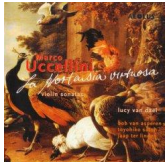


Marco Uccellini – La Hortensia Virtuosa (2004)

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from "Sonate, correnti, et arie de farsi con diversi stromenti ...", op. IV (c. 1645) 01 Sonata quarta detta "La Hortensia virtuosa" 02 Sonata seconda detta "La Luciminia contenta" 03 Sonata overo Toccata quinta detta "La Laura rilucente" 04 Sonata nona
from "Sonate over canzoni da farsi a violino solo, e basso continuo" op. V (1649)
05 Sonata quarta 06 Sonata terza 07 Sonata ottava 08 Sonata quinta 09 Sonata decima 10 Sonata prima
from "Sinfonici concerti brevi, e facili" op. IX (1667)
11 Sinfonia prima
from "Compositioni armoniche sopra il violino e diversi altri strumenti" op. VII (1660)
12 Sonata prima 13 Sonata seconda
Lucy van Dael - (baroque) violin Bob van Asperen - harpsichord Toyohiko Satoh - liuto-attiorbato Jaap ter Linden – cello

The sonatas of Marco Uccellini, for violin and continuo, represent early manifestations of the virtuoso violin impulse that led to the instrumental masterpieces of the High Baroque. The music on this disc was written between 1645 and 1667, and it elaborates the semi-improvisatory quality of the earliest instrumental sonatas into spectacular, free-rhythmed fantasies of instrumental display. This kind of music takes a specialist well-versed in Baroque playing techniques and ornamentation practices to bring it to life, and veteran Lucy van Dael, accompanied by harpsichordist Bob van Asperen and several other fine players, certainly fills the bill. She plays an Amati violin from 1646 that seems as though it can transport the listener back to the Modena palaces in which this music arose. The historically detailed booklet notes indicate the orientation of this disc toward libraries, specialists, and those with a serious interest in the early Italian Baroque, and it will find a ready audience among these groups and institutions. But the average lover of the violin, or the listener newly immersed in the music of performers who have given Monteverdi his proper level of intensity, may be attracted as well by the flashy free spirit and some of the unusual sonorities of this music. Sample the Sonata decima from the Op. 5 set (track 9), with its long, rhapsodic flights at the very top of the violin's range. The engineers of the Aeolus label have brought out every detail of van Dael's masterful playing. --- James Manheim, Rovi

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