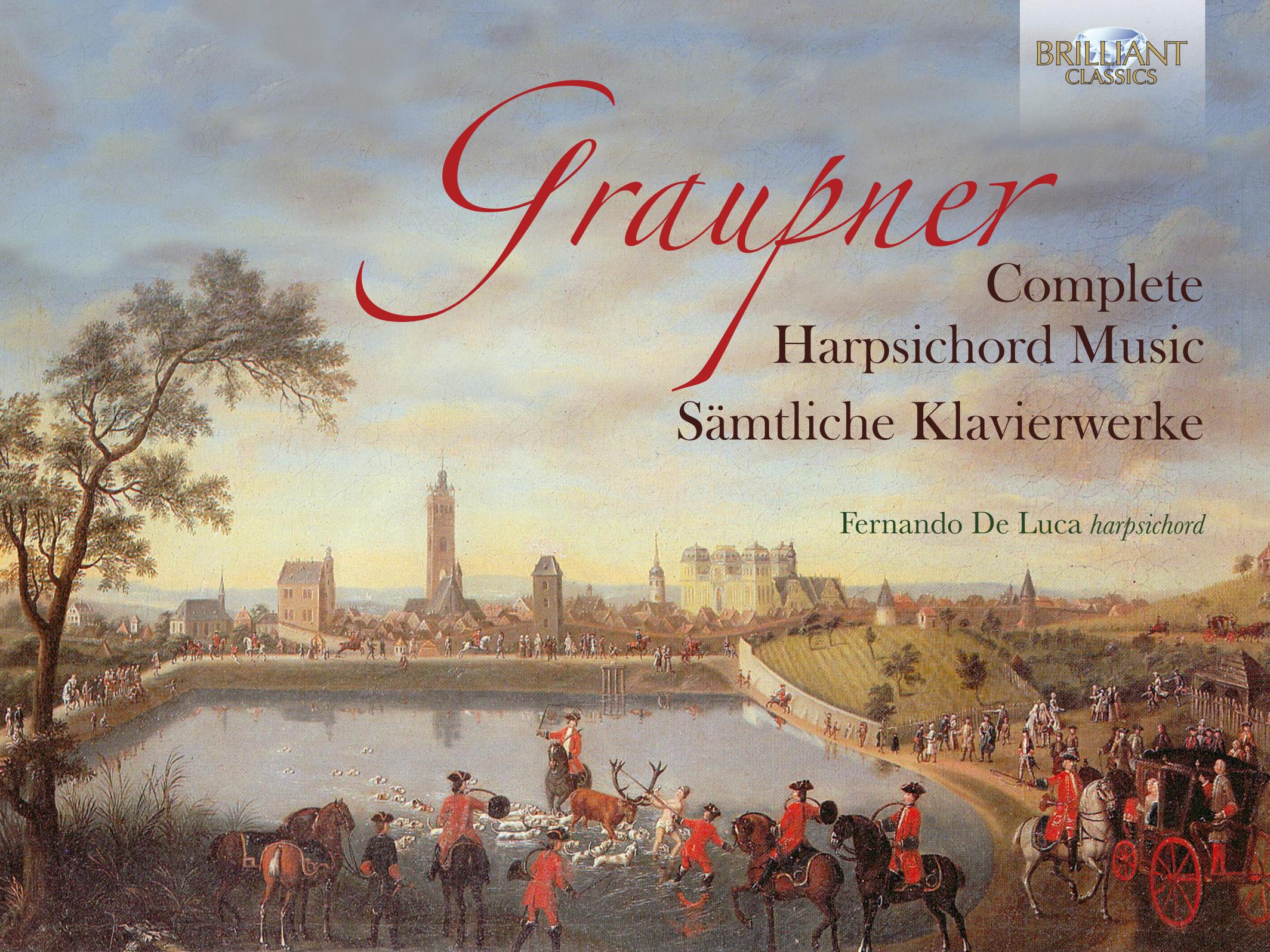


Graupner

Complete
Harpsichord Music
Sämtliche Klavierwerke

Fernando De Luca *harpsichord*



Christoph Graupner 1683-1760
Complete Harpsichord Music
Sämtliche Klavierwerke

Partien auf das Clavier GWV101-103
(Darmstadt 1718)

