

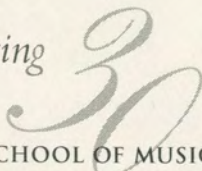
REDISCOVERING CAPUZZI

CONCERT I

*MUSIC OF
GIUSEPPE ANTONIO CAPUZZI
(1755-1818)*

*Celebrating the
250th Anniversary of his Birth*

*Thursday, October 27, 2005
8:00 p.m.
Lillian H. Duncan Recital Hall*

Celebrating  *Years* 1975-2005

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

***String Quintet in D Major,
Op. 3 No. 5***

Giuseppe Antonio Capuzzi
(1755-1818)

Allegro

Minuetto: Allegro

Adagio cantabile

Rondo: Molto allegro

Kenneth Goldsmith, violin, Adam La Motte, violin
Zachary Carrettin, viola, Gregory Ewer, viola
Steve Estes, cello

Divertimento No. 4 in C Major for Violin and Bass

Adagio

Rondo: Allegretto

Sylvia Ouellette, violin
Gregory Barnett, double bass

Septet in E-flat Major for Strings and Winds

Andante sostenuto

Allegretto

Kenneth Goldsmith, violin, Zachary Carrettin, violin
Meredith Harris, viola, Norman Fischer, cello
John Williamson, trumpet, Janet Rarick, English horn
Benjamin Kamins, bassoon

INTERMISSION

Sonata No. 4 in B-flat Major for Violin and Bass

Adagio cantabile

Allegro

Kenneth Goldsmith, violin
Paul Ellison, double bass

Violin Concerto in B-flat Major

Allegro

Adagio

Rondo: Allegretto

(cadenzas by Kristi Helberg)

Kristi Helberg, violin

ORCHESTRA

Violin

Lauren Avery
Zachary Carrettin
Kenneth Goldsmith
Emily Dahl
Francis Liu
Kristi Helberg
Stephanie Nussbaum
Jennifer Salmon

Viola

Amber Archibald
Meredith Harris
Jonathan Mueller

Cello

Kristopher Khang
Christine Kim

Double Bass

Deborah Dunham
Paul Ellison

Oboe

Dean Baxtresser
Jaren Philleo

Horn

Robert Johnson
Katherine Turner

GIUSEPPE ANTONIO CAPUZZI (1755-1818)

A virtuoso violinist, an innovative composer and a master teacher, Antonio Capuzzi was called "The Orpheus of His Age" by his contemporaries. The fact that he was highly esteemed and favorably compared to the most renowned musicians of his day makes it difficult to understand that, except for his **Concerto for Contrabass**, he is virtually unknown today.

What is known about Capuzzi's life and career comes mostly from musicians and writers who knew him. The most important source is Capuzzi's close colleague and friend, Giovanni Simone Mayr (1763-1845). Historians Francesco Caffi (1778-1874) and Girolamo Calvi (1801-1848) are important for their first-hand accounts, and documents in the Archivio Patriarcale of Venice and compilations of theater programs are valuable resources.

Giuseppe Antonio Capuzzi was born in Brescia on August 1, 1755, and his musical gifts were evident at an early age, for he was sent to study violin with Giuseppe Tartini (1692-1770) in Padua and Antonio Nazari (?d. 1787) in Venice, and composition with Ferdinando Bertoni (1725-1813) who was maestro di capella at the Basilica San Marco.

Capuzzi developed rapidly as a violinist and composer in the rich cultural environment of Venice, and by age twenty, he was well-known as an extraordinary virtuoso. His playing was described by contemporaries as brilliant and virtuosic, tonally strong and beautiful, and his legato playing and cantilena were much admired. In 1792 Capuzzi was chosen to be the first concertmaster (and in this period, therefore also the music director) of the new Gran Teatro La Fenice, having already been concertmaster and director of several smaller Venetian theaters. Historian Girolamo Calvi lists the most important Italian violinists: Tartini, Nardini, Lolli, Corelli, Giardini, Pugnani, Viotti, Rolla, Capuzzi, and Paganini.

