



# Recorder Music

Marcello · Vivaldi · Bellinzani

Manuel Staropoli *recorder* · Gioele Gusberti *cello* · Paolo Monetti *double bass*  
Pietro Prosser *archlute, Baroque guitar* · Manuel Tomadin *harpsichord, organ*



## Recorder Music

**Benedetto Marcello 1686–1739**

**Sonata No.12 in F**

*for flute and b.c.*

- |                      |      |
|----------------------|------|
| 1. Adagio            | 3'03 |
| 2. Minuet. Allegro   | 0'51 |
| 3. Gavotta. Allegro  | 0'54 |
| 4. Largo             | 1'04 |
| 5. Ciaccona. Allegro | 3'51 |

**Paolo Benedetto Bellinzani**

c.1690–1757

**Sonata No.7 in G minor**

*for flute and b.c.*

- |                                    |      |
|------------------------------------|------|
| 6. Largo                           | 1'52 |
| 7. Presto                          | 1'50 |
| 8. Largo                           | 1'43 |
| 9. Giga (without tempo indication) | 1'37 |

**Benedetto Marcello**

**Sonata No.6 in G**

*for flute and b.c.*

- |                           |      |
|---------------------------|------|
| 10. Adagio                | 3'35 |
| 11. Allegro               | 3'13 |
| 12. Adagio                | 1'28 |
| 13. A Tempo Giusto Vivace | 3'17 |

**Antonio Vivaldi 1678–1741**

**Concerto in D minor**

*arranged for flute and cembalo obbligato*

- |             |      |
|-------------|------|
| 14. Allegro | 3'25 |
| 15. Largo   | 3'25 |
| 16. Allegro | 3'32 |

**Paolo Benedetto Bellinzani**

**Sonata No.10 in F**

*for flute and b.c.*

- |               |      |
|---------------|------|
| 17. Adaggio   | 3'58 |
| 18. Presto    | 2'12 |
| 19. Adaggio   | 1'08 |
| 20. (Gavotta) | 1'57 |

**Benedetto Marcello**

**Sonata No.8 in D minor**

*for flute and b.c.*

- |             |      |
|-------------|------|
| 21. Adagio  | 3'09 |
| 22. Allegro | 2'30 |
| 23. Largo   | 1'32 |
| 24. Allegro | 3'59 |

**Paolo Benedetto Bellinzani**

**Sonata No.12 in D minor**

*for flute and b.c.*

- |   |      |
|---|------|
| 25. Largo                                   | 2'02 |
| 26. (Allegro)                               | 1'59 |
| 27. Cembalo only for breath<br>of the Flute | 1'16 |
| 28. Follia                                  | 8'14 |

Manuel Staropoli *recorder*

Gioele Gusberti *cello*

Paolo Monetti *double bass*

Pietro Prosser *archlute, Baroque guitar*

Manuel Tomadin *harpsichord, organ*

### Venetian Recorder Music in 18th century

The recorder has a long history that inextricably links it to Venice. Since the dawn of instrumental music, this instrument reveals remarkable success due to its simplicity, but also versatility in imitating the human voice. This is the main characteristic that distinguishes it from the other instruments and makes it the most suitable for imitation, as pointed out by “*Sylvestro Ganassi dal Fontego*”, who dedicated the first treatise on the history of music for this instrument (La Fontegara, 1535). There was also a flourishing handcraft in Venice, as Michael Praetorius later testifies in his *Syntagma Musicum* (1619) which indicates the possibility of buying the whole consort of recorders for 80 thalers in that city. In the 18th century, there were some artisan shops with reduced production compared to the previous centuries. Andrea Fornari, renown for having dedicated himself to perfecting the English horn, was one of the last exponents that still produced recorders between the end of the 18th century and the early 19th century. Alongside the artisanal production, a specific repertoire was born for this instrument; in particular the works of Benedetto Marcello (1686 - 1739) and Paolo Benedetto Bellinzani (1682 - 1757) were of great importance in the 18th century.

The *Opera Seconda* of the noble Benedetto Marcello was published in Giuseppe Sala's printing press in Venice in 1712. Descendants of one of the most ancient Venetian noble families, the Marcellos prided themselves in descending from one of the Roman gens who had founded the city. Despite his nobility, not allowing himself to devote mainly to futile entertainments like music, Benedetto (and his brother, Alessandro) left us a lot of quality music and a remarkable representation of the Venetian musical and theatrical reality in the famous *Il teatro alla moda*. Benedetto was also governor for the Serenissima of the city of Pula, in Istria, finishing his career, however, in Brescia where he died. The original of this work is preserved in various editions, and the oldest is preserved in the *Civico Museo Bibliografico Musicale in Bologna*. Also a few

years later, the same sonatas saw the light in an edition for transverse flute, not by the author, where some sonatas were modified in different tonality and in the order of the movements.

