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BRILLIANT
CLASSICS

PORTA MAGNA CELLO SONATAS

A. Scarlatti
Gabrieli
Jacchini



Stefano Veggetti *violoncello piccolo* · Ensemble Cordia

Porta Magna
Cello Sonatas

Alessandro Scarlatti (1660-1725)
Sonata for violoncello and b.c. in D
minor No.1

1. Largo	2'39
2. Allegro	2'01
3. Largo	1'05
4. A tempo giusto (<i>cello variations by Stefano Veggetti, cembalo variations by Takashi Watanabe</i>)	5'54

Domenico Gabrielli (1659-1690)
Sonata for violoncello solo and b.c. in G

5. Grave	1'29
6. Allegro	2'08
7. Largo	1'49
8. Prestissimo	1'25

Giuseppe Maria Jacchini (1667-1727)
Sonata for violoncello solo and b.c. in C
Op.3 No.10

9. Grave-presto e spiritoso	1'14
10. Adagio	1'50
11. Aria francese-Allegro	0'40
12. Minuet	1'55

Alessandro Scarlatti
Sonata for violoncello and b.c. in C
No.3

13. Largo	3'18
14. Allegro	1'38
15. Amoroso	1'30
16. Presto (<i>cello variations by Stefano Veggetti, cembalo variations by Takashi Watanabe</i>)	2'14

Giuseppe Maria Jacchini
Sonata for violoncello solo and b.c. in A
minor Op.1 No.8

17. Adagio	1'04
18. Prestissimo	0'21
19. Adagio	0'58
20. Aria-Allegro	2'26

Domenico Gabrielli
Sonata for violoncello solo and b.c. in A

21. Grave	1'24
22. Allegro	1'10
23. Largo	2'00
24. Presto	1'01

Giuseppe Maria Jacchini
Sonata for violoncello solo and b.c. in B
Flat Op.1 No.7

25. Grave	1'32
26. Prestissimo	0'19
27. Adagio	1'05
28. Aria-Presto	1'20

**Sonata for violoncello solo and b.c. in G
Op.3 No.9**

29. Presto e Spiritoso	1'43
30. Grave	0'47
31. Menuet	1'18

Stefano Veggetti *violoncello piccolo*
Violoncello piccolo 5 strings, Christian Gottfried Schönfelder 1750

Ensemble Cordia
Riccardo Coelati Rama *violone*
Violone Serafino Casini, Florence 1929
Maurizio Piantelli *theorbo, Baroque guitar*
Theorbo 14 courses, Filippo Lesca 2007 (after Magnus Tieffenbrucker 1620 c.)
Baroque Guitar 5 courses, Hendrik Hasenfuss 1993 (after "La Sabionari" Antonio Stradivari 1679)
Takashi Watanabe *harpsichord, organ*
Harpsichord Keith Hill, Manchester, Michigan 2001 (after anon. German, 1702)
Positive Organ, Giorgio Carli 1992

Bologna, Modena, Rome, Naples: the cello route at the turn of the 17th century

Bologna: the dawn of the instrument

On account of its geographical location, Bologna was a necessary stop for those touring the Italian peninsula. With its city gates and arcaded streets, its fame for a number of inventions, even in the field of music, made it more than just a temporary crossroads. Outstanding among such novelties was the cello, which is why the point of departure for this recording naturally had to be Bologna. It was here that the instrument was perfected technically, and here that two cello pioneers were born: Domenico Gabrielli (1659-1690) and Giuseppe Maria Jacchini (1667-1727).

It was a Bolognese composer whose work first featured the term *violoncello*: the *Dodici sonate a due e a tre* by Giulio Cesare Arresi, published in Venice in 1665. At the time it was normal to use the cello simply as an accompaniment for higher-pitched instruments, or indeed the voice. But in Bologna it became an instrument in its own right. Various factors contributed to this emancipation: the technical progress of the players; and interest in new forms of composition. As Gregory Barnett has pointed out, this was the passage from the poly-choral sonata to the solo concerto.

The breeding ground for such innovations was the Chapel of the Basilica di San Petronio, which had been active since 1436. It was a sphere of excellence for the production of sacred and instrumental music, as the extant repertoire clearly reveals. Although in time the composers active within the institution made ingenious use of the cello's potential range of timbre (both Gabrielli and Jacchini were employed there as cellists and, on occasions, as composers), the first step in this direction was the inclusion of the *violoncello spezzato* in sacred music: an extra basso continuo part, conceived exclusively for the cello, and often distinct from the other bowed or plucked instruments. Later the cello began to appear as a solo instrument on a par with the trumpet. The Bolognese composers wrote many sonatas for the trumpet, and often the solo part would have been performed on the cello. It certainly was in the case of

Gabrielli and Jacchini. Within the space of a few years the cello had moved from the ranks of the basso continuo to that of the soloist, as witnessed by the chamber and church sonatas included in this recording.

