



**SEICENTO — ★ —
STRAVAGANTE**

PREFACE:

The first half of the 1600s was an incredibly florid period for art and culture. During this era, Italy stood out as a great protagonist in the European artistic and musical scene.

The cornetto and organ duo Seicento Stravagante is dedicated to the repertoire of this era and performs the best of the musical production and instrumental virtuosity of the Italian courts between XVI and XVII century.

The repertoire of the ensemble consists of music by Dario Castello, Girolamo Frescobaldi, Claudio Monteverdi, Giovanni Battista Fontana, Adrian Willaert and Giovanni Gabrieli.

The ensemble was created with the purpose of spreading to a large audience the spirit of that time, dominated by the poetics of wonder, effectively explained by the Neapolitan poet Giovanni Battista Marino, who wrote: «it is the wonder of the poet, I speak of the excellent and not of the clumsy, who does not know how to surprise, go to the rattle!»

The art of the time had in fact always the aim to surprise and amaze the audience with an artistic product of excellent quality and great technical mastery.

As for the music, this concept was expressed through the melodic and harmonic exuberance and in particular, speaking of the cornetto, with the enrichment of the melodies through virtuoso extemporaneous ornamentations.

The Cornetto in the 1600s was a much appreciated instrument for its ability to support voices and for its excellent virtuoso potential. It was often accompanied by the continuo (ground bass) of the organ.

Seicento Stravagante was created in 2018 by **David Brutti** on cornetto and **Nicola Lamon** on organ and harpsichord. The ensemble made debut in June 2018 in three concerts acclaimed by critics and public at the Basilica of San Vitale for the **Ravenna Festival**. Since then the ensemble regularly performs in the main organ and early music festivals such as Grandezze e Meraviglie - Modena, Festival Frescobaldi - Roma, Società Aquilana dei concerti "B. Barattelli", Belgrade Early Music Festival - Serbia, La Voce e il Tempo - Genova, Spazio e Musica - Vicenza, Festival Organistico Internazionale di Treviso, Organi Storici in Cadore, Festival Oude Muziek Utrecht, Rassegna organistica "Gjgj Moret" - Venzone (Udine) etc...

The discography of Seicento Stravagante includes: "Il Cornetto del Doge - Music in the Venice Renaissance", Extended Place, 2021; "Maurizio Cazzati - Motets & Sonatas", Pan Classics, 2022, with the baritone Mauro Borgioni; "Seicento Stravagante - Music for Cornetto & Organ", BIS records, 2022.

Seicento Stravagante is also active in the promotion of the historical organ heritage: the two musicians regularly make audio and video recordings using the most prestigious Renaissance and Baroque authentic organs such as Dome of Valvasone - organ by Colombi ca.1532, Basilica Palatina di S. Barbara of Mantova - organ by Antegnati 1565 and church of St. Francis of Trevi - organ by Paolo Pietro da Montefalco 1509.

BIOS:



David Brutti studied saxophone with J.-M. Londeix and M. B. Charrier at the Conservatoire of Bordeaux, obtaining the "Medaille d'Or"; he got the Master in Chamber Music with Pier Narciso Masi at "International Piano Academy of Imola". From 2000 to 2008 David Brutti received awards in over fifteen international and national competitions.

In 2012 he began studying the cornetto and Early Music practice with Andrea Inghisciano.

He regularly works with several prestigious conductors and ensembles, such as Antonio Florio, Gabriel Garrido, Federico Maria Sardelli, Odhecaton, Accademia Bizantina, Modo Antiquo, La Pifarescha, Ensemble Il Gusto Barocco (Stuttgart), Lautten Compagney, L'Estro d'Orfeo, Cappella Marciana (Venezia), La Folia Barockorchester (Wien), Il Giardino Armonico.

