



Pasquini

L'OMBRA DI SOLIMANO

Cantatas for Bass and Continuo

Capella Tiberina · Lisandro Abadie *bass* · Alexandra Nigito *harpsichord*

Bernardo Pasquini 1637-1710

L'ombra di Solimano

Cantatas for Bass and Continuo

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|--|-------|---|-------|
| 1. Toccata in F
<i>for harpsichord</i> | 3'49 | 8. Agrippina, compagni "Germanico"
<i>cantata for bass, Baroque guitar
and harpsichord</i> | 6'43 |
| 2. Il fulmine son io
<i>cantata for bass, cello
and harpsichord</i> | 7'44 | 9. Fantasia in E minor
<i>for harpsichord</i> | 2'37 |
| 3. Passagagli in D minor
<i>for harpsichord</i> | 2'23 | 10. Misero cor, nascesti solo a piangere
<i>cantata for bass, cello, Baroque
guitar and harpsichord</i> | 12'29 |
| 4. Che volete da me
<i>cantata for bass, cello, archlute
and harpsichord</i> | 11'24 | 11. Versetto V in D minor
<i>for harpsichord</i> | 0'59 |
| 5. Alemanda-Corrente-[Giga]
in G minor
<i>for harpsichord</i> | 3'26 | 12. Quei diroccati sassi "A Bella Donna
sopra le ruine di Castro"
<i>cantata for bass, cello
and archlute</i> | 5'02 |
| 6. Era risorta invano "L'ombra di
Solimano"
<i>cantata for bass, cello, archlute
and harpsichord</i> | 9'09 | 13. Bizzarria-Variation in D minor
<i>for harpsichord</i> | 2'07 |
| 7. Partite del saltarello in G
<i>for harpsichord</i> | 3'02 | | |

Capella Tiberina

Lisandro Abadie *bass*

Domen Marinčič *cello*

cello by Francesco Rugeri (Cremona, 1685)

Sam Chapman *archlute and Baroque guitar*

archlute: after Magnus Tieffenbrucker (17th century) by Klaus T. Jacobsen (London, 2011);
Baroque guitar: after Antonio Stradivari (1688) by Julian Behr (Wyhlen, 2011)

Alexandra Nigito *Historical harpsichord*

by Mattia De Gand (Rome, ca. 1685), restored by Graziano Bandini (2017).

By courtesy of the Museo Civico of Treviso

Among the more than seventy surviving cantatas by **Bernardo Pasquini** (1637-1710) there is a small group of six cantatas for bass and continuo. In 1667 Pasquini entered the service of the Borghese family in Rome, enjoying the patronage of Prince Giovanni Battista Borghese. The famous bass, Francesco Verdone (c. 1630-1694), was also active in the same household from 1666 through to his death, so it may well be that the cantatas for bass were written for him.

The manuscript scores of the six cantatas date back to the years between 1680 and 1694. *Era risorta invano* ('L'ombra di Solimano') was certainly composed around 1686. It refers to the surrender of the Ottoman army following the Siege of Buda in 1686, taking the form of a lament sung by the ghost of the Sultan Suleiman the Magnificent, who had conquered the city in 1541. The cantata is preserved in a manuscript score at the Biblioteca Estense in Modena (Mus.F. 1366; other copies are in the Academy of Music in London, Ms. 128, and in the Biblioteca Comunale in Urbana, Ms. VI.2.3.). The Modena manuscript contains also as unique copies *Misero cor* and *Il fulmine son io*. A cantata by Mario Agatea that is part of the same score refers to the birth of the '*Anglico Regnante*' ('Reigning Anglian'), in other words James Francis Edward Stuart, born on 10 June 1688 to James II and Maria Beatrice d'Este. Bearing in mind that the manuscript is essentially the work of the same copyist and embodies the same features, it is reasonable to date the composition of the three cantatas around the years 1686-1688. This is further supported by the fact that the author of the lyrics for *Il fulmine son io* was Giovanni Lotti, a Tuscan poet who died in Rome in 1688. His *Poesie latine e toscane*, which comprise the text of the cantata, were published posthumously that same year.