Partita in C GWV101

| | |
|-------------------------|------|
| 1. Preludium | 1'43 |
| 2. Allemande | 3'46 |
| 3. Courante (I) | 2'53 |
| 4. Courante (II) | 1'57 |
| 5. Sarabande | 3'10 |
| 6. Menuet | 3'19 |
| 7. Rigaudon en Rondeaux | 3'02 |

Partita in C minor GWV102

| | |
|--------------------------|------|
| 8. Allemande | 4'29 |
| 9. Courante | 2'15 |
| 10. Sarabande | 2'15 |
| 11. Rigaudon en Rondeaux | 1'45 |
| 12. Gigue | 5'56 |

Partita in D GWV103

| | |
|------------------------|------|
| 13. Allemande | 2'56 |
| 14. Courante | 2'52 |
| 15. Sarabande & Double | 3'35 |
| 16. Air | 1'59 |
| 17. Loure | 3'18 |
| 18. Menuet | 1'35 |
| 19. Chaccon | 7'39 |

Partien auf das Clavier GWV104-107
(Darmstadt 1718)

Partita in D minor GWV104

| | |
|-----------------------------|------|
| 20. Allemande | 5'19 |
| 21. Courante | 2'39 |
| 22. Sarabande & Double I-II | 5'26 |
| 23. Menuet | 1'36 |

Partita in E-flat GWV105

| | |
|------------------------|------|
| 24. Allemande | 5'00 |
| 25. Courante | 2'17 |
| 26. Sarabande & Double | 2'46 |
| 27. Menuet | 2'43 |
| 28. Loure | 4'13 |
| 29. Gigue | 5'24 |

Partita in E GWV106

| | |
|---------------|------|
| 30. Allemande | 3'53 |
| 31. Courante | 3'38 |
| 32. Sarabande | 1'59 |
| 33. Menuet | 1'13 |
| 34. Gigue | 3'47 |

Partita in E minor GWV107

| | |
|----------------------------|------|
| 35. Allemande | 3'20 |
| 36. Courante | 2'15 |
| 37. Sarabande | 3'35 |
| 38. Air en Menuet & Double | 3'27 |
| 39. Menuet | 2'07 |
| 40. Air | 2'47 |
| 41. Gigue | 2'04 |

Partita in F GWV108 (Darmstadt 1718)

| | |
|--------------------------------------|-------|
| 42. Allemande | 3'13 |
| 43. Rigaudon en Rondeaux | 2'55 |
| 44. Menuet I-II | 6'01 |
| 45. Sarabande & Variatio I-II-III-IV | 11'21 |
| 46. Air | 2'17 |
| 47. Gigue | 4'09 |

Partita in D GWV701 (ca.1750-53)

| | |
|----------------|------|
| 48. Allemande | 4'09 |
| 49. Courante | 2'18 |
| 50. Rigoudon | 1'22 |
| 51. Sarabande | 3'48 |
| 52. (Untitled) | 2'41 |
| 53. Menuet | 1'28 |
| 54. (Untitled) | 0'35 |
| 55. (Untitled) | 3'21 |
| 56. (Untitled) | 0'51 |
| 57. Chaconne | 5'15 |

Partita in F GWV140 (ca.1743)

| | |
|---------------|------|
| 58. Allemande | 2'45 |
| 59. Courante | 2'00 |
| 60. Sarabande | 1'58 |
| 61. Air | 2'24 |
| 62. Menuet | 1'54 |

Fernando De Luca *harpsichord*
French harpsichord copy F.E. Blanchet (1754)
built by C. Caponi

