

Romantic Music for Oboe, Bassoon and Organ

Théodore Lalliet (1837-1892)		Carl Friedemann (1862-1952)
Terzetto, Op.22		6. Ehestandsgeplauder, Musikalis
1. Introduzione (moderato)	6'21	Scherz Op.54
2. Andante maestoso	5'12	_
3. Rondò (allegro moderato)	5'19	Stanislas Verroust (1814-1863)
		7. Fantaisie et Variations Op.54
Heinrich Molbe (1835-1915)		sur les plus jolis motifs de Il
Amourette faunienne Op.73		Corsaro, G. Verdi
4. Allegretto sostenuto	7'33	
		Eugène Jancourt (1815-1901)
Giuseppe Verdi (1813-1901)		Concertino Op.40 (from E. Methfo
5. Capriccio per fagotto e organo 10'50		8. Allegro moderato, andante con moto, allegretto

Trio Andrea Palladio

Michele Antonello oboe · Steno Boesso bassoon · Enrico Zanovello organ Organ: Giovanni Battista De Lorenzi, 1878, Op.172 at the Duomo of Malo Vicenza

Recording: 3-4 August 2017, Duomo of Malo, Vicenza, Italy Recording, editing and mastering: Federico Savio Artistic supervision: Mario Lanaro Foto di Tiziano Casanova Cover: Giovanni Battista De Lorenzi Organ of the Duomo of Malo

ischer 5'34

9'18

fessel)

mazurka, moderato 13'08

As soprano and bass melodic instruments fitted with double reeds, the oboe and bassoon were often accompanied by a harmonic keyboard instrument in the musical repertoire of the 1700s. During the course of the following century, however, when chamber music became an established genre for a particular audience, many compositions tended to mirror the technical and expressive characteristics of the instruments themselves. Trio ensembles of this sort thus became something of an exception, although they did not entirely disappear, as this recording eloquently reveals. Indeed, north of the Alps certain composers continued to devote their creative attention to chamber works that bring out the special features and timbre of this combination of instruments.

The pieces that feature in this recording also bear witness to the fact that the 19th century was a period in which musical expression increasingly tended towards virtuoso effects, demanding of performers great technical skill and a soloist's propensity for musical acrobatics. Thus the musicians' desire to improve the agility and power of their instruments tended to go hand in hand with technical development. A typical case in point was Eugène Jancourt, the bassoon virtuoso and composer, who brought about important changes in his instrument in order to extend its expressive potential. In this period the organ also began to change, transcending the image of an exclusively liturgical instrument and gaining ground - and indeed sound range - in *concertante* roles. In Italy, the predominance of opera conditioned organ builders and players, suggesting they should try to imitate the chromatism of the orchestra or band. Thus the traditional organ based on the ripieno, human voice and flute registers was enriched with a range of reeds and concerto registers, including percussion and other particular effects. One example of this tendency is the generous sound range of the organ built in 1878 by Giovanni Battista De Lorenzi for the Duomo in Malo (Vicenza). It was conceived as an instrument with two keyboards, one of which was fitted with the "fonocromico" system that allowed it to produce dynamic variations by means of a double switch

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key and variation in air pressure. This allowed it to support the rich palette of colours typical of contemporary concert programs.

One such piece is the *Terzetto Op.22* by the French oboist, composer and conductor Théodore Lalliet, who played solo oboe in the orchestra of the Paris Opera. Although it was originally conceived as a piano trio, it effectively calls for a wide range of colours and dynamics. The composition consists of three movements in which both instruments provide differently pitched vocal interpretations of the same sense of harmony and gentle melody.

Ehestandsgeplauder (Wedding Chatter) by Carl Friedemann and Amourette faunienne by Heinrich Molbe are lighter occasional pieces. Friedemann, who was born in Germany but later adopted Swiss nationality, was not only a composer, but also a bandleader who himself played several instruments. He is best known for his 140 Marches, especially the Kaiser Friedrich Marsch, and unsurprisingly his Musikalischer Scherz also reveals a taste for military rhythms and steps - indeed, one section is practically a polka. The interweaving voices of the oboe and the bassoon in melodic vein contribute to highly demanding passages of great technical agility. The genre piece by Molbe, alias the Austrian lawyer and composer Heinrich Freiherr von Bach, comprises two highly expressive, sensual subjects that appear at the outset and again towards the end of the piece in the oboe and the bassoon, and in variations that feature in the development.