He performs in many early music festivals such as Festival Claudio Monteverdi (Cremona), Trigonale 2016 (Maria Saal - Austria), Sagra Musicale Umbra e nei principali teatri, chiese e sale da concerto come Teatro Regio - Torino, Teatro Olimpico - Vicenza, Teatro Ponchielli - Cremona, Mannheim Nationaltheater, Auditorium Haydn - Bolzano, Teatro Abbado - Ferrara, Theater an der Wien - Vienna, Teatro La Pergola - Firenze.

He has recorded for Amadeus, Arcana, Brilliant Classics, Bongiovanni, Radio Vaticana, ORF1, Tactus, Dynamic, Extended Place, Pan Classics and BIS.



Nicola Lamon studied organ with Elsa Bolzonello Zoja and harpsichord with Sergio Vartolo and Marco Vincenzi at the conservatory "B. Marcello" of Venice. He also obtained his cum laude degree in Gregorian Chant with Lanfranco Menga.

He studied also with H. Davidsson, W. Porter, J. L. Gonzalez Uriol and at Chigiana Academy in Siena with Cristophe Rousset.

From 2001 to 2005 he won several national and international awards, such as Borca di Cadore, Viterbo, Fano Adriano (Teramo), Fusignano (Ravenna) and Pesaro. Nicola Lamon carries out an intense concert activity, both as a soloist and continuo player on harpsichord and organ, with peculiar interest in authentic keyboards.

He regularly works with several prestigious conductors and ensembles, such as, Marco Mencoboni - Cantar lontano, I Barocchisti - Diego Fasolis, Orchestra "Lorenzo Da Ponte" - Roberto Zarpellon, Modo Antiquo - Federico Maria Sardelli.

In 2021 he recorded the first book of Das Wohltemperierte Klavier and Die Kunst Der Fuge, both for Velut Luna, using a harpsichord by Romain Legros after Silbermann.

He was Professor at the "C. Pollini" Conservatory of Padua and he currently works as a harpsichord accompanist at the "A. Pedrollo" Conservatory of Vicenza and "A. Steffani" Conservatory of Castelfranco Veneto (Treviso).

SEICENTO STRAVAGANTE

Music for cornetto and organ

«I have found quite a universal rule (...) to practice in all things a certain sprezzatura [nonchalance], so as to conceal all art and make whatever is done or said appear to be without effort and almost without any thought about it (...) From this I believe that grace derives very much: because of the rare and well done things everyone knows the difficulty, whence in them the ease generates great wonder...»

(Baldassarre Castiglione, Il cortegiano, 1528)

The concept of sprezzatura is central in the early XVIIc. vocal and instrumental literature; the repertoire is in fact rich in extreme virtuosity, which consists not only in the quantity and velocity of notes in the musical passages, but mainly in the naturalness and apparent execution's ease of the most complicated extemporary divisions.

Virtuosity and sprezzatura are the main threads of Seicento Stravagante's program, which accompanies the listener along a musical journey in the early seventeenth century, through Toccatas, Sonatas, instrumental Canzonas and diminutions.

The program fully expresses the spirit and characteristics of the duo: Seicento Stravagante has in fact the intent to restore the ancient splendor of the cornetto, enhance the authentic organs and revive the musical spirit of the time, through the improvisational practice of the solo instrument and the continuo with unbridled virtuosity.

The program was recorded for BIS Records using two authentic organs from Renaissance and Baroque: the organ by Cipri (1578), located in the church of San Giovanni Battista in Monte San Giovanni - Bologna and the organ by Anonymous (Venetian school, 1660), at the church of San Bartolomeo in Caprile - Belluno.



