Daniel Hope and Friends: Air—a Baroque Journey

Wednesday, October 31, 8 P.M.
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FRONT COVER PHOTOGRAPHER CREDIT Daniel Hope photo by Nicolas Zonvi.

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DANIEL HOPE AND FRIENDS:
AIR—A BAROQUE JOURNEY

WEDNESDAY, OCTOBER 31, 8 P.M.
SCHWARTZ CENTER FOR PERFORMING ARTS

This program is made possible by a generous gift from the late Flora Glenn Candler, a friend and patron of music at Emory University.
DANIEL HOPE AND FRIENDS  
AIR—A BAROQUE JOURNEY

Daniel Hope – Violin
Simos Papanas – Violin
Nicola Mosca – Violoncello
Emanuele Forni – Lute
Naoki Kitaya – Cembalo
Michael Metzler – Percussion

PROGRAM

Ricercata Segunda .......................... Diego Ortiz (1510–1570)
Sarabande HWV 437 (arr. Olivier Fourés) ..........................
   George Frideric Handel (1685–1759)
La Suave Melodia ......................... Andrea Falconieri (1585/6–1656)
Imitazione delle Campane ....... Johann Paul von Westhoff (1656–1705)
Diverse Bizzarie sopra la Vecchia Sarabanda o pur Ciaccona ............
   Nicola Matteis (1650–after 1713)
Sonata for 2 Violins: “La Follia” ........... Antonio Vivaldi (1678–1741)

—INTERMISSION—

Passacaglia à 3 ................................... Falconieri
La Guerra Cosi Nominata di Sua Maestà .......................... Westhoff
Greensleeves ........................................ Traditional
Le Tambourin ................................. Jean-Marie Leclair (1697–1764)
Aria Sopra la Bergamasca ............. Marco Uccellini (1603 or 1610–1680)
Ground after the Scotch Humour ........................ Matteis
Imitazione del Liuto .......................... Westhoff
Ciaccona ........................................ Falconieri

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Daniel Hope records exclusively for Deutsche Grammophon.

Please learn more about Daniel Hope:  www.danielhope.com
Nobody knows who invented the violin. Its magic is culturally omnipresent, from the simplest of Roma folk melodies to the most intricate sonatas of Bach.

While the origins of the violin can be traced back thousands of years to Mongolia and India, it was the Italians, and most importantly Andrea Amati in the mid-16th century, to whom we can almost certainly attribute the creation of the violin in its modern form. The first known image of such an instrument is portrayed in the hands of cherubs in a Renaissance fresco, painted in 1530 by Gaudenzio Ferrari. But despite its angelic appearance, the violin was also referred to as the instrument of the devil, its curvaceous, feminine form and its voice admired and even lusted after, “stealing the hearts of men” with “a soul which makes it sing most like the human voice.”

From Amati’s creation, the long journey that the violin has taken to the present day has been an extraordinary and tempestuous one. Arguably its greatest development was during the Baroque era, as violinists and composers, in a sense liberated from the austerity and contrapuntal strictures of the Renaissance, went on a journey, both musically and geographically, avidly seeking more extravagant and original ways in which to express themselves on this fascinating new instrument.

Air sets out to trace one such baroque journey. It is the story of four unique composers, three of whom were virtuoso violinists, one a lutenist—Falconiero, Matteis, and Vivaldi from Italy, and Westhoff from Germany. They wandered throughout Europe during the 17th and 18th centuries in search of musical inspiration and cross-pollination, and their music and art of performance intrigued and delighted kings, contemporaries, and audiences alike. As well as works by these four composers, this program also features some of the music of their time, in an attempt to show the cultural exchange that took place, much of it intuitively, between musical minds across borders. Some of these composers were influenced directly by what they heard, whether it was Geminiani by Handel, Bach by Westhoff, or Matteis by the wealth of folk music he encountered on his travels to the British Isles.

With Air, my colleagues and I aim to reveal just how diverse the music of the Baroque era was. While the music speaks eloquently for itself, I will serve as a sort of narrator or tour guide to help provide context and illuminate just some of the many fascinating connections within the concert.

The program blends the simplest and at times most primitive forms of dance music with the most sophisticated and revolutionary compositions of the day, culminating in a work by Bach—the great master, whose title is my inspiration for this collection, and whose music remains for me today more modern than that of anyone else.

—Daniel Hope
DANIEL HOPE – VIOLIN

The violinist Daniel Hope has toured the world as a virtuoso soloist for 25 years and is celebrated for his musical versatility as well as his dedication to humanitarian causes. Winner of the 2015 European Cultural Prize for Music, whose previous recipients include Daniel Barenboim, Plácido Domingo, and the Berlin Philharmonic Orchestra, Hope appears as soloist with the world’s major orchestras and conductors, also directing many ensembles from the violin. Since the beginning of the 2016–2017 season, Hope has served as music director of the Zurich Chamber Orchestra—an orchestra with whom he has been closely associated since his early childhood.

