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The G. Bonatti organ (1713),
Santuario Santa Maria in Valverde, Rezzato (Brescia)

BRILLIANT
CLASSICS

PASQUINI

Sonate per Gravecembalo
Manuscript S.B.P.K. Landsberg 215

ROBERTO
LOREGGIAN
harpsichord & organ



BERNARDO PASQUINI 1637–1710

SONATE PER GRAVECEMBALO Manuscript ‘S.B.P.K.* Landsberg 215’

*Staatsbibliothek [zu Berlin] – [Stiftung] Preußischer Kulturbesitz

(Berlin State Library – Prussian Cultural Heritage Foundation)

Compact Disc 1	68'00
1 Fantasia la, mifa fa	7'10
2 Variazioni d'Invenzione in D. sol re	20'35
3 Canzona francese in c. sol fa ut	2'55
4 Toccata in f. fa ut	4'05
5 Canzona francese in f fa ut	2'16
6 Fantasia in e, la, mi	3'17
7 Corrente con Variazione in A. la, mi, re	2'09
8 Capriccio in G. sol, re, Ut	4'54
9 Capriccio Breve in G. sol, re, Ut	2'28
10 Bergamasca	2'16
11 Sarabanda	2'27
12 Partite diverse sopra Alemande	13'21
Compact Disc 2	67'20
1 Canzona Francese	6'39
2 Variazioni	23'43
3 Variazioni per Fiorenza	7'46
4 Tastata per l'Inglese	2'37
5 Toccata Seconda	2'08
6 Tastata Quarta per Francia	2'48
7 Variazioni per Francia	5'03

8 Toccata Quinta	3'48
9 Toccata Sesta	0'47
10 Toccata Settima	2'04
11 Toccata Ottava	3'13
12 Tastata per l'Inglese	1'47
13 Alemanda per l'Inglese di Scozia – altre di seguito	4'48

Compact Disc 3	76'07
1 Toccata per Monaco	6'23
2 Variazioni Capricciose in C. sol fa ut	9'43
3 Ricercare con la fuga in più modi	17'19
4 Ricercare in D. sol re	5'07
5 Toccata Terza	2'19
6 Partite diverse di Follia	7'43
7 Toccata per lo Scozzese	2'37
8 Passagagli per Petronilla	2'52
9 Variazioni per Petronilla	7'58
10 Variazioni	14'01

Compact Disc 4	76'59
1 Variazioni per il Paggio Todesco	4'28
2 Mandata in Germania al Baron d'Artich – Al medesimo	1'56
3 Tastata per lo Scozzese	2'47
4 Altra Toccata per il medesimo (Melani)	2'40
5 Allemanda per il Danese – Per il medesimo – Per il medesimo – Per il medesimo – Per il medesimo – Per il medesimo	6'26
6 Altra per me – Bizzarria	0'39
7 Tastata per il Signor Melani per Genova	2'05

8	Tastata per Milone	2'14
9	Tastata per Milone	2'02
10	Bizzarria	0'49
11	Per Milione	0'57
12	Alemanda per lo Scozzese	1'31
13	Partite del Saltarello	3'26
14	Tastata Scozzese	2'20
15	Alemanda per lo Scozzese – *** – *** – ***	5'02
16	Alemanda Scozzese – Corrente – ***	4'03
17	Tastata	2'31
18	Alemanda – Corrente	2'55
19	Altra Alemanda – Corrente – ***	3'43
20	Altra – Alemanda	1'35
21	Alemanda	1'59
22	Bizzarria	1'21
23	Alemanda – Corrente – ***	3'21
24	Bizzarria	0'46
25	Partite di Bergamasca	4'15
26	Alemanda IX – Corrente – Altra	3'50
27	Alemanda per la medesima – *** – Altra – Altra – Altra – Altra	4'08
28	Altre (variazioni) per la medesima	2'56

Compact Disc 5

	Compact Disc 5	56'04
1	Toccata con lo scherzo del cucco per lo Scozzese	5'32
2	Toccata ad istanza del Melani	2'07
3	Toccata per Spagna	3'40
4	Toccata per Milone	2'56
5	Aria	0'57
6	Per lo Scozzese	0'50
7	Alemanda	2'57
8	Passaggli per lo Scozzese	3'32

