

Maurizio Cazzati 1616-1678 Motets

2.	Salve Regina a voce sola Capriccio sopra sette note Sonata settima la Rossella	9'24 5'27 3'41	Bernardo Pasquini 1637-1710 9. Sonata	3'15
4.	Salvum me fac	4'59	Maurizio Cazzati	
5.	Sonata duodecima la Strozza	3'12	10. Qui bella geritis	6'37
			11. Sonata la Tanara a due violini	4'55
Giovanni Paolo Colonna 1637-1695			12. Corrente Italiana	
6.	Sonata 7	3'17	con varie partite	4'26
Maurizio Cazzati			Giulio Cesare Arresti 1619-1701	
7.	O caelites	5'43	13. Sonata 18 piena	2'33
8.	Canzone terza la Maurizia	4'41		
			Maurizio Cazzati	
			14. Acclamate de terra	6'51

Ayako Ono *soprano* Christoph Rudolf · Christoph Riedo *violin* Marc Meisel *organ*

Instruments:

Christoph Rudolf: Baroque violin, Daniel Frisch, Zell im Wiesental, 2018 Christoph Riedo: Anonymous 18th century Bows: Early baroque models, plum wood, Daniel Frisch, Zell im Wiesental, 2019 Organ: Sebald Manderscheidt, 1655-1657 (rest. 1998), Meantone temperament, A=423 Hz

Maurizio Cazzati: an entrepreneur of the seventeenth century

Music has always been an international matter. Musicians and merchants would risk their lives to cross the Alps to foster a florid international trade of goods, music, and musicians. Even before the internet and Eurocity trains connected major European cities, a composer sitting in his home in Bologna could have his music disseminated and performed all around Europe. Musicians, music, and ideas would continuously travel and be shared.

It is probably inspired by this kind of environment that the Nuremberg organ builder Sebald Manderscheidt (1620-1685) built the choir organ for the Cathedral Saint-Nicolas in Fribourg (Switzerland) in 1657. His work on this instrument was heavily inspired by the German and Italian schools of organ building, and these two schools create a unique mix of sounds that is not found elsewhere. In some ways, it represents an ideal union between the two sides of the Alps, so it makes an ideal location for the music of the Italian composer Maurizio Cazzati (1616-1678).

Cazzati was born in Luzzara, in Northern Italy, near Guastalla on the Po River. His career as an organist and composer started early on, and he printed his first collection of music at 25 in 1641. His career progressed quickly, and he was Maestro di Cappella in important cities like Mantova, Bergamo, and Ferrara. He also understood the power of printed music as a medium to obtain favour and remuneration, and he set to print many of his works. The highlight of his career arrived in 1657 when he was elected Maestro in San Petronio in Bologna. He came to reform the sleepy chapel of the great municipal church of the city, which he did, but he also embarked on much more. Having literally an unlimited budget for reforms and the possibility of hiring the best musicians available, Cazzati used all these resources to their maximum. Not only could he realize his ideas for the most lavish and grandiose music he could conceive (and the expenses for the annual feast of S. Petronio, the fourth of October, show this), but he also established a print shop in his house near San Petronio and set out to print and disseminate his music. In Bologna, until he left in 1671, Cazzati

produced many editions of music (104 editions printed during his lifetime, with 66 opus numbers). Here he enjoyed complete creative and artistic freedom. His editions are also of remarkably high quality, and they were used directly without a modern transcription for this recording.

Cazzati worked out agreements with booksellers (for example, Vincenti in Venice) to ensure that his music could reach places that were far away. And so it did, as we find many examples of his editions in library inventories of the seventeenth century.

So, it is not chance to perform his music in Fribourg on the Manderscheidt organ, contemporary to Cazzati, as his music could have very well-travelled and been performed there, as we find Cazzati's music in Swiss inventories of the seventeenth century, and we know it was shared and performed.

Cazzati's music sits in a period of stylistic consolidation after the years of experimentation of the early Baroque. His music evolves from the more liberal style of the 1640s to the more severe style of the late seventeenth century. During his Bolognese period, he poses the foundation for the grandiose style that would be so famous at the turn of the century, directly inspiring later composers.

The program for this recording explores the smaller scale works, the more intimate output of this author. Cazzati was among the pioneers in writing motets with violins, as he published two of the early collections dedicated to this style. We can hear three different examples (one being an antiphon) in which Cazzati skillfully intertwines the voice and the instruments. On the other hand, the two solo motets show a stark contrast, with the intimate *Salvum me fac* against the virtuoso war-like *Qui bella geritis*. Cazzati was a skilful architect of his compositions, and he carefully balances each episode, each idea, between the others to create interest and contrast. We can see this in the instrumental pieces, which evolve from the early *La Maurizia* to the pre-Corellian *La Tanara*. Cazzati divides his pieces into carefully balanced musical episodes with distinct characteristic fast and slow movements.

Three organ sonatas are also included, two of which were written by Cazzati's own organists in Bologna: Giulio Cesare Arresti and Giovanni Paolo Colonna.

