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# MARCELLO

Complete Sonatas  
for Organ and  
Harpsichord

Chiara Minali  
*organ*

Laura Farabollini  
*harpsichord*



**Benedetto Marcello (1686-1739)**  
**Complete Sonatas For Organ And Harpsichord**

**CD1** **60'47**

**Sonata I in D minor**

- |            |      |
|------------|------|
| 1. Largo   | 4'20 |
| 2. Allegro | 3'34 |
| 3. Presto  | 3'20 |

**Sonata VIII in B flat**

- |            |      |
|------------|------|
| 4. Adagio  | 2'26 |
| 5. Vivace  | 2'44 |
| 6. Presto  | 3'04 |
| 7. Allegro | 2'01 |

**Sonata IV in G minor**

- |                     |      |
|---------------------|------|
| 8. Toccata          | 2'38 |
| 9. Allegro          | 2'43 |
| 10. Vivace e Presto | 1'25 |
| 11. Giga: Presto    | 3'02 |

**Sonata VI in D minor**

- |             |      |
|-------------|------|
| 12. Allegro | 4'30 |
| 13. Presto  | 2'29 |
| 14. Presto  | 4'11 |

**Sonata IX in A**

- |             |      |
|-------------|------|
| 15. Largo   | 2'36 |
| 16. Presto  | 2'47 |
| 17. Presto  | 2'15 |
| 18. Allegro | 2'32 |

**Sonata X in G minor**

- |                     |      |
|---------------------|------|
| 19. Allegro         | 4'14 |
| 20. Largo ma vivace | 2'23 |
| 21. Presto          | 1'22 |

**CD2** **53'16**

**Sonata II in G**

- |                    |      |
|--------------------|------|
| 1. Largo ma vivace | 2'57 |
| 2. Presto          | 1'21 |
| 3. Allegro         | 1'42 |
| 4. Presto          | 1'57 |

**Sonata III in C**

- |            |      |
|------------|------|
| 5. Andante | 2'50 |
| 6. Allegro | 1'51 |
| 7. Allegro | 1'36 |

**Sonata V in F**

- |                    |      |
|--------------------|------|
| 8. Largo ma vivace | 2'39 |
| 9. Allegro         | 2'35 |
| 10. Allegro        | 1'30 |
| 11. Presto         | 2'12 |

**Sonata VII in A minor**

- |                       |      |
|-----------------------|------|
| 12. Presto-Adagio     | 1'45 |
| 13. Cantabile e largo | 3'22 |
| 14. Allegro           | 2'50 |
| 15. Presto            | 1'31 |
| 16. Minuetto          | 0'53 |

**Sonata XI in D**

- |                     |      |
|---------------------|------|
| 17. Largo ma vivace | 1'48 |
| 18. Allegro         | 2'31 |
| 19. Presto          | 1'55 |
| 20. Prestissimo     | 1'46 |

**Sonata XII in C minor**

- |                 |      |
|-----------------|------|
| 21. Presto      | 3'48 |
| 22. Largo       | 4'29 |
| 23. Presto      | 1'31 |
| 24. Prestissimo | 1'43 |

CD3	66'04		
1. Sonata di Sua Eccellenza Benedetto Marcello in C	3'13	7. Variationi, o Partite per il Cembalo ò Organo del Signor Benedetto Marcello Nobile Veneto	14'45
2. Ciaccona (La Stravaganza)	15'50		
Sonata del Signor Benedetto Marcello in C minor		8. Fuga per Organo del Signor Benedetto Marcello Nobile Veneto (G minor)	3'28
3. Preludio	2'36		
4. Allegro	3'30	9. Sonata del Sig. Benedetto Marcello (in G)	2'39
		10. Fuga per Organo del Signor Benedetto Marcello (E minor)	4'12
Sonata del Signor Benedetto Marcello in G		11. Sonata di Organo del Sig. Benedetto Marcello in C	11'15
5. Allegro	2'15		
Sonata del Signor Benedetto Marcello in G			
6. Presto	2'15		

Chiara Minali *organ* (CD1 & CD3 track 8-11)  
 Laura Farabollini *harpsichord* (CD2 & CD3 track 1-7)