In March 2018, Hope released his latest album Journey to Mozart. It is his very personal homage to the iconic composer and features his partnership with the Zurich Chamber Orchestra. Hope has been an exclusive Deutsche Grammophon artist since 2007. In early October 2017, the documentary film “Daniel Hope—The Sound of Life” debuted in European movie theaters.

Hope was raised in London and studied the violin with Zakhar Bron. The youngest ever member of the Beaux Arts Trio during its final six seasons, today Hope performs at all the world’s greatest halls and festivals: from Carnegie Hall to the Concertgebouw Amsterdam, from Salzburg to Schleswig-Holstein and Mecklenburg-Vorpommern (where he was artistic director from 2009–2013), and from Aspen to the BBC Proms and Tanglewood. He has worked with conductors including Kurt Masur, Kent Nagano, and Christian Thielemann, as well as with the world’s greatest symphony orchestras including Boston, Chicago, Berlin, Paris, London, Los Angeles, and Tokyo. Devoted to contemporary music, Hope has commissioned more than 30 works, enjoying close contact with composers such as Alfred Schnittke, Toru Takemitsu, Harrison Birtwistle, Sofia Gubaidulina, György Kurtág, Peter Maxwell-Davies, and Mark-Anthony Turnage. Hope is one of the world’s most prolific classical recording artists, with more than 25 albums to his name. His recordings have won the Deutsche Schallplattenpreis, the Diapason d’Or of the Year, the Edison Classical Award, the Prix Caecilia, the ECHO-Klassik Award, and numerous Grammy nominations. His album of Mendelssohn’s Violin Concerto and Octet with the Chamber Orchestra of Europe was named one of the best of the year by the New York Times. His recording of Alban Berg’s Concerto was voted Gramophone magazine’s “top choice of all available recordings.” His recording of Max Richter’s Vivaldi Recomposed, which reached number one in more than 22 countries is, with 160,000 copies sold, one of the most successful classical recordings of recent times.
Since 2004 Hope has been associate artistic director of the Savannah Music Festival. In September 2017, he became music director of the New Century Chamber Orchestra in San Francisco, directing the ensemble from the violin.

Hope plays the 1742 “ex-Lipiński” Guarneri del Gesù, placed generously at his disposal by an anonymous family from Germany.

SIMOS PAPANAS – VIOLIN

Simos Papanas was born in Thessaloniki, Greece, in 1979. He has studied violin, baroque violin, composition, and mathematics at the New Conservatory of Thessaloniki, Oberlin College, and Yale University under professors Petar Arnaoudov, Taras Gabora, Erick Friedman (violin), Marilyn McDonald (baroque violin), and Christos Samaras (composition).

Papanas has been invited as a soloist by several orchestras including the Bolshoi Theater Orchestra, Kammerorchester Basel, Geneva Camerata, Athens State Orchestra, Thessaloniki State Symphony Orchestra, Sofia Phiharmonic, Sofia Soloists, Cyprus Symphony Orchestra, Munich Symphony Orchestra, Sudwestdeutsche Philharmonie, American Bach Soloists, and Philharmonia Moments Musicaux-Taiwan. He has recorded as a soloist for Deutsche Grammophon, BIS, and Centaur. He has performed in such festivals as Verbier, Schleswig-Holstein, Athens Festival, Sommets Musicaux Gstaad, St. Petersburg international violin festival, Baroktage Melk (Austria), Bristol Proms, and Tokyo Music Festival. He performs regularly with the world-renowned violinist Daniel Hope. His music has been presented in important concert halls like Vienna’s Musikverein, Zurich’s Tonhalle, and Taipei’s National Concert Hall. His compositions and his theatrical music have been performed and recorded around the world. Since 2003, Papanas has been the concertmaster of the Thessaloniki State Symphony Orchestra.

