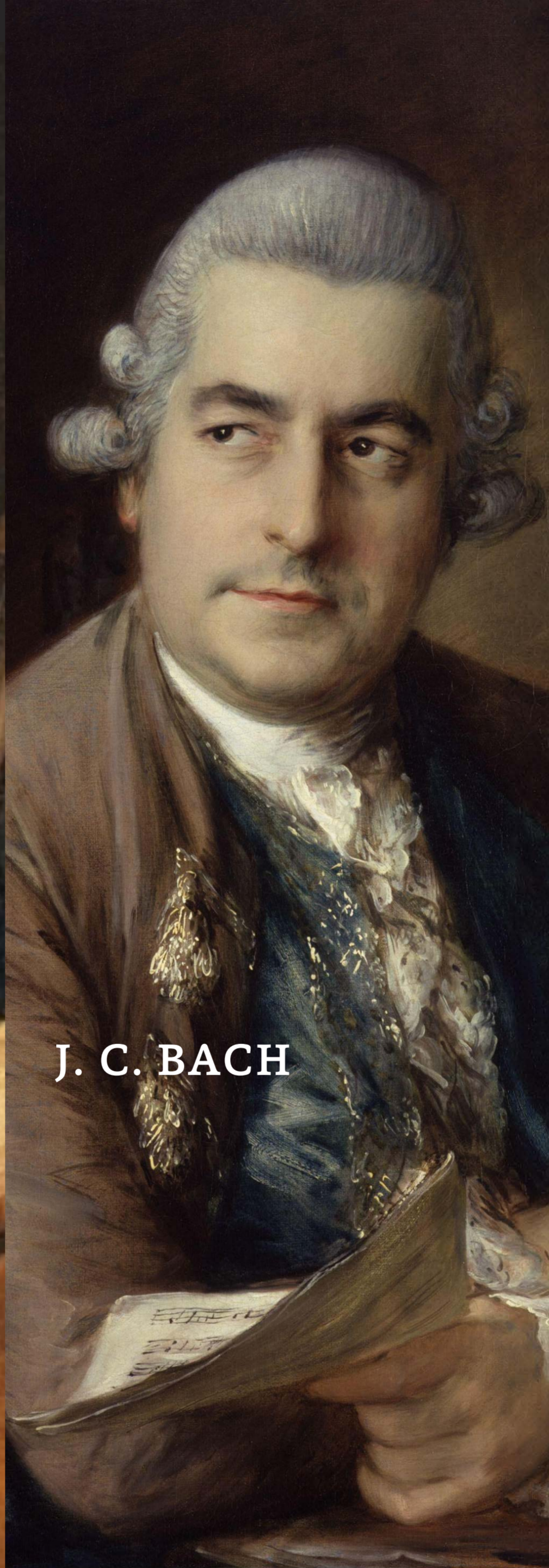
 [Concert film on YouTube](#)



