

Cavazzoni

COMPLETE ORGAN MUSIC

Federico Del Sordo *organ*

Nova Schola Gregoriana

Alberto Turco *conductor*

Girolamo Cavazzoni c.1525-after 1577

Complete Organ Music

1. Recercar Primo	5'08	19. Magnificat Primi Toni	7'25
2. Hymnus Christe Redemptor omnium	2'23	20. Magnificat Ottavi Toni	7'16
3. Hymnus Ad Cœnam Agni providi	2'03	21. Magnificat Quarti Toni	6'34
4. Recercar Secondo	5'11	22. Magnificat Sexti Toni	7'06
5. Hymnus Lucis creator optime	2'16	23. Missa Apostolorum – Kyrie	7'25
6. Hymnus Ave Maris Stella	2'30	24. Missa Apostolorum – Gloria	9'10
7. Recercar Terzo	5'50	25. Credo Cardinalis	11'02
8. Hymnus Veni creator Spiritus	1'57	26. Missa Apostolorum – Sanctus	2'18
9. Hymnus Exultet cœlum laudibus	1'50	27. Missa Apostolorum – Agnus Dei	1'44
10. Recercar Quarto	4'46	28. Missa Dominicalis – Kyrie	6'28
11. Hymnus Pange lingua gloriosi	2'30	29. Missa Dominicalis – Gloria	8'25
12. Hymnus Iste confessor	2'16	30. Credo Dominicalis	10'05
13. Canzon sopra I le bel e bon	2'17	31. Missa Dominicalis – Sanctus	2'13
14. Hymnus Iesu nostra redemptio	2'03	32. Missa Dominicalis – Agnus Dei	1'50
15. Hymnus Iesu corona virginum	2'04	33. Missa de Beata Virgine – Kyrie	5'57
16. Canzon sopra Falt d'argens	2'37	34. Missa de Beata Virgine – Gloria	9'54
17. Hymnus Deus tuorum militum	2'12	35. Missa de Beata Virgine – Sanctus	2'34
18. Hymnus Hostis Herodes impie	1'43	36. Missa de Beata Virgine – Agnus Dei	2'20
		37. Ricercare (1540) *	6'32
		38. Recercar (1551)	2'23

Federico Del Sordo *organ and harpsichord* *

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Considerable uncertainty surrounds the date and place of birth of **Girolamo Cavazzoni**, since some sources refer to him as «Hieronimo da Bologna», and others as «Girolamo da Urbino». To make matters worse, the dedication of the *Libro Primo* of his tablatures, the collection of ricercars, canzones, hymns and Magnificats, suggests that he was born while his father (Marco Antonio Cavazzoni, Bologna 1485 c. – post 1569) was in the employ of Cardinal Pietro Bembo (Venice, 1740 – Rome, 1547). Given that the latter lived not only in Bologna and Urbino, but in various other cities as well, Girolamo Cavazzoni could also have been born in Rome, where Bembo was part of the curia of Pope Leo X from 1513 to 1521; or indeed in Padua, where he moved in 1522.

Appointed organist at Mantua Cathedral in 1521, by 1525 Cavazzoni was employed at the court of Duke Guglielmo Gonzaga. Moreover, he supervised the construction of the new organ in the Basilica Palatina di S. Barbara built by Graziadio Antegnati in 1565 (the instrument used for this recording). In the following years he remained in touch with the Antegnati family, teaching Graziadio's son Costanzo (Brescia, 1549 – 1624), whom he ultimately recommended as a suitable replacement for himself to Guglielmo Gonzaga in a letter dated 29 November 1570.

Girolamo Cavazzoni's works largely consist in the two volumes of tablature: the *Libro primo* mentioned above, which was printed in Venice in 1543 by Bernardino Vitali, and the organ tablatures comprising the «*Misse, Himni, Magnificat*» that make up the «*Libro secondo*». The year of publication and the printer of this latter volume are unknown, since the only extant copy kept in the Biblioteca di Musica in Bologna (S.411/1-2) is missing the very page that would have provided such information. It was probably published no later than 1549, since that year marked the death of Cardinal Benedetto Accolti of Ravenna, to whom the work was dedicated. There is also an incomplete edition of this volume which, according to Oscar Mischiati, was printed around 1556.