The performance in this recording took advantage of all the phonic properties of the Manderscheidt organ as both a solo instrument and an accompaniment. Great care has been taken to reconstruct the way in which Cazzati's music could have been performed at the time. On this basis, it was chosen not to have a bass instrument except for the organ, as it often happened that no separate bass string instruments were available in performances for smaller functions or events. This also permits the recording to underline the importance of the organ as *basso continuo*. At the same time, great care was given to the solo vocal parts, when necessary, adding diminutions and variations on the style of the time. Lastly, the violin technique was specially researched for this recording.

As one of the most popular instruments in seventeenth-century Italy, many ways of playing it were developed in different places and times. In this recording, some precise choices were made on the instruments and techniques. Short clip-in frog bows were used, and the violins had four unwound strings as metal-wound strings, although already known from the second half of the century, were not yet in general use. Screw frog bows only became commonplace in the second half of the eighteenth century. Special attention was given to how the violin was held, as there were many different ways to hold the violin. In many illustrations of the time, the violin is clearly resting on the shoulder and or leaning against the chest. Even the modern way of holding it under the chin is mentioned (J. J. Prinner, seventeenth century). For the recording, the violin was held against the chest below the collarbone. In fact, we have reason to think that at the time (and on into the eighteenth century), this way of holding the violin was common, especially among Italian virtuoso players (see Prinner, Matteis, and Geminiani). The bow holding used what became widespread in Italy at the time of Cazzati, with the bow stick between the finger and thumb, which is still common today. The older technique, with the thumb held on the bow hair by the frog, remained common outside Italy until well into the eighteenth century.

Special attention was given to the ornamentation, even if direct examples in Cazzati's stylistic environment are quite rare. For early pieces such as *La Mauritia* the guide has been the ornamentation practice of the early Baroque. For later pieces, passages from works by Uccellini and Pandolfi Mealli were analyzed, and ideas from Corelli's violin sonatas were incorporated.

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Clockwise from top left: Christoph Riedo, Christoph Rudolf, Ayako Ono and Marc Meisel

Ayako Ono graduated from Miyagi Gakuin Women's University, Department of Music, majoring in vocal music. She then graduated from the Civica Scuola Claudio Abbado in Milano with a Master's Degree in Vocal Music honors. She won the first prize in both the solo and ensemble categories of the Vinci International Baroque Competition. She has performed in Italy, Switzerland and Poland with many ensembles. In Japan she regularly performs with the Sendai Philharmonic Orchestra. She is a member of the old music ensemble "Il Merlo" and a member of the Handel Festival Japan Chamber Choir.

Marc Meisel studied early keyboard instruments at the Conservatoire National Supérieur de Paris and at the Schola Cantorum in Basel. Since 2011 he has been the director of the Mischeli-Konzerte concert season in Reinach-BL. His latest concerts include: "Imaginary cantatas" with arias by Bach and his own compositions; Handel's "Messiah" with a historically informed orchestral organization.

Christoph Rudolf studied baroque violin with Odile Edouard at the Centre de Musique Ancienne in Geneva and with Chiara Banchini at the Schola Cantorum in Basel. There he also lives as a freelance orchestral and chamber muician and is a member of the baroque orchestras "Capriccio" and "La Cetra". In addition, he regularly plays with ensembles such as the "Orchester der Bachstiftung St. Gallen", "Il Profondo" (Basel) and participated in concerts of the "Venice Baroque Orchestra".

Christoph Riedo is active as a baroque violist and violinist in numerous ensembles of historically informed performance practice. He studied baroque violin in Geneva, Basel and Milan with Odile Edouard, Hélène Schmitt, David Plantier, Enrico Gatti, Olivia Centurioni and Stefano Montanari. He is also active as a musicologist.

Recording: 7-11 September 2019, Cathédrale Saint-Nicolas, Fribourg, Switzerland

Sound engineer: Daniel Comploi Producer: Rodolfo Zitellini

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Music editions by Maurizio Cazzati

 $Cover: Or sola\ Maddalena\ Caccia,\ Madonna\ and\ Child\ with\ the\ Infant\ Saint\ John\ the\ Baptist,\ ca.\ 1625.$

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Artist photo: © Rodolfo Zitellini

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1. Salve Regina

Salve, Regina, mater misericordiae: Vita, dulcedo, et spes nostra, salve. Ad te clamamus, ad te suspiramus

Salve fons nostrae salutis, caelum gratiae et virtutis tu malorum medicina vere potens et divina salve regina

Salve Virgo decus virginum salve mater salus hominum fuga mortis et discordiae arcus pacis et concordiae salve mater misericordiae

Inter curas et angores inter morbos et dolore inter mala infinita ad te diligo pentita salve vita

Heu mestum derelictum contristatum et afflictum totam mentem in te sedo sine te tristis incedo salve dulcedo

Tu vagorum dux cecorum lux egentium gradientium spes salve spes

In hac lacrymarum valle tu sola salus tu sola solamen tu sola solatium vivorum et mortuorum salve in saecula saeculorum