VERACINI



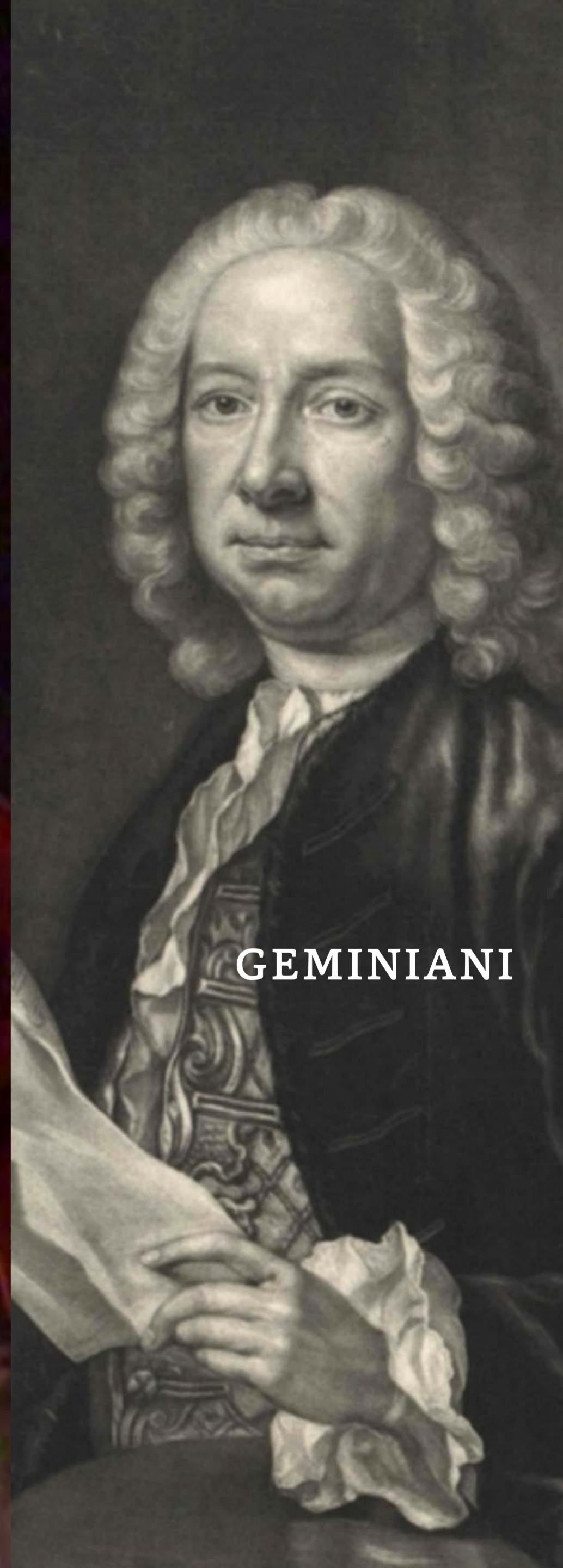
CERVETTO



J. C. BACH



CASTRUCCI



GEMINIANI

PROGRAMME

-  **FRANCESCO MARIA VERACINI (1690 – 1768) | SONATA IV IN B-FLAT MAJOR**
from: Sonate a Violino, o Flauto solo, e Basso (1716), D-Dl: Mus.2413-R-13
-  **GIACOBBE BASEVI ›CERVETTO‹ (1680 – 1783) | SONATA VIII IN A MINOR**
from: Eight Solos for a German Flute with a Thorough Bass for the Harpsichord op.3, London c. 1757
-  **JOHANN CHRISTIAN BACH (1735 – 1782) | SONATA III IN D MAJOR**
from: Six Sonates pour le Clavecin accompagnées d'un Violon ou Flute Traversière [...] op. 2, London 1764
-  **PIETRO CASTRUCCI (1679 – 1752) | SONATA VII IN E MINOR**
from: Sonate a Violino e Violone o Cembalo op. 1, Amsterdam 1718
(original in d minor; arranged by E. Bišćević & A. Radaelli)
-  **FRANCESCO XAVERIO GEMINIANI (1687 – 1762) | SONATA IV IN D MAJOR**
from: Solos for a German Flute [...] Parte Secondo, London c. 1723 (original in E major: op. 1 n. 10, 1716; 1739)

 [get the musical scores](#)

THE NEIL STEWART SPINET

The particular keyboard instrument used for this recording was fundamental to the creation of this programme:
an anonymous spinet, dating back to around 1768 and purchased in Edinburgh by the art dealer and publisher Neil Stewart.

This instrument is part of the Schloss Weißenbrunn collection.

[!\[\]\(666e09182d4cd268646ea700ea60dcdf_img.jpg\) find out more](#)






LONDON

AND THE ITALIAN INFLUENCE

The rich juxtaposition of composers' styles and personalities reflects the colourful and international character of a great European cultural centre of the time, as London was. We find, for example, in Geminiani's sonata the legacy of Corelli's solo sonata, while from Veracini's sonata springs all the cantabile of Italian opera. The programme goes as far as touching the galant style and turning towards Classicism – thus breaking definitively with the Baroque – with J. C. Bach's sonata for obbligato keyboard and flute accompaniment.

 A. Corelli, Sonate a Violine e Violone e Cimbalo Op. 5 (with ornaments)

S O N A T E

a Violine e Violone e Cimbalo

DI

ARCANGELO CORELLI

Da Fusignano

OPERA QUINTA,
Parte Prima.

Nouvelle Edition où l'on a joint les agrémens des Adagio de cet ouvrage, composez par M^r. A. Corelli, comme il les joue.



A. AMSTERDAM.

Chez ESTIENNE ROGER Marchand Libraire

VIOLIN OR FLUTE

The influence of the sonata for solo violin and basso continuo played a prominent role in eighteenth-century Italian music: of the sonatas that make up the sequence of ›An Italian Gallery‹, all but Cervetto's (composed expressly for the flute) have a special relationship with the violin.