Gabrielli and Jacchini: the ambitious master and the prudent pupil

Gabrielli was not only a highly gifted virtuoso player, but also a composer of successful operas. As an orchestral player, however, he did not always abide by the rules, taking leave when he felt like it and failing to turn up for certain religious services. Although in 1687 he was actually dismissed, he remained highly active, receiving commissions for operas from other cities. He was ultimately offered a position at the court of Francesco II d'Este in Modena, where his skill as a cellist was greatly appreciated. It was here that he composed his *Ricercars* for solo cello (Giuseppe Colombi and Johann Paul von Westhoff also wrote for the Este family, in this case pieces for solo violin). The difficulty of the *Ricercars* lies in the fact there is no basso continuo part. The soloist must sustain the melody, and at the same time create the illusion of counterpoint and accompaniment. In Modena Gabrielli also composed oratorios, operas, sacred and secular vocal music and the three sonatas for cello and basso continuo included in this recording that must originally have belonged to a much richer collection. He only stayed in Modena for around one year, however: such was his fame that in 1688 he was invited back to the San Petronio Chapel. Alas he died just a few months later.

Although Jacchini was Gabrielli's principal pupil, he did not adopt his teacher's laxity with regard to professional engagements. From 1680 he worked occasionally as a cellist at San Petronio Chapel, and was offered a regular job there in 1689. No vocal compositions by Jacchini have come down to us. Like other composers who trained in Bologna, including Arcangelo Corelli, the Laurenti clan and Giuseppe Torelli, Jacchini focused exclusively on the instrumental repertoire, a fact that certainly had an effect on his professional career, prudently pursued within the confines of Bologna.

His trumpet sonatas were hugely successful, to the extent that the castrato Stefano Frilli had some of them performed in Florence in 1699, as we learn from a coeval letter to the San Petronio chapel master, Giacomo Antonio Perti. Jacchini's surviving output consists of a handful of manuscript compositions and five printed collections. The compositions that feature in this CD come from his opus I (*Sonata a violino e violoncello, et a violoncello solo per camera*; Bologna, c. 1690) and the Op.3 (*Concerti per camera*, Modena 1697).

The cello and vocal style

In the baroque age the cello and the voice were inseparable companions. They not only appeared together for practical reasons (the cello was a necessary part of the basso continuo), but also with expressive intent, in that the timbre of the cello was held to be similar to that of the human voice. As Stefano La Via has pointed out, this explains why cello performance style came to be influenced by vocal music as early as the 17th century. The pieces by Gabrielli in this collection also reveal the influence of vocal music: in the Allegro of the sonata in G major there is a brief echo of the aria «*Venticelli che tacete*» (*Il Maurizio*, Venice 1686; the piece was also included in the oratorio *San Sigismondo, re di Borgogna*). This and other examples of themes shared between the vocal and the instrumental repertoire should not be attributed to laziness on the part of the composer, but rather his skill in developing a given idea in different musical contexts. This very versatility helped Gabrielli achieve a degree of inventiveness in his works for the cello that was unparalleled by his contemporaries: for example, his skill in disentangling arpeggios and chords even at speed, as in the *Allegro* mentioned above. In similar lively passages, Jacchini was less expansive: his virtuoso passages are often developed in connected steps (as in the *Presto e spiritoso* of Sonata Op.3 No.10), or with the use of *ribattuto* (the *Prestissimo* in the Sonata Op.1 No.8). There are also energetic outbursts in Jacchini's sonatas, but the most authentic expressions of his style are unquestionably the *cantabile* passages and the

quasi galant taste evident in the two minuets that conclude the sonatas Op.3 No.9 and No.10. The balance between refined lyricism and melodic simplicity also pervades the slow movements: the two *Adagios* in the sonata op. 1 n. 8 are highly intense, as is the *Grave* of the sonata Op.3 No.9: just a few bars that graphically capture the mood created by the *passeggiato* in the base accompanied by the faint lament of the cello.

Naples and Rome: the two souls of Scarlatti

Interest in the cello as a solo instrument arrived a little later in other Italian cities. As Rosalind Halton's studies have revealed, in Rome towards 1690 an extra line for the cello became common practice, and it was not always identical to the basso continuo part – akin to the use of the *violoncello spezzato* in Bologna. This is evident in the works of another famous cellist, Giovanni Bononcini (*Il Xerse*, Rome 1692, but also the oratorio *San Nicola di Bari*, Rome 1693). The works Alessandro Scarlatti (1660-1725) wrote in Rome contain a similar device. Moreover, in his compositions of the 1690-1710 period, he also added a number of pages featuring the cello as a solo instrument. The only surviving examples are the three sonatas included in this collection, kept in the library of the Conservatoire in Milan. To judge by their length and more modern style, they were written later than those of Gabrielli and Jacchini. What stands out in these works is the wealth of melodic invention and the poignant, passionate lyricism (for instance, in the *Adagio* of the sonata in C major, and in the *Largo* of the sonata in C minor). Although the provenance of these sonatas is unknown, it could well be that they were written for one of a number of Neapolitan virtuoso cellists then working at the Royal Chapel, during the very years in which Scarlatti held the position as first master there: Francesco Alborea, Giano Carlo Cailò, or Francesco Paolo Supriano.