Bellinzani's *Opera Terza* was printed in Venice by Antonio Bortoli in 1720, when the author was Chapel Master of the Cathedral of Udine, at the time a city of the Venetian Republic. These sonatas, compared to those of Marcello, are more virtuosic, the technical difficulties bringing them closer to violin writing without, however, departing from a certain “*Cantabilità*”, especially in the adagios. Of some interest is the presence of a Toccata for harpsichord “*solo*” in the XII sonata, situated between the two first movements for flute and basso continuo and the famous “*Follia*” in the Scarlatti style; the Toccata, according to the title of the composers, serves to the “*breath of the flute*” (*Cembalo solo per respiro del flauto*). Unfortunately the set of these 12 sonatas, preserved in the *Civico Museo Bibliografico Musicale in Bologna* (the only copy in the world) is not complete, lacking 2 movements in the second sonata.

Both collections are very important for being among the first sonatas published in Italy and completely dedicated to the recorder, simply called flute or *flauto* in that age. Constituted by 12 sonatas each, the two collections take as a model (without the shadow of a doubt) the famous sonatas opera V by Arcangelo Corelli (Rome, 1700), both as a compositional model, especially inspired by chamber sonatas, and ending in both cases with variations on a *Basso Ostinato*; a Ciaccona in the case of Marcello and a Follia in the case of Bellinzani.

To interrupt the sequence of sonatas for flute and continuo, we inserted an interesting transcription for recorder and *Cembalo concertato* of the concerto in A minor no. 8 opera 3 (RV 522) by Antonio Vivaldi, for two violins and orchestra, from

“*Estro Armonico*” published by Roger in Amsterdam in 1711. Of great interest and virtuosity, the concert was transposed in D minor and this version was further enriched from us, by the presence of the cello and the violone, which give a greater orchestral effect with their fullness.

Although this latter work is not originally for the recorder, it reflects the high virtuosity that the Red Priest has achieved in his numerous compositions dedicated to this instrument. In fact, there are some Sonatas (in particular we must remember the high virtuosity in the trio sonatas for recorder, bassoon and basso continuo), many chamber concertos, concertos for *Molti instrumenti*, sacred and profane vocal music and, above all, the five recorder concertos, 2 concertos for alto recorder (RV441 in C minor and RV442 in F major) and the famous concertos for “*flautino*” identified as a little recorder flute (RV443 and RV444 in C Major and RV445 in A minor).

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Translation: dott. ssa Chiara Maria Bieker



**Manuel Staropoli** graduated in Recorder and in Baroque Flute, his musical education was further enriched by collaboration with Kees Boeke, Walter van Hauwe and Barthold Kuijken, Dorothee Oberlinger, Maurice Steger, Gudrun Heyens, Dan Laurin, Pamela Thorby. He also studied baroque oboe with Giovanni Caviglia and Paolo Faldi. He teaches Recorder at the “G. Tartini” Conservatory in Trieste and Baroque Flute at the “Arrigo Pedrollo” Conservatory in Vicenza.



**Paolo Monetti** graduated in double bass at the Conservatory “C. Pollini ”of Padua under the guidance of M ° M. Pitzianti in 1982. He worked with the orchestras of the “ La Fenice” theaters in Venice,” “Arena ” in Verona. He works at the “G. Verdi ”of Trieste in which today he plays the role of first double bass. He has dedicated himself with great passion to early music performed with original instruments playing the violone. He studied also viola da gamba with C. Contadin.



**Pietro Prosser** graduated in guitar in 1989 at the Conservatory of Riva del Garda, and in lute in 2001 at the Conservatorio S. Cecilia in Rome. As a continuist and soloist he performs together with numerous Italian formations (Baroque Bozen Orchestra, L'Arte dell'arco, I Solisti Veneti, Ensemble Zefiro, etc.) In 1996 he graduated in Musicology at the University of Pavia with a thesis on Mandora and Calichon, instruments of which he is considered one of the major international experts.



**Gioele Gusberti**, after graduating with Enrico Contini at the “A. Boito” Conservatory in Parma, studied Baroque & Classic cello with Claudio Frigerio, Gaetano Nasillo at the “G. Cantelli ”of Novara and therefore attended master classes with Alain Gervreau, Mauro Valli, Alessandro Palmeri and Stefano Vegetti. He has collaborated as first cello with various conductors including T. Koopman, D. Gutknecht, A. De Marchi, E. Höbarth, L. Ghielmi, S. Balestracci, G. Capuano.



**Manuel Tomadin**, graduated in Piano, Organ and Harpsichord; he took a degree in harpsichord (with a Thesis about the Goldberg variations from J.S.BACH votation 110 Cum Laude). He also devotes himself constantly to the executive praxis of the Renaissance and Baroque music and also through the study of the essays and the tools of the epoch. He won the second prize with first not assigned in the prestigious contest of P. Hofhaimer in Innsbruck for two times (2006 – 2010). Winner of the Grand Prix d’ ECHO 2011 in the Alkmaar Schnitger Competition.

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