Veracini's Sonata no. 4 in B flat major, from the 1716 Venetian manuscript, and J. C. Bach's Sonata in D major op. 3 no. 3 are both explicitly composed for ›violin or flute‹, with the difference that the harpsichord plays a basso continuo accompaniment in the former and is a soloist with an obbligato part in the latter.



Six
SONATES,
pour le
CLAVECIN,
accompagnées
D'un Violon ou d'une Traversière et d'un Violoncelle.
Dediées
A Son. Altesse Royale
AUGUSTA
Princesse Héritière de Brunswick Lunebourg &c. &c. &c.
Composées par
Jean Chretien Bach,
Maitre de Musique de
S. M. la Reine d'Angleterre.
Oeuvre II. A Londres.

Printed by WELCKER in Gerrard Street S^t Ann's Soho
Where may be had by Sig^r Bach Six Concertos for the Harpsichord, Six Overtures in 8 Parts,
Six Canzonets, and three Collections of Songs in Adriano in Siria.

J. C. BACH

SONATA IN D MAJOR OP. 3 NO. 3

In this little gem by the ›English‹ Bach, who interestingly spent a relevant part of his life in Bologna and Milan before settling in London, our varied reprises are inspired by evidenced historical practice and involve not only small ornamentation but also melodic variations and the exchange of material between the two instruments.

 J. C. Bach, Sonata III in D major, op. 2

PIETRO CASTRUCCI

SONATA OP. 1 NO. 7

Castrucci's Sonata op. 1 no. 7 is a piece for violin that we arranged for transverse flute, inspired by the many historical transcriptions for flute of violin repertoire of the eighteenth century; among other things, in line with a common practice of that time, the tonality has been changed from D to E minor to adapt it better to the instrument.

SONATE

a Violino e Violone o Cembalo,

Dedicate

ALL' ECCELLENZA

DI

RICCARDO CONTE DI BURLINGTON E CORK,
BARONE CLIFFORD DI LANDESTROUGH &c.

DA

PIETRO CASTRUCCI ROMANO,

Virtuoso di Violino, all'attuale Servizio di S.E.

OPERA PRIMA

A AMSTERDAM

CHEZ JEANNE ROGER

N^o 435



PIETRO CASTRUCCI | SONATA OP. 1 NO. 7

25

PIETRO CASTRUCCI | SONATA OP. 1 NO. 7, TRANSPOSED IN E MINOR

Adagio





Pietro Castrucci

Violino

Violone
o Cembalo

F. GEMINIANI

SONATA OP. 1 NO. 7

Finally, Geminiani's piece is a sonata for violin (op. 1 no. 10)  transcribed for flute in the composer's time, and thus is a beautiful example of historical arrangement: the flute version appears in an (English!) collection of Solos for a German Flute, as an anonymous piece (sonata IV), again with a tonality change (from E to D major). Later, Geminiani published a second revised edition (1739)  of his violin collection, op. 1, which includes rich and interesting ornaments for all sonatas; we made use of that source as well, adding those ornaments to the flute transcription. A further elaboration of these sonatas is a transcription by Geminiani himself for two violins, obbligato cello and basso continuo. Since in this case there are not one but two soprano parts, the composer added new contrapuntal and imitative ideas which, in turn, inspired us for the arrangement of the harpsichord part. Important hints in this regard were also drawn from indications on the harmonic and melodic handling of the basso continuo by Geminiani in his continuo treatise ›The Art of Accompaniment‹ op. 11,  as well as from the unmistakable style that characterises his Pièces de Clavecin  (themselves transcriptions from other instrumental music by the composer), rich in ornamentation and extravagant harmonies.

 F. GEMINIANI | SONATA OP. 1 N. 10, REVISED VERSION (1739)
WITH ORNAMENTS

SONATA
X



Adagio.

F. GEMINIANI | SONATA OP. 1 N. 10, COMBINED VERSION
(ORNAMENTS WRITTEN ON THE FLUTE VERSION)

SONATA
IV



Adagio



The EXPLANATION of the EXAMPLES.

EXAMPLE I.

The Note under the Letter A, having no Figure over it, is to be accompanied with the perfect Harmony, consisting of the Third, Fifth and Octave. The following Notes, mark'd with the Letter B, shew the different Positions of that Harmony.