Recording: 5-6 March 2017, Castelferro (AL), church of S. Maria Assunta (Harpsichord pieces) 19-20 January 2018, Valeggio sul Mincio (VR), church of St. Pietro Apostolo (Organ pieces), Italy  
 Production, recording, editing and mastering: Federico Savio  
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From an early age, Benedetto Marcello (Venice 1686 – Brescia 1739) proved to be a man of great versatility: a poet, writer, musician, lawyer, judge, administrator and philologist. Born into the aristocracy, he must have inherited some of his gifts from his father Agostino, an acclaimed viola player, and from his mother, who wrote poetry and cultivated the art of drawing. He thus started writing poetry of his own while he was still very young, and also began studying the violin, albeit with somewhat modest results, especially when compared with those of his brother Alessandro. He continued his musical studies under Francesco Gasparini and Antonio Lotti, and following the death of his father concentrated on composition and began to publish his first works. By 1711 he had already made a name for himself, gaining a place at the Accademia Filarmonica in Bologna, for which he composed various sacred works. During this period he also wrote secular music, cantatas and instrumental compositions.

From 1716 his literary interests intensified, leading to the publication of a volume of poetry, another of love sonnets, and his most famous literary achievement, the *Teatro alla moda* (1720), a satire on dramatic opera in which he vented his criticism of the way his contemporaries handled the genre. At the same time, he was also busy in a number of public roles, as was common among young noblemen of the time: lawyer, officer, judge, superintendent and chamberlain, assignments that he deemed arid bureaucratic routine rather than offices invested with prestige. According to one anecdote, one day he was pacing through the church of Santi Giovanni e Paolo in Venice, his mind on musical matters, when he fell into an open coffin and fainted. Workers engaged in the church closed the sarcophagus without realizing it contained a body, so that when Benedetto Marcello finally came to he found he had been buried alive. When later he was freed, he blamed the accident on music, which he steered clear of for some time thereafter.

One of his most famous musical compositions is the *Estro poetico-armonico* (1724-1727), a setting for voices and basso continuo of the first 50 psalms in an Italian paraphrase written by Girolamo Ascanio Giustiniani. The 1720s proved to be

highly prolific, with the publication of a volume of *Madrigals*, a *Serenata*, works for the stage *Callisto in Orsa* and *Arianna*, and the oratorio *Gioas*. During the following decade he wrote two oratorios, a volume of *Sonetti Spirituali*, *A Dio*. Marcello died in 1739, before completing a religious treatise on which he had been working for some time. He wrote various other works, as well as over 700 musical compositions.

Benedetto Marcello was buried in the Church of San Giuseppe in Brescia, where others of the city's outstanding musicians also rest in peace. His tombstone bears witness to his prowess as a musician and as a chamberlain. His fame as a composer was already widespread during his own lifetime, to the extent that he was often referred to as the "prince of music", and even the "Michelangelo of music". He continued to be revered even after his death, through to the 19th century, when many other great musicians of the 1700s were forgotten. Boito, Verdi and Bizet were among his admirers. Along with Palestrina and Pergolesi, he was considered one of Italy's great musical claims to fame.

Benedetto Marcello's instrumental music largely belongs to his early days as a composer, when he showed a marked predilection for the cello. Very famous at the time, the harpsichord sonatas feature a sequence of movements, largely in binary form. Though we do not know for sure exactly when they were composed, during the 18th century they circulated in manuscript form, and were partly printed only in the 19th century.

Although these compositions do not comprise the originality of the Sonatas by Domenico Scarlatti, whose work Marcello would certainly have been familiar with, they nevertheless reveal a remarkable degree of variety in their movements. The composer showed great skill in the way he balanced counterpoint and harmony, developing his thematic material with clarity and due proportion. The slow movements give way to an elegant lyrical vein that contrasts with the vivacious energy of the fast movements. Following years of neglect, the value of these sonatas has recently been the focus of renewed attention on the part of W. S. Newman, who has

drawn attention to the advanced keyboard technique that they embody.

Of particular interest is the *Sonata in C minor* that is divided into two movements, the first of which features a succession of quadruplets, with the same musical design. An aesthetic comparison of this work with J. S. Bach's *Prelude No.1* BWV 846 from the *Wohltemperierte Klavier* is particularly fascinating. It may even be that Bach borrowed the idea for his work from Marcello's composition. The second movement also presents something of a curiosity, in that it entirely coincides with the first movement of Giovanni Benedetto Platti's *Sonata VIII in C minor*. In the library of the Conservatoire in Naples there is a manuscript (No.5327) in Platti's hand that reveals a telling mixture of certain movements from his own sonatas and others by Benedetto Marcello.

