

Arcangelo Corelli (1653-1713)

## Six Sonatas opus 5 no. 7-12

Michala Petri recorder & Mahan Esfahani harpsichord

1 Sonata G Minor opus 5 no. 12  
"La Follia" ..... 10.13

### Sonata G Minor opus 5 no. 7

2 Preludio - Vivace ..... 02.06  
3 Corrente - Allegro ..... 03.51  
4 Sarabande - Largo ..... 01.48  
5 Giga - Allegro ..... 02.28

### Sonata C Major opus 5 no. 9

6 Preludio - Largo ..... 04.09  
7 Giga - Allegro ..... 03.06  
8 Adagio ..... 00.38  
9 Tempo di Gavotta - Allegro .. 02.46

### Sonata G Major opus 5 no. 11

10 Preludio - Adagio ..... 01.35  
11 Allegro ..... 02.32  
12 Adagio ..... 00.47  
13 Vivace ..... 02.08  
14 Gavotta - Allegro ..... 05.07

### Sonata G Minor opus 5 no. 8

15 Preludio - Largo ..... 03.30  
16 Allemanda - Allegro ..... 02.22  
17 Sarabanda - Largo ..... 06.19  
18 Giga - Allegro ..... 02.03

### Sonata G Major opus 5 no. 10

19 Preludio - Adagio ..... 01.42  
20 Allemanda - Allegro ..... 02.10  
21 Sarabanda - Largo ..... 02.00  
22 Gavotta - Allegro ..... 00.45  
23 Giga - Allegro ..... 02.17  
Total: ..... 66.22



*Edition*  
Borup-Jørgensen

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LA FOLLIA

Arcangelo Corelli Six Sonatas opus 5



*"On Cyprus a Dream Team is Born"*  
Norman Lebrecht

We would like to dedicate this album to our friends Garo Keheyian and Yvonne Georgiadou at the Pharos Arts Foundation in Nicosia, Cyprus, who had the inspired idea of inviting us to play our first recital together in May 2013.

## SIX

Solos for A FLUTE and A BASS By

ARCHANGELO CORELLI

Being

The second part of his Fifth OPERA

Containing

PRELUDES ALLMANDS CORRANTS IIGGS

SARABANDS GAVOTTS with the SPANISH FOLLY

The whole exactly Transpos'd and made fitt for  
A FLUTE and A BASS with the aprobation  
of severall Eminent Masters

*Printed for and Sold by I. Walsh, Servant to her Majesty at y<sup>e</sup> Harp and Hoboy in Catherine Street near Somerset House in the Strand, and  
I. Have nt y<sup>e</sup> Golden Viol in S<sup>t</sup> Pauls Church yard, and at his Shop in Freemans Yard near y<sup>e</sup> Roynt Exchange in Cornhill.*

## About this recording

To examine the preponderance of period sources for the op. 5 sonatas of Arcangelo Corelli is to gain an appreciation for the wide expanse of the music-buying public of the eighteenth century. A search under Corelli's name throws up hundreds of cards at the British Library. Indeed, all over the world, archives contain Corelli's sonatas copied, re-copied, re-published, and arranged for all sorts of instruments or re-composed as full ensemble works. So widespread was Corelli's appeal that his work would have been played not only in the expected European musical centres but even in America (he was known to be a favourite composer of U.S.'s third president, Thomas Jefferson), St. Petersburg, Stockholm, Constantinople, and perhaps even in British India. It can be said without any exaggeration that Corelli was the first world-famous composer.

To encounter transcriptions for the recorder of six of these sonatas should not come as a surprise. The recorder was, as it is now, a symbol of domestic music-making. Many a music desk in the aristocratic and merchant-class establishments of the time would have had something by Corelli on them, and in many ways the op. 5 sonatas exemplify the best of what was desired in these settings - music of an "easy" demeanour (easy in the sense of being a measure of accessibility), charming and immediately touching to the heart at the same time. Corelli had an obvious knack, much like Mozart, at speaking to a variety of listeners. Even the most tone deaf person, literally dragged along to hear this music, cannot help but be touched by its stirrings, and the most experienced musician can re-visit it each time with a sense of wonderment and love. Every composer of the High Baroque wanted, in a sense, to be Corelli.