Capuzzi's closest colleagues in Venice were Giovanni Mayr, violist, organist, and composer; Domenico Dragonetti, virtuoso bassist, called the "Paganini of the bass"; the eccentric Count Alessandro Pepoli, writer and librettist for two of Capuzzi's operas; Francesco Gardi, a prolific composer

of opera buffa; and Valentino Bertoja who, for eight years, was a cellist in Haydn's orchestra at Esterháza. At the age of twenty-seven in 1782, Capuzzi married the soprano Giovanna Gardi, sister of his friend the composer Francesco Gardi, coincidentally the same year that the twenty-six year-old Mozart married soprano Constanze Weber.

Capuzzi's fame took him to Vienna and the major cities of Italy, and in 1796 he traveled to London where several of his ballets were produced. He might have traveled as far as St. Petersburg if he had accepted the prestigious musical post offered by Catherine the Great, but he politely declined, preferring to remain in Italy.

After the fall of the Venetian Republic (the deleterious effect on the cultural life of Venice should not be underestimated), Capuzzi settled in Bergamo in 1805 where he became concertmaster and director of the orchestras of the Teatro Riccardi (now Donizetti) and the Basilica Santa Maria Maggiore. He was brought to Bergamo by his old friend and colleague Giovanni Mayr to teach in the Lezioni Caritatevoli which Mayr was building into one of the most important schools of music in Italy. They produced many important musicians, including Gaetano Donizetti, Antonio Piatti, and Marco Bonesi.

Capuzzi flourished in Bergamo, continuing to play, teach, and compose, until he was struck down by an apparent stroke or heart attack in the midst of a very spirited concert at the Basilica Santa Maria Maggiore. He died nine days later on March 28, 1818. He was eulogized by musicians and poets in elaborate funeral services in both Bergamo and Venice, and he was described by Mayr as having a robust physical constitution, a happy temperament, full of joy and pleasure in life, loved and admired by students and friends (and "who wasn't his friend?"). Upon the sad news of Capuzzi's sudden death, Donizetti composed a *Sinfonia in Re in morte di Antonio Capuzzi*, and Mayr composed a *Cantata per la morte di Capuzzi*.

As a composer, Capuzzi was innovative, but like Mozart, also a great assimilator. During this period when the Classical forms of chamber music and symphonies were being developed, there was much cross-pollination of influences back and forth, north and south of the Alps. In the study of Capuzzi's manuscripts, we find his strongest influences to be Joseph Haydn for structure, Tartini for cantilena writing and ornamentation, and Boccherini for texture. There is however no denying that this is an original voice with his own stile italiano.

Capuzzi displays a virtuosic style of violin writing with fanciful ornamentation, a consistent use of bariolage and small gruppi as accompanimental and textural elements. His cantilena writing contains both high and low tessituras in complimentary phrases, often with brief excursions to the minor mode for color and expression. His use of concertante style with regard to the pairing of instruments of chamber music is masterful, and his use of octave passages for the whole ensemble as a cadential function is consistent and unique in both chamber and orchestral writing.

Capuzzi's oeuvre consists of six quintets, eighteen string quartets, numerous duos for various combinations of instruments, at least eighteen violin concertos, concertos for cello and for flute, large concertones for various instruments, a septet for strings and winds, and sinfonias and cantatas for solo voices and orchestra. Unfortunately his five operas are lost, and there remain only a few arias and only instrumental parts to two of his twenty ballets. Several works were published by important houses, including Artaria in Vienna, Zatta e figli and Alessandri e Scattaglia in Venice, and Longman and Broderip in England. More than seventy works remain in the libraries and conservatories of Venice and Bergamo.

The String Quintet with Two Violas is a very special genre that enjoyed great success with composers and audiences from 1770-1801. While many composers wrote quintets during this period, the works available today are the three quintets by Michael Haydn (1773); one early quintet (1773) and five late, great works (1787-1791) by Mozart; twelve by Boccherini which are arrangements for the two-violin configuration, Opp. 60/62 (1801-1802) of the piano quintets, Opp. 56/57 (1797-1799); and Beethoven's Op. 29 quintet (1801).

