

The **Adagio in G minor** for violin, strings and organ continuo, is a neo-Baroque composition popularly attributed to the 18th-century Venetian master Tomaso Albinoni, but composed by the 20th-century musicologist and Albinoni biographer Remo Giazotto and based on the disputed discovery of a manuscript fragment from Albinoni. Although the composition is often referred to as "Albinoni's Adagio," or "Adagio in G minor by Albinoni, arranged by Giazotto," the attribution is incorrect. The ascription to Albinoni rests upon Giazotto's purported discovery of a tiny manuscript fragment (consisting of a few opening measures of the melody line and basso continuo portion) from a slow second movement of an otherwise unknown Albinoni trio sonata. According to Giazotto, he obtained the document shortly after the end of World War II from the Saxon State Library in Dresden, which - though its buildings were destroyed in the bombing raids of February and March 1945 by the British and American Air Forces - had evacuated and preserved most of its collection. Giazotto concluded that the manuscript fragment was a portion of a church sonata (sonata da chiesa, one of two standard forms of the trio sonata) in G minor composed by Albinoni, possibly as part of his Op. 4 set, around 1708. In his account, Giazotto then constructed the balance of the complete single-movement work based on this fragmentary theme. He copyrighted it and published it in 1958, under a title which, translated into English, reads "Adagio in G Minor for Strings and Organ, on Two Thematic Ideas and on a Figured Bass by Tomaso Albinoni". Giazotto never produced the manuscript fragment, and since his death in 1998 no official record of its presence in the collection of the Saxon State Library has been found. However, the discovery by musicologist Muska Mangano, Giazotto's last assistant, of a modern but independent manuscript transcription of the figured bass portion and six fragmentary bars of the first violin, "bearing in the top right-hand corner a stamp stating unequivocally the Dresden provenance of the original from which it was taken," provides some support for Giazotto's account that Albinoni was his source. The scholarly consensus is that the Adagio is Giazotto's composition, whatever source may have inspired him.

Dr. Michael Pratt has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Crosswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Mikhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Albinoni's Adagio

Duration 6:30

Remo Giazato
Arr. by Michael Pratt
for brass septet

Adagio $\text{♩} = 60$

The score is for a brass septet in 3/4 time, marked Adagio with a tempo of 60 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system covers measures 1 through 7, and the second system covers measures 8 through 15. The instruments are: Trumpet in B-flat 1, Trumpet in B-flat 2, Trumpet in B-flat 3, Horn in F, Trombone, Euphonium, and Tuba. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure numbers 2, 3, 4, 5, 6, and 7 are indicated above the first system. Measure numbers 8, 9, 10, 11, 12, 13, 14, and 15 are indicated above the second system. The music features a melodic line for the trumpets and horns, with the trombone, euphonium, and tuba providing a harmonic and rhythmic foundation.

Trumpet in B \flat 1
Trumpet in B \flat 2
Trumpet in B \flat 3
Horn in F
Trombone
Euphonium
Tuba

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
Hn.
Tbn.
Euph.
Tuba