Recording: May, June, July and September 2019,
Rome, Italy
Recording: Fernando De Luca
Editing: Fernando De Luca & Marco de Gregorio
Mastering: Marco Vitale
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Monatliche Clavier Früchte
GWV109-111 (Darmstadt 1722)

Januarius GWV109

| | |
|------------------|------|
| 63. Praeludium | 1'40 |
| 64. Allemande | 3'34 |
| 65. Courante | 2'21 |
| 66. Sarabande | 3'05 |
| 67. Gavotte I-II | 3'05 |
| 68. Loure | 3'34 |
| 69. Air (I) | 0'47 |
| 70. Air (II) | 3'17 |
| 71. Menuet I-II | 4'59 |
| 72. Air (III) | 1'11 |
| 73. Gigue | 1'47 |

Februarius GWV110

| | |
|-----------------|------|
| 74. Praeludium | 1'30 |
| 75. Allemande | 3'17 |
| 76. Courante | 2'13 |
| 77. Sarabande | 3'03 |
| 78. Air (I) | 0'48 |
| 79. Air (II) | 1'17 |
| 80. Sommeille | 4'45 |
| 81. Menuet I-II | 1'42 |
| 82. Air (III) | 2'01 |

Martius GWV111

| | |
|-----------------------|------|
| 83. Praeludium | 1'38 |
| 84. Allemande | 2'58 |
| 85. Courante | 2'38 |
| 86. Sarabande | 2'08 |
| 87. Air en Bourrée | 2'09 |
| 88. Air en Sarabande | 4'26 |
| 89. Menuet en Rondeau | 1'33 |
| 90. Gigue | 1'47 |

Monatliche Clavier Früchte
GWV112-114 (Darmstadt 1722)

Aprilis GWV112

| | |
|------------------------|------|
| 91. Praeludium | 1'23 |
| 92. Allemande | 3'17 |
| 93. Courante | 2'24 |
| 94. Sarabande | 3'37 |
| 95. Menuet I-II | 2'10 |
| 96. Gavotte en Rondeau | 2'09 |
| 97. Air | 2'05 |
| 98. Gigue | 1'31 |

Maius GWV113

| | |
|------------------------|------|
| 99. Praeludium | 1'31 |
| 100. Allemande | 3'52 |
| 101. Air | 1'46 |
| 102. Courante | 2'35 |
| 103. Sarabande | 4'12 |
| 104. Menuet en Rondeau | 2'11 |
| 105. Gavotte | 1'23 |
| 106. Gigue | 1'55 |

Junius GWV114

| | |
|------------------|------|
| 107. Praeludium | 1'16 |
| 108. Allemande | 4'14 |
| 109. Air (I) | 0'54 |
| 110. Courante | 2'48 |
| 111. Air (II) | 1'37 |
| 112. Sarabande | 4'43 |
| 113. Menuet (I) | 1'14 |
| 114. Menuet (II) | 2'35 |

Monatliche Clavier Früchte
GWV115-117 (Darmstadt 1722)

Julius GWV115

| | |
|-------------------------|------|
| 115. Praeludium | 1'34 |
| 116. Allemande | 2'53 |
| 117. Menuet | 1'31 |
| 118. Courante | 2'44 |
| 119. Gavotte en Rondeau | 2'14 |
| 120. Chaconne | 4'04 |

Augustus GWV116

| | |
|---------------------|------|
| 121. Praeludium | 1'01 |
| 122. Allemande | 1'39 |
| 123. Courante | 2'31 |
| 124. Sarabande | 3'41 |
| 125. Air | 0'59 |
| 126. Menuet | 1'18 |
| 127. Air en Rondeau | 1'31 |
| 128. Gigue | 1'40 |

September GWV117

| | |
|-----------------------|------|
| 129. Praeludium | 1'06 |
| 130. Allemande | 3'50 |
| 131. Air en Gavotte | 1'26 |
| 132. Courante | 2'42 |
| 133. Air [en Rondeau] | 2'14 |
| 134. Menuet | 2'17 |
| 135. Air en Loure | 4'58 |
| 136. Gigue | 1'46 |

