

Evaristo Felice Dall'Abaco (1675-1742)

Concerto in mi minore Opera Quinta n. 3 per 2 flauti, 2 violini, viola, fagotto o violoncello e basso continuo

Evaristo Felice Dall'Abaco nacque a Verona il 12 luglio 1675 da Damiano Dall'Abaco che di professione era causicco. La sua biografia è piuttosto incerta ed è stata ricostruita da Bianca Maria Antolini per il "Dizionario Biografico degli Italiani" della Treccani nel 1985 (Volume 31). Si suppone che abbia avuto lezioni da G. Torelli, che fu a Verona fino al 1685, e poi a Modena da T.A. Vitali dove la presenza di Dall'Abaco come strumentista è attestata dal 1696 fino al 1701. Il 1° aprile 1704 venne assunto a Monaco di Baviera come "suonador da camera di violoncello" di Massimiliano II Emanuele (1662-1726), principe elettore di Baviera. All'epoca il maestro di cappella del principe era Pietro Torri (ca. 1650-1737), di Peschiera del Garda, che potrebbe aver favorito l'arrivo del veronese Dall'Abaco a Monaco. Nell'ottobre dello stesso anno però il principe fu bandito dalla Baviera come conseguenza della Guerra di successione spagnola e Dall'Abaco lo seguì nel suo esilio a Bruxelles e poi a Mons, Compiègne, Parigi e Versailles fino al rientro a Monaco nel 1715. Durante questo periodo Dall'Abaco si dedicò soprattutto al violino diventando anche Konzertmeister del principe a fianco del titolare Dardespin. Tornato a Monaco Dall'Abaco conservò il suo ruolo diventando Konzertmeister titolare a partire dal 1717.

Nel 1726 morì il principe elettore e il figlio Carlo VII Alberto (1697-1745), suo successore, continuò a favorire le attività musicali ma mettendo Dall'Abaco progressivamente in disparte perché considerato esponente della vecchia scuola contrappuntistica italiana. Nel 1737, alla morte di Torri, il posto di maestro di cappella venne infatti affidato al giovane Giovanni Battista Ferrandini (1710-1791), che era arrivato a Monaco nel 1722 come oboista e poi si era affermato come Kammerkomponist nel 1732.

Nel 1740 Dall'Abaco venne collocato a riposo e morì a Monaco il 12 luglio 1742 nel giorno del suo 67° compleanno.

Dall'Abaco si ispirò ai principi compositivi di Arcangelo Corelli e come lui diede alle stampe sei raccolte di composizioni tutte pubblicate ad Amsterdam dall'editore Estienne Roger (1665-1722), dalla figlia Jeanne (1701-1722) che lo aveva affiancato a partire dal 1716 e poi dal genero Michel-Charles Le Cène (1684-1743) che aveva sposato la primogenita Françoise (1694-1723) e rilevò la ditta dopo la morte della cognata e della consorte:

Evaristo Felice Dall'Abaco (1675-1742)

Concerto in E minor Op. Fifth n. 3 for 2 flutes, 2 violins, viola, bassoon or cello and continuo

Evaristo Felice Dall'Abaco was born in Verona on 12 July 1675 to Damiano Dall'Abaco who was a causic by profession. His biography is rather uncertain and was reconstructed by Bianca Maria Antolini for Treccani's "Biographical Dictionary of Italians" in 1985 (Volume 31). It is supposed that he had lessons from G. Torelli, who was in Verona until 1685, and then in Modena from T.A. Vitali where the presence of Dall'Abaco as an instrumentalist is attested from 1696 until 1701. On 1 April 1704 he was hired in Munich as "cello chamber player" by Massimiliano II Emanuele (1662-1726), elector of Bavaria. At the time, the prince's chapel master was Pietro Torri (ca. 1650-1737), from Peschiera del Garda, who may have favored the arrival of the Veronese Dall'Abaco in Monaco. In October of the same year, however, the prince was banished from Bavaria as a result of the War of the Spanish Succession and Dall'Abaco followed him in his exile to Brussels and then to Mons, Compiègne, Paris and Versailles until his return to Munich in 1715. During during this period Dall'Abaco devoted himself above all to the violin, also becoming the prince's Konzertmeister alongside the titular Dardespin. Back in Munich, Dall'Abaco retained his role, becoming titular Konzertmeister starting from 1717.

In 1726 the elector prince died and his son Charles VII Albert (1697-1745), his successor, continued to favor musical activities but gradually putting Dall'Abaco on the sidelines because he was considered an exponent of the old Italian contrapuntal school. In 1737, on Torri's death, the post of maestro di cappella was in fact entrusted to the young Giovanni Battista Ferrandini (1710-1791), who had arrived in Munich in 1722 as an oboist and then established himself as Kammerkomponist in 1732.

Set aside, in 1740 Dall'Abaco was laid to rest and died in Munich on 12 July 1745 on his 67th birthday.

Dall'Abaco was inspired by the compositional principles of Arcangelo Corelli and, like him, published six collections of compositions all published in Amsterdam by the publisher Estienne Roger (1665-1722), by his daughter Jeanne (1701-1722) who had joined him starting from 1716 and then by his son-in-law Michel-Charles Le Cène (1684-1743) who had married the eldest daughter Françoise (1694-1723) and took over the company after the death of his sister-in-law and his wife:

C

Solo

44

Musical score for measures 44-46. The score is for a piano and a solo instrument. The piano part consists of a grand staff (treble and bass clef) with a key signature of one sharp (F#). The solo part is in the treble clef. Measure 44: Piano has a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. Solo has a whole rest. Measure 45: Piano continues the eighth-note pattern. Solo has a half note F#4. Measure 46: Piano continues the eighth-note pattern. Solo has a quarter note G#4, a quarter note A4, and a quarter rest. Dynamics: [Piano] is marked at the start of measure 46.

47

Tutti

Musical score for measures 47-49. The score is for a piano and a tutti instrument. The piano part consists of a grand staff (treble and bass clef) with a key signature of one sharp (F#). The tutti part is in the treble clef. Measure 47: Piano has a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. Tutti has a whole rest. Measure 48: Piano continues the eighth-note pattern. Tutti has a whole rest. Measure 49: Piano continues the eighth-note pattern. Tutti has a half note F#4, a quarter note G#4, a quarter note A4, and a quarter rest. Dynamics: [forte] is marked at the start of measure 49.

50 Tutti

Measures 50-52 of the musical score. The music is marked "Tutti" and "[forte]". It features a complex texture with multiple staves. The top system includes a treble staff with a melodic line and a bass staff with a supporting line. The middle system includes a grand staff (treble and bass) with a complex texture. The bottom system includes a grand staff with a complex texture. The key signature is one sharp (F#).

53

Measures 53-55 of the musical score. The music continues with a complex texture. The top system includes a treble staff with a melodic line and a bass staff with a supporting line. The middle system includes a grand staff (treble and bass) with a complex texture. The bottom system includes a grand staff with a complex texture. The key signature is one sharp (F#).