PROGRAM:

Claudio Merulo (1533-1604)

Toccata Terza del Secondo Tuono 6'

from "Toccate d'Intavolatura d'Organo, Libro Primo" Roma, 1598

Gioseffo Guami (1542-1611)

La Brillantina 3'

from "Canzonette Francese a quattro, cinque, et otto voci" Anversa, 1612

Thomas Crecquillon (ca. 1505-1557)

Oncques amour - dim. Girolamo Dalla Casa 4'

from "Il vero modo di diminuir" Venezia, 1584

Claudio Merulo (1533-1604)

Canzon a 4 dita "La Cortese" 4'

from "Canzoni d'Intavolatura d'Organo, Libro Primo" Venezia, 1592

Lazaro Valvasensi (1585 - 1661)

O quam suavis est Domine spiritus tuus 4'

from "Brevi concerti ecclesiastici alla Romana Commodi... Opera Terza" Venezia 1620

Giovanni Martino Cesare (ca. 1590-1667)

La Foccarina A1 - Cornetto o vero violino solo 4'

from "Musicali melodie" Monaco, 1621

Girolamo Frescobaldi (1583-1643)

Toccata per la Levatione 3'

from "Fiori Musicali" Venezia, 1635

Giovanni Gabrieli (1557-1612)

Canzon Seconda a quattro 2'

from "Canzoni per sonare con ogni sorta di stromenti" Venezia, 1608

Giovanni Battista Fontana (1571-1630)

Sonata quarta. A violino solo 4'

from "Sonate a 1 2 e 3 per il Violino..." Venezia, 1628

Johann Caspar Kerll (1627-1693)

Battaglia 6'

Giovanni-Battista Agneletti (fl. 1656-1673)

Ave Virgo gloriosa, con sinfonie 5'

from "Sacri Canti et Hinni" Venezia, 1673

Giovanni Antonio Pandolfi Mealli (1624-1687)

Sonata sesta "La Vinciolina" 6'

from "Sonate a Violino solo opera IV" Innsbruck, 1660

Amante Franzoni (ca. 1575-1629)

Sancta Maria. Concerto a cinque 2'

from "Apparato Musicale" Venezia, 1613

Seicento Stravagante:

David Brutti - cornetto, cornetto muto

Nicola Lamon - organ

IL CORNETTO DEL DOGE

Music in Venice Renaissance

Venice, defined as mundi splendor in the Motet of Johannes Ciconia, written in honor of the Doge Michele Steno to celebrate the annexation of Padua to the Republic of Venice, during the Renaissance was the musical capital of Europe.

The **Basilica of San Marco**, the Doge's private chapel, was one of the most important centers of this flourishing musical development, where virtuoso cornetto and trombone players formed the favorite instrumental ensemble of the Ducal Basilica.

Musicians such as **Andrea and Giovanni Gabrieli, Annibale Padovano and Claudio Merulo** performed regularly at the main organs of the double chancel; the most virtuous and well-known cornettists at the time were Giovanni Bassano and Girolamo Dalla Casa.

These illustrious musicians made the Basilica of San Marco renowned all over the world and attracted many travelers, who came to listen to the great virtuosos.

The golden shimmer of the Byzantine mosaics echoed the instrumental and vocal consort's lush sounds, located in different parts of the church, and the sweet sound of the Renaissance organ's principale stop accompanied the various ensembles.



PROGRAM:

Andrea GABRIELI (1533-1585)

Intonazione del Quinto Tono

Giovanni GABRIELI (1557-1612)

Canzon Seconda

from "Canzoni per sonare con ogni sorta di stromenti" Venice, 1608

Cipriano DE RORE (1515/6-1565)

Angelus ad Pastores - dim. G. B. Bovicelli

from "Regole, passaggi di musica..." Venice, 1593

Adrian WILLAERT (1490-1562)

La rose - dim. Giovanni Bassano

from "Motetti, madrigali et canzone francese" Venice, 1591

Andrea GABRIELI (1533-1585)

Canzon detta "Petit Jacquet"

from "Canzoni alla francese" Venice, 1605

Adrian WILLAERT (1490-1562)

louissance vous donnerai - dim. G. dalla Casa

from "Il vero modo di diminuir" Venice, 1584

Claudio MERULO (1533-1604)

Canzon prima "L'Olica"

from "Canzon di diversi per sonar..." Venezia, 1588

Jacob Clemens non Papa (ca. 1510-155/6)

Frais et gaillard, diminuito da Girolamo dalla Casa

from "Il vero modo di diminuire" Venice 1584

Claudio MERULO (1533-1604)

Toccata Terza del Secondo Tuono 6'

from "Toccate d'Intavolatura d'Organo, Libro I" Rome, 1598

Cipriano DE RORE (1515/6-1565)

Io canterei d'amor - ex tempore diminutions

from "Primo libro di madrigali à 4 voci" Venice, 1547

Anonymous XVI c.