Monatliche Clavier Früchte
GWV118-120 (Darmstadt 1722)

October GWV118

| | |
|----------------------------------|------|
| 137. Praeludium | 1'03 |
| 138. Allemande | 3'27 |
| 139. Air alternativement – Autre | 2'28 |
| 140. Courante | 2'46 |
| 141. Sarabande | 4'22 |
| 142. Air en Bourée | 1'27 |
| 143. Menuet alternativement | 1'29 |
| 144. Autre | 1'06 |
| 145. Loure | 3'54 |

November GWV119

| | |
|-------------------------|------|
| 146. Praeludium | 2'06 |
| 147. Allemande | 3'05 |
| 148. Courante | 2'05 |
| 149. Sarabande | 2'20 |
| 150. Menuet | 1'54 |
| 151. Chaconne | 4'12 |
| 152. Gavotte en Rondeau | 1'43 |

December GWV120

| | |
|-----------------|------|
| 153. Praeludium | 1'52 |
| 154. Allemande | 4'05 |
| 155. Courante | 2'06 |
| 156. Sarabande | 3'25 |
| 157. Bourrée | 1'08 |
| 158. Menuet | 1'10 |
| 159. Air | 1'08 |
| 160. Autre | 1'31 |
| 161. Loure | 4'16 |
| 162. Gigue | 1'32 |

Partita in G GWV141 (ca.1743)

| | |
|-------------------------------|------|
| 163. Allemande | 3'15 |
| 164. Courante | 2'41 |
| 165. Sarabande | 3'10 |
| 166. Minuet I-II | 2'34 |
| 167. Gavotte I-II en Rondeaux | 2'48 |
| 168. Gigue | 1'35 |

Partita in C GWV128

| | |
|-------------------------------|------|
| 169. Praeludium | 0'25 |
| 170. Allemande | 3'14 |
| 171. Courante | 1'46 |
| 172. Sarabande | 1'27 |
| 173. Menuet | 1'11 |
| 174. Sarabande & 3 variations | 6'43 |

Aria in D minor GWV822

| | |
|-------------|------|
| 175. Aria | 2'10 |
| 176. Double | 1'48 |

Partita in A GWV147

| | |
|------------------|------|
| 177. Allemande | 4'10 |
| 178. Courante | 1'43 |
| 179. Sarabande | 2'25 |
| 180. Double | 1'35 |
| 181. Air (I) | 1'07 |
| 182. Menuet I-II | 3'01 |
| 183. Air (II) | 1'14 |
| 184. Air (III) | 4'32 |
| 185. Gigue | 2'34 |

Partita in G GWV146

| | |
|----------------|------|
| 186. Allemande | 2'42 |
| 187. Courante | 2'03 |
| 188. Sarabande | 1'19 |
| 189. Gavotte | 1'18 |
| 190. Menuet | 1'56 |
| 191. Gigue | 1'08 |

Partita in C GWV805 (ca.1740)

| | |
|----------------|------|
| 192. Allemande | 3'27 |
| 193. Courante | 4'00 |
| 194. Sarabande | 2'05 |
| 195. Gigue | 4'34 |

Partita in C GWV129

| | |
|-------------------------------|------|
| 196. Allemande | 3'29 |
| 197. Courante | 2'13 |
| 198. Sarabande & 3 variations | 4'41 |
| 199. Gigue | 2'27 |

Partita in A GWV849

| | |
|----------------|------|
| 200. Prelude | 0'56 |
| 201. Allemande | 2'39 |
| 202. Courante | 1'12 |
| 203. Sarabande | 2'08 |
| 204. Aria | 1'27 |

Partita in G GWV142 (ca.1750)

| | |
|--------------------------------|------|
| 205. Praeludium | 2'07 |
| 206. Allemande | 4'54 |
| 207. Courante | 3'05 |
| 208. Menuett 1 & 2 (alternat.) | 2'22 |
| 209. Air alla Polonese | 1'59 |
| 210. [Untitled] | 6'17 |