As for the *Sonata in G major*, we have decided to include both the organ and the harpsichord versions, so as to draw attention to the different sounds of the two instruments.

The famous Music Conservatoire that now occupies Palazzo Pisani in Campo S. Stefano in Venice is dedicated to Benedetto Marcello. Among the many musicians to have lived in the city, Marcello may not have been the most ingenious or inspired, but he was certainly a highly representative and active member of the Venetian musical scene.

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Translation by Kate Singleton

French harpsichord, copy of a late 18th century French instrument by Taskin, with two manuals and four registers (2 x 8', 4' lute) built by Giuseppe Corazza in Grondona, Piedmont (Italy) in 2003.



### **Gio' Batta Sona and son Organ**

Organ built by Gio' Batta Sona in 1812, in the Cornu Evangelii choir of the parish church of San Pietro in Cattedra at Valeggio sul Mincio (VR).

Restored by Barthélémy and Michel Formentelli in 1998/2000.

The organ comprises a total of 49 'real' stops controlled by 45 Great Organ levers and 17 stops for the Organ Second Positive in Echo distributed over 2 manuals and a pedal board.

There is a total of 2133 pipes.

Mechanical transmission.

Facade pipes: principal deep bass 16' (the central pipe corresponds to the Mib1 of the 16') and principal 8'; the two side chests contain the pipes of the reed stop of the pedals (serpent or trombe "squarciate" 16').

Wind-chests: air operated for the Great Organ and the pedal, lever operated for the Organo Secondo.

Bellows: 4 wedge-shaped (originally 8).

Manuals in window console: each with 54 keys (C1 – F5), and the first is NOT a short octave, but complete.

Diatonic keys in spruce faced in boxwood; chromatic keys in spruce with walnut finte faced in smooth ebony. The rounded fronts are skilfully lathe turned.

The C1 of the upper manual (G.O.) is the only remaining original key.

Pedal board rebuilt on a model taken from another Sona organ: distended chromatic (the first documented model of this sort in Veronese organ history). Built in solid walnut, arranged like a lectern. It comprises 24 real notes from C1 to B2. It can be disconnected from the manual of the G.O. by means of inset manettone.

Manual connection through inset pedal.

Tiraripieno all'organo secondo.

Free combination in the Lombard fashion via the pedal

Usignoli activated through sliding manettina.

Basso tuba and Tamburo (a Pedalone).



## ORGAN SPECIFICATION

### Grande Organo

Principale profondo bassi 16'  
Principale profondo soprani 16'  
Principale primo bassi 8'  
Principale primo soprani 8'  
Principale secondo bassi 8' (dal Do2)  
Principale secondo soprani 8'  
Ottava bassi 4'  
Ottava soprani 4'  
Duodecima  
Quintadecima  
Decimasettima o Cornetto  
Decimanona  
Vigesimaseconda  
Sesquialtera  
Vigesimasesta  
Vigesimanona  
Trigesimaterza  
Trigesimasesta  
Clarino bassi 4'  
Oboe soprani 8'  
Violoncello bassi 8'  
Corno inglese soprani 16'

Campanelli  
Tromba reale bassi 8'  
Tromba reale soprani 8'  
Corno inglese bassi 16'  
Flauto reale soprani  
Voce umana soprani  
Flauto in ottava bassi  
Flauto in ottava soprani  
Flauto in duodecima  
Cornetto primo doppio  
Cornetto secondo doppio  
Ottavino soprani  
Flicorno 16'



### Organo Secondo

Violoncello bassi 8'  
Violoncello soprani 8'  
Tromboncino bassi 8'  
Tromboncino soprani 8'  
Flauto bassi 4'  
Flauto soprani 4'  
Cornetto primo  
Cornetto secondo doppio  
Voce umana

Principale bassi 8'  
Principale soprani 8'  
Ottava 4'  
Quintadecima  
Decimanona  
Vigesimaseconda  
Vigesimasesta  
Vigesimanona

### Pedale

Contrabbassi ed ottave 16'+8'  
Quinte dei Contrabbassi \*  
Quintadecima  
Duodecima  
Ottava di rinforzo  
Decimanona  
Vigesimaseconda

Trombe Squarciate o Serpan 16'  
Timpani (alla prima ottava) \*  
Basso Tuba – Banda turca \*

I registri con \* funzionano solo se sono inseriti i Contrabbassi





**Chiara Minali** studied at the Dall'Abaco Conservatoire in Verona. In 2002 she achieved a brilliant diploma in organ and organ composition under Alessio Corti. That same year she won first prize in the competition organized by the Accademia Filarmonica in Verona for newly graduated musicians. She then attended courses in harpsichord, obtaining a first-class diploma in 2005 under Sergio Vartolo. This was followed in 2010 by a Masters Degree in harpsichord at the Bonporti Conservatoire under A. Bugatti. She has also attended master classes in organ under Michael Radulescu and in harpsichord under Murray, Bellotti, Baumont, Astronio, Bonizzoni and Baroni.