The Six Quintets (ca. 1783) by Antonio Capuzzi occupy a unique place in this collection. Although they reflect the invention of Joseph Haydn and the textural layers of Boccherini, they are composed in an original Italian voice which reveals profound skill in the operatic styles of the period as well as an extraordinary sense of cantilena. These works precede the late quintets of Mozart, yet Capuzzi displays in his quintets the great composer's juxtaposition of buffa and seria styles as well as an understanding of the concertante elements which Mozart used so well in his later works. Capuzzi takes full advantage of the various pairings available in this ensemble, two violins, two violas, first violin and first viola, first violin and cello, first viola and cello, and he creates mini-operatic scenes with great success. Haydn's influence is readily seen in the sparkling contredanse finales of the quintets. Although the minuet or scherzo usually precedes the finale in works of this period, Capuzzi sets his unusual minuets as second movements of these works, thereby allowing a gentle dissipation of the energy of the first movements. In this way, the operatic arias of the third movements become a rich contrast to the sparkling finales. *The Six Quintets* were published in Venice by Zatta e figli, ca. 1785, as Capuzzi's Opus 3.

Capuzzi composed nine *Divertimentos for Violin and Bass*, published by Zatta e figli of Venice, six in 1782 and three in 1787, and twelve *Sonatas for Violin and Bass*. The nine divertimentos and six of the sonatas are in two-movement form, with a slow, cantabile movement, usually followed by a giga in 6/8 meter. The other six sonatas, written considerably later, are in three-movement form: fast-slow-fast. These duos were most certainly inspired by Capuzzi's friendship with the virtuoso bass player, Domenico Dragonetti (1763-1846). They were young musicians together in eighteenth-century Venice where they played together in the Gran Teatro La Fenice, the Teatro San Benedetto, and in the orchestra of the great Basilica San Marco. Even after Dragonetti moved to London in 1794, he returned to play concerts with Capuzzi at the Teatro San Moisè where Capuzzi was impresario. Capuzzi and Dragonetti were innovative musicians, both instrumentally and musically, and certainly their collaboration was provocative and satisfying.

The Septet in E-flat Major for Strings and Winds is described in the score as a sextet with obbligato bassoon, yet the bassoon plays an independent role as does each wind instrument, so the designation is unclear. The work is scored for string quartet, corno da caccia, corno inglese, and bassoon, and Capuzzi takes advantage of the orchestral textures when combining all his forces, yet still gives each instrument a solo role. The short, two-movement work is tuneful and inventive with characteristic writing for strings and winds.

The Violin Concerto in B-flat Major (ca. 1775) is one of three very early violin concertos by Capuzzi found in the library of the University of California at Berkeley in the manuscript collection of eighteenth-century Italian instrumental music which the library acquired in the late 1950s. Baroque-style recitative is found in Capuzzi's early works, including his chamber music, and in this concerto, a recitative links the first two movements. The rondo is in the typical contredanse style of the period. Capuzzi composed at least eighteen violin concertos between the years 1770-1817.

REDISCOVERING CAPUZZI
*celebrating the 250th anniversary
of the birth of Giuseppe Antonio Capuzzi*

Saturday, October 29

Concert II

*All-Capuzzi Program: **String Quintet, Op. 3 No. 2;**
Duo for Violin and Cello; String Quartet, Op. 1 No. 3;
Duo for Violin and Bass; and
Sinfonia Concertante for Two Violins, Viola, and Orchestra*

*Performers include faculty, students, and alumni
of the Shepherd School as well as guests.*

8:00 p.m., Duncan Recital Hall

Pre-concert lecture: 7:00 p.m., Room 1133

Free admission

Sunday, October 30

Concert III

*All-Capuzzi Program: **String Quintet, Op. 3 No. 6;**
Two Duos for Violin and Bass; and Suite for Orchestra
from the ballet "L'Impostore Punito"*

*Performers include faculty, students, and alumni
of the Shepherd School as well as guests.*

8:00 p.m., Duncan Recital Hall

Pre-concert lecture: 7:00 p.m., Room 1133

Free admission

*Information about the premiere recording of
Capuzzi's **String Quintets, Op. 3,**
may be found at www.cinnabarrecords.com.*



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