

STEREO

MHS

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MUSICAL HERITAGE SOCIETY – MUSICAL HERITAGE SOCIETY – MUSICAL HERITAGE SOCIETY

ANTONIO VIVALDI

Concerto for Two Lutes and String Orchestra
in G Major, F. V, No. 2

Concerto for Guitar and String Orchestra
in D Major, F. XII, No. 15

Concerto for Diverse Instruments and String Orchestra
in C Major, F. XII, No. 23

Concerto for Two Oboes, Two Clarinets and String Orchestra
in C Major, F. XII, No. 2

Karl SCHEIT, Lute and Guitar

Christa GRUENMAYER, 2nd Lute - Rudolf KALUP, Solo Violin

Alfred DUTKA, 1st Oboe - Ernst KRALL, 2nd Oboe

Rolf EICHLER, 1st Clarinet - Adolf SCHOEBINGER, 2nd Clarinet

Hilde LANGFORT, Harpsichord - Theodor GUSCHLBAUER, Harpsichord

THE AUSTRIAN TONKUENSTLER ORCHESTRA OF VIENNA

Edgar SEIPENBUSCH, Conductor

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ANTONIO VIVALDI (1678-1741)

Side 1: 22:00

Concerto for Two Lutes and String Orchestra
in G Major, F. V. No. 2 (R.133)

1. *Allegro* 4:45
2. *Andante* 2:57
3. *Allegro* 4:11

Concerto for Guitar and String Orchestra
in D Major, F. XII, No. 15 (P.209)

1. *Allegro giusto* 3:35
2. *Largo* 3:45
3. *Allegro* 2:22

Side 2: 20:57

Concerto for Diverse Instruments and
String Orchestra in C Major, F. XII, No. 23 (P.87)
(For 2 flutes, oboe, English horn, 2 trumpets,
2 violas, violin and 2 harpsichords)

1. *Allegro* 3:58
2. *Largo a piacere* 1:47
3. *Allegro* 3:30

Concerto for Two Oboes, Two Clarinets and
String Orchestra in C Major, F. XII, No. 2 (P.74)

1. *Larghetto - Allegro* 4:30
2. *Largo* 1:51
3. *Allegro* 4:56

PATRIMONIO UC

Karl SCHEIT, 1st lute and guitar

Christa GRUENMAYER, 2nd lute - Rudolf KALUP, solo violin

Helmut RIESSBERGER, 1st flute - Johann FUTSCHIK, 2nd flute

Alfred DUTKA, 1st oboe - Ernst KRALL, English horn and 2nd oboe

Josef SPINDLER, 1st trumpet - Matthias IDINGER, 2nd trumpet

Theodor GUSCHLBAUER and Hilde LANGFORT, harpsichords

THE AUSTRIAN TONKUENSTLER ORCHESTRA OF VIENNA

Edgar SEIPENBUSCH, conductor

ANTONIO VIVALDI (1678-1741) is as many have observed perhaps the greatest of the Venetian composers. While a good part of his works have come to life again in recent years the totality of his greatness has not been completely explored and can therefore in this moment not be appreciated completely. One thing is clear: he is the master of the concerto for one instrument or several instruments or simply the orchestral style of the concerto grosso.

Four concertos are represented here, selected mainly because of their unorthodox use of instruments. Most interesting is the concerto in C-major F. XII, no. 23. In it a string orchestra supports in the first movement the following concertante instruments: two flutes, one oboe, an instrument which in the manuscript is identified as a "Salmoe", possibly a wind instrument of the type of the German Schalmey, a forerunner of the oboe and performed in this recording by an English horn; furthermore two violettini

lesini which in all likelihood were the soprano variety of violas and are performed here by two violas. There is also a solo violin supported by two additional solo violins and finally two harpsichords, which play the concertante part in mutual imitation. The second movement the solo violin and the two harpsichords concertize without the support of the orchestra. In the third movement a curious addition takes place in that the concertizing instruments are complemented by two high trumpets.

A further curiosity is the concerto F XII, no. 2. Here the concertizing instruments are a pair each of oboes and clarinets which play alone in the second movement. According to a report in 1730 the clarinet was invented at the beginning of the eighteenth century and only slowly has it come into use since musicians of that time such as Mattheson speak in rather rejecting terms of the instrument. Nevertheless there are at least three concerti by Vivaldi

which includes them and it is no exaggeration to say that this concerto is perhaps one of the earliest known works with the clarinet used as virtuoso instrument.

The concerto F V, no. 2 is marked for two mandolins and string orchestra. It is performed here by two lutes according to the principle outlined below.

The concerto F XII, no. 15 has also been considered a concerto for lute and orchestra, however with terms of lute, guitar and mandolin being mutually interchangeable in that time the chordal appoggiaturas in the first and third movement make it seem more likely that the guitar would be the more suitable instrument.

Florian GRASSMAYR

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by Dr. Kurt LIST, Musical Director

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