She played continuo in the early music course held

at Brunico in 2005 at in the violin course held by E. Onofri in February 2009 at Villa Lagarina (Trento), organized by the Corelli ensemble, with which she also performed in 2006 in Dortmund and in 2009 in Berlin. In September 2009 she came third in the Terzo harpsichord competition, and the following year worked with the

Compagnia Virtuoso vocal ensemble on a production of Purcell's Dido and Aeneas in Pescara. She has also worked with the Monteverdi Conservatoire in Bolzano as harpsichord accompanist. In 2013 and 2014 she was continuo player at the baroque singing course held by Lia Serafini near Verona, and has also worked with the early instrument classes at the Conservatoires of Bolzano and Verona.

Her career involves her in many concerts as a soloist and continuo player, with various instrumental and choral ensembles.

From 1998 to 2007 she was titular organist at the church of San Giorgio in Braida in Verona, and from 2007 to 2013 at the Church of the Redentore in Verona. At present she is auxiliary organist at Verona Cathedral. From 2005 to 2017 she taught organ at the Istituto Diocesano di Musica Sacra in Verona.



**Laura Farabollini** acquired a first class diploma in piano under Graziella Sbarrato in 2000, in harpsichord under Francesca Lanfranco in 2003, and in composition under Paolo Ferrara in 2007 at the A. Vivaldi Conservatoire in Alessandria. In 2007 she also obtained first class diploma in music teaching.

Her busy schedule as a soloist and member of various chamber ensembles has included concerts for prominent organizations in Italy and abroad, including

Interim'art at Antibes (France), Sinarte in Fuscaldo (Cosenza), Agimus in Tortona, Società del Quartetto in Busto Arsizio, Centro Studi Musicali Ferruccio Busoni in Empoli, l'Associazione Amici dell'organo in Alessandria, Itinera Festival, Associazione Mascagni in Livorno Nova et Vetera (Lecco Chamber Orchestra), Rassegna Incontro alla Musica (Bergamo province), in Genoa, Alessandria, Milan, Turin, Reggio Emilia and many other cities. She has also been involved in concerts and recordings with the Ars Cantica Choir in Milan, the A. Vivaldi Chamber Chorus, Gli Orfei Farnesiani Baroque Ensemble, and the F. Vallotti orchestra in Vercelli.

She has attended master classes in harpsichord with Bob Van Asperen, Gustav Leonhardt and Pierre Hantaï. Since 2003 she has been studying period keyboards with Emilia Fadini.

Winner of numerous first prizes in national and international competitions (Tortona, Bobbio, Moneglia, Acqui Terme, etc.), in 1966 she was awarded the Maria Luigia international prize (Terme di Tabiano) for classical music. In 2003 she came second in the Gianni Gambi harpsichord Competition in Pesaro, and also won, for the second time round, first prize and a study grant at the Marengo Musica Competition in Alessandria, playing harpsichord pieces by early French composers.

In 2003 Laura Farabollini also took an Arts degree at Turin University under Giorgio Pestelli, with a thesis on Bruno Bettinelli's music for unaccompanied choir, published by Rugginenti Editore in Milan.

She teaches music in high schools and at the A. Vivaldi Conservatoire in Alessandria.

In 2016 she recorded the complete harpsichord works by Domenico Zipoli for the Brilliant label.

She plays a harpsichord with two manuals and four registers built by Giuseppe Corazza in 2003 as a copy of a late 18th century French instrument by Taskin.

*Particular thanks are due to Father Domenico Parietari, former deputy parish priest at the Church of S. Maria Assunta in Castelferro, for his helpfulness during the recording, and of course to Giuseppe Corazza, who built the harpsichord, for his cooperation during the recording session.*

*We would also like to express our gratitude to Paolo Zuccari, parish priest of the Church of S. Pietro Apostolo in Valeggio sul Mincio, for his kind availability and to Michel Formentelli for preparing and tuning the "Sona" organ.*