The cantatas *Agrippina, compagni* ('Germanico) and *Che volete de me* were written between 1680 and 1694. The former tells of the alleged poisoning of Germanico (15 BC – 19 AD) on the part of Pisone and his wife Plancina. As he breathes his last, Germanico beseeches his wife Agrippina and his friends to seek revenge. The latter is

a reflection on betrayal in love and freedom regained. Both are part of the collection of music manuscripts belonging to Francesco II d'Este kept in the Biblioteca Estense in Modena (Mus. F. 1385 and Mus. G. 307). However, there is also a copy of *Che volete da me* made by Giovanni Antelli, Pasquini's trusted copyist, in the Fondo Santini at the Diözesanbibliothek in Münster (Sant. Hs. 868). Francesco II d'Este died in 1694, so clearly the two cantatas could not have been written after this date.

The last cantata, *Quei diroccati sassi*, is probably earlier than the others. It has also come down to us in two manuscript scores by Antelli that are now part of the Fondo Chigi in the Biblioteca Apostolica Vaticana (Mss. Chigi Q.IV.13 and 17). Antelli worked for the Borghese family from 1674, having previously been employed by the Barberini family and later by Cardinal Flavio Chigi. The verse comes from a manuscript collection in the Biblioteca Apostolica Vaticana dated 1664, under the title *A Bella Donna sopra le ruine di Castro* – a reference to the Battle of Castro that ended with the destruction of the city in 1649. Pasquini may have composed the music around 1664, when he travelled to Paris as part of Cardinal Flavio Chigi's retinue.

The harpsichord compositions included in this recording belong to the famous autograph manuscript kept in the Staatsbibliothek in Berlin (Ms. Landsberg 215), with the exception of the short Versetto that comes from the library of the Monastery of S. Antonio dei Frati Minori in Bologna. Pasquini's fame was largely due to his skill at the harpsichord and the organ: Angelo Berardi (*Il perché musicale, ovvero la staffetta armonica*, 1693) declared that 'whoever wishes to forget travail and fatigue, but without drinking water from the River Lethe, should hasten to enjoy the sweet symphony of his hands playing the harpsichord and organ'. He also added that princes and the most eminent foreigners visiting Rome were wont to call on Pasquini. As for Francesco Gasparini (*Armonico pratico al cimbalo*, 1708), he praised what he considered 'the most true, beautiful and noble manner of playing and accompanying'.

Among the many students from all over Europe who headed for Rome to study with Pasquini first hand were musicians such as Georg Muffat (who called him ‘the very famous Apolline of Italy’), Ferdinando Tobias Richter, Johann Philip Krieger, Francesco Gasparini, Bernardo Gaffi and Domenico Zipoli.

The harpsichord used for this recording was kindly made available by the Museo Santa Caterina of Treviso. It is attributed to Mattia De Gand, also known as Mattia Degà or ‘monsù Mattia fiamengo’, on the basis of comparisons with two similar instruments from the Tagliavini collection in Bologna and the Accademia Chigiana in Siena. In the case of the former, there is a knee bearing the attribution beneath the soundboard (‘Ce Clavecin est fait [...] Monsu Mat [...] Gand’). The second harpsichord has the signature on the lever of the last key (‘Mattia De Gand fecit a Roma 1702’). We know that Mattia De Gand was active in Rome from 1695, initially in the workshop of Giuseppe Boni Cortona, and then from 1702 to 1740 in his own workshop. Although the harpsichord from the Museo Santa Caterina of Treviso is not signed or dated, it reveals structural similarities to the other two instruments. The original range of the 53-note keyboard is GG, AA-c”, which was typical for harpsichords in central Italy around 1660-1730. It has two 8-foot registers and a third unison register that was refurbished during restoration with a *tiorbino* with gut strings and leather plectra. The tuning pitch is 392 Hz, which was customary in Rome.

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Translation by Kate Singleton

What do we know about the many concerts that took place in the halls of Roman palaces in the seventeenth century? For a long time, historians of the arts in Rome focused their research on the role of the arts in the papal court, in the churches that dotted the city and in the early public theatres. In 2016, the European Research Council decided to support for several years an international team of twenty-six researchers and archivists, led by Anne-Madeleine Goulet and coordinated by Michela Berti, to investigate music and performance as revealed in documents kept in the archives of aristocratic families.

