

Yale University Collection of Musical Instruments

presents

PAOLO PANDOLFO
viola da gamba



*in a lecture/recital featuring musical works
by de Machy, Bach, Telemann
and Pandolfo*



15 Hillhouse Avenue
New Haven

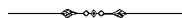
Sunday, 25 April 2004
3:00 P.M.

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PAOLO PANDOLFO
viola da gamba



Le Sieur de Machy
(fl late 17th century)

Suite en sol mineur
Prélude
Allemande
Courante
Double de la courante
Sarabande
Double de la sarabande
Gigue
Gavotte
Menuet
Air en rondeau (by St. Colombe le fils)

Paolo Pandolfo

Metamorphosis

Georg Philipp Telemann
1681-1767)

Fantasie in D Major
Andante
Vivace
Recitativo
Andante
Vivace

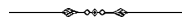
I N T E R V A L

Paolo Pandolfo

A Solo

Johann Sebastian Bach
(1685-1750)

Suite in E-flat Major, BWV 1010
Prélude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue



This concert is being recorded; please turn off cell phones and pagers during the performance.

Cover graphic: pegbox of viol by Richard Meares, London, 1664

ABOUT THE PERFORMER

The Italian viola da gamba virtuoso Paolo Pandolfo is a musician renowned for his insightful interpretations of Renaissance and Baroque music. In 1979 he founded the ensemble La Stravaganza with violinist Enrico Gatti and harpsichordist Rinaldo Alessandrini. After completing his studies at the Rome Conservatory, he moved in 1981 to Switzerland. In Basel he began a series of musical collaborations with Jordi Savall that led to his joining the ensemble Hespèrion XX and participating with that group in a number of highly acclaimed recordings.

In 1989 he was named professor of viola da gamba at the Schola Cantorum Basiliensis, an important position previously held by August Wenzinger and Jordi Savall. Since then his teaching activity has been centered in Switzerland, where he has directed, since 1992, the Ensemble di ViOLE Labyrintho, a group that specializes in interpreting the vast and fascinating repertory of music for viol consort.

Mr. Pandolfo's tours have taken him around the world. In his concerts he regularly performs unaccompanied solo repertory as well as ensemble music with Labyrintho. He signed exclusively with Glossa in 1998, the year in which that label released his most popular CD, "A Solo."

Paolo Pandolfo's recent albums, "Bach: The Six Suites" and "Marin Marais: Grand Ballet," have received extraordinary critical plaudits. In the latter, he focuses on the influence of dance and gesture in musical interpretation, in contrast to the more descriptive nature of his earlier Marais recording, the highly successful "Le Labyrinthe et autres histoires."

ABOUT THE MEARES VIOL

The viol from the Collection by 17th-century London luthier Richard Meares is heard in performance for the first time since its recent restoration in part of this afternoon's program. A major restoration of this important instrument was completed in the spring of last year by the distinguished firm of Andrew Dipper Restorations and Museum Services in Minneapolis. Formerly the instrument was dated 1683, but after cleaning the paper label glued to the inside of the back-plate, Mr. Dipper was able clearly to read the date correctly as 1664.

The project was of necessity an extensive one, requiring a period of two-and-a-half years. As in the case of so many venerable string instruments

in use over centuries, this viol had been subjected to a number of repairs and alterations, not all of the highest quality. The following details are quoted from Mr. Dipper's exemplary restoration report.

"The set-up of the instrument as a seven-string viol was pre-determined by the existing French peg box (probably by N. Bertrand, *fl.* Paris, 1685-1730) and by the alterations made to the top block and ribs when the instrument had been modified in the 1700's, presumably in the Bertrand shop. The new bass bar of the instrument was cut and finished according to the details of an original bar in a Meares bass viol belonging to Dr. Richard Lockett of Cambridge University, England. Other details, including neck length and shape, were modeled after other bass viols of the period that had been altered in France.

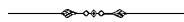
"The conversion of English six-string bass viols of the 1600's to French seven-string instruments is notable especially after 1688, when the exiled court of James II of England was established in France. The extra seventh string was needed in order to play court music written by French composers such as Jean-Baptiste Lully that was then in high fashion.

"The Meares instrument in its current condition is a very representative example of some of the English instruments owned by English émigrés to France that were altered to conform to French fashion. Representations of these instruments can often be seen in paintings of the period..."

Now in excellent playing condition, the viol is admirably suited to the performance of music from the great French tradition of the viol that reached its peak in the decades surrounding the turn of the 18th century. The restoration was made possible by grants from the Friends of Music at Yale and the museum's Associates Fund.

Provenance: The Meares viol was purchased by Martha Whittemore in 1931 from W. E. Hill & Sons of London. Miss Whittemore, a 'cellist living in Scarsdale, New York, was one of the first Americans of the twentieth century to undertake the study of and gain proficiency on the viola da gamba. When her career came to an end, the viol passed to her son, Alexander W. Dreyfoos, Jr., who presented it as a gift to Yale in 1984.

*All in attendance are cordially invited to a reception immediately following
in the First Floor East Gallery*



*If you wish to receive an announcement of next season's concert series,
please e-mail your address to: musinst@pantheon.yale.edu,
or telephone (203) 432-0822 and leave a message.*