Apart from the works contained in these two volumes, there are also two ricercars

that are part of separate anthologies of music by various composers. The first is the collection of *Musica nova accomodata per cantar et sonar sopra organi et altri strumenti composta per eccellentissimi musici* printed in Venice in 1540, which contains just the bass part of the ricercars by Cavazzoni. Fortunately the volume was reprinted in France around 1550, and this edition contains all the parts, so that we were able to include in this set the *Ricercare* in track 37. Because it tends towards the lower notes and is better suited to a plucked instrument than to the organ, it is performed here on the harpsichord. The other *Recercar* belongs to the collection of *Fantasia, Recercari, Contrapunti à Tre Voci* by M. Adriano, printed in Venice by Antonio Gardane in 1551. Despite the fact that the structure of this composition suggests that it was intended for an ensemble of instruments (and not a keyboard instrument), we have included it in track 38 to enrich the listener's perception of the complete range of Cavazzoni's works.

The *Libro primo di intavolature* contains four ricercars, a *Canzon sopra I le bel e bon*, the *Canzon sopra Falt d'argens*, four hymns (*Christe Redemptor omnium*, *Ad coenam Agni providi*, *Lucis creator optime*, *Ave Maris Stella*) and the *Primi Toni* and *Ottavi Toni Magnificats*. The second volume of tablature contains the three 'canonical' masses (*Missa Apostolorum*, *Missa Dominicalis*, *Missa de Beata Virgine*), a further eight hymns (*Veni creator Spiritus*, *Exultet [sic!] coelum laudibus*, *Pange lingua gloriosi*, *Iste confessor*, *Iesu nostra redemptio*, *Iesu corona virginum*, *Deus tuorum militum*, *Hostis Herodes impie*) and the *Quarti Toni* and *Sexti Toni Magnificats*.

The two separate ricercars, like those comprised in the first volume, are poly-thematic; so that they are representative of a period in which the ricercar mirrored the structure of the liturgical motet, where each section of text corresponded to a specific theme or subject. The *Canzon sopra I le bel e bon* is built around the main melody of a chanson by the same name by Pierre Passereau (fl. 1509 – 1547). *Il est bel et bon* belonged to a collection of *Vingt et huyt chansons musicales a quatre parties*, printed by Pierre Attaignant in Paris in 1534, and gave voice to a woman

ironically and perhaps bawdily praising the virtues of her husband. Cavazzoni also found inspiration in *Faulte d'argents*, a five-voice composition by Josquin Desprez (c. 1450 – Condé-sur-l'Escaut 1521) contained in the *Septiesme livre contenant vingt et quatre chansons a cinq et a six* printed by T. Susato in Antwerp in 1545. The original text of this chanson is ironic too, though its focus is the insecurity that comes with impecuniousness. Obviously the way of performing these chansons must have differed considerably from what Cavazzoni had in mind with his versions. In keeping with widespread practice in the sphere of keyboard music (including church music), he borrowed from the two secular songs in order to create the two short musical sketches that could have replaced the last invocation of the Agnus Dei («*Agnus Dei [...] dona nobis pacem*»), accompanying the entire rite of Communion through to the Post-Communion. By contrast, tracks 19-38, the Schola actually performs this third invocation as well.

Cavazzoni's hymns envisage just one of the two alternatim performance modes: while the first involved the alternation of organ interludes and verse sung by the choir, the second, adopted by Cavazzoni, involved a sung first verse, followed by a long verset on the organ during which the rest of the text was chanted. According to Adriano Banchieri (Bologna, 1568–1634), at least after the Council of Trent (1545–1563), it was required that the last verse of the hymn should be sung as well, since it normally contained a praise of the Holy Trinity. However, we do not know for sure whether this was already the case in Cavazzoni's day.

The *Missa Apostolorum* includes the *Credo Cardinalis*, the *Missa Dominicalis* and the *Credo Dominicalis* (the *Credo Cardinalis* was used for the *Missa de Beata Virgine*). Performing the *Credo* in alternation with the organ was specifically forbidden by the norms that followed in the wake of the Council of Trent: for instance, those specified in the *Cæremoniale Episcoporum* proclaimed by Pope Clement VIII in 1600. In actual fact the principle was not universally respected. At all events, during the period that saw the publication of Cavazzoni's works, the

alternatim mode involving the organ and the Credo was considered legitimate, as long as the organ did not replace the verse *Et incarnatus est*, when the required genuflection meant that it necessarily had to be sung or recited. This is clearly indicated in the *De Cerimoniis Cardinalium et Episcoporum* by Paride Crassi (ca. 1525, and subsequent editions).