The sonatas presented here do not comprise the whole of op. 5, but rather only the second half, referred to in the original 1700 publication as "Parte seconda: Preludii, Allemande, Correnti, Sarabande, Gavotte, e Follia." As the title of these latter six sonatas suggests, the second half of op. 5 contains music inspired by dance rhythms



- in comparison to the more abstract rhetoric of the first half, these sonatas are considerably lighter in tone. Naturally, then, their character made them more popular pieces in the publications market, and even a couple of them entered the English dance-tune repertory. The relatively simple nature of these movements provides scope for all sorts of ornamentation and improvisation, whether in popular or more classical idioms.

The ornaments applied to these sonatas are derived from the rich eighteenth-century corpus of ornaments and divisions left by such musicians as Geminiani (a Corelli disciple), Roman, Dubourg, Festing, and by the Scottish Corellian William MacGibbon. While not exactly “authentic” in the sense that no eighteenth century performance of these works would have combined so many different collections of ornaments - to say nothing of the fact that each performer would have provided his own! - this recording does offer these various ornament traditions in the spirit of providing a peak at the extraordinary possibilities seen in Corelli’s sonatas by some of the preeminent musical minds of the day. And in keeping with the spirit of the eighteenth century, Ms. Petri has occasionally provided her own ornaments as well.

Corelli’s bass lines are no less dynamic in the sense that they provide a wonderful backdrop for a continuo improvisation that can be as inventive as it is supportive. In preparing the continuo realisation I have drawn inspiration from a number of period sources in addition to my own interests in continuo-playing as a branch of composition. The emphasis on realisations in four and even five voices has its roots in Georg Muffat’s *Regulae Conventuum Partiturae* of 1699 and Francesco Gasparini’s *L’Armonico Pratico al Cimbalo* of 1708. Both of these treatises contain examples showing the doubling of dissonances and their resolutions, and both show a preponderance of non-chord tones interspersed amongst the improvised harmonic fabric. A continuo realisation for the entirety of Corelli’s op. 5 by Antonio Tonelli, now in the Biblioteca Estense at Modena, attests to the generally

orchestral texture of continuo-playing as it was practised in northern Italy. As for the use of motivic imitation and counterpoint, I admit some influence from my own study of Corelli’s part-writing in his orchestral scores, with perhaps the occasional hint from J.S. Bach and my own auteur pretensions. The idea that continuo-playing is nothing more than the rolling of a few discreet chords is a purely modern invention, and chapter and verse are now readily available to show otherwise.

The performance captured in this recording represents a confluence of various philological strands. The score (or set of parts, rather) used by us comes from a facsimile set of an undated publication by the famous eighteenth-century London publisher John Walsh. As stated on the printed title page, the set of six sonatas was “transposed and made fit for the flute [that is, the recorder, as opposed to the “German” or traverse flute] and bass with the approbation of several eminent masters.” The anonymous transcriber made rather clever allowances for a wind instrument, particularly with respect to the violinistic figurations found in the variations on “La Follia.” The bass part rather sloppily replicates most of the figures found in the original Roman printing of 1700, and in general the publication lacks the aesthetic finesse of either that printing or the one by Roger of Amsterdam. Quite often the transcriber changes the melodic contour of the bass to accommodate the transposed solo part, presumably to prevent the continuo player from doubling the notes of an amateur soloist with a dubious sense of intonation. With a player such as Michala Petri, of course, these precautions prove unnecessary, and we have chosen to use the 1700 readings where they were felt to be appropriate. And, of course, in the heat of the moment, whether in various recitals or in the inspired three days of recording in Copenhagen’s Garnisons Kirke, a great deal happened on the spur of the moment. Every take was different, and this disc only replicates a few choices from a wide range of possibilities.

**Mahan Esfahani**  
London, August 2014.



## Mahan Esfahani

was born in Tehran in 1984 and studied in the United States and in Milan before completing his studies under the supervision of Zuzana Růžičková in Prague. He is the first harpsichordist to be a BBC New Generation Artist (2008-2010) and to win a prize from the Borletti-Buitoni Trust. He made his Proms debut in 2011 with the first harpsichord recital in the history of the Proms, and returned to the Proms in 2012 directing his own orchestration of Bach's *Art of Fugue* for the Academy of Ancient Music. The latter performance was selected as one of the Observer's "Top Ten of Classical Music 2012." Other highlights include recitals in the concert halls of Vienna, Tokyo, Nagoya, Cologne, New York (Frick Collection), Washington DC, Vancouver, Bruges, Zurich, Copenhagen, Leeds, Bristol, Snape Maltings and Edinburgh, as well as several recitals at Wigmore Hall. A frequent commentator on BBC radio and television and a contributor to various music magazines and publications, he works to take the harpsichord beyond the realm of early music into mainstream halls and series. A reflection of this, Mahan was shortlisted in the instrumentalist category at the 2014 Royal Philharmonic Society Awards and was nominated Gramophone 'Artist of the Year'. His recording of C.P.E. Bach's *Württemberg Sonatas* (1744) for Hyperion was released in January 2014 to wide critical acclaim and was the recipient of a Diapason D'Or in May 2014, as well as 'Editor's Choice' in Gramophone and 'Recording of the Month' in BBC Music Magazine. Mahan has also released a disc of music by Byrd, J.S. Bach, and Ligeti for Wigmore Hall Live which was also 'Editor's Choice' in both Gramophone and BBC Music Magazine. In August 2014 Mahan signed as an exclusive artist with Deutsche Grammophon.