9	Bizzarria – Variazione	1'48
10	Alemanda VIII – Corrente – *** – Altra	7'03
11	Toccata	3'10
12	Alemanda X – Corrente – ***	4'36
13	Fuga per D. Giovanni Ruffo	1'56
14	Aria allegra – Aria – Altra – Altra – Aria per il nipotino di Mons. Ruffo – Altra per il medesimo – Altra per il medesimo	5'26
15	Passaggli per il nipotino di Mons. Ruffo	1'42
16	Aria Prima – Aria Seconda – Aria Terza – Aria Quarta – Aria Quinta – Aria Sesta – Aria Settima – Aria Ottava	7'44

Roberto Loreggian *harpsichord* (CD 1, 2, 4) · *organ* (CD 3, 5)

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for his hospitality,
and the organ builder Giorgio Carli for their technical assistance.*

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1 April 2019 (CD3) & 10 June 2019 (CD5) Santuario Santa Maria in Valverde, Rezzato (Brescia), Italy
Recording engineer: Fabio Framba
Harpsichord: L. Patella, 2005, after G.B. Giusti, 17th century
Organ: the G. Bonatti organ (1713), Santuario Santa Maria in Valverde, Rezzato (Brescia)
Notes translated from the Italian by Ian Mansbridge
Photography: © C. Righetti (booklet back cover, p.10)
Cover: *Sainte Cécile* (c.1635) by Nicolas Poussin (1594–1665)
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Bernardo Pasquini, despite being renowned during his lifetime as a leading composer of opera, oratorios and cantatas, is today predominantly known for his harpsichord and organ repertoire, marking him out as the key figure in the period between Girolamo Frescobaldi and Domenico Scarlatti. Born on 7 December 1637 in Massa in Valdinievole (a small village in northern Tuscany, today in the province of Pistoia), Pasquini took his first steps in a glittering career in Ferrara, where, from 1653 to 1655, he was organist at the Arciconfraternita della Morte, an aristocratic brotherhood for whom Frescobaldi and Luzzasco Luzzaschi, among others, also worked. He then moved to Rome, where he settled and lived for the rest of his life. In 1657 he was appointed organist at Santa Maria in Vallicella (Chiesa Nuova), a post he held until 1664, when he left to take on the same role at the basilica of Santa Maria Maggiore. In those years he was part of the entourage of Cardinal Flavio Chigi, the nephew of Pope Alexander VII, and in spring 1664 he accompanied him on an important diplomatic mission to the French court. In 1667 he began working for Prince Giovanni Battista Borghese, and held this position until 1692; the following year he was employed by Borghese's son, Marcantonio, where Pasquini remained until his death in Rome on 21 November 1710.

His employment with the Borghese family did not limit his options as a musician; on the contrary, it helped him to cement his position as one of the best-regarded composers in late 17th-century Rome. This is proven by the commissions for operas and oratorios that arrived from the leading patrons of the age, including the cardinals Flavio Chigi, Benedetto Pamphilj and Pietro Ottoboni, Christina, Queen of Sweden, Prince Lorenzo Onofrio Colonna and the duke of Modena Francesco II d'Este. Pasquini's exceptional ability as an organist and harpsichordist saw his fame spread throughout Europe and lifted him, alongside Arcangelo Corelli, to the upper echelons of the Roman music scene at the height of the baroque period. In the late 17th century, the musician Angelo Berardi, in effusive baroque prose, recalled in a treatise on music how, just as in ancient times 'some people would travel all the way around the world to see Livy', there was no traveller in that period, either 'prince or private citizen', who upon reaching Rome did not go to 'enjoy the sweet symphony of the harpsichords and organs' played by the renowned Pasquini. And this comparison was no exaggeration; in that period, a wealthy English merchant and music enthusiast wrote to a friend that the effort 'of a special journey' to Rome did not worry him if it

meant he could hear 'that wonderful touch' of the great harpsichordist. In his famous 1708 treatise *L'armonico pratico al cimbalo* ('The practical harmonist at the harpsichord'), Francesco Gasparini highlighted the importance of 'practising or studying following the school of the extremely famous Mr Bernardo Pasquini in Rome' in order to 'understand the most authentic, beautiful and noble manner of playing and accompaniment'. The great virtuoso organist and harpsichordist was so famous that Emperor Leopold I sent some harpsichordists from Vienna, including Ferdinand Tobias Richter and Carlo Domenico Draghi, to learn his 'style of playing and accompaniment'. Other renowned musicians arrived in Rome to study with Pasquini from the courts of Bayreuth, Stuttgart, Würzburg and Salzburg for the same reason, including Johann Philipp Krieger, Johann Georg Christian Störl, Franz Jakob Horneck and Georg Muffat. The latter, in the preface to his *Concerti grossi*, paid tribute to the maestro, introducing him as 'Italy's world-famous Apollo', from whom he had learnt 'the Italian organ and harpsichord style'.