Partita in C GWV130

| | |
|----------------------------|------|
| 211. Allemande | 2'29 |
| 212. Courante | 1'27 |
| 213. Sarabande | 1'30 |
| 214. Menuet | 1'27 |
| 215. Gigue | 0'58 |
| 216. Aria I-II (alternat.) | 2'53 |
| 217. Menuet I-II | 2'06 |

Partita in C GWV804 (ca.1750)

| | |
|----------------------------------|------|
| 218. Praeludium | 1'59 |
| 219. Allemande | 3'31 |
| 220. Courante | 3'05 |
| 221. Sarabande | 4'10 |
| 222. Aria | 1'41 |
| 223. Menuet I-II-III (alternat.) | 3'53 |
| 224. Polognese & Mourcky | 2'27 |
| 225. Gigue | 1'15 |

Partita in G GWV144

| | |
|-------------------------|------|
| 226. Allemande | 3'07 |
| 227. Courante | 1'56 |
| 228. Sarabande | 1'41 |
| 229. Menuet | 1'32 |
| 230. Gavotte en Rondeau | 1'19 |
| 231. Air I-II | 4'50 |
| 232. Gigue | 2'06 |

Partita in G GWV145

| | |
|-----------------|------|
| 233. Allemande | 4'00 |
| 234. [Untitled] | 2'15 |
| 235. Courante | 2'47 |
| 236. Sarabande | 3'47 |
| 237. [Untitled] | 3'53 |
| 238. Sommeille | 3'14 |
| 239. Menuet | 1'58 |

Partita in A GWV851

| | |
|----------------|------|
| 240. Prelude | 0'58 |
| 241. Allemande | 3'26 |
| 242. Courante | 1'43 |
| 243. Sarabande | 2'45 |
| 244. Aria | 1'21 |

Fernando De Luca *harpsichord*
German harpsichord after Christian Vater (1738)
built by F. Ciocca

Recording: August and September 2016,
 Venice, Italy
 Recording: Fernando De Luca
 Editing: Fernando De Luca & Marco de Gregorio
 Mastering: Marco Vitale
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Partita in C minor GWV131

| | |
|----------------|------|
| 245. Overture | 4'31 |
| 246. Allemande | 4'53 |
| 247. Courante | 2'28 |
| 248. Sarabande | 2'14 |
| 249. Menuet | 2'15 |

Partita in C GWV126

| | |
|---------------------------|------|
| 250. Allemande | 2'44 |
| 251. Courante | 2'05 |
| 252. Sarabande | 2'25 |
| 253. Variatio I-II-III-IV | 4'09 |
| 254. Menuet I-II | 2'20 |
| 255. Gigue | 1'33 |

Partita in G GWV143

| | |
|------------------------------|------|
| 256. Allemande | 2'19 |
| 257. Courante | 2'28 |
| 258. Air | 1'34 |
| 259. Sarabande & Double I-II | 6'29 |
| 260. Menuet (I) | 0'42 |
| 261. Menuet (II) | 0'49 |
| 262. Menuet (III) & Double | 4'02 |
| 263. Gigue | 2'15 |

Partita in A minor GWV150

| | |
|---------------------------|------|
| 264. (Prelude Ad libitum) | 0'50 |
| 265. Allemande | 2'27 |
| 266. Courante | 1'54 |
| 267. Sarabande | 2'15 |
| 268. Rigaudon en Rondeau | 1'52 |
| 269. Menuet I-II | 2'40 |
| 270. Gigue | 2'10 |

Partita in C GWV127

| | |
|------------------|------|
| 271. Overture | 4'04 |
| 272. Air | 1'38 |
| 273. Loure | 2'32 |
| 274. Menuet I-II | 2'22 |
| 275. Air | 1'26 |
| 276. Chaconne | 3'54 |
| 277. Entrée | 1'37 |