This long-term investigation was not limited to the traditional sources of musicology and the history of the performing arts, such as librettos and scores, but also took into account images and illustrations, ledgers, notarial sources, correspondences, private writings and press accounts of the time. The fruit of this concerted effort has been a list of nearly two thousand performance events commissioned by members of noble families in a period of just under a century (1644-1740), from the accession of Innocent X to the death of Pietro Ottoboni (see Anne-Madeleine Goulet, José María Domínguez, Élodie Oriol [edd.], *Spectacles et performances artistiques à Rome (1644-1740): Une analyse historique à partir des archives des familles aristocratiques*, Rome, École française de Rome, 2021 [10.4000/books.efr.16344]). These essentially ephemeral productions certainly did not impact on the city as dramatically as the buildings that were constructed there during the same years, to this day an attraction for thousands of tourists to the Eternal City. However, they did constitute a massive ritualized social phenomenon, to which all the families of the high nobility subscribed and from which they obviously expected a political and symbolic return.

In such a context it is not surprising that the houses of the Princes generally included musicians, one or more dance masters, a music copyist, an instrument tuner, etc. This album, recorded on the antique harpsichord attributed to Mattia De Gand (ca. 1663-after 1740) kept in the Museo Santa Caterina in Treviso, is a plunge into

the world of Prince Giovanni Battista Borghese (1639-1717), who was convinced that music illustrated the eminence of his status as much as the delicacy and refinement of his taste. His name is associated with that of Bernardo Pasquini, one of the prince's familiars and one of the great musical masters of his time. Probably written for the bass Francesco Verdone, whose voice was one of the brightest stars in the musical firmament at the Borghese court, these cantatas for bass and continuo are a precious testimony to the remarkable social practices that characterized the urban palaces and country villas of the Roman nobility at the time.

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Translation by Kate Singleton

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Tra le oltre settanta cantate pervenuteci di **Bernardo Pasquini** (1637–1710) si distingue un esiguo *corpus* di sei cantate a voce sola per basso e basso continuo. Pasquini era entrato al servizio di Giovanni Battista Borghese nel 1667. Dall'anno precedente fino alla morte, nei ruoli di casa Borghese compare anche il celebre basso Francesco Verdone (ca. 1630–1694). È dunque ipotizzabile che le cantate per basso fossero scritte proprio per lui. I manoscritti contenenti le sei cantate sono databili tra gli anni 1680 e il 1694. *Era risorta invano* ('L'ombra di Solimano'), che fa riferimento alla capitolazione dell'esercito turco assediato a Buda attraverso il lamento dello spettro del sultano Solimano I, che aveva conquistato la città nel 1541, è certamente databile intorno al 1686. Si conserva in un manoscritto estense (Modena, Biblioteca Estense, Mus. F. 1366; oltre che a Londra, Academy of Music, Ms. 128, e Urbana, Biblioteca Comunale, Ms. VI.2.3), che contiene in copia unica anche *Misero cor e Il fulmine son io*. Una cantata di Mario Agatea nel medesimo manoscritto accenna alla nascita dell'Anglico Regnante, ossia James Francis Edward Stuart, nato il 10 giugno 1688 da Giacomo II Stuart e Maria Beatrice d'Este. Anche in considerazione del fatto che il manoscritto è sostanzialmente opera dello stesso copista e mostra caratteristiche unitarie, la composizione delle tre cantate può collocarsi attorno agli anni 1686–1688. Un ulteriore elemento avvalora questa datazione: gli autori dei testi delle prime due cantate sono sconosciuti, ma quello de *Il fulmine son io* è di Giovanni Lotti, poeta toscano morto a Roma nel 1688, le cui *Poesie latine e toscane*, contenenti il testo della cantata, furono pubblicate postume in quello stesso anno.

Le cantate *Agrippina, compagni* ('Germanico') e *Che volete da me* sono databili tra il 1680 e il 1694. La prima narra del presunto avvelenamento di Germanico (15 a.C.–19 d.C.) ad opera di Pisone e della moglie Plancia: Germanico, morente, chiede alla moglie Agrippina e agli amici di vendicarlo. La seconda è una riflessione sul tradimento dell'amata e sulla ritrovata libertà. Entrambe si trovano in manoscritti provenienti dalla collezione musicale di Francesco II d'Este (Modena, Biblioteca Estense, Mus. F. 1385 e Mus. G. 307), *Che volete da me* anche in un manoscritto del

Fondo Santini nella grafia di Giovanni Antelli, copista di fiducia di Pasquini (Münster, Diözesanbibliothek, Sant. Hs. 868). Essendo Francesco II d'Este morto nel 1694, possiamo considerare questa la data *ante quem* per la composizione delle due cantate.

