



CIMAROSA

21 SONATAS

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ANDREA CHEZZI *ORGAN*

Domenico Cimarosa (1749-1801)

21 Organ Sonatas

1.	Sonata in C - Allegro	C54, F54	4'04
2.	Sonata in A minor - Largo	C55, F55	4'22
3.	Sonata in C - Allegro	C50, F50	2'56
4.	Sonata in G minor - Andantino	C33, F33	1'41
5.	Sonata in G - Allegro	C32, F32	2'30
6.	Sonata in D minor - Andante con moto	C79, F79	3'13
7.	Sonata in D - Allegretto	C30, F30	3'35
8.	Sonata in A - [Allegro]	C19, F19	2'43
9.	Sonata in A minor - Andantino grazioso	C58, F58	1'47
10.	Sonata in A - Allegro	C21, F21	1'39
11.	Sonata in D minor - Andantino	C42, F42	1'14
12.	Sonata in F - Allegro	C51, F51; orig. G	3'21
13.	Sonata in B flat minor/major - Andantino, Allegro assai	C70, F70	3'24
14.	Sonata in G minor - Largo	C61, F61	3'06
15.	Sonata in B flat - Allegro	C1, F1	3'38
16.	Sonata in G minor - Andantino	C52, F52	3'54
17.	Sonata in G - Allegro	C53, F53	3'13
18.	Sonata in C minor - Larghetto	C49, F49	2'27
19.	Sonata in C minor - [Allegro]	C28, F28	3'30
20.	Sonata in E flat - Andantino	C37, F37	2'16
21.	Sonata in C minor - Allegro	C68, F68	2'15

During his own lifetime, the fame of **Domenico Cimarosa** was mostly due to his operas, while his works for keyboard instruments largely had to wait until the 20th century to receive the attention they deserve. Although the instrument for which he wrote his sonatas was the fortepiano, for this recording we have chosen a selection of them for the organ, since this was also an instrument that played a constant role in his life as a composer.

Cimarosa's father died when he was still a boy and his family was very poor. He received his early musical education from Father Polcano, the organist of the church of San Severo of the Padri conventuali in Naples, and then at the Beata Vergine di Loreto Conservatoire, also in Naples. By the time he had concluded these studies he was considered an excellent harpsichordist, violinist, singer and organist. Although his career as an opera composer led him to travel widely among the capitals of the Italian states and further afield, in 1779 he took up the post as organist at the Royal Chapel in Naples, a job he maintained for thirty years.

Regarding the performance of Cimarosa's music on the organ, it is worth bearing in mind that since Handel's times it had been common practice to play the opera symphonies of famous composers on the harpsichord and the organ. There are period transcriptions for keyboard instruments of various opera symphonies by Cimarosa, and it is no coincidence that the Sonata C58 should be an arrangement of a movement from the overture of *Il Fanatico per gli antichi romani*.

It was not just the opera symphonies by Cimarosa that were played on the organ, however, since the Italian keyboard sonatas of the 1700s were also freely played on the organ as well as the harpsichord, not least because in the music of Italian composers the distinction between organ and harpsichord, and later fortepiano, was less clear-cut than it was in northern Europe.

The Florentine collection of the manuscript scores of Cimarosa's sonatas, which is certainly the most important source, is not easy to date. Moreover, the copies themselves are not in the composer's hand. These facts suggest that the indication

Andrea Chezzi *organ*

organ by Andrea Boschini (before 1755) and Giovanni Cavalletti (1814), of the Sanctuary of the Beata Vergine dello Spino, Brugnato di Reggiolo (Re), Italy.

Restored by Silvio Micheli Organi a Canne (2018)

of the fortepiano as the intended instrument is not necessarily binding, a conclusion clearly shared by the Italian organist Luigi Ferdinando Tagliavini, who often played Cimarosa's sonatas in his concerts on Italian historic organs.

Bearing such considerations in mind, the idea of recording Cimarosa's sonatas on the organ seemed particularly promising. The choice of the sonatas does not actually follow the order in which they appear in the sources, partly because they are not original copies and so it is difficult to establish their real order with any certainty, partly because the choice naturally fell on the sonatas that seemed to gain most from being performed on the organ, and also because certain sonatas were better suited than others to performance on an organ with a 45-note keyboard and a first short octave, an extension that was very widespread among Italian instruments of the 1700s.

In fact playing them on the organ has meant making a number of small adaptations to the shorter keyboard and octave, though the actual changes are few. Moreover, reinforcement notes have been added to emphasize the pedal cadenzas, with occasional augmentation in the harmonics in the two parts where this seemed opportune. Some of the *ritornelli* are original, and others have been added in relation to the nature of the two-part structure of the piece.

For the order of the compositions, we have generally alternated slow and fast tempi, grouping the works together in pairs, threes and fours in relation to the keys involved.

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Edition used: *Sonate per clavicembalo o fortepiano*, Domenico Cimarosa, critical editions by Andrea Coen, Padua, Zanibon, 1990

Domenico Cimarosa è stato un compositore famoso in vita soprattutto come operista. La sua produzione per strumento a tastiera è stata riscoperta e rivalutata principalmente nel XX secolo, e lo strumento a cui sono destinate le sue sonate è il fortepiano, tuttavia questa registrazione ne propone un'antologia all'organo, poiché anche questo strumento a tastiera fu presente in maniera costante nella vita del compositore.

Cimarosa ricevette da fanciullo orfano di padre e poverissimo i primi insegnamenti musicali dall'organista della chiesa di San Severo dei Padri conventuali di Napoli, padre Polcano; quindi studiò nel Conservatorio della Beata Vergine di Loreto a Napoli, e quando ne uscì, diversi anni dopo, era considerato un valente cembalista, violinista, cantante e organista. La carriera di compositore d'opera portò Cimarosa nel corso della sua vita a viaggiare nelle capitali degli antichi stati italiani e all'estero, ma mantenne l'incarico di organista presso la Cappella reale del re di Napoli dal 1779 per trent'anni.

Per quanto riguarda l'esecuzione di musica di Cimarosa all'organo, era prassi consueta eseguire le sinfonie d'opera dei compositori più famosi al cembalo e all'organo fin dai tempi di Haendel. Rimangono trascrizioni d'epoca per strumento da tasto di diverse sinfonie d'opera di Cimarosa, e del resto la stessa sonata C58 è la trascrizione di un movimento dell'ouverture del *Fanatico per gli antichi romani*.

L'esecuzione di Cimarosa all'organo non doveva limitarsi alle sinfonie d'opera, infatti le sonate italiane per strumento a tastiera nel Settecento venivano eseguite piuttosto liberamente anche all'organo oltre che al cembalo, poiché la distinzione tra la destinazione all'organo o al cembalo, e in seguito al fortepiano, nella musica dei compositori italiani era meno netta che oltralpe.

Infine le fonti manoscritte delle sonate di Cimarosa a cominciare da quella fiorentina, la principale, sono di incerta datazione e non autografe, quindi si può ritenere che la destinazione al fortepiano non sia da intendersi in termini assoluti e prescrittivi; a conclusioni simili doveva essere giunto nel XX secolo anche l'organista italiano Luigi Ferdinando Tagliavini, che eseguiva spesso sonate di Cimarosa nei suoi

concerti su organi storici italiani.

Per tutte queste considerazioni, si è voluto dedicare un cd alle sonate di Cimarosa eseguite all'organo.

La scelta delle sonate non segue il loro ordine nelle fonti, in parte perché non esistendo gli autografi non si può stabilire con sicurezza assoluta l'ordine originale, in parte perché si sono scelte le sonate che sembrano essere più valorizzate da un'esecuzione all'organo, e in parte perché l'estensione della tastiera di 45 tasti con la prima ottava corta dell'organo utilizzato, diffusissima negli strumenti italiani del Settecento, rende alcune sonate più adatte di altre.

Nell'esecuzione delle sonate si è reso necessario adattarle in alcuni punti in funzione delle ridotte dimensioni della tastiera e dell'ottava corta, con trasporti e limitati cambiamenti; sono inoltre state aggiunte note di rinforzo e per sottolineare le cadenze al pedale, e riempitivi armonici nei punti dove l'essenzialità della scrittura a due parti sembrava permetterlo. I ritornelli, già originali in alcune sonate, sono stati aggiunti in quelle in cui la struttura bipartita dei brani lo suggeriva.

Le composizioni sono state disposte proponendo un'alternanza tra tempi lenti e veloci, e accostandole per tonalità affini in gruppi di due, di tre e di quattro sonate.

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Edizione di riferimento: *Sonate per clavicembalo o fortepiano*, Domenico Cimarosa, edizione critica a cura di Andrea Coen, Padova, Zanibon, 1990

Organ Specifications

Organ in the Santuario della Beata Vergine dello Spino at Brugnato di Reggiolo (RE)
Builders: Andrea Boschini (ante 1755) and Giovanni Cavalletti (1814)

Sound arrangement:

Internal rank	External rank
Principale Bassi	Flauto in Duodecima
Principale Soprani	Voce Umana
Ottava	Cornetta Reale
Quintadecima	Cornetto Primo
Decimanona	Cornetto Secondo
Vigesimaseconda	Trombe Bassi
Vigesimasesta	Trombe Soprani
Vigesimanona	Trombone al Pedale
Contrabasso	

45 note keyboard (C1 - C5) with short first octave.

Sloping pedalboard with 18 pedals from C1 to G#2 + Rollante on the A2

Combinazione libera with 2 pedals

Choir: 449 Hz

Temperament: Valotti – Barca

Restored by: Silvio Micheli Organi a Canne

(Bibliography: *L'organo settecentesco Andrea Boschini di Brugnato (RE)*, edited by Federico Lorenzani, Guastalla, Giuseppe Serassi Cultural Association, 2018)



Andrea Chezzi was born in Colorno, Parma. He began studying music with his uncle, Lino Chezzi, member of the Teatro alla Scala Orchestra in Milan. He continued his musical training at the A. Boito Conservatoire in Parma, graduating in Organ and Organ Composition under Stefano Innocenti in 1997 and in Harpsichord under Maria Pia Iacobini in 2000. He specialized his harpsichord studies under the guidance of Bob van Asperen

at the Amsterdamse Hogeschool voor de Kunsten.

Alongside his instrumental studies, he graduated in Composition under Luigi Abate at the A. Boito Conservatoire in Parma in 2002.

He has a Bachelor of Arts degree in Modern Literature from the University of Parma (2007), where he focused in his thesis on musical life at the Bourbon court of the Duchy of Parma and Piacenza in the late 18th century.

He has taken courses in the performance practice of early music with L. F. Tagliavini, W. van de Pol, Ch. Stenbridge, G. Murray, A. Marcon and Ch. Rousset at the Accademia Chigiana, Siena.

Andrea Chezzi has given concert performances both as a soloist and with chamber orchestras in cities throughout Italy, earning invitations from prestigious public bodies and cultural associations to perform at classical music festivals. He has also held recitals in Parma, at La Camera di San Paolo, in Mantua, at the Basilica Palatina di Santa Barbara, and in the Ducal Palaces of Colorno and Sassuolo. He has collaborated with various musical ensembles for voice and instrument such as Gli orfei Farnesiani, l'Ensemble Guidantus, I Musici di Parma, Il Continuo.

He has made album recordings playing a number of restored historic organs: Traeri

(1734, Mezzano Rondani, Parma, where he was titular organist); Montesanti (1813, Acquaneira sul Chiese, Mantua) for the classical music label MV Cremona; Benedetti (1765, Brescello, Reggio Emilia) for Fugatto (Metz France). In 2013, the Dutch classical music label Brilliant Classics selected him as harpsichordist from among the musicians who had contributed to the production of the Carl Philipp Emanuel Bach Edition on the 300th anniversary of the composer's birth. For the same label he recorded the Sonatas Op.1 for harpsichord by Baldassare Galuppi. His albums have met with enthusiastic reviews from specialist publications (Suonare news, 5 Stelle Amadeus, 5 Stelle Choir & Organ).

His essay on the Bourbon Duke Ferdinand's relationship with music appeared in the third volume of the Italian organ magazine *Arte organaria italiana*.

Writing about Andrea in the French music magazine *ResMusica*, F. Munoz declared: «The performer's virtuosity is astonishing, he defends this music as a person, sometimes in amazing tempos». In *Classic Voice* Carlo Fiore described him as a «soloist of great skill and clear exposition».

Andrea Chezzi is artistic director of Colorno's cultural association La Compagnia del Lorno and co-founder of the Associazione Culturale Giuseppe Serassi whose aim is to promote and foster appreciation of the organ and early instruments.



*We would like to thank the Parish of Brugnato for permission to use the instrument
In collaboration with the Giuseppe Serassi Cultural Association
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