Partita in C minor GWV132

| | |
|---------------------------|------|
| 278. (Prelude Ad libitum) | 0'32 |
| 279. Allemande | 3'59 |
| 280. Courante | 2'39 |
| 281. Sarabande | 4'10 |
| 282. Menuet | 2'05 |
| 283. Air | 1'47 |
| 284. Gigue | 1'51 |

Partita in A GWV148

| | |
|----------------|------|
| 285. Allemande | 3'23 |
| 286. Courante | 2'29 |
| 287. Menuet | 1'16 |

Partita in F minor GWV121

| | |
|------------------------------------|------|
| (‘Vom Winter’, Darmstadt 1733) | |
| 288. Praeludium | 4'39 |
| 289. Allemande | 4'24 |
| 290. Courante | 4'14 |
| 291. Menuet I-II-III (alternativ.) | 9'14 |
| 292. Air en Sarabande | 3'55 |
| 293. Bourrée en Rondeau | 2'17 |

Partita in C minor GWV133

| | |
|---------------------------------------|------|
| 294. Praeludium | 4'34 |
| 295. Allemande | 5'01 |
| 296. Courante | 2'39 |
| 297. Sarabande | 1'43 |
| 298. Menuet | 1'23 |
| 299. Aria & Variatio I-II-III-IV-V-VI | 8'45 |

Partita in A GWV149

| | |
|------------------------------------|-------|
| 300. Praeludium | 2'46 |
| 301. Allemande | 2'12 |
| 302. Courrante | 1'49 |
| 303. Sarabande & Double | 3'31 |
| 304. Menuet | 1'36 |
| 305. Aria & Variatio I-II-III-IV-V | 7'30 |
| 306. Bourée | 1'09 |
| 307. Gigue | 1'45 |
| 308. Chaconne | 10'41 |

Fernando De Luca *harpsichord*

German harpsichord after Christian Vater (1738)
built by F. Ciocca

Recording: March 2012, Venice, Italy

Recording: Fernando De Luca

Editing: Fernando De Luca & Marco de Gregorio

Mastering: Marco Vitale

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309. Preludio & Fuga in D minor

GWV826 (ca.1715/16) 3'08

Partita in D minor GWV702

(ca.1750/53)

| | |
|--------------------------|------|
| 310. Allemande | 3'34 |
| 311. Courrante | 3'35 |
| 312. Sarabande | 2'36 |
| 313. (Untitled) | 2'01 |
| 314. Air en Gavotte I-II | 5'19 |
| 315. Menuet I-II | 3'24 |

Partita in F GWV835

| | |
|------------------------|------|
| 316. Preludio & Presto | 1'29 |
| 317. Allemande | 2'20 |
| 318. Courente | 2'05 |
| 319. Sarabande | 3'53 |

Partita in E minor GWV829

(?Hamburg before 1709?)

| | |
|-----------------------|------|
| 320. Prelude & Presto | 1'32 |
| 321. Allemande | 3'52 |
| 322. Courante | 2'47 |
| 323. Sarabande | 2'59 |
| 324. Aria | 1'58 |
| 325. Chaconne | 5'35 |

326. Preludio & Fuga in A minor

GWV855 (ca.1715/16) 3'31

Partita in D minor GWV824

(?Hamburg before 1709?)

| | |
|----------------|------|
| 327. Preludio | 1'16 |
| 328. Allemande | 3'11 |
| 329. Courrente | 2'25 |
| 330. Sarabande | 2'34 |
| 331. Aria | 1'41 |
| 332. Chaconne | 5'16 |

