

WORKS BY HONSTEIN AND VIVALDI

THE SEBASTIANS

*night
scenes
from the
ospedale*

Night Scenes from the Ospedale (2011),
Robert Honstein (b. 1980)

1 Barcarolle (4.04)

L'Estro Armonico (Amsterdam, 1711),
Antonio Vivaldi (1678–1741)

Concerto in A minor, RV 522, op. 3, no. 8
for two violins, strings, and basso continuo

2 Allegro (3.17)

3 Larghetto e spiritoso (3.14)

4 Allegro (2.57)

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5 Lamento (3.31)

L'Estro Armonico, Vivaldi

Concerto in G major, RV 310, op. 3, no. 3
for violin, strings, and basso continuo

6 Allegro (2.18)

7 Largo (1.47)

8 Allegro (2.20)

Night Scenes from the Ospedale, Honstein

9 Notturmo (4.00)

L'Estro Armonico, Vivaldi

Concerto in B minor, RV 580, op. 3, no. 10
for four violins, cello, strings, and basso continuo

10 Allegro (3.32)

11 Largo – Larghetto (2.05)

12 Allegro (3.32)

Night Scenes from the Ospedale, Honstein

13 Bisbigli (4.53)

L'Estro Armonico, Vivaldi

Concerto in D major, RV 549, op. 3, no. 1 for
four violins, cello, strings, and basso continuo

14 Allegro (2.51)

15 Largo e spiccato (2.30)

16 Allegro (2.34)

Night Scenes from the Ospedale, Honstein

17 Prima l'alba (3.44)



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CD 138 *SoundsPELLS*
Productions

Night Scenes from the Ospedale

For nearly forty years Antonio Vivaldi worked at the Ospedale della Pietà directing music services, performing, composing and overseeing the musical education of orphan girls. That some of the most enduring pieces of western classical music may have had their origins at the hands of these young women performing semi-obscured behind latticed metal grilles in a small Venetian church is to me an incredible and inspiring bit of history.

When Daniel asked me to compose music to accompany selections from *L'Estro Armonico* I found myself drawn to this story. My imagination drifted to the Ospedale and I began to wonder what it would have been like to live and work in such a place. What did the musicians do when they weren't playing? What did their world sound like, look like, feel like?

The Vivaldi concerti are full of bold acrobatics and exuberant pyrotechnics. They are thrilling pieces that command our attention and I knew from the first my music had to be different. I began to think of the Vivaldi as daytime music and mine as something more nocturnal, a kind of music barely heard, melting into the stillness of empty rooms and dimly lit hallways.

With this in mind I set upon the idea of a suite exploring the nocturnal world of the Ospedale. The scenes—Barcarolle, Lamento, Notturmo, Bisbigli, and Prima l'alba—take the listener on a night's walk through the Venetian building, filled with the sounds of creaking wood, fragments of a

distant song, lapping waves, an orphan crying, whispers in hallways, and the stillness just before dawn.

The night scenes weave between the sun-filled Vivaldi and I think it is in the stark juxtaposition of night and day that both the Vivaldi and my music come into greatest focus. The extreme contrast traces an arc from the past to the present, revealing surprising ways to hear both old and new music alike.

—Robert Honstein



The Sebastians

The Sebastians are a dynamic and vital musical ensemble specializing in music of the baroque and classical eras. Lauded as “everywhere sharp-edged and engaging” (*The New York Times*), the Sebastians have also been praised for their “well-thought-out articulation and phrasing” (*Early Music Review*) and “elegant string playing... immaculate in tuning and balance” (*Early Music Today*).

Winners of the Audience Prize at the 2012 Early Music America Baroque Performance Competitions, the Sebastians were also finalists in the 2011 York International Early Music Competition and the 2011 Early Music America/Naxos Recording Competition. They have participated in the Carnegie Hall Professional Training Workshop with L'Arpeggiata, and have performed at Music Matters (LaGrue Center in Stonington, CT), Friends of Music at Pequot Library (Southport, CT), Juilliard in Aiken (Aiken, SC), in the Twelfth Night Festival and Concerts@One at Trinity Wall

Street (New York, NY), and on the Early Music in Columbus series (Ohio).

The Sebastians perform regularly as artists-in-residence at All Angels' Church, as well as appearing in dozens of concerts each season around New York and Connecticut. They have supplied bands for three full-scale opera productions in recent seasons and also have touring engagements with acclaimed vocal ensemble Seraphic Fire.

www.sebastians.org

Robert Honstein

Celebrated for his “roiling, insistent orchestral figuration” (*The New York Times*) and “glittery, percussive pieces” (*Toronto Globe and Mail*), composer Robert Honstein (b. 1980) is a composer of orchestral, chamber, and vocal music.

His works have been performed throughout North America by ensembles such as the American Composers Orchestra, the Cabrillo Festival Orchestra, the Albany Symphony Orchestra, the New York Youth Symphony, Ensemble ACJW, Ensemble Dal Niente, the Mivos quartet, the Del Sol Quartet, Concert Black, TIGUE, and the Pittsburgh New Music Ensemble, among others. He has received an Aaron Copland Award, multiple ASCAP awards and other honors from SCI, Carnegie Hall, and New Music USA. He has also received residencies at Copland House, the Kimmel Harding Nelson Center, I-Park, the Bang on a Can Summer Institute, and the Tanglewood Music Center.

Robert co-produces Fast Forward Austin, an annual marathon new music concert in Austin, TX and is a founding member of the New York based composer collective Sleeping Giant. Upcoming projects include commissions from cellist Ashley Bathgate, a consortium of pianists for a solo piano work, and a new work for Eighth Blackbird as part of a collaborative project with Sleeping Giant. He is also composer-in-residence, along with his Sleeping Giant colleagues, with the Albany Symphony

Orchestra, as part of a Music Alive grant from New Music USA and the League of American Orchestras. He studied composition at the Yale School of Music with Martin Bresnick, Chris Theofanidis, and David Lang. www.roberthonstein.com



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Personnel

Nicholas DiEugenio, Katie Hyun, Daniel S. Lee,
and Beth Wenstrom, violin

Dongmyung Ahn and Jessica Troy, viola

Ezra Seltzer, cello

Wen Yang, bass

Daniel Swenberg, theorbo

Jeffrey Grossman, harpsichord

Concertino soloists:

Concerto no. 8: Daniel S. Lee and Katie Hyun

Concerto no. 3: Beth Wenstrom

Concerti nos. 10 and 1: Daniel S. Lee, Beth Wenstrom,
Katie Hyun, Nicholas DiEugenio, and Ezra Seltzer

Credits

Recorded November 14–16, 2013 at Oktaven Audio, Yonkers, NY

Harpsichord: John Bennett, 2007, Italian

Engineer: Ryan Streber

Producer: Geoffrey Silver (Vivaldi);

Ryan Streber/Robert Honstein (Honstein)

Editing: Overtone Audio (Vivaldi); Ryan Streber (Honstein)

Mastering: Ryan Streber

Graphic Design: Laura Grey

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