



# HAYDN

## SEVEN LAST WORDS

Guido Pellizzari  
*organ*

## Joseph Haydn 1732-1809

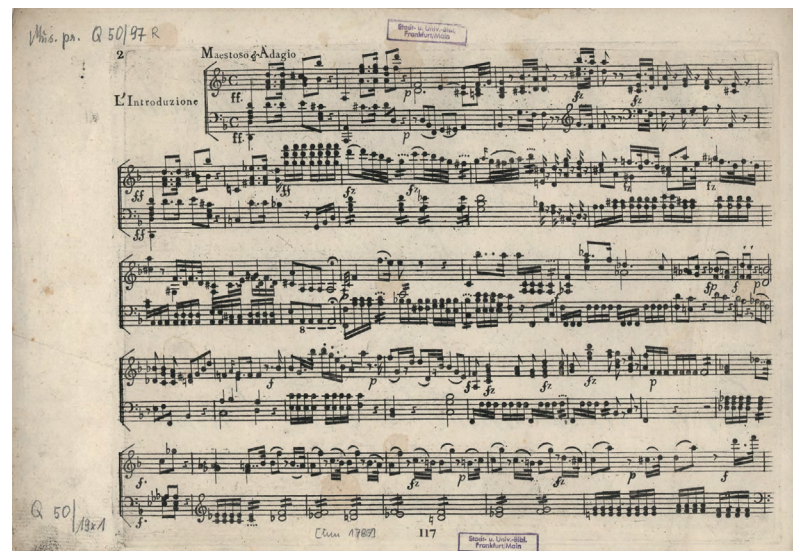
*The Seven Last Words of our Saviour on the Cross*  
*Die sieben letzten Worte unseres Erlösers am Kreuze*  
*Le sette ultime Parole del nostro Redentore in Croce*  
Hob.XX:1/c

- |  |      |  |      |
|--|------|--|------|
| 1. L'Introduzione.   |      | 6. Sonata V. Adagio  | 9'17 |
| Maestoso & Adagio  | 6'07 | Sitio  |      |
| 2. Sonata I. Largo   | 5'59 | 7. Sonata VI. Lento  | 7'11 |
| <i>Pater, Pater dimitte illis quia</i><br><i>nesciunt quid faciunt</i> |      | <i>Consumatum est</i>  |      |
| 3. Sonata II. Grave e Cantabile  | 8'02 | 8. Sonata VII. Largo   | 7'31 |
| <i>Hodie mecum, hodie mecum eris in</i><br><i>Paradiso</i>             |      | <i>In Manus tuas Domine, comendo</i><br><i>Spiritum meum</i> |      |
| 4. Sonata III. Grave   | 8'55 | 9. Il Terremoto. Presto                                      | 2'00 |
| <i>Ecce Mulier filius tuus</i>   |      |  |      |
| 5. Sonata IV. Largo  | 7'51 |  |      |
| <i>Deus meus, Deus meus et quid</i><br><i>dereliquisti me</i>          |      |  |      |

Guido Pellizzari organ

*Fratelli Serassi Organ Op.433 (1837), at the Church of Santa Maria Maddalena,  
Desenzano del Garda, Italy*

Source: *Composizioni del Sigr Giuseppe Haydn / Sopra le sette ultime Parole del nostro Redentore in Croce / Consistenti in / Sette Sonate / con un Introduzione ed al Fine un Terremoto / ridotte / Per il Clavicembalo o Forte Piano / Opera 49. / in Vienna presso Artaria Compagni (1787)*



*The Seven Last Words of Our Saviour on the Cross* is perhaps the most expressive composition by Franz Josef Haydn and one of the most inspired works of music ever written. It originated in 1786 from a commission later described in a letter to his editor by the author himself as follows: "Some fifteen years ago I was requested by a canon of Cádiz to compose instrumental music on the Seven Last Words of Our Savior on the Cross. It was customary at the Cathedral of Cádiz to produce

an oratorio every year during Lent, the effect of the performance being not a little enhanced by the following circumstances. The walls, windows, and pillars of the church were hung with black cloth, and only one large lamp hanging from the center of the roof broke the solemn darkness. At midday, the doors were closed and the ceremony began. After a short service the bishop ascended the pulpit, pronounced the first of the seven words and delivered a discourse thereon. This ended, he left the pulpit and fell to his knees before the altar. The interval was filled by music. The bishop then in like manner pronounced the second word, then the third, and so on, the orchestra following on the conclusion of each discourse. My composition was subject to these conditions, and it was no easy task to compose seven adagios lasting ten minutes each, and to succeed one another without fatiguing the listeners; indeed, I found it quite impossible to confine myself to the appointed limits.”