Fernando De Luca *harpsichord*

French harpsichord copy F.E. Blanchet (1754)
built by C. Caponi

Recording: May, June, July and September 2019,
Rome, Italy

Recording: Fernando De Luca

Editing: Fernando De Luca & Marco de Gregorio

Mastering: Marco Vitale

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Christoph Graupner was born in 1683 in Kirchberg, Saxony. Due to an unfortunate combination of circumstances his work has fallen into almost total oblivion, yet he was one of the most important composers of his time. Among his friends and admirers were the composers Georg Philipp Telemann, Johann Mattheson, and Johann Friedrich Fasch who was also his pupil. Thanks to his studies in Leipzig, from childhood on Graupner was in contact with musical contemporaries, including Johann Schelle and Johann Kuhnau, predecessors of Johann Sebastian Bach at the Thomaskirche (St. Thomas church). Graupner was Johann Kuhnau's favorite pupil, along with Johann David Heinichen, Graupner's colleague and friend.

After his studies in music and then in law at the University of Leipzig, Graupner left the city in 1705 for Hamburg where he became harpsichordist at the Oper am Gänsemarkt, one of the most active theatres in Europe at the time. Working for the director Rheinhard Keizer, Graupner and a violinist named Georg Frideric Handel were assistants to Keizer. Graupner composed various works that were successful with the public. Prince (Landgrave) Ernest Louis (1667-1739) of Hesse-Darmstadt, a great melomaniac and composer, had the opportunity to hear Graupner perform during the prince's various stays in Hamburg. In 1709 the Prince offered Graupner a place in the court of Hesse-Darmstadt. And in 1712 Graupner became Court Chapel master (Hofkapellmeister).

Graupner spent almost his entire musical life at the court of Darmstadt where he worked until his death in 1760. He directed the orchestra, which became very famous. He was responsible for all musical production, including management, both of the theatre (he composed and conducted various operas) and of the chapel (he left us 1423 cantatas ...). When the theatre closed due to financial problems, Graupner dedicated himself to more cantatas, but also to symphonies, concerts and pieces for keyboard instruments. In addition to that he copied many orchestral compositions by his contemporaries and then performed those compositions with his own musicians. Meanwhile he corresponded with the great musicians of the time. In the last years of his life Graupner became blind like Handel and Bach. Even so Graupner engaged in

friendly relations with Telemann and Gottfried Grönwald.

Graupner ordered after his death that all his compositions be destroyed. Fortunately for us, this was not carried out (even though a part of his production was lost anyway). Almost the entirety of his production is conserved in the Landesbibliothek in Darmstadt.

The best-known episode of Graupner's career is his successful competition to become Kantor at the Thomasschule in Leipzig, won only after Telemann's refusal. Not obtaining leave from his employer, he submitted to the will of his Prince and declined the offer, much to his regret. In his letter of resignation, he recommended Johann Sebastian Bach among the candidates and wrote a positive opinion about him. "He is a musician as skilled at the organ as he is an expert in composing Sacred music and *a cappella* passages". A musician in those days was regarded as a mere valet. A recommendation by one musician for another was not a common occurrence in society at the time.

An excellent harpsichordist, Graupner wrote compositions for his own instrument that became well known in his time. His compositions mostly followed the traditional form of the Partita and traditional models, but reaching a stylistic transformation, he elaborated parts for singing in the Courante and Sarabande, and transformed the Gigue into a character piece. The Gigue was considered by Graupner not necessarily a final tempo, but more often than not, ended up including a series of variations.

Graupner's overall production for harpsichord known to date consists essentially of only 50 compositions, cataloged from GWV 101 to 150. In more recent times, other suites and loose pieces have been added to the catalog (GWV801-857). Some of those however are of dubious attribution. Others are certainly spurious, coming from different sources. Today all are preserved in Darmstadt (Universitäts- und Landesbibliothek, handschriften- und Musikabteilung). Only a few of the suites were published during his lifetime as found in three collections: The first of 1718 with eight suites are published as the *Partien auf das Klavier* (GWV101-108); the second of 1722 with twelve suites published as *Monatliche Clavier Früchte* (GWV109-120);

and the third collection of 1733 of four large suites of the four seasons (GWW121-124) of which unfortunately only *Vom Winter* (GWW121) has survived.