1. Salve Regina

Hail, Queen, mother of mercy: Life, gentleness, and our hope, hail. We invoke you, yearn for you

Hail, source of our salvation, heaven of grace and virtue you cure our ills truly mighty and divine hail, queen

Hail, Virgin, honor of virgins
Hail, mother, salvation of mankind
Refuge from death and discord
Bring together peace and harmony
Hail, mother of mercy

Amid worries and sorrows Amid sickness and in pain Amid countless adversities To you I turn, repentant Hail, life

Oh, sad and forsaken sorrowful and afflicted I calm my mind all in you without you, I proceed in sadness Hail, gentleness

You guide the lost Light for the blind for poor pilgrims You are hope Hail, hope

In this valley of tears
Only you are salvation
Only you bring relief
Only you bring comfort to the living
and the dead
Hail throughout the ages of ages.

4. Salvum me fac

Salvum me fac o Bone Iesu Salvum me fac o dulcis amor

Qui caritate tua dignatus es nasci et mori pro me Tuam quaero clementiam ut mors tua sit vita mea

Alleluia

7. O caelites

O caelites, o beati spiritus, o gaudentes animae convertire queso lumina Beatificis a splendoribus in orbem

Pandite viam tollite portas o Sancta numina

Occurrite laetantes, occurrite cantantes psallentes divo

Qui triumphali planta qui lumine coruscans calcat Beatus aetera, iste enim Nicholas, cathoclice confessor ecclesiae qui in hac diae laetissima exaltatur in caelis

Alleluia

4. Thou who saves me

Thou who saves me o Good Jesus thou who saves me o sweet love

By your love's decree, You found it worthy for my sake to be born, and die. I ask for your mercy So that your death may be my life.

Halleluja

7. O Heavens

O Heavens, o blessed spirits, o rejoicing souls, I implore you to turn your radiant gaze from the splendors to the world.

Open the way, lift the gates, o sacred deities:

come forth with joy, come forth with singing, chanting to the divine.

He who treads the heavens with triumphant step, shining with light, is this blessed Nicholas, the confessor of the Catholic Church, who in this brightest day is exalted in the heavens.

Hallelujah.

10. Qui bella geritis

Qui bella geritis, qui palmas cupitis, atque trophea:

ad Virginem currite dabit ista victorias hostium ne timeas tela en fortis clypeus impenetrabilis.

Fugite Tartara, est mecum Virgo, cedite Hostes, est mecum Virgo. Crudelis impie umbrarum Princeps orbem vicisti muliere.

Te vincit et orbem simul invicta Virgo.

O fortissima Virgo calcat infernum pede portat utero deum dextera terras regit et sidera

quis fortior Virginem?

Alleluia.

10. Thou who wage war

Thou who wage war, who desire palms and trophies:

come to the Virgin she will grant you victories so that you may not fear the arrows of enemies Here is the impenetrable strong shield.

Flee, o you Tartars, the Virgin is with me Flee, o you enemies, the Virgin is with me. O cruel prince of darkness with your wicked wife, you have seized earth.

The invincible Virgin you and the world together conquers.

O you Virgin the strongest you trample hell underfoot and carry God in your womb with your right hand you uphold earth and the stars. Who is mightier than the Virgin?

Hallelujah.

14. Acclamate de terra

Acclamate de terra resonate de caelo invocate ab infera sublimatam coronatam decoratam Mariam.

Salve pia et benigna quae fuisti sola digna ferre mundi praetium

Salve Virgo ante partum et in partu et post partum semper sine macula

Ave Virgo Israelis ad quam missus est de caelis summi dei nuntius

Ad te serenissima regina iam properat peccator ut salvetur et vivat ad te amantissima mater ad te praestantissima salus omnes recurrant.

Ad te clamant in te sperant per te rogant dilectissima Maria

o Maria tu nostra serenitas o Maria tu nostra tranquillitas o Maria tu nostra securitas o Maria tu nostra iucunditas In hac sacra solemnitate, in hoc gaudio exultanti, in hoc iubilo triumphanti eia laeti

contexite laudes componite fides assumite cantus collaudantes Mariam.

14. Rejoice from the earth

Rejoice from the earth, let it resound from the heavens, invoke from the abyss, the sublimated, crowned and adorned Mary.

Hail, pious and benevolent one, you were the only one deemed wordy, to bear the sorrows of the world.

Hail, Virgin before giving birth, during birth, and after birth, forever immaculate.

Hail, Virgin of Israel, to whom from the heavens was sent the messenger of the supreme God.

Towards you, most serene queen, the sinner already hastens, to be saved and to live. Beloved mother, towards you, for the greatest salvation, everybody rushes.

They cry out to you, they place their hope in you, through you, they pray, beloved Maria.

Oh Mary, you are our serenity, Oh Mary, you are our peace, Oh Mary, you are our security, Oh Mary, you are our happiness, In this sacred solemnity, in this exultant joy, in this triumphant jubilation, Oh, rejoicing!

Weave the praises, compose hymns, begin the song, praising together Mary.