

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:

per due flauti, due violini, viola, fagotto e basso continuo

riduzione per
due flauti e pianoforte

Evaristo Felice Dall'Abaco
(1675-1742)

I. Allegro

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III. Presto assai

The first system of the musical score for 'III. Presto assai' consists of two staves. The upper staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains three measures of whole rests. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a repeat sign, followed by a series of eighth and sixteenth notes in both hands, creating a rhythmic pattern.

The second system of the musical score continues the piece. The upper staff remains a single treble clef staff with three measures of whole rests. The lower staff, a grand staff, continues the rhythmic pattern from the first system, featuring a mix of eighth and sixteenth notes in both hands.

The third system of the musical score continues the piece. The upper staff remains a single treble clef staff with three measures of whole rests. The lower staff, a grand staff, continues the rhythmic pattern from the first system, featuring a mix of eighth and sixteenth notes in both hands.

The fourth system of the musical score continues the piece. The upper staff remains a single treble clef staff with three measures of whole rests. The lower staff, a grand staff, continues the rhythmic pattern from the first system, featuring a mix of eighth and sixteenth notes in both hands.

Primo Passepied

The musical score for "Primo Passepied" is written for piano in 3/8 time, featuring a treble and bass staff for the piano and a single treble staff for the melody. The key signature has one sharp (F#). The score is divided into four systems, each containing two measures of piano accompaniment and one measure of melody. The first system (measures 1-3) shows the piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The melody is a simple eighth-note line. The second system (measures 4-6) continues the piano accompaniment pattern, with the melody moving to a higher register. The third system (measures 7-9) shows the piano accompaniment becoming more complex with some chords and eighth-note patterns. The melody continues its eighth-note line. The fourth system (measures 10-12) shows the piano accompaniment with some chords and eighth-note patterns. The melody continues its eighth-note line. The fifth system (measures 13-15) shows the piano accompaniment with some chords and eighth-note patterns. The melody continues its eighth-note line. The sixth system (measures 16-18) shows the piano accompaniment with some chords and eighth-note patterns. The melody continues its eighth-note line. The score ends with a double bar line and repeat dots.

5

11

17