Unlike Corelli, who secured worldwide fame by publishing his works, Pasquini did not send any for printing. Little or nothing would have remained of his keyboard music if he himself had not taken the time to arrange and collect it in a series of handwritten volumes, compiled in the last two decades of his life for use by his nephew and pupil Felice Bernardo Ricordati. Four of these mostly autograph volumes are today held in the leading libraries of London and Berlin. The Staatsbibliothek in the German capital is home to the largest of these, the Landsberg 215, which previously belonged to the Sienese prince Flavio Chigi Zondadari, before entering the collection of German nobleman Ludwig von Landsberg, who lived in Rome from 1834 to 1868. The manuscript's over 400 pages were compiled by Pasquini himself over the course of at least 12 years; some pieces in the second half of the document are dated, ranging from 1691 to 1702.

The way the manuscript is structured betrays its educational purpose; it was standard practice at the time for harpsichordists to write down pieces simply to provide study material for their pupils and, in Pasquini's case, also to satisfy the requests of various amateurs who admired his work. This is confirmed by the invaluable notes the composer wrote in the margin of certain pieces, which shed light on the relationships between the musician and a range of people across Italy and Europe. Sometimes Pasquini simply indicated the composition's recipient using their nationality ('the Frenchman', 'the Dane', 'the German pageboy', 'the Englishman' or 'the Scotsman')

or with the piece's destination ('for Florence', 'for France', 'for Spain', 'for Genoa', 'for Bologna' or 'Naples'). Two pieces were written to satisfy a request made through an intermediary: a *toccata* and a *tastata* composed at the request of his colleague Alessandro Melani on behalf of a Genoese client. In some cases we are lucky enough to be able to identify the people to whom Pasquini gave or sent copies of his works: a 'young grandson of monsignor Ruffo' (CD5:15), the nobleman Antonio Maria Ruffo, who had a career in the church before eventually becoming a cardinal; 'Petronilla' (CD3:8–9), a young woman from a wealthy French family living in Rome, who sang in aristocratic circles in the city; the nobleman from Messina Giovanni Ruffo della Scaletta (CD5:13); the 'Baron of Artich' (CD4:2), referring to the German aristocrat Johann Jakob von Hartig from Zittau, also known for being a patron of the young Johann Kuhnau; and finally 'the Englishman from Scotland' (or 'the Scotsman'), the nobleman and amateur musician John Clerk (1676–1755) (CD2:13). In his memoirs, Clerk recalled that during his stay in Rome, in 1697–8, he met Pasquini almost every day, and that the composer wrote many pieces for him. Some of these, dated 1697 and 1698 and delivered to him, are found in Landsberg 215: four *tastate*, a *toccata*, *partite diverse di Follia*, an *alemanda* and the famous *Toccata con lo scherzo del cucco* 'for the same Scotsman' (CD5:1). It is interesting to note that the theme of this final piece – a descending minor third imitating the call of the cuckoo – although common in 17th-century instrumental music, was probably chosen by Pasquini to pay homage to the Scottish nobleman, the baronet of Penicuik, a place whose name in ancient Celtic means 'cuckoo hill'.

The order of the compositions within Landsberg 215 is not random, but instead reflects the composer's aims. In the first part, Pasquini copied out pieces in imitative counterpoint style, such as *fantasie*, *canzoni francesi*, *ricercari* and *capricci*. In the second, meanwhile, he wrote out pieces in various genres, including *toccate*, *passacagli*, *fughe*, *bizzarrie*, *scherzi*, *allemande* and *arie*. Both parts of the volume contain sets of variations, a genre the composer was very fond of: while the first part is dominated by *Variazioni* on original themes written by the composer, such as his *Capricciose* and *D'invenzione*, the second half is mostly made up of *partite* – *follia*, *saltarello* and *bergamasca* – with themes taken from traditional 17th-century instrumental music.