The four Magnificats that Cavazzoni composed comprise fewer organ versets (four or five) than those of composers such as Giovanni Battista Fasolo or Girolamo Frescobaldi (six or seven). Both before and following the Council of Trent, it was forbidden to replace the first verse of the text of this liturgical canticle (consisting of twelve verses of text) with passages on the organ. This meant that the titles included in Cavazzoni's Magnificats (*Magnificat*, *Quia Respexit*, *Deposuit*, *Suscepit* and *Gloria Patri*) probably refer to the text sung immediately before the organ verset. This convention is not always respected today, so that performances often leave out or sing only part of the first verse («*Magnificat anima mea Dominum*»). By the same token, those same liturgical norms likewise required that the text «*Gloria Patri et Filio et Spiritui Sancto*» (which features as the title of one of the organ versets) should be sung in its entirety, despite the fact that in the Magnificats by Cavazzoni (and others) the title «*Gloria Patri*» features before the last organ verset (with the exception of the *Magnificat Sexti Toni*, which may be incomplete). Furthermore, given the number of organ interludes, alternatim performance of Cavazzoni's Magnificats meant that the schola also had to sing the two consecutive verses, which the *cæremoniales* of the time permitted. Performance of the *Magnificats* in tracks 19-27 conform to these principles. At the end of the *Magnificat Sexti Toni* (believed to be in complete in the printed edition), the first verset is performed as the response to the «*Gloria Patri*».

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Translation by Kate Singleton

Graziadio Antegnati (1565), restored by Giorgio Carli (Pescantina, Verona), between 1995 and 2006.

www.antegnatisantabarbara.it

Principale (16', facciata)
Fiffaro
Ottava (8')
Decima Quinta (4')
Decima Nona
Vigesima Seconda (2')
Vigesima Sesta
Vigesima Nona
Trigesima Terza
Trigesima Sesta
Flauto in XIX
Flauto in VIII



57-note keyboard (C1 — F5), short octave, split keys for Eb/D# and Ab/G# for all extended octaves.

18-note pedal board (C1 — A2). Pitch at recording, A4 = 470 Hz. Regular medium tone temperament at ¼ comma.

Harpsichord

Roberto Marioni 2020 (copy based on a 17th century Italian instrument), extension C1 — F6. Strings in red and yellow brass. Pitch at recording, A4 = 419,8 Hz. Regular medium tone temperament at ¼ comma.

Sources for canto fermo

GIOVANNI MATTEO ASOLA, *Canto fermo sopra messe, himni, et altre cose ecclesiastiche appartenenti a' sonatori d'organo, per giustamente rispondere al choro*, Giacomo Vincenti, Venice 1592.

BERNARDINO BOTTAZZI, *Choro et Organo. Primo libro in cui con facil modo s'apprende in poco tempo un sicuro methodo di sonar sù l'Organo Messe, Antifone, & Hinni sopra ogni maniera di canto fermo [...]*, Giacomo Vincenti, Venice 1614.

KYRIALE from the chapter library of Mantua Cathedral (15th century).



Federico Del Sordo, organist and harpsichordist, has long devoted himself to performance of the Italian *alternatim* repertoire: he has recorded for Brilliant Classics 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, both based in Rome.



Alberto Turco has directed the Cappella Musicale of Verona Cathedral and the Istituto Diocesano di Musica Sacra in Verona since 1965. He has taught music at the Seminario diocesano in Verona, Gregorian chant at the Pontificio Istituto di Musica Sacra in Milan, and liturgical musicology at the Studio Teologico San Zeno in Verona. As an editor he specializes in Gregorian palaeography and liturgical editions of Ambrosian chant, publishing the *l'Antiphonale Missarum Simplex* (2001), the *Antiphonale Missarum* of the schola (2005) and the new edition of *Psallite Domino*, in Gregorian chant, with the simpler melodies for the liturgy in Latin. At present his publishing activities focus on the analysis and rhythmical interpretation of Gregorian melody. Forthcoming releases include a recording of the entire *Kyriale Romanum* and the *Liber Gradualis, iuxta ordinem Cantus Missæ*, with *magis critica* restoration of the melodies.



Appearing regularly at major international events, **Nova Schola Gregoriana** of Verona has made a name for itself among scholars for its meticulous attention to musicological detail. The group has toured widely in Japan, the United States, Brazil, Spain, Belgium, Hungary, Russia, Greece, Croatia, Germany and Mexico. *Members:* Nicola Bellinazzo, Andrés Montilla Acurero, Gennaro Becchimanzi (*soloist*), Marco Repeto, Mariano Zarpellon.

Recording: June 2020, Palatine Basilica of S. Barbara, Mantova, Italy
Recording, editing & mastering: Federico Del Sordo
Cover: Graziadio Antegnati, pipes of the organ façade (1565) of the Palatine Basilica of S. Barbara, photo by Federico Del Sordo
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