NICOLA MOSCA – CELLO

Nicola Mosca was born in 1976 in Turin, Italy, to American and Italian parents. He began his cello studies under the tutelage of his father Antonio Mosca at the Suzuki school in Turin. When he was 11 years old, Mosca added the harp to his musical pursuits, studying with Prof. Vera Barlati and later with Gabriella Bosio. He continued his cello studies at the Conservatory in Turin with Renzo Brancaleon and Marco Ferrari. Moving to Basel, Switzerland, to study at the Musik Academy, he earned a soloist diploma in 1999 with Prof. Ursula Holliger and a master’s degree in cello with Prof. Ivan Monighetti in 2000. During his studies Mosca won prizes
in several national and international competitions, including the Concorso Internationale Rovero d’oro, the Citta di Vittorio Veneto, the Concorso Lorenzo Perosi in Biella, and the International Harp Competition in Munich, Germany. An active soloist, Mosca has performed with many orchestras, including the Zurich Chamber Orchestra, the Basel Symphony Orchestra, the Orchestra da camera di Salerno, and the Munich Radio Orchestra under the direction of Bobby McFerrin. His very popular recitals often showcase his talent on both the cello and harp and have been presented in venues such as the Gasteig hall in Munich and at the Davos Festival. Mosca also plays chamber music with artists such as Giuliano Carmignola, Rudolf Buchbinder, Oliver Schnyder, and Mario Brunello. He performs regularly with the Zurich Chamber Orchestra as principal cello, playing on a cello from 1690 from Antonio Mariani. Mosca also especially enjoys devoting his spare time to the baroque cello and cello piccolo. www.nicolamosca.com

EMANUELE FORNI – LUTHE AND BAROQUE GUITAR

Emanuele Forni began his musical training as a self-taught musician, concentrating on popular music, rock, and jazz. He obtained his diploma in guitar and jazz harmony with Alberto Ferra at the European Music Institute; in classical guitar at the Giuseppe Verdi Conservatory in Milan, with Lena Kokkaliari and Paolo Cherici; and in contemporary music (concert diploma) at the High School of Arts in Bern (CH) with Elena Casoli. Forni studied ancient music and different plucked instruments, composition, and performing practice at the Schola Cantorum Basiliensis. He took part in master classes and advanced courses with musicians of great human qualities and musical depth such as Jordi Savall, Dave Liebman, Fabio Vacchi, Paul O’Dette, and Luciano Berio.

The interpretation of contemporary works, for and with the guitar and lutes, has enabled Forni to work with many contemporary composers such as Georges Aperghis, Hugues Dufourt, Peter Eötvös, Maurizio Pisati, Ulrich Krieger, Alessandro Solbiati, and Giorgio Tedde.

He has gained experience working in different musical contexts, with singers (Cecilia Bartoli, Franco Fagioli, Roberta Invernizzi, Emma Kirkby, Simone Kermes, Sandrine Piau, Andreas Scholl), with conductors (Giovanni Antonini, Pierre Boulez, Peter Eötvös, Pablo Heras-Casado, Sir Roger Norrington), with orchestras (Tonhalle Orchester, Orchestra La Scintilla, Venice Baroque Orchestra, ZKO Chamber Orchestra), with classical soloists (Sergio Azzolini, Giuliano Carmignola, Daniel Hope, Paolo Pandolfo, Maurice Steger), with contemporary ensembles (Lucerne Festival Academy) and ensembles of ancient music (Accademia degli Affetti, Cantus Firmus, Chappelle Ancienne, La Corona Freiburg, Collegium Musicum, Freitagsakademie, Hilliard Ensemble, Turicum Ensemble), with
jazz musicians (Fausto Beccalossi, Nolan Quinn, Daniel Pezzotti, Daniel Schyder, Gino Zambelli), with actors (Carina Braunschmidt, Steffen Höld, Martin Hug, Ottavia Piccolo), with theatrical companies (Cie Bussonnière, Cisco Aznar, Thom Luz, Mathias Weibel), and with world music ensembles (Quintetto de Tango Invisibile, Fuich).

Forni has played as soloist as well as in chamber ensembles and orchestras, working in with a variety of festivals, musical institutions, and associations throughout the world. He has also recorded for various labels (Deutsche Grammophon, Berlin Classic, Stradivarius, Trilogy, Maine), radios (SWR, DRS 2, Radio Classica, Ö1), and television channels (ARTÈ, Rai, ORF1, ORF2, 3sat, SF1).  www.emanueleforni.com

NAOKI KITAYA – HARPSCICHORD

Naoki Kitaya left his birthplace of Tokyo, Japan, as a young adult to resettle in Europe, where he earned degrees from a number of highly respected music schools. He developed his style under the guidance of Nikolaus Harnoncourt, Johann Sonnleitner, and Andreas Staier, among others. After teaching as a lecturer for continuo performance practice at the Music Conservatory of Zürich for many years, he is now doing a wide range of activities as a freelance artist based in Zürich. As a soloist and chamber music partner, Kitaya has appeared with artists like Cecilia Bartoli, Hilary Hahn, Daniel Hope, Riccardo Minasi, Giuliano Carmignola, and Maurice Steger, as well as appearances in television and radio productions.

In his passionate performances, Kitaya employs sophisticated techniques, creating a rich and colorful tone for which (as well as for his high improvisational flourish) he has received acclaim from the media. Strongly inspired by his numerous collaborations with Reinhard Goebel, he gained a profound understanding of practical concepts and interpretations, especially of Bach’s works. In addition to baroque music, Kitaya has an affinity for South American and traditional Asian music. He was invited to Japan to join the Orchestra Ensemble Kanazawa in 2011, 2013, and 2016 and to lead a wide range of programs ranging from baroque to modern pieces by Philip Glass.