Of particular interest is the arrangement for organ and bassoon of an early work by Giuseppe Verdi, the *Capriccio* for bassoon with orchestral accompaniment that the composer originally wrote for the Busseto philharmonic orchestra. The twenty-two page handwritten score for the piece was discovered in 2001 in the historic archive of the Fidenza Diocese near Parma, and was judged to be by Verdi himself by Pierluigi Petrobelli, former director of the Institute of Verdi Studies. It is possible that it actually coincides with the musical manuscript that was previously described as a *Capriccio per Orchestra* in the inventory of the Monte di Pietà Library in

Busseto. Clearly it's a youthful work with a powerfully expressed initial subject and a central cadenza that is like a bassoon arrangement of what might otherwise be a baritone part in an opera. The subject returns in the organ/orchestra, with the bassoon providing the counterpoint, with lively figurations to follow. From the formal point of view, the *Capriccio* is essentially a theme and variations in which the escalating acrobatic rhythms of the bassoon are interspersed with a crescendo of brief organ passages that is interrupted by a single, more placid variation in the minor key. The concert registers of the organ recall the wealth of the orchestra, which originally had a rich wind section.

The Concertino by Eugène Louis-Marie Jancourt is just one example of the composer's considerable output for the bassoon, which comprised 119 works for various chamber ensembles, and a number of teaching methods, one of which in time became a classic: the Grande méthode théorique et pratique pour le basson Op.15. Jancourt's absolute mastery of the instrument came from his experience as a virtuoso player in Paris, Brussels and Italy, where he played first bassoon in numerous orchestras between 1866 and 1869. He was thus inclined to write substantial parts for both wind instruments, underlining their distinctive features rather than pursuing formal complexity and harmonic refinement. The serried dialogue between the two instruments involves alternation and parallel passages in euphonic thirds, not only in the light, brilliant mazurka section, but also in the complex, virtuoso cadenza. As the composer declares in the frontispiece, the thematic material of the Concertino derives from a work by the German composer Albert Methfessel.

Born in the north of France, Stanislas Verroust studied music in Paris, where he then made a name for himself as an oboist and violinist as well as composing for the oboe and devoting time to teaching. The *Fantasie et Variations* for oboe is a brilliant paraphrase of *Il Corsaro*, which ties in perfectly with the Verdi theme since the opera in question was actually written in Paris during the winter of 1847-48, though it was

premiered at the Teatro Grande in Trieste in October 1848. Verroust took «*les plus jolis motifs*» from Il Corsaro, especially Corrado's lively cabaletta «*Sì: de' Corsari il fulmine*», which becomes the chosen theme for two elaborate variations.

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Translated by Kate Singleton

Technical features of the "G. B. De Lorenzi – 1878" organ in Duomo in Malo (Vicenza)

Builder: Giovanni Battista De Lorenzi (1806/1883); year 1878, Op. 172

Location: in the choir above the main door:

Case and facade: in carved, painted and gilded wood, with the facade divided into three sections together comprising 29 tin alloy pipes;

Console: two manuals, the first with 44 keys (G1 – D5 phonochromic echo organ), and the second with 58 keys (C1 – A 5 principal organ), and parallel pedal-board with 24 keys (C1 – B2, 12 notes – Zarantonello 1939). Stop looked levers arranged in vertical rows on the right (phonochromic echo organ) and the left (principal organ and pedal) of the manuals. Pedal accessories placed above and to the sides of the pedal-board;

Transmission: mechanical;

Mechanical sliding wind chest;

Sound materials: original and complete. Total of 1420 pipes;

Bellows: lantern bellows with pump and electrical wind supply

Wind pressure: mm. 60 in water column;

Tuning: A 438 Hz – 16°, tempered.

Principal maintenance and repairs

1939: cleaning, replacement of pedal-board and related links by Zarantonello (Cornedo, Vicenza);

1971: Servicing and cleaning by Alfredo Piccinelli (Padua);

1997: Disassembly, restoration and cleaning by Diego Bonato (Castel D'Azzano, Verona);

2017: Restoration by Francesco Zanin (Codroipo, Udine)

Sound arrangement

1st Manual Phonocromic Echo Organ

Espressivo

Flicorno bassi
Flicorno sop.
Flautone bassi
Flautone sop.
Flauto traversiere bassi
Flauto taversiere sop.
Viola bassi
Viola sop.
Ottavino bassi
Ottavino sop.