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Translation by Kate Singleton



The cellist and ensemble director **Stefano Veggetti** over the past years of his musical activity has been unanimously appreciated for his highly accurate, virtuosic playing, outstanding musicianship and understanding of period style, and for a warm and lively stage presence which opens up new spaces of expression, persuasiveness and intensity in the experience of communication.

He obtained his cello diploma from the Conservatory of L'Aquila under David Cole, subsequently winning a scholarship to continue his studies in Philadelphia (USA) with Orlando Cole.

Fascinated by the sound of period string instruments, upon his return to Europe he attended masterclasses with Anner Bijlsma, and he has since played as soloist and in chamber music ensembles performing in

Europe, Mexico, and the USA with musicians and ensembles such as Anner Bijlsma, l'Archibudelli, Stanley Ritchie, Alfredo Bernardini, Ottavio Dantone, Erich Höbarth, Rachel Podger, Jos van Immerseel. He has appeared on European radio and TV (RAI, ORF, RDF Germany, RDP Antena2 Portugal, RSI.ch), and has recorded for Nuova Era (Italy), Opus 111 (France), Accent, Alpha Classics.

In 2000 he founded his own Ensemble Cordia, with whom he enjoys working on and performing “forgotten” works as well the significant masterpieces of the baroque and classical periods. He has made solo appearances at the Vienna Konzerthaus, the Settimane Musicali di Stresa and Bachfest Leipzig, I Concerti del Quirinale-Rome, Utrecht Early Music Festival. As principal cello with the Belgian period instrument orchestra Anima Eterna Stefano Veggetti has toured extensively throughout Europe and

Mexico and taken part in Jos van Immerseel's Schubertiade project recording Schubert Arpeggione sonata and Trout quintet with Midori Seiler and Jos van Immerseel. Since autumn 2016 he has been the artistic director of Barockakademin Göteborgs Symfoniker (BAGS), the baroque branch of the Gothenburg Symphony Orchestra.

Teaching occupies an important place in Veggetti's musical activities. For more than a decade he taught baroque cello at the Verona Conservatory and gives various masterclasses across Europe. In 2000 he founded the Academy of Ancient Music in Bruneck and is still the artistic director.

Stefano Veggetti plays the ex-Oblach cello by Nicola Gagliano (1737).

Located at the crossroads between German and Italian cultures, the **Ensemble Cordia**, founded and directed by Stefano Veggetti, brings together musicians from both linguistic regions to its home town Bruneck (South Tyrol) to perform works of the baroque and classical periods.

The use of precious period instruments enables the ensemble to realise its own idea of an “authentic” sound with youthful, fresh performances proposing a highly theatrical musical experience and at the same time unexpected and provocative.

Since its first foreign engagement in the Vienna Konzerthaus, the ensemble has developed a lively international concert schedule working together with renowned soloists and guest artists such as Stanley Ritchie, Alfredo Bernardini, Erich Höbarth, Roberta Invernizzi, Monika Mauch, Christian Hilz, Gemma Bertagnolli, Rachel Podger and Dorothee Oberlinger all of whom appear as guests on concert and in recording projects. The concert projects juxtapose works by well-known composers (Bach, Telemann, Vivaldi, Boccherini, Haydn) with pieces from rediscovered contemporaries (F. M. Veracini, G. B. Platti, Anton and Paul Wranitzky). Much of this repertoire has been recorded on Brilliant Classics, and the recordings have been met with widespread acclaim from audiences and critics alike, receiving several awards from the international musical press. Guest appearances in leading venues and at important European music festivals have included the Vienna Konzerthaus (Haydn and Boccherini with Erich Höbarth), Bachfest Leipzig (secular Bach cantatas with Hana Blazikova), Rome (Accademia Filarmonica, Concerti del Quirinale), Grenoble (in collaboration with Le musiciens de Louvre), Magdeburger Telemann Festtage, Utrecht Early Music Festival and have been enthusiastically received by both the press and public for their rigorous discipline, energy, musical imagination and artistic persuasiveness.

Concerts by Ensemble Cordia have been broadcast by Deutschlandfunk, RAI, Radio Svizzera Italiana and Ö1 as well as live broadcasts by Ö1 and RAI.
www.cordia.it

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*Sources: A. Scarlatti: Milan, Conservatoire Library, Fondo Nosedà,
O/47-1; G. M. Jacchini Museo Bibliografico Bologna (I-Bc, AA 124);
D. Gabrielli: Biblioteca Estense Modena (I Moe Mus F 416)*



Stadtgemeinde Bruneck
Città di Brunico



AUTONOME
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SÜDTIROL



PROVINCIA
AUTONOMA
DI BOLZANO
ALTO ADIGE

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