

Andrew Flory

Solo Theorbo Concert Proposal

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Baroque Behemoth

A chronological evolution of solo theorbo works by
Alessandro Piccinini, Giovanni Girolamo Kapsberger,
and Robert de Visée

Program

Toccata Prima Alessandro Piccinini (1566-1638)

Corrente

Toccata Cromatica

Toccata Arpeggiata Giovanni Girolamo Kapsberger (1580-1651)

Bergamasca

Kapsberger

Canario

Suite in D minor Robert de Visée (1655-1732/1733)

Prelude

Allemande

Courante

Gavotte

Menuet

Sarabande

Gigue

Les Sylvains de Mr. Couperin par Mr. de Visée Robert de Visée (1655-1732/1733)

Suite in G Major Robert de Visée (1655-1732/1733)

La Muzette

Chaconne

Media

Toccata Arpeggiata by GG Kapsberger:



Prelude from Suite in A Minor by Robert de Visée:



Program Notes

The theorbo is the largest of the lute family of instruments and was developed in the very late 16th century in Florence, Italy. A behemoth in size and sound, the theorbo quickly gained popularity as an accompaniment instrument where it excelled playing continuo in the earliest of operas and for chamber groups and solo voice. Throughout the entirety of the baroque era, the theorbo flourished in its accompanying role but a mere sliver of solo works for the instrument survive when compared to what can be played on the instrument for accompanying purposes. However, there are three composers that stand out in their quality of solo music for the instrument and in the amount of their solo theorbo works that survive. Those three composers are Alessandro Piccinini (1566-1638), Giovanni Girolamo Kapsberger (1580-1651), and Robert de Visée (1655-1732/1733).

The Piccinini and Kapsberger works in this program exemplify the early 17th century Italian style through their florid toccatas and lively dances such as the corrente and bergamasca. Also included in the program is a passacaglia which was a popular ground bass form of the time that utilized a repeating bass line with variations played over top.

The evolution of solo theorbo music is demonstrated in the Robert de Visée works featured in this program. De Visée was a French composer of the late 17th century into the early 18th century. He was a court musician for Louis XIV and wrote in the typical French dance suite style that is more familiar today than the dances found in Piccinini and Kapsberger works. I find de Visée's works to be some of the finest solo theorbo works and I am so pleased to be able to share these with you today.

Bio

Andrew Flory is a classical guitarist and theorbo player based in Rochester, New York. He is currently a Doctoral Candidate at the Eastman School of Music in Rochester. There he studies guitar with Nicholas Goluses and is also pursuing an Advanced Performer's certificate in Early Music with world renowned lutenist and historical performance practice expert Paul O'Dette. In addition to guitar performances, Andrew plays theorbo as a member of the Collegium Musicum Baroque orchestra led by Paul O'Dette and Christel Thielmann and he performs every Sunday night at Christ Church in Rochester with Schola Cantorum for their candlelight compline service.

Notable recent performances include Rochester Guitar Festival 2022, Rochester Fringe Festival 2021 and 2022, RCS Big Guitar Weekend Student and Alumni showcase 2022, Christ Church Candlelight Concert 2023, MUSIC at St. Mark's 2022 and 2023, Purcell's The Fairy Queen and King Arthur with Collegium Musicum 2022 and 2023 respectively.

Andrew received his Master of Music degree from the Royal Conservatoire of Scotland in 2020 under the direction of Allan Neave and Matthew McAllister. It was at RCS where Andrew began his lute and theorbo studies with Jamie Akers. He received his Bachelor of Music degree from the University of Arkansas in 2015 where he studied with James Greeson.

Andrew's theorbo is a reproduction of a 17th century Schelle theorbo which was built by Daniel Yost of Buffalo, New York.