Accessories: Lombard style combination; Different ways of activating the two cases Espressive, by slotted lever, Knee and keyboard pressure.

2nd Manual Great Organ

Inner row

Trombone bassi Tromba Dolce sop. Eufonio bassi Corno Inglese sop. 16 Flauto Reale sop. Viola bassi Flautone sop. Flautone in ottava bassi Fauto in ottava sop. Flauto in XII° sop. $2.^{2}/_{3}$ Flaugioletto sop. Voce umana sop. Bombardone (ped.) 10 Timballi (ped.) Terza mano

Outer row

Principale bassi 16 Principale sop 16 Principale bassi Principale sop. Ottava bassi Ottava sop. Duodecima $2.^{2}/_{3}$ Decimaquinta $1.1/_{3}$ Decimanona Vigesimaseconda Vigesimasesta e nona Trigesimaterza e sesta Contrabassi (ped.) 16 + 8 Ottava (ped.) Duodecima (ped.) $5.1/_{3}$

Accessories: Lombard style combination; all stops; tremolo; Union key/pedal; connected to the 1st manual; union grave to the 1st manual

Trio Andrea Palladio

Trio Andrea Palladio was formed in Vicenza in 2008 by Enrico Zanovello. It is made up of professional instrumentalists with experience both as soloists and as members of chamber ensembles and orchestras of international fame. They have worked with musicians such as T. Koopman, A. Curtis, C. Stembridge, Andrea Marcon. The Trio focuses on the instrumental repertoire of the 18th and 19th centuries, adopting

period performance techniques and playing on faithful reproductions of the instruments. In their style they strive to avoid mannerism, delighting audiences and critics throughout Europe with their performances. The Trio has recorded for the Tactus, Ricordi and Discantica labels.



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Michele Antonello graduated in oboe and baroque oboe. He studied with I. Goritzki, H. Elhorst, P. Grazzi, M. Cera and A. Bernardini. He has played with the Padua Chamber Orchestra, Cordia, Budapest Festival Orchestra, Zefiro and others. He has premiered various compositions, including A. Mitterhofer's *Urbs beata Jerusalem* for oboe and organ, and *In modo grec*o for oboe and harp, and P. Peretti's *Et in Arcadia ego* for oboe and organ. He teaches Wind Ensemble Music at the National Conservatoire in Cosenza.

Steno Boesso graduated in bassoon at the Padua Conservatoire and in pre-polyphonic music at the Conservatoire in Venice. Thanks to a EU grant, he was also able to attend further studies for two years at the Academy of the Filarmonici di Torino. He won the competition for the role of first bassoon and co-lead held by the Lyons Opera Orchestra conducted by J. Eliot Gardiner. From 1988 to 1993 took part in all the recordings made by the Lyons' Opera House. In 1997 he won the competition for first bassoon in the orchestra of La Fenice opera house in Venice. In 2008 he acquired a further qualification at the Padua Conservatoire. Currently Boesso is often a guest instrumentalist in various of Italy's foremost early music ensembles: Accademia Bizantina, Giardino Armonico, I Barocchisti, Orchestra Barocca Andrea Palladio.

Enrico Zanovello was born in 1963 in Vicenza. He graduated in organ and organ composition under Stefano Innocenti, and in harpsichord under Andrea Marcon. At the same time, he also studied for an Arts Degree at the University of Padua. Extremely active as an organist and member of larger musical ensembles, he regularly performs in the most important organ festivals and in the main Cathedrals of Italy, Europe, Russia, Egypt, Argentina, Uruguay and the United States. His concerts have been broadcast by various international stations. He teaches Organ at the Music

Conservatoire in Vicenza, and since 2008 has also conducted the Andrea Palladio Baroque Choir and Orchestra, performing all of Handel's sacred works. The various awards he has won include the *Coup de coeur* from Belgian publication *Magazine de L'orgue* for the CD *Organi storici del vicentino*, and a special mention by the Italian magazine *Musica*. He has edited the publication of Italian 18th century music, premiered various compositions, and recorded 18 CDs for the Ricordi, Discantica, Tactus and Rivo Alto labels.

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