Christoph Graupner's suites, or partitas for keyboard, represent a notable contribution to the development of the "German suite", although they have long been neglected by musicology and by the performers themselves. Graupner's publication of 1722, probably directed and financed personally by the composer himself, was an evident attempt to achieve that fusion between French and Italian style, which other German composers would try their hand at in the same years, among them, Georg Philipp Telemann and above all Johann Sebastian Bach, with the publication of the VI Partiten, between 1726 and 1731.

In the case of *Monatliche Clavier Fruchte*, the composer Graupner does not make an explicit use of the term partita, often used on other occasions before and after 1722. The twelve months of the year are used simply as titles assigned to each of the twelve suites in order to form a 'program'. In this, Graupner seems to have treasured the lesson imparted to him by his great teacher of the Thomasschule in Leipzig, Johann Kuhnau, author as we know of a large number of programmatic keyboard compositions. Kuhnau's influence on Graupner's keyboard music goes much deeper: the solemn character with almost ethereal and evocative atmosphere as can be heard above all in the introductory movements in *Martius* and *November*.

The presence of the prelude (Praeludium, as indicated in the score) in all these suites is in fact, another peculiarity that differentiates Graupner's suites from the Franco-German suite characterized by the Allemande - Courante - Sarabande - Gigue sequence. In the preludes the composer adopts different forms, as in *Aprilis* where a short fugue opens the entire suite rather than opening, as often happens, with chords and passages of a toccata character. Handel's Suite IV in E minor (HWV429) begins the same way, with a fugue. Published in 1720 and already circulating years earlier in manuscript copies throughout Europe, Handel's suite may have been an evident inspirational model for Graupner. In *Julius*, the prelude instead takes the form of an invention, while in *Augustus* one breathes the air of a concert movement. In almost

all cases, these preludes lead to conclusions that border on the form of the toccata. Showing thus a similarity to Kuhnau's style, Graupner seems to have a particular preference for the form of the Menuet en Rondeau. Inserted in different moments of the suite, in the middle or towards the end, these interlude passages separate the long sequence of pieces into two parts, and they recur to the conclusion. Unlike other German composers, including Bach and Handel, the minuet is generally treated by the Darmstadt musician as an elaborate Rondeau but with a marked tendency of amplifying the mechanism of alternation of the thematic material and of its systematic nature.

Christoph Graupner had, without doubt, an important part in the evolution of the German suite, along with Bach and just a few others. He offers a glimpse at possibilities for new development and insight, therefore Graupner can be considered as an important contributor to a period of transition.

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French harpsichord copy F.E. Blanchet (1754) build by C. Caponi. Pitch A=415Hz



German harpsichord after Christian Vater (1738) build by F. Ciocca. Pitch A=415Hz



Fernando De Luca was born in Rome in 1961. He started to compose in the baroque idiom at 9 or before. At 14, he joined the Conservatory of Rome “Santa Cecilia” to study Organ and Piano, although his true passion was the Harpsichord.

Among the many musical experiences De Luca had during his early activity in Roman musical life, one of the most important was



his apprenticeship with Mons. *Domenico Bartolucci* who was Maestro di Cappella of the Cappella Sistina in the Vatican. Here Fernando approached the study of Sacred Music, counterpoint and learnt the art of improvisation and composition. He graduated in 1987 (Piano, with *V. De Vita*) and 1992 (Harpsichord, with *P. Bernardi*) and in the same years, was a prizewinner in the AMR (Associazione Musicale Romana) and a harpsichord contest at “G.Rossini” Conservatory in Pesaro.

Fernando De Luca has performed mainly in Europe.

In 2006, Fernando was the co-founder, together with his friend Marco De Gregorio (“Zadok”), of the Sala del Cembalo del caro Sassone. It’s a website dedicated to the harpsichord music of the baroque era.

He teaches “Harpsichord and ancient Keyboards” in the Conservatory “G.P. da Palestrina” in Cagliari.



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