Pasquini saw the manuscript as a sort of archive, a place to store numerous pieces used for teaching, and they were therefore devised and written down as 'open' works, with illustrative and educational value. This can be seen, for example, in his *Partite del Saltarello* (CD4:13), a piece composed based on a simple cadenza formula (I–IV–V–I), at the end of which the composer noted 'one could write many other [*partite*], but if you want to learn you need to study'. A significant proportion of the pieces are based on the technique of variation: not just over traditional bass lines, such as *passacagli* and *follia*, but also in the form of variations, such as the *allemande* (where, in some cases, each variation is given a dance rhythm: *corrente*, *sarabanda* or *gagliarda*), the *bizzarrie*, the *arie*, both original and taken from the repertoire (*bergamasca* and *saltarello*), and even the unique *Toccata con lo scherzo del cucco*. However, *capricci*, *ricercari*, *fantasie* and *canzoni francesi* were also composed by taking a theme and varying it rhythmically in each section, a technique employed previously in the early 17th century by composers like Frescobaldi. This allows the piece to be extended indefinitely, alternating sections in strict counterpoint, in duple or triple time, with free counterpoint, the harpsichord's natural idiom. A good example of this is the seemingly never-ending *Ricercare con la fuga in più modi* (CD3:3), which continues for over 30 pages and counts an impressive 338 bars in numerous sections, which Pasquini calls '*pensieri*' (thoughts), essentially independent chunks that a harpsichordist could quote and reuse in any situation. The art of variation is therefore shown to underpin the art of playing the harpsichord and the organ. This is the masterful teaching that Pasquini offered his pupils and 'those who want to learn' through the Landsberg 215 manuscript he compiled and kept with such care.

Arnaldo Morelli, May 2019



Whenever I encountered issues in the interpretation of Bernardo Pasquini's S.B.P.K. Landsberg 215 manuscript, I tried to give my own personal response, yet based on the performance principles of 17th-century Italian keyboard music.

The frontispiece, signed by Flavio Chigi from Siena (who owned the manuscript in the 18th century), bears the inscription *Sonate per gravecembalo [sic] / composte dal Sig: Bernardo Pasquini, / e scritte di sua mano in questo libro. A. D. 1702. (Sonatas for harpsichord composed by Mr Bernardo Pasquini and written by his hand in this book. 1702 AD.)* The pieces contained within the manuscript are not, as the frontispiece implies, entirely written for harpsichord; the *Toccata per Monaco* (CD3:1) is entrusted to the organ due to its long pedal notes, a technique also used by Girolamo Frescobaldi in the fifth and sixth toccatas in his *Secondo libro di toccate* (1627). At the time, keyboard music was often not written with a specific instrument in mind, and so I decided to divide the various tracks freely between harpsichord and organ.

Stemmed notes (quavers and semiquavers) are often grouped in different ways. Groups of four semiquavers are not simply divided up metrically, but instead appear with different beams – four notes joined together, two groups of two notes, or even one single note and three together or four separate notes. In my view, these different divisions are not random, but should be seen as suggestions for different forms of articulation and accentuation, thereby giving the performance more variety.

As Pier Paolo Donati wrote in the article ‘Organi e cembali “all’ottava bassa” nella Roma del Seicento’ (Organs and harpsichords ‘in the lower octave’ in 17th-century Rome) in *Quaderni Trentino Cultura*: ‘the subjugation of the [modern] performer to eight-foot pitch did not apply in the Renaissance, when keyboard instruments were played with sixteen-, eight- and four-foot registers’. The *gravecembalo* referenced on the frontispiece of the Landsberg manuscript probably indicated an instrument that could be transposed down the octave, just as some harpsichords with a range extended to high C (such as the Albana 1584 instrument, built by Graziano Bandini, at the Museo di San Colombano in Bologna) allowed performance an octave higher. Many organ registrations do not contain any eight-foot stops, and likewise ten-foot organs can be played at either 16- or eight-foot pitch. The versatility in timbre this provided allowed me to play some pieces an octave lower or higher than written, thereby vastly increasing the interest and variety for listeners.

In my performance I sought to reproduce the Italian sound of the late 17th century as closely as possible by using a copy of a harpsichord by Rome-based maker Giovanni Battista Giusti and the 1713 Bonatti organ in Rezzato (province of Brescia, northern Italy). I chose sixth-comma meantone temperament for the harpsichord's tuning, with the division at E flat/D sharp and G sharp/A flat; with this temperament, the typical features of quarter-comma meantone (the difference between the diatonic and chromatic semitone, the purity of the major thirds, etc.) remain, but are less prominent.

Adriano Banchieri made the useful suggestion of varying the repetitions in the ‘canzoni alla francese’: ‘the first time one must play *adagio*, in the form of a *ricercare*, & then quicker on the repeat, this variety thus providing new pleasure and therefore signalling the repeats’. A good example of this is the *Canzona francese in c. sol fa ut* (CD1:1); I played the first part slowly and in 16-foot pitch (‘in the form of a *ricercare*’) and then the refrain quicker and in eight-foot pitch providing ‘variety’ and ‘new pleasure’.

Roberto Loreggian