L'ultima cantata, *Quei diroccati sassi*, pervenuta anch'essa in due manoscritti di mano di Antelli appartenenti al Fondo Chigi della Biblioteca Apostolica Vaticana (Mss. Chigi Q.IV.13 e 17), è verosimilmente anteriore alle altre. Antelli fu attivo per i Borghese dal 1674, dopo aver prestato servizio per i Barberini e quindi per il cardinale Flavio Chigi. Il testo della cantata si trova in una raccolta manoscritta della Biblioteca Apostolica Vaticana datata 1664, dove reca il titolo *A Bella Donna sopra le ruine di Castro*, con riferimento alla battaglia di Castro, conclusa nel 1649 con la distruzione della città. Pasquini potrebbe averne composto la musica intorno al 1664, l'anno in cui compì un viaggio a Parigi al seguito del cardinale Flavio Chigi.

Le composizioni per cembalo del presente CD sono tratte dal ben noto manoscritto autografo conservato alla Staatsbibliothek di Berlino (Ms. Landsberg 215), ad eccezione del breve Versetto, proveniente dalla biblioteca del Convento di S. Antonio dei Frati Minori di Bologna. È principalmente alla sua abilità al cembalo e all'organo che Pasquini doveva la propria fama: Angelo Berardi (*Il perché musicale, ovvero la staffetta armonica*, 1693) riferisce che 'chi vuole scordarsi i travagli e le fatiche, senza che beva l'acqua del fiume Lete, s'incammini a godere la dolce sinfonia de' cembali et organi toccati dalle sue mani', aggiungendo come la sua casa fosse meta di principi e dei più notabili viaggiatori stranieri in visita a Roma. Lo stesso Francesco Gasparini (*Armonico pratico al cimbalo*, 1708) ne loda la 'più vera, bella e nobile maniera di suonare e di accompagnare'. Molti furono gli allievi che da ogni parte d'Europa si recarono a studiare presso di lui per apprenderne lo stile: tra questi, solo per citarne alcuni, Georg Muffat (che lo chiama 'il famosissimo Apolline d'Italia'), Ferdinand Tobias Richter, Johann Philip Krieger, Francesco Gasparini, Bernardo Gaffi e Domenico Zipoli.

Il clavicembalo impiegato in questa registrazione, gentilmente messo a disposizione dal Museo Santa Caterina di Treviso, è attribuito a Mattia De Gand — noto anche come Mattia Degà o 'monsù Mattia fiamengo' — sulla base del confronto con due strumenti simili della collezione Tagliavini di Bologna e dell'Accademia Chigiana di Siena. Il primo di questi reca la firma su uno squadretto sotto la tavola armonica ('Ce Clavecin est fait [...] Monsu Matt[...] Gand'), il secondo sulla leva dell'ultimo tasto ('Mattia De Gand fecit a Roma 1702'). Sappiamo che Mattia De Gand era attivo a Roma dal 1695, dapprima nella bottega di Giuseppe Boni Cortona, quindi, dal 1702 al 1740, nella propria bottega. Il clavicembalo del Museo Santa Caterina di Treviso non è firmato né datato, ma mostra somiglianze strutturali con gli altri due cembali. L'estensione originale della tastiera è di 53 tasti (sol1, la1-do5), tipica per i cembali dell'Italia centrale degli anni 1660–1730. Ha tre registri, due di 8' e un terzo registro unisono, ripristinato durante il restauro con un tiorbino di corde di minugia e plettri in cuoio. Il diapason, come d'uso a Roma, è 392 Hz.

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Capella Tiberina was founded by Alexandra Nigito in order to blend a passion for early music with a rigorous approach to musicological research. Capella Tiberina aims to draw attention to the Italian Baroque repertoire, with a special emphasis on music originating in Rome. Among its recordings for Brilliant Classics are Bernardo Pasquini's *Passion Cantatas*, Francesco Mancini's *Recorder Concertos*, Alessandro Scarlatti's *Sinfonie di concerto grosso*, and Domenico Scarlatti's *Violin Sonatas* (94225, 94324, 94658, and 94325). Capella Tiberina performs on period instruments.



Lisandro Abadie was born in Buenos Aires, Argentina, where he began his musical studies. He graduated from the Schola Cantorum Basiliensis and the Musikhochschule Luzern. He was awarded the Edwin Fischer Gedenkpreis in 2006.

