

VIOLIN

In Love

MARGHERITA PUPULIN
IL VIOLINO FANTASTICO VOL. 2



Violin Love Dialogues

In The Baroque Italy

For more than a century, the violin, a rather simplistic instrument at the beginning, now in love with the voice, now with the violone, or with the harpsichord, has dialogued with all sorts of instruments in order to extract their juice, learn their language, assimilate their expressiveness.

Like a child prodigy, or an authentic identity thief, the violin has playfully integrated the idioms of the others; the result is, as with lovers, an indistinguishability of the parts, a 'family lexicon' in which the exact origin of the words cannot be traced other than in the encounter.

The game is done, a language is born. When it comes to sonatas such as Tartini's *Dido Forsaken*, words are no longer necessary to tell stories: a child of the human voice, the language of the violin has come to replace it completely, sustaining on its own **a stunning wordless musical theatre.**



Programme

ca. 60 minutes

Margherita Pupulin, *violin*
Amarillis Dueñas Castán, *viola da gamba and cello*
Arianna Radaelli, *harpsichord*

Giovanni Pierluigi da Palestrina (1525-1594), ***Pulchra es amica mea***, *Mottetorum Liber quartus*, with diminutions by Francesco Rognoni Taeggio (*Selva de Varii Passaggi*, ed. Filippo Lomazzo, 1620, Milan) and Giovanni Bassano (*Motetti, madrigali et canzone francese*, ed. Giacomo Vicenti, 1591, Venice)

Girolamo Frescobaldi (1583 - 1643), ***Toccata per spinetta e violino*** F 8.49, ed. Paolo Masotti, 1628, Rome

Giovanni Battista Fontana (1589 - 1630), ***Sonata II***, *Sonate in 1, 2 e 3 parti*, ed. Bartolomeo Magni, 1641, Venice

Giuseppe Colombi (1635-94), ***Chiacona a basso solo***, Biblioteca Estense Universitaria, Modena, Mus.E.350

Giovanni Legrenzi (1626 - 1690), ***Sonata VIII***, *Sonate a due e tre op. 2*, ed. Francesco Magni, 1655, Venice

Alessandro Stradella (1643-1682), ***Sinfonia II***, *Sei Sinfonie a due o a tre*, Biblioteca Estense Universitaria, Modena, Mus. G. 2010

Arcangelo Corelli (1653 - 1713), ***Sonata I***, *Sonate a violino e violone o cimbalò* Op. V, ed. Gasparo Pietra Santa, 1700, Rome

Giuseppe Tartini (1692 - 1770), ***Sonata X 'Didone Abbandonata'***, *Sonate a violino e violoncello o cimbalò* Op. I, ed. Michel-Charles Le Cène, Amsterdam, 1734

Programme

Notes

The diminutions on Palestrina's *Pulchra es*, written by the Milanese virtuoso violinist Rognoni, well represent the instrument's debt to vocal technique: the experiments on vocal 'passaggi' - virtuoso flourishes used to embellish the austere ancient motets - pour into the instrument, which, by imitating the typical effects of the voice (e.g. the tremolo repeated on the same note), seems to 'sing' the verses of the greatest love poem of all time.

With the *Toccatà for spinet and violin* we discover the interaction of the violin with keyboard instruments, undisputed protagonists of the instrumental repertoire until the beginning of the 17th century. To them, the violin owes the toccata attitude, that particular way of 'inventing' and fantasising on the instrument, often used in the opening of pieces.

Fontana's *Sonata II* embodies one of the first great syntheses of the violin language, with its deployment of cantabile, virtuosity and affections exclusive to the instrument, detached from the text and any narrative reference, and yet seemingly 'narrating' a story, in a language no less evocative than the verbal.

With the *Ciaccona a basso solo*, we discover the violone, an instrument halfway between the viola da gamba family and the violin family, which, although often used to accompany the violin, nevertheless did not fail to influence its language, both through the culture of diminutions 'alla bastarda' that it inherited from the viola da gamba, and through its powerful and hieratic sonority.

Dialogue with the violone takes place both in Legrenzi's *Sonata* and in Stradella's *Sinfonia*. It is interesting to note here the emergence of the term 'sinfonia', which goes beyond the term 'sonata' (used to distinguish an instrumental piece from a sung one) to the concept of dialogue between instruments, of symphōnía: 'agreement of sounds', derived from phōnḗ 'sound', with the prefix syn- 'with, together'. A playing together.

Arcangelo Corelli's Opus V Sonatas represent the apogee of the 17th century violin, and provide the foundation for all subsequent development of the instrument, and of instrumental music as a whole.

To get an idea of the Bolognese master's immense influence in eighteenth-century Europe, one need only think that as late as 1752, the Dean of the cathedral of distant (from Rome) Durham could claim that 'there was not a single part by Corelli that children in the streets could not sing from beginning to end'.