[www.mahanesfahani.com](http://www.mahanesfahani.com) | Twitter: @mahanesfahani



## Michala Petri

Michala Petri was born 1958 in Copenhagen and started her formal education at age 11 at "Staatliche

Hochschule für Musik und Theater" in Hannover, Germany with Professor Ferdinand Conrad.

She has performed at major festivals and in concert halls around the world, partly as soloist and partly with her regular duo partner since 1992, Danish guitarist and lute player Lars Hannibal.

Amongst musicians she has worked with are Gidon Kremer, Joshua Bell, James Galway, Keith Jarrett and Claudio Abbado.

Michala Petri's repertoire spans from early baroque to contemporary music, and her vivid interest in expanding the expressive possibilities of her instrument has made her an inspiration for many of today's composers.

For 30 years she was under contract with the international recording companies Philips/Polygram and RCA/BMG, and in 2006 she formed together with Lars Hannibal their own company, OUR Recordings, which has received international nominations and awards, amongst others 4 US Grammy nominations and two German Echo Klassik Awards. A series of recordings with contemporary recorder concertos from various countries has been started with the Grammy nominated *Chinese Recorder Concertos* and *English Recorder Concertos*, and continues with *Danish-, German- and American Recorder Concertos*.

Michala Petri has received many of her country's highest honours including the prestigious Léonie Sonning Music Prize in 2000, and was awarded the 1.rank of Knight of Dannebrog in 2011. In September 2012 Michala Petri was appointed Honorary Professor at the Royal Academy of Music in Copenhagen.

[www.michalapetri.com](http://www.michalapetri.com)





Recording of Six Sonatas by Corelli in  
Garnisonskirken, Copenhagen May 2014...



1

FLUTO PRIMO

SONATA I

Preludio

Largo

Giga

Allegro

Fine







II FOLLIA VI FLUTO BASSO

A page of musical notation for Flute Bass (Fluto Basso) from Folia VI. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings like *Allegro*. The page number 'II' is in the top left corner.

II FOLLIA VI FLUTO PRIMO

A page of musical notation for Flute First (Fluto Primo) from Folia VI. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings like *Allegro*. The page number 'II' is in the top left corner.







Recorded in Garnisonskirken, Copenhagen, Denmark May 5th-8th 2014

Producer: Preben Iwan

Editing and mix: Preben Iwan Mastering: Preben Iwan, [www.timbremusic.dk](http://www.timbremusic.dk)

Executive producer: Lars Hannibal

Artwork and cover design: CEZBP, OUR Recordings

Cover photo+page 2, 8, 10: Søren Solkær.

Session photos: Julie Malmstrøm, Michala Petri

Liner notes: Mahan Esfahani

Recorded in the DXD audio format (Digital eXtreme Definition), 352.8 kHz/32bit,

Microphone main array: 2x DPA 4006TL, 1x Sennheiser MKH40 and 2x DPA 4011C

microphones for surround channels. DAD AX32 converter/preamp, Pyramix

DAW system with Tango Controller. Monitored on B&W 802 Diamond speakers.

Instruments:

Recorders: Moeck, Mollenhauer and Ehlert

Harpsichord: Alain Anselm, 1992 after an Italian harpsichord around 1700.

Recorded with generous support from Solistforeningen af 1921,

Dansk Solistforbund and...



*Edition*

Borup-Jørgensen

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Dr. Robert Seletsky for providing advice and materials on Corelli ornaments of the eighteenth century, Elisabet Selin who supported the recording and concerts with the Duo, Allan Rasmussen for the use of his fabulous harpsichord, Mogens Rasmussen for transportation and tuning, Hans Westenholz at Garnisonskirken for letting us use the church with its amazing acoustic and Sven Madsen for the great hospitality during the recording!



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