The first performance took place on Good Friday 1787 at the Oratorio de la Santa Cueva in Cádiz, Spain.

The composition obtained such a public response that in the same year the publisher Artaria of Vienna asked Haydn for a string quartet version and made an authorized transcription for harpsichord or piano – the one used in this performance. Finally, in 1796 *The Seven Last Words* became an oratorio with a new choral part.

This one and Haydn's other compositions were successful also in the countries south of the Alps.

Many sources have been preserved on this issue and state that from 1773 onwards a great variety of his music was printed and performed in the main cities. The focus was on symphonies, oratorios and other sacred music. In Milan, Modena, Livorno and Rome the Accademie, Conservatori and theatre orchestras played several symphonies, *The Return of Tobias*, *The Creation*, *The Seasons* and *The Seven Last Words*.

In the Republic of Venice the Austrian musician's success was the greatest; since 1798 Zatta published trios, quartets, divertimenti, symphonies, harpsichord sonatas

and concertos, while in the same year Marescalchi published the quartet version of *The Seven Last Words*.

Nonetheless, his most favorable period in Venice occurred posthumously thanks to the performances of his oratorios, including *The Seven Last Words*, organized by the nobleman Andrea Erizzo in 1810 at Palazzo Ziani and in the country mansion of Pontelongo. He was later the promoter of the performances of the oratorios, of the *Stabat Mater* and of the *Farewell Symphony* at the Teatro di S. Benedetto and at La Fenice. In Trento the Biblioteca Comunale still retains an original copy of the 1787 Artaria print.

In Bologna great attention was also given to Haydn's works and between 1808 and 1819 *The Creation*, *The Seasons* and several symphonies were performed by the Accademia dei Concordi and by the Società del Casino. Moreover, since 1787 *The Seven Last Words* were printed by Marescalchi and some handwritten copies were available there.

In Tuscany, governed by the Grand Duke Peter Leopold, Empress Maria Theresa's son, Haydn's music was also well known. In 1801 the publisher Pagni made several keyboard compositions available to the Florentine public, including the keyboard versions of *The Creation* and of *The Seven Last Words*.

In Naples Haydn was particularly popular, thanks to the close family relationship of king Ferdinand IV of Naples with the Austrian monarchy; queen Maria Carolina was in fact Maria Theresa's daughter. From 1786 his symphonies, the *Stabat Mater* and *The Creation* were performed at the Teatro Reale and Haydn composed the *Notturmi* for lira organizzata expressly for the king. There the editor Marescalchi had a wide selection of works including the symphonies and, again, *The Seven Last Words*.

To conclude, it is remarkable to remember a personal testimony of Gioacchino Rossini, who studied Haydn's music intensively in his youth and admired his musical science and natural style of composition. He directed the symphonies and the oratorios on various occasions in 1810 and 1811 in Bologna.

Commemorating Rossini in the year of his death, the musician Ferdinand Hiller remembered that, during a visit to the composer Sigmund Neukomm, the master from Pesaro sat at the organ and played excerpts of *The Creation*, which pleasantly touched Haydn's old student.

The *Seven Last Words* played on organ is proposed here according to the historical context mentioned above and on the basis of the custom witnessed by Rossini as an organist.

The organ recorded here was chosen among many interesting instruments as it is now in perfect condition thanks to a high-level restoration and has features that make it the most suitable for this music, as far as place, period and construction characteristics, registration, temperament and acoustics are concerned.

In order to better reflect the style of Classicism, it was decided to use here the registers which resulted from innovations by Fratelli Serassi up to the first two decades of the nineteenth century.