Kitaya was enlisted to the jury of the German music contest held in Bonn in 2006 and Berlin in 2009 alongside Wieland Kuijken, Michael Schneider, and Ketil Haugsand. Three years later he served on the jury in the music competition of Yamanashi.

Kitaya’s solo albums, along with his numerous recordings for labels such as Deutsche Grammophon, Harmonia Mundi France, and Sony Classic, have earned a great deal of respect internationally and won numerous prizes. His interpretations of Johann Sebastian Bach and Louis Couperin received the maximum rating by ClassicsToday.com.
MICHAEL METZLER – PERCUSSION

Michael Metzler was born in Leipzig, Germany. He is one of the leading percussionists of his generation and belongs to the first squad of the worldwide frame drum family. Inspired by virtuosos like Glen Velez in New York and Ahmed Subhy in Cairo, Metzler has made this very special kind of percussion well-known in Europe and has gone on to develop it further.

Since the age of 26, Metzler has documented his worldwide concert, studio, and teaching activities within the field of early music through more than 120 CD productions. This led him to regular appearances with ensembles such as the Harp Consort, Freiburger Baroque Orchestra, Akamus, and through countless projects to Asia, Australia, Europe, Mexico, Canada, and the United States.

Last year, Metzler performed at the Sydney Festival (Akademus.de) and in Brazil (Elbipolis.com), among others. He has collaborated with Cecilia Bartoli, the Bach Consort Vienna, the Hilliard Ensemble, and choreographer Sasha Waltz. Originating from a Saxonian foundry family, Metzler has studied historic bell and carillon founding and runs a small, high-quality shop for bells, percussion, and ethnic instruments in Berlin (www.glockenladen.de).

Metzler is an internationally sought-after teacher in historical percussion.

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Sunday, November 4, 7:00 p.m., Emory’s Annual Concerto and Aria Competition, Schwartz Center, Emerson Concert Hall, free

Saturday, November 10, 8:00 p.m., Bradley Howard, tenor, faculty recital, Lee Thompson, piano, Schwartz Center, Emerson Concert Hall, free

Sunday, November 11, 4:00 p.m., Emory Collaborative Piano Concert, Schwartz Center, Emerson Concert Hall, free

Sunday, November 11, 7:00 p.m., Emory Chamber Ensembles, Schwartz Center, Emerson Concert Hall, free

Wednesday, November 14, 8:00 p.m., Emory Youth Symphony Orchestrnas, Schwartz Center, Emerson Concert Hall, free

Saturday, November 17, 8:00 p.m., Lise de la Salle, piano, Candler Concert Series, Schwartz Center, Emerson Concert Hall, $45/$5

Saturday, December 1, 8:00 p.m., Emory University Symphony Orchestra and Emory Wind Ensemble, Schwartz Center, Emerson Concert Hall, free

Tuesday, December 4, 8:00 p.m., Emory Jazz Ensembles, Schwartz Center, Emerson Concert Hall, free

Friday, December 7, noon, Vega Plus!, ECMSA: Cooke Noontime Series, Michael C. Carlos Museum, free

Friday, December 7, 8:00 p.m., and Saturday, December 8, 4:00 p.m. and 8:00 p.m., A Festival of Nine Lessons and Carols, Glenn Auditorium, 1652 N. Decatur Rd., $20/$5

Saturday, December 15, 8:00 p.m., and Sunday, December 16, 4:00 p.m., Christmas with Atlanta Master Chorale, Schwartz Center, Emerson Concert Hall, $35/$10 all students

Sunday, December 16, 4:00 p.m., Santa’s Favorite Chamber Music, ECMSA: Family Series, Michael C. Carlos Museum, free
MAX RICHTER WITH THE ACME ENSEMBLE
SEPTEMBER 28, 2018, 8 P.M.

JERUSALEM QUARTET WITH PINCHAS ZUKERMAN AND AMANDA FORSYTH
OCTOBER 10, 2018, 8 P.M.

DANIEL HOPE AND FRIENDS: AIR—A BAROQUE JOURNEY
OCTOBER 31, 2018, 8 P.M.

LISE DE LA SALLE, PIANO
NOVEMBER 17, 2018, 8 P.M.

RAY CHEN, VIOLIN WITH RIKO HIGUMA, PIANO
JANUARY 25, 2019, 8 P.M.

CZECH NATIONAL SYMPHONY ORCHESTRA WITH ISABEL LEONARD, MEZZO-SOPRANO
FEBRUARY 17, 2019, 4 P.M.

ERIC OWENS AND LAWRENCE BROWNLEE
MARCH 22, 2019, 8 P.M.