I repeat here, what I have said in my Preface, that the Art of Accompagniament chiefly consists in rendering the Sounds of the Harpsichord lasting, for frequent Interruptions of the Sound are inconsistent with true Melody. The Learner is therefore to observe not to exhaust the Harmony all at once, that is to say, never to lay down all his Fingers at once upon the Keys, but to touch the several Notes whereof the Chords consist in Succession.

By this Sign // I mean that the foregoing Example is to be repeated, with all the Sharps or Flats which are under the Sign, joined to the Notes. This Exercise is of absolute Necessity.

EXAMPLE 2.

The Letter A shews the imperfect Chord, which consists of the Third, Sixth, and Octave. All that I have said in the first Example may be applied to this.

EXAMPLE 3.

This Example contains the Chord of the Fourth and Sixth (being the Harmony of the perfect Chord inverted) and the several Ways of taking that Chord, or different Positions of the Harmony.

EXAMPLE 4.

This Example contains two Notes, making an Interval of a Fifth, both accompanied with the perfect Harmony. Take Notice that the accidental Sharp Third must never be doubled. This is one of those Performances which Theory doth not condemn, but the Ear doth not allow, as it were finding Fault, by its Nicety, with the doubling the Sound of a Note so predominant when single.

EXAMPLE 5.

I have placed under the Letter A, such Notes of the Bass, as may be frequently met with, and under the Letter B, the different Positions of the Harmony with which the same may be accompanied.

EXAMPLE 6.

You will observe that the third Note of this Example is accompanied with an accidental Sharp Sixth, which must never be doubled any more than the accidental Sharp Third, nor indeed ought any accidental Sharp Note ever to be doubled.

EXAMPLES 7, 8.

These Examples want no Explanation.

EXAMPLE 9.

In this Example are several Notes with accidental Sharps joined to them, which for that Reason ought never to be doubled. You will observe in the fourth and fifth Variations of this Example, and in several other Examples in this Book, round black Notes without Tails, these black Notes are to be struck in the Middle of the Time of the Notes, under or over them; you will also observe several Minims having a Stroke across their Tails. Those Minims are to be played as Crochets, and the Crochets immediately following played in the latter Half of the Time. They are written in this Manner for the Sake of Distinction, the Minims with the Stroke across their Tails being Concords, and the following Crochets passing Discords.

EXAMPLE 10.

This Example consists of several Cadences, proceeding by Imitation, and three manners of performing them; the first and the second simple, the third varied. I recommend it to the Learner to repeat often the third, where the Harmony is contrasted; this Exercise will be of great Service to him, both to form his Ears to Harmony, and to acquire a good Taste with Respect to Melody.



ENSEMBLE ALTER EGO

Arianna Radaelli, Spinnet by Neil Stewart, Edinburgh c. 1768

Eleonora Bišćević, Traverso

The Alter Ego Ensemble

was born from the meeting of the two Milanese musicians Eleonora Bišćević and Arianna Radaelli, during their studies at the Schola Cantorum Basiliensis. At this institution the ensemble received important impulses from professors such as Marc Hantaï, Francesco Corti, Andrea Marcon, Jörg-Andreas Bötticher, Katharina Arfken and Kathrin Bopp. Active since 2019, the duo have been mainly dedicated to the performance of Italian, German and French music from the Baroque and late Baroque periods. An important element of the ensemble's work is the discovery and performance of lesser-known composers, in particular of the Italian repertoire for traverso and basso continuo or harpsichord obbligato from the 18th century. In addition, Alter Ego are intensively engaged in transcriptions, both historical and their own, of the repertoire of other instruments. Alter Ego have been selected by the Da Vinci Publishing label, for the recording of the duo's first album (scheduled for release in summer 2024) featuring Corelli's Sonatas op. 5 Nos. 1–6 in their historical transcription for Baroque flute. In 2023 the duo were

chosen as artists-in-residence at Schloss Weißenbrunn. In the same year, the duo won the Jurica Murai prize for the best artistic interpretation at the 53rd Varaždinske Barokne Večeri festival. Alter Ego give concerts throughout Europe and have already performed at renowned festivals such as Festival Oude Muziek in Utrecht (Netherlands), Urbino Musica Antica (Italy), Swiss Foundation for Young Musicians (Switzerland), Palazzo Marino in musica (Italy) and Varaždinske Barokne Večeri (Croatia).