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**Fratelli Serassi organ Op.433 (1837)**, Church of Santa Maria Maddalena, Desenzano del Garda, Italy

Organ built by Fratelli Serassi, 1835-1837, partially using pipes of the previous instruments by Matteo Cardinali (1655) and Giuseppe Bonatti (1710). Restored and partially reconstructed by Marco Fratti (2014), it is placed above the presbytery in *cornu Evangelii*. The old façade, originally in Lombard style and divided into five sections, now consists of 39 pipes arranged in three cusps with lined mouths. Two keyboards of 58 keys (C–a3). Bass/soprano division at b/c1. *Leggio* pedalboard with 20 playing pedals (C-g) plus *Rollante* and *Terzamano*.



### Organo Eco

Principale Bassi  
Principale Soprani  
Ottava Bassi  
Ottava Soprani  
Quinta Decima  
Decimanona e  
Vigesimaseconda  
Vigesimasesta e  
Vigesimanona  
Cornetto a tre file  
Flauto a Becco  
Voce Umana Seconda  
Arpone Bassi  
Violoncello Soprani

### Grand'Organo

Corni Dolci Soprani  
Cornetto in VIII e XII  
Cornetto in XV e XVII  
Fagotto Bassi  
Trombe Soprani  
Clarone Bassi  
Corno Inglese Soprani  
Violoncello Bassi  
Trombe Soprani di 16'  
Viola Bassi  
Flauto Traversiere  
Flauto in Ottava Bassi  
Flauto in Ottava Soprani  
Flauto in Duodecima Bassi  
Flauto in Duodecima  
Soprani  
Flagioletto Bassi  
Ottavini Soprani  
Voce Umana  
Bombarde ai Pedali  
Tromboni ai Pedali  
Timballi in tutti i Tuoni

Principale Bassi di 16'  
Principale Soprani di 16'  
Principale Primo Bassi  
Principale Primo Soprani  
Principale Secondo Bassi  
Principale Secondo Soprani  
Ottava Prima Bassi  
Ottava Prima Soprani  
Ottava Seconda Bassi  
Ottava Seconda Soprani  
Quintadecima Prima  
Quintadecima Seconda  
Decima 9a e Vigesima 2a  
Prima  
Decima 9a e Vigesima 2a  
Seconda  
Vigesima 6a e 9a Prima  
Vigesima 6a e 9a Seconda  
Trigesima Terza e Sesta  
Sesquialtera [XIX e XXVI]  
Contrabassi e Ottave  
Contrabassi e Duodecime

Accessories: Pedals for *Tiratutti*, “*alla lombarda*” prepared *Tiratutti* and *Grillastra* for *Eco* organ expressive box. Little pedals for *Fagotto Bassi*, *Trombe Soprani*, *Clarone Bassi*, *Trombe 16'*, pedal disconnection and keyboard union.

Modified Vallotti temperament.

Pitch  $a=441,7$  Hz at 15°C and relative humidity of 57%. Air pressure 48 mm.





After graduating in Economics at the University of Trento, Italy, **Guido Pellizzari** graduated in Organ and Organ composition at the Conservatory of Vicenza with Roberto Antonello. From an early age he studied pre-classical performance practice attending historical keyboard lessons and masterclasses with Michel Chapuis, Ton Koopman, Patrizia Marisaldi, Tini Mathot e Luigi Ferdinando Tagliavini.

He has performed in various countries in Europe and South America and has often been guest in national and international music festivals.

He plays the oldest historical instruments in Europe with a repertoire extending between Renaissance compositions for one or two organs and solo concerts of the first Classicism for harpsichord or organ with baroque orchestra.

He has worked in various roles with vocal and instrumental ensembles dedicated to historically informed performances and has taken part in many album recordings as harpsichordist and organist.

He has also dedicated himself to baroque organ post-graduate teaching.

He has been a scholar in contemporary history and an editor at the Foundation Museo Storico del Trentino in Trento.

*Many thanks to Marco Fratti, don Giovanni Ghirardi, Giuseppe Spataro, Giuseppe Tosi.*

Total time: 63'11

Recording: 12-13 October 2018, Church of Santa Maria Maddalena, Desenzano del Garda, Italy

Recording, Editing & Mastering: Massimo Marchese, DV Studio

Organ photos: Marco Fratti

Cover: Corpus Christi (Genoa 1622/24), ivory sculpture by Georg Petel (1601/02-1634). Picture of Cambi Auction House

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