

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW
NOTES

ECCO

PAOLO BORDIGNON, *harpsichord*

Thursday, April 11 – 7:30 PM

Church of the Holy Trinity

PROGRAM (*Selection of Program Notes*)

Purcell's Chacony in G Minor [Arr. by Britten]

Benjamin Britten

Born: November 22, 1913, in Lowestoft, UK

Died: December 4, 1976, in Aldeburgh, UK

Composed: 1945

Duration: 7 minutes (*Chacony*)

Benjamin Britten particularly admired the clarity of Purcell's music and made arrangements and realizations of many Purcell works: he created and performed a realization of *Dido and Aeneas* and, in 1945, to commemorate the 250th anniversary of Purcell's death, used the Rondeau from his *Abeldazer* as the theme of a set of variations for an instructional film *The Instruments of the Orchestra*. Britten's contribution to this version of the Chacony for string quartet involved primarily adding dynamic markings.

Leyendas, An Andean Walkabout

Gabriela Lena Frank

Born: September 26, 1972 in Berkeley, CA

Composed: 2001

Duration: 25 minutes

Leyendas: An Andean Walkabout for strings draws inspiration from the idea of *mestizaje* as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions. — Gabriela Lena Frank

Concerto for Two Cellos in G Minor, RV 531

Antonio Vivaldi

Born: March 4, 1678, in Venice, Italy

Died: July 28, 1741, in Vienna, Austria

Composed: c. 1742

Duration: 15 minutes

Vivaldi's only concerto for the unusual combination of two cellos was probably, like so many of his concertos, written for the all-girl orchestra of the Ospedale della Pietà in Venice, with which he was associated for some four decades. The tone color of the paired cellos and the minor key help to account for the relatively somber sound of the work. The cellos announce their presence at the very beginning of the energetic opening *Allegro*, which also features a particularly attractive interlude in the major mode. The solo instruments sometimes harmonize with one another, at other times respond to one another in canonic imitation. After a songful *Largo* of rather grave beauty, the work concludes with an extroverted *Allegro*.