Arianna Radaelli,

graduated in piano under the guidance of Silvia Rumi and Paolo Bordoni at the Milan Conservatory (2015). After classical high school diploma, she attended a Master's degree in historical keyboards at the Como Conservatory (2017), in Giovanni Togni's class.

She subsequently obtained a Master of Arts in Performance and one in Pedagogy in the classes of Francesco Corti and Andrea Marcon at the Schola Cantorum Basiliensis (2019, 2021). In 2023 she obtained a Master in Project Management of Artistic and Cultural Events at the 24ORE Business School. Arianna is currently studying orchestra conducting with Gilberto Serembe at the Italian Conducting Academy.

Since 2023 she has been teaching harpsichord, basso continuo and historical performance practice at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart. Since 2023, she has been teaching basso continuo at the Early Music Courses in Urbino (FIMA).

From 2021 to 2023 she taught Generalbass and was correpetitor at Universität Mozarteum Salzburg. Arianna won several solo and chamber music competitions, including the XIX »Paola Bernardi« International Harpsichord Competition in Bologna. She has played under the direction of conductors such as Jordi Savall, Andrea Marcon, Václav Luks, Alfredo Bernardini. Arianna was a musical assistant in the staging of Baroque operas at the »Internationale Händel-Festspiele Göttingen« and »Innsbrucker Festwochen der Alten Musik«, and performed on harpsichord, organ and historical piano both as a soloist and as continuo player in renowned ensembles and orchestras, including Abchordis Ensemble, Ensemble Zefiro, Gaechinger Cantorey Stuttgart, Café Zimmermann, il Pomo d'Oro, Camerata Salzburg, Mozarteum Orchester. Within the duo Alter Ego she recorded Corelli's op.5 sonatas in the original transcription for flute and basso continuo. She has recently recorded a solo album with sonatas and concertos for harpsichord by Baldassare Galuppi, soon to be released.

Eleonora Bišćević

After graduating with distinction and honours in recorder and historical flute from the ›Giuseppe Verdi‹ Conservatory in Milan (2014), Eleonora Bišćević continued her studies at the Schola Cantorum Basiliensis (Basel, Switzerland), majoring in historical flute with Marc Hantaï: she completed her bachelor's degree (2017) and her master's (2019), both with distinction. Her master's thesis on Tartini and the flute also received the highest mark and a distinction.

After that she also completed a specialised master's degree in Historical Improvisation (2021), studying with Dirk Börner, Markus Schwenkreis and Nicola Cumer, graduating again with distinction. Upon her arrival in Basle Eleonora Bišćević began studying the organ too, as her minor subject, under Tobias Lindner. Throughout her studies she participated in masterclasses with, amongst others, Barthold Kuijken, Marcello Gatti, Linde Brunmayr-Tutz and Rudolf Lutz. Eleonora Bišćević is in high demand throughout Europe as a soloist and with chamber ensembles. She is also an experienced orchestral musician, regularly playing with groups such as Le Concert des Nations (Jordi Savall), Gli Incogniti (Amandine Beyer) and Le Parlement de Musique (Martin Gester). She has recorded for the labels Harmonia Mundi, Alia Vox and Whales Records, and in 2021 she won the Bärenreiter Urtext Prize in the International Telemann Competition in Magdeburg (Germany). In 2018 she founded the Girandola Quartett, a flute quartet on historical instruments, and a year later, together with the harpsichordist Arianna Radaelli, she founded the duo Alter Ego, with whom she has already recorded her first CD featuring Corelli's sonatas op. 5 n. 1–6 in the historical transcription for flute. An important focus in Eleonora Bišćević's musical activity is on improvisation (mostly in early music but also in crossover genres), which she regularly incorporates into her performances and about which she gives conferences and masterclasses. Since 2021 she has been principal organist of the St. Jakob's church in Basel.

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▶ CONCERT FILM

Ensemble Alter Ego

Arianna Radaelli, spinet by Neil Stewart, Edinburgh c. 1768

Eleonora Bišćević, traverso

Film recording by Culiner Creative Circle

Recorded in the context of the 2023 Artist-in-Residence Programme

for Baroque Ensembles with Spinet

With support from the Schloss Weißenbrunn Foundation

www.schloss-weissenbrunn.de