Although clearly exaggerated, this statement gives evidence of the extraordinary success of Corelli's language, made up of refined ornamentations, majestic and austere fugues, virtuoso toccata-like passages and an exciting and, until then, unknown *cantabile*, all elements that would set the standard of beauty in music for over a century, also through Corelli's pupils and close colleagues (including none other than Händel!).

Known since the 19th century under the title *Dido Abandoned*, Tartini's sonata X op.1 concludes the *Violin in Love's* journey.

While it is certain that the Paduan maestro used to place enigmatic verses by Metastasio on top of his pieces, the authenticity of the title remains to be proven, although it fits perfectly with the spirit of the piece.

Alternating dramatically between lament and wrath, heart-rending singing and terrible leaps, the violin seems to embody Dido at the very moments before her suicide, instants of nostalgia for the adored Aeneas mingled with blind rage.



Margherita

Pupulin

Initiated as a child in baroque violin by Riccardo Minasi, through masterclasses and seminars with maestros such as Bruno Giuranna, Enzo Porta and Rachel Podger, she deepened a repertoire ranging from Renaissance polyphony to Luigi Nono, to then make a permanent home in early music.

She specialised with Fabio Biondi at the Conservatory of Turin, where she graduated with distinction.

She is regularly invited as a concertmaster, soloist or chamber musician by ensembles such as L'Arpeggiata (dir. Christina Pluhar), I Gemelli (dir. Emiliano Toro), Café Zimmermann (dir. Pablo Valetti and Céline Frisch), La Chapelle Harmonique (dir. Valentin Tournet), Pulcinella (dir. Ophélie Gaillard), La Chimera (dir. Eduardo Egüez) with whom she has performed in important European seasons and halls (Salle Gaveau, Barbican Centre London, Festival Oude Muziek Utrecht, Radio France, Opera de Versailles...).

With her recital *Il Violino Fantastico* she has been a guest of important institutions such as the Innsbrucker Festwochen der Alten Musik, the Pietà dei Turchini Foundation in Naples, the Pergolesi theatre in Jesi.



Amarilis

Dueñas Castán

Born in Valladolid in 1998, Amarilis is a prominent figure in historically informed performance. Known for her precision, intuition, and freedom in playing, she has graced stages across Europe as a soloist and chamber musician, collaborating with orchestras like Akademie für Alte Musik Berlin and Concerto Köln. Amarilis has garnered accolades in competitions such as Juventudes Musicales and the International Pau Casals Award. Notably, she earned top honors at the "Beethoven in his time" chamber music competition in 2021 and multiple prizes at the 2023 International Bach-Abel Viola da Gamba Competition.

A pupil of musicians like Jordi Savall and Paolo Pandolfo, Amarilis studied at HfMT Köln with Maria Kliegel and Rainer Zipperling. Currently under the tutelage of Robert Smith, her focus on historically informed performance extends beyond early music, encompassing projects on 19th-century composers like Schumann, Brahms, and Wagner. She has performed alongside renowned musicians like Gottfried von der Goltz and Tobias Koch.

Since November 2023, Amarilis plays a 1775 Niccolò Gagliano, graciously loaned by the Jumpstart Jr. Foundation.



Arianna Radaelli



Born in Milan, Arianna Radaelli is a harpsichordist and pianist. She graduated in piano with Silvia Rumi at the Conservatory of Milan (2015) and in harpsichord in the classes of Francesco Corti and Andrea Marcon at the Schola Cantorum Basiliensis.

She attended lessons with musicians including E. Fadini, B. Cuiller, S. Sempé, C. Rousset.

Arianna is a winner of solo and chamber music competitions, including the 19th 'Biagio Marini' Chamber Music Competition and the 'Paola Bernardi' Competition in Bologna. She has played under the direction of conductors such as Jordi Savall, Václav Luks, Alfredo Bernardini, Andrea Marcon and Luca Quintavalle.

Arianna was musical assistant in the staging of baroque operas at 'Internationale Händel-Festspiele Göttingen' and 'Innsbrucker Festwochen der Alten Musik', and performed at festivals including 'Freunde Alter Musik Basel', 'Urbino Musica Antica', 'Actus Humanus Gdansk', FEMUBA.

She is co-founder of the duo Alter Ego and collaborates with the ensembles Abchordis, Anima&Corpo, Camerata Salzburg, Mozarteum Orchester, Zefiro, Bachakademie Stuttgart, Café Zimmermann.

From 2021 to 2023 she taught basso continuo at the Institut für Alte Musik der Universität Mozarteum Salzburg. Since January 2023, she teaches harpsichord and basso continuo at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart.