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CLASSICS

Tessarini

6 Violin Sonatas Op.14

6 Trio Sonatas Op.9

Valerio Losito *Baroque violin*

Paolo Perrone *Baroque violin*

Carlo Calegari *violone*

Diego Leverić *archlute*

Federico Del Sordo *harpsichord*



Carlo Tessarini 1690-after 1766

CD1 48'52

6 Violin Sonatas Op.14

for violin or flute and continuo

(Aachen, 1748 and Paris, 1749)

Violin Sonata Op.14 No.1 in B flat

- | | |
|-----------------|------|
| 1. I. Spiritoso | 3'02 |
| 2. II. Largo | 2'12 |
| 3. III. Presto | 1'19 |

- | | |
|--|------|
| 4. Preludio (after Fedele Fenaroli's Partimento in F) | 1'36 |
|--|------|

Violin Sonata Op.14 No.2 in F

- | | |
|----------------|------|
| 5. I. Andante | 3'07 |
| 6. II. Vivace | 2'33 |
| 7. III. Minuet | 2'21 |

Violin Sonata Op.14 No.3 in G

- | | |
|-------------------------|------|
| 8. I. Presto | 1'25 |
| 9. II. Andante grazioso | 2'03 |
| 10. III. Presto | 1'13 |

- | | |
|---|------|
| 11. Preludio (after Fedele Fenaroli's Partimento in D) | 1'29 |
|---|------|

Violin Sonata Op.14 No.4 in D

- | | |
|------------------|------|
| 12. I. Vivace | 3'16 |
| 13. II. Adagio | 1'55 |
| 14. III. Allegro | 2'22 |

Violin Sonata Op.14 No.5 in E flat

- | | |
|-------------------|------|
| 15. I. Adagio | 3'34 |
| 16. II. Spiritoso | 1'46 |
| 17. III. Largo | 0'54 |
| 18. IV. Minuet | 1'03 |

- | | |
|---|------|
| 19. Preludio (after Fedele Fenaroli's Partimento in G) | 2'28 |
|---|------|

Violin Sonata Op.14 No.6 in G

- | | |
|-----------------|------|
| 20. I. Allegro | 3'01 |
| 21. II. Andante | 2'37 |
| 22. III. Presto | 2'40 |

Valerio Losito *Baroque violin*
 Carlo Calegari *violone*
 Diego Leverić *archlute*
 Federico Del Sordo *harpsichord*

CD2 57'45

6 Sonate da camera e chiesa Op.9

for 2 violins and Basso continuo

Sonata Op.9 No.1

- | | |
|----------------|------|
| 1. I. Allegro | 2'13 |
| 2. II. Adagio | 1'18 |
| 3. III. Presto | 2'57 |

Sonata Op.9 No.2

- | | |
|-----------------|------|
| 4. I. Vivace | 2'26 |
| 5. II. Largo | 2'06 |
| 6. III. Allegro | 3'01 |

Divertimento II after Il maestro, e Discepolo Op.2 (Urbino, 1734)

- | | |
|---------------------------|------|
| 7. I. Vivace | 2'00 |
| 8. II. Largo | 2'29 |
| 9. III. Canone, Spiritoso | 2'05 |

Sonata Op.9 No.3

- | | |
|------------------|------|
| 10. I. Allegro | 2'39 |
| 11. II. Largo | 1'40 |
| 12. III. Allegro | 1'40 |

Sonata Op.9 No.4

- | | |
|-----------------|------|
| 13. I. Vivace | 2'09 |
| 14. II. Adagio | 1'11 |
| 15. III. Presto | 4'05 |

Divertimento IV after Il maestro, e Discepolo Op.2 (Urbino, 1734)

- | | |
|-------------------------|------|
| 16. I. Allegro | 1'52 |
| 17. II. Largo | 2'32 |
| 18. III. Canone, Vivace | 2'17 |

Sonata Op.9 No.5

- | | |
|------------------|------|
| 19. I. Allegro | 3'12 |
| 20. II. Largo | 2'03 |
| 21. III. Allegro | 2'28 |

Sonata Op.9 No.6

- | | |
|------------------------------------|------|
| 22. I. Adagio, Presto, Adagio | 3'01 |
| 23. II. Andante | 1'17 |
| 24. III. Vivace (Pastoralle [sic]) | 4'05 |

Valerio Losito *Baroque violin* (1st violin in Sonata Nos. 1, 3 & 6, Divertimento IV)
 Paolo Perrone *Baroque violin* (1st violin in Sonata Nos. 2, 4 & 5, Divertimento II)
 Carlo Calegari *violone* · Federico Del Sordo *harpsichord*

Instruments:

Valerio Losito; violin by Pier Lorenzo Vangelisti, Florence 1741.

Paolo Perrone; violin by Didier Nicolas ainé, Mirecourt, ca. 1800-1810.

Diego Leverić; archlute copy after Matteo Sellas
(Venezia, 17th century) by Matteo Baldinelli.

Carlo Calegari; anonymous violone by an unknown Bohemian of the 17th century.

Federico Del Sordo; harpsichord copy after Michael Mietke I (Berlin, ca. 1702-1704).

Recording: June and July 2018, Church of the Visitation, Rome, Italy
Sound engineer, editing and mastering: Federico del Sordo
Cover: A Seaport at Sunrise, by Claudio de Lorena (1604/05-1682)
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Carlo Tessarini da Rimini (Rimini, c. 1690 – ? Holland, after 12 March 1767) was a brilliant violinist, composer and music publisher who lived a long and highly active life. Following the scholarly study by Besutti, Giuliani and Polazzi (2012), accompanied by the thematic catalogue of his works (BCT) and recordings, more recent research has come up with further information regarding his life and work. There is still little that we know for sure about his early years, however, since no documents concerning his christening have come to light. The frontispiece of his works reveals that he was born in Rimini, and the date (1690, or thereabouts) derives from testimonials written by the Dutchmen de Beyer (1761) and Lustig (1762, in Marpur), who declare Tessarini to be a violinist of around the age of seventy, still very active and prosperous. He may have belonged to the Rimini family of the same name involved in shipping, but we have no evidence regarding this or his musical training. His first professional engagements were in Venice, and were remarkably prestigious: violin master at the Ospedale dei Derelitti ai SS. Giovanni e Paolo (1716-19, 1727-30), and violinist at the chapel in St. Mark's (1720-32). He married Elisabetta and had five sons, possibly born in Venice (1726-1732). In Venice he also learnt to his annoyance that his music had been published without his permission and was circulating widely in Holland and England. This discovery led him to begin printing his own editions of his works (Op.1) in Venice in 1729, which was relatively late compared with certain of his contemporaries. He also gave up his job at St. Mark's so that he could devote more time to the business of publishing. He started working with the chapel of the Holy Sacrament in Urbino (1732-1763), but in a flexible manner so as to accommodate his various journeys and lengthy absences – sometimes of several years. Thereafter there is evidence to show that he worked in Camerino, Venice, Brünn (for Cardinal Wolfgang Hannibal von Schrattenbach), Rome, Naples, Fano, Assisi, Paris (1744-46), where he went to apply for a royal privilege for printing, Holland, London and probably also Aix-la-Chapelle (Aachen) in 1748. He then returned to Italy and was in Urbino in 1750 and again from 1753 to

1758, after which he left the country for good, probably to settle in Holland. There is an announcement dated 12 March 1767 concerning a concerto in which he performed with the singer Luisa Severino (Louise Saverewein), which extends the period of his known activity by a few months, since until recently the last information available regarded 15 December 1766. We still do not know exactly where or when he died.

The Tessarini catalogue comprises 280 instrumental compositions, including concertos, *sinfonie a quattro*, trio sonatas, other sonatas and duets without basso continuo. Particularly noteworthy on account of their quality and number are the 85 sonatas for violin and basso continuo. Largely made up of three movements, they are highly distinctive in idiom, full of the brilliance that was to become a feature of the nascent “galante” style in Europe, but with a vein of typically Italian vitality.

Among Tessarini's few works to bear a definite date of publication, the *Sei sonate per violino ò flauto traversiere Op.14* (BCT 17; CD 1) were dedicated to the ministers who met up in Aix-la-Chapelle (Aachen) on 18 October 1748 to underwrite the end of the War of the Austrian Succession. At the time the composer was active in France, Holland and England (1744-1750), so he may well have made a trip to Aix-la-Chapelle as well. The following year the collection was reprinted at his expense without the dedication, and was circulated in Paris (BCT 17a). Both editions envisage the use of either the violin, or the “traversiere” flute. The Op.14 sonatas are less virtuosic than Tessarini's other compositions in the same genre, which means they are better suited to performance on the flute. The present recording highlights the greater degree of imitation in the exchange between the solo instrument and the basso part as well as the well-constructed variety of the various movements.

Apart from the works by Tessarini, which all reflect a cogence of style and content, the CD also comprises three *Partimenti* by Fedele Fenaroli (1730-1818) played as harpsichord solos. In Italy the Partimento was a very widespread musical form, especially during the 18th century. As a genre it was usually intended as a way of imparting instruction at the keyboard in harmony, counterpoint and composition in

general. However, there were also compositions written in the partimento (or basso continuo) form that can be considered fully fledged works in their own right. These included not only the various collections of organ *versetti* conceived for church services – the most important of which was Giovanni Battista Martini's *Regola agli organisti per accompagnare il canto fermo* (1756) – but also the twenty-eight *Sonate à Basso Continuo* by Bernardo Pasquini and the twenty-one *Sonate per organo capricciose* (1724) by Francesco Maria Benedetti. The inclusion in the recording of these brief pieces by Fenaroli reflects the custom of preceding a complex composition such as a sonata with a short prelude structured on a bass line that also provided the musicians with a chance for attuning voices and instruments.

The stately vivacity of the *Spiritoso* with which the *Sonata Op.14 No.1* begins (track 1) is followed by a *Largo* (track 2) played by the violin, archlute and violone, an ensemble that exalts the rhythmic development of the *barcarola*. For the final *Presto* (track 3), the folk dance atmosphere is emphasized by adding trills on the dominant in the harpsichord tonic-dominant-tonic passages (I-V-I).

The overall development of the rhythm and melody of the basso continuo in Fenaroli's *Partimento in F* (track 4) suggests that the intent was the ‘*stile osservato*’ and that the piece was envisaged as a prelude for the *Sonata Op.14 No.2*. The fact that this latter work was conceived for inclusion in a church service is evident in the initial *Andante* (track 5), here enhanced with ornamentation in the violin, in correspondence to the refrains. Noteworthy in the final *Minuet* (track 7) is the introduction of the variant in dynamics and tempo between the first section (violin, harpsichord) and the central one (violin, harpsichord, archlute), which not only involves the third instrument, but is also deliberately faster.

The overall mood of *Sonata Op.14 No.3* is distinctly picturesque, with colourful echoes of folk culture. It opens with a jauntily flowing *Presto* (track 8), followed by a charming *Andante* (track 9) reminiscent of a *siciliana*, here further enlivened by changes in the instrumental ensemble in correspondence to the two refrains: without

harpsichord (A1), with harpsichord (A2), with harpsichord and without archlute (B1), with all instruments but with internal variants (B2: initially without archlute, finale without harpsichord). Moreover, the *battente* accompaniment emphasizes the dance rhythm of the final *Presto* (track 10).

There is marked contrast between Fenaroli's plaintive *Partimento in D* (track 11) and the vigorous incipit of *Sonata Op.14 No.4*, which continues in much the same narrative mood as the various movements develop. The opening *Vivace* (track 12) is in two parts (A, B), featuring a crown half way through the violin part (A) that suggests the introduction of a cadenza. The second section (B) embodies insistent progressions that are underlined here by the percussive impact of the violone. The melodious nature of the *Adagio* (track 13) is brought out by the violone and the archlute, extending the final cadenza with a poignant postlude that concludes in the major key. The final *Allegro* (track 14) reanimates the sonata with a typical dance motif. Various recordings have been made of this sonata in the arrangement for trumpet and organ.

Like No.2 in F, the *Sonata Op.14 No.5* evokes the church style, not least in view of the four movements. The focused sense of melody of the opening *Adagio* (track 15), here accompanied only by the harpsichord, is followed by a *Spiritoso* (track 16) in the shape of a binary gavotte in the Italian style accentuated by slight *inégalité*. The fact that the first two and a half bars of the brief *Largo* (track 17) are entrusted to the solo harpsichord allows the violin to conclude with a Phrygian cadenza, amplified by a lyrical improvisation. The final *Minuet* (track 18) is played with a light, staccato touch by the violin and features a succession of refrains that acquire a degree of variation through the presence or otherwise of the violone.

In the *Partimento in G* by Fenaroli (track 19) the bass line bears witness to one of the diminution styles described in Francesco Gasparini's treatise of 1708. The 12/16 tempo contrasts with the usual 4/4 time of the first movement of the following sonata.

The opening *Allegro of Sonata Op.14 No.6* (track 20) is a good example of how

Tessarini envisaged the relationship between composition and actual performance; in other words between musical notation as such and the freedom and creativity that are intrinsic to players' interpretation. The *Andante* (track 21) is like an opera aria, articulated in four sections played here by different groups of instruments and further distinguished by the introduction of a number of dissonant elements, including the chord on the 7th, especially in bar 10. The final *Presto* (track 22) is a rousing gypsy dance with melodic elements in the Italian style.

While Tessarini would appear to have composed sonatas for violin and basso continuo throughout his life, his focus on trio sonatas was probably limited in time. Only 36 of them have come down to us, and they all date back to the first period of his activity in Italy, when he was busy in Venice and in Urbino. The relatively limited number of these works, which were almost all published when Tessarini was living in Paris (1744-1746), bears witness to the gradual waning of interest in an ensemble that had enjoyed enormous success in earlier generations.

Unlike the sonatas and the concertos, which were often 'plundered' by non Italian publishers and printers, the trio sonatas only drew the commercial attention of the Dutch publisher Witvogel, who unbeknownst to Tessarini came out with an edition of six *Sonatas a tre per due violini (o due flauti) e basso Op.4* (BCT 37) in or around 1737. These reveal considerable correspondence with the *Sonate da camera è chiesa a due Violini è Basso Op.9* (BCT 9; CD 2), although they do not coincide with them entirely. In fact the Op.9 Trio Sonatas are closer to earlier forms, when distinctions were made between chamber and church sonatas. This was a practice that had largely been abandoned in favour of more enticing titles: «*facile sonatine da camera*» («easy chamber sonatinas» (BCT 5), «trio» (BCT 6), «*sinfonie a due e basso*» (BCT 7), «*sonate a due e basso*» (BCT 15). With respect to the other trio sonatas, those of Op.9 stand out for their greater length and for the middling skill required for the violin part, which is half way between the *sinfonie a quattro parti* and the solo sonatas.

In *Sonata Op.9 No.1*, the initial *Allegro* (track 1) and the final *Presto* (track 3) bear

witness to the balance achieved between established forms and the inventive freedom of the violin part, which lets loose in a theme studded with trills. In the *Adagio* of the second movement (track 2) the two violins accompanied by the harpsichord emphasize the counter melody of the basso continuo.

Sonata Op.9 No.2 has a particular flow to it, as well as being meticulously balanced in terms of form. In the opening *Vivace* (track 4) there are no refrains as such, but within the main subject there are various repeated or echoed elements. The intensity of the *Largo* (track 5), which brings out all the potential harmonic contrast between the two violins, ultimately fades into the light finale *Allegro* (track 6).

The predominant style of *Sonata Op.9 No.6*, on the other hand, is imbued with the gravity of church music. As with the opening *Adagio* of *Op.9 No.5* (track 19), the adagio sections of the first movement *Adagio – Presto – Adagio* (track 22) are here interpreted as an entrée with improvised cadenzas. The final *Vivace Pastorale* (track 24), which is played throughout with mutes, evokes the drama of a *Stabat Mater*. It begins with a relatively serene passage that grows in tragic impact as the theme passes into the minor key and the first violin uses semitone *appoggiatura* to increase the sense of harshness.

After *Sonatas Op.9 No.2* and *No.4* two interludes have been introduced in the shape of two *divertimenti* for two violins without basso continuo (tracks 7-9, 16-18) taken from the collection *Il maestro, e discepolo Op.2* of 1734 (BCT 2), which was enormously popular at the time. Tessarini clearly realized that there was great potential in music that could be used for teaching purposes, and was the first to print a violin manual (*Gramatica di musica*, 1741 ca.; BCT 40) and various collections of duets (BCT 2, 18, 19, 27, 38), that were normally distributed among his pupils in manuscript form. For a long time his duets were available for purchase in France, Holland and England. The *Divertimenti Op.2* are similar in length to the trio sonatas, and are also divided into three movements, the last of which consists of a fairly complex canon involving a range of thematic material, in keeping with a time-

honoured Italian tradition. Their aim is not to achieve astounding virtuoso effects, but rather to provide exercise in chamber performance using scores. These duets, which in the non-Italian reprints sometimes go under the name of “sonatas”, are not lacking in refinement: for instance, in the *Divertimento No.2* (BCT 2/II/iii) the subject of the final canon (track 9) includes a rhythmic extravaganza in the form of an atypical syncope between the second and third bars. Tessarini made frequent and subtle use of syncope in his other works as well, to the extent that it can be considered a stylistic trait of his.

This is the first ever recording of the *Op.9 Trio Sonatas* (BCT 9) and the *Op.2 Divertimenti* (BCT 2).

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Translation by Kate Singleton

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Carlo Tessarini

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- Guersant, undated [1745 - 1747 ca.; engraved on copper at the author's expense], avec privilège du Roy (BCT 9).
- *VI sonate à violino o flauto traversiere e cembalo, dedicate alle loro Eccellenze Ge' ministri plenipotenziari nel congresso di Aix la Chapelle da Carlo Tessarini da Rimini, opera XIV*, 1748, without press indications (BCT 17).
- *Sei sonate per violino o Flauto traversiere è cembalo da Carlo Tessarini da Rimini, opera XIV*, Paris, Boivin - Le Clerc - Castagnery - Guersant, undated [1749 ca.], engraved on copper at the author's expense by Marie-Charlotte Vandôme (BCT 17a).

Valerio Losito teaches baroque violin at the Alfredo Casella conservatoire in L'Aquila (Italy). Together with Federico Del Sordo he has already recorded for Brilliant Classics another CD dedicated to Carlo Tessarini (No. 94787), in addition to the Sonaten for violin and basso continuo by Johann Sebastian Bach (contained in CD 22 of the J.S. Bach Complete Edition, 9490) and to the Sonaten (Frankfurt, 1715) by Georg Philipp Telemann (No. 95391).

Paolo Perrone has already recorded the Sonatas for violin by Domenico Scarlatti (No. 94325), the 12 Sinfonie di concerto grosso (No. 94568) by Alessandro Scarlatti and the 12 Recorder Concertos by Francesco Mancini (No. 94324) for Brilliant Classics. In his busy concert schedule worldwide, he performs as both a soloist and as a member of prestigious ensembles (including, Giardino armonico, Accademia Bizantina, Concerto italiano, Concert des Nations).

Diego Leverić won first prize at the Maurizio Pratola International Lute Competition in L'Aquila (Italy) in 2012, and was also honored at the Concursos Internacionais de Jovens Interpretes de Musiga Antiga in Lisbon (Portugal). He teaches lute and theorbo at various institutions in Italy (Alessandria, Modena), Turkey (Izmir), Croatia (Rijeka). He has recorded numerous CDs for various labels, including Sony, Naïve and Arcana.

Carlo Calegari, namesake of the French composer (Paris 1863 – Turin 1952), is a multifaceted musician. As a composer he has won various competitions, including City of Barletta 2003 and Rosolino Toscano of Pescara, 2007. But he is also active as a performer in various other fields, moving easily between 'classical' music and different genres of jazz and pop music.

Federico Del Sordo, organist and harpsichordist, has long devoted himself to performance of the Italian alternatim repertoire. For Brilliant Classics he has recorded the complete Masses of Claudio Merulo (95145), the three Masses of Giovanni Salvatore (95146), as well as the entire Magnificat cycle by Giovanni Battista Fasolo (95512). He is a professor at the S. Cecilia Conservatoire and the Pontifical Institute of Sacred Music in Rome.

A heartfelt thanks to Progetto Tessarini (scientific committee, Paola Besutti, Roberto Giuliani, Gianandrea Polazzi) and to the Pontifical Institute of Sacred Music in Rome, in particular the Director, mons. Vincenzo De Gregorio and and the Secretary, Giuseppe Moretti.

*These CDs are dedicated to the beloved memory of
Maria Elena and Gabriele Calegari*