He has sung, among others, under the direction of William Christie, Laurence Cummings, Václav Luks, Philippe Herreweghe, Tõnu Kaljuste, Rubén Dubrovsky, Jordi Savall, Paul Agnew, Paul Goodwin, Giovanni

Antonini, Fabio Bonizzoni, Skip Sempé, Vincent Dumestre, Simon-Pierre Bestion, Jörg Halubek, Hervé Niquet, Adam Viktora, Geoffroy Jourdain.

In the field of opera, his wide repertoire extends from Monteverdi to contemporary music, with a particular focus on Handel and Viktor Ullmann. In 2010 he sung the title role of the opera *Cachafaz* by Oscar Strasnoy, staged by Benjamin Lazar. He has collaborated with ensembles such as Les Arts Florissants, Collegium 1704, Orchestra of the Age of Enlightenment, Les Talens Lyriques, Le Poème Harmonique, La Tempête, Le Concert Étranger, Ensemble Inégal and La Risonanza.

His numerous recordings include: Handel's *Music for Queen Caroline, Airs sérieux et à boire* (*Bien que l'amour, Si vous vouliez un jour, N'espérez plus mes yeux*), Handel's *Siroe*, the complete Monteverdi Madrigals and *Vespro*, Hayes' *The Passions*, Handel's *Acis, Galatea e Polifemo*, Gilles' *Messe des Morts*, Marais' *Sémélé*, Lalande's *Grands Motets*, Schumann's *Der Rose Pilgerfahrt*; *Bach Mirror, The Tempest*, and the DVDs of Handel's *La Resurrezione* and Lully's *Phaëton*.

Since 2019 Lisandro has taught singing, as well as musical and literary source studies, on the AVES (Advanced Vocal Ensemble Studies) master's course at the Schola Cantorum Basiliensis. Together with William Christie and Les Arts Florissants he gives masterclasses at the Mozarteum Salzburg and Venice Madrigal Weeks.

He collaborates with lutenist Mónica Pustilnik and with pianist and composer Paul Suits. He regularly performs at the Handel Festivals in London, Karlsruhe, Göttingen.

Domen Marinčič first learned the cello and later studied viola da gamba, harpsichord and thorough bass in Nuremberg and Trossingen. He has performed extensively throughout Europe, Canada, the USA, China and Vietnam, participating in some 35 recordings for Accent, Aeolus, Arcana, BIS, Harmonia Mundi France, Oehms Classics, Ricercar and Sony/DHM. He has organised modern premieres of countless works preserved in Slovenian archives. Since 2021 he has been professor for Historical Performance Practice at the Hochschule für Musik und Theater Hamburg.



Sam Chapman studied lute with Elizabeth Kenny at the Royal Academy of Music (London), trained as an Alexander Technique teacher in Basel, and completed his studies with Hopkinson Smith and Jesper Christensen at the Schola Cantorum Basiliensis. Performing at venues including the Wiener Konzerthaus and Staatsoper Berlin, Sam works with groups such as Akademie für Alte Musik Berlin and Orchestra of the Age of Enlightenment, under conductors including William Christie and Rinaldo Alessandrini. He has been répétiteur for lute at the Schola Cantorum and was a guest lecturer at the Universidad Central, Bogota. He currently teaches lute, theorbo and chamber music at the Universität der Künste Berlin.



Alexandra Nigito graduated in organ from the Bologna Conservatoire and the Schola Cantorum Basiliensis, and in harpsichord from the Venice Conservatoire. Her interest in performance practice and music philology led her to further her studies at the Civica Scuola di Musica in Milan with Lorenzo Ghielmi and Laura Alvini, and at the Schola Cantorum Basiliensis with Jean-Claude Zehnder, Andrea Marcon, Jörg-Andreas Bötticher, Jesper Christensen, and Rudolf Lutz. She also studied singing and completed a Master's degree in choir conducting in Basel. Alongside her practical studies, Alexandra Nigito graduated in Musicology in Cremona and obtained a PhD from the University of Zurich. She performs both as a soloist and in ensemble, holds a position as church organist, teaches Music History at Palermo Conservatoire, and is a researcher for the PerformArt project in Rome. She has recorded for Brilliant Classics, Tactus, Arcophon and Swiss Radio DRS2.





Sung texts available at Brilliant Classics

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Sound engineer: Matteo Costa

Mixing and mastering: Karel Valter

Temperament: 1/10-comma meantone

Pitch: 392 Hz

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