El Bissone

[Saltarello] El marchese di Saluzzo

from "Manuscript, D-Mbs Mus.ms. 1503 h"

Gioseffo GUAMI (1542-1611)

L'Accorta

from "Canzonette alla Francese" Antwerpen, 1601

Seicento Stravagante:

David Brutti - cornetto, cornetto muto

Nicola Lamon - organ

IL CAVALIER DEL CORNETTO

Luigi Zenobi from Ancona, virtuoso, poet and gentleman

The Milanese painter Gian Paolo Lomazzo, in his “Trattato dell’arte della pittura, scoltura et architettura” (Milan 1585) mentions the most prestigious musicians of the time. There were composers (“concento delle voci”) such as **Adrian Willaert** and Gioseffo Zarlino, the organists **Annibale Padovano** and **Claudio Merulo**, the lutenists and lyre players, including **Alessandro Striggio**, gamba players like **Riccardo Rognoni**, and, in the end, he quotes "**Luigi Zenobi Anconitano**" among the most skilled cornettists.

Cornetto virtuoso and poet, Zenobi was born in Ancona around 1547. In 1573 he was recruited at the court of Albert V of Bavaria, where Orlando di Lasso was “Maestro di Cappella”. There he gained his Knighthood (1583).

In 1589 he was hired at the court of Alfonso II d'Este in Ferrara, where the famous "Concerto delle Dame" was active: an ensemble of singing virtuosos who inspired composers such as **Luzzasco Luzzaschi** and **Luca Marenzio**. In 1594 he was invited to the wedding of Eleonora d'Este and **Gesualdo da Venosa** in Ferrara. Zenobi, while having a high reputation, did not publish any musical compositions, nor treatises on practice and ornamentation, as many of his colleagues did.

The most important legacy of Zenobi, in addition to a collection of spiritual poems (*Rime*, 1589), is represented by his “Letter”, a precious text of musical practice of the time in which he illustrates the “qualities of the perfect musician”. The qualities of a good cornetto player should be similar to those of a good soprano, who “has the obligation, and the free field to play, to joke, and in short to embellish a musical composition, but if this does not with art, with loveliness, and with judgement, it’s boring to hear, hard to digest, and sickly to bear”, while “Those of the Lute, and of the Harpsichord, and of the Harp, are discovered in the sweetness, promptness, cleanliness and agility of the hand, in the excellence of the fantasy, and should dominate counterpoint as a *Maestro...*”.

Concerning wind instruments, Zenobi also insists on delicate sonorities: valiant are the musicians who know how to play softly and gracefully, as is the custom in the Prince’s rooms. The Marquis Vincenzo Giustiniani offers us a testimony of Zenobi's qualities: “Then there are many players of other instruments, which I am not going to name, except for Cavaliere Luigi del Cornetto from Ancona, who miraculously played it, and among other things many times it played in one of my dressing rooms above the harpsichord, which was tightly closed and could hardly be heard; and he played the Cornetto with such moderation and accuracy, that he amazed many gentlemen who enjoyed music, who were present, since the Cornetto did not surpass the sound of the Harpsichord.”

The program includes vocal and instrumental works by composers who evoke the biographical events of Luigi Zenobi, adorned with diminutions, both improvised and written by the most famous cornetto players of his time, such as **Giovanni Bassano** and **Girolamo dalla Casa**.

PROGRAM:

Claudio Merulo (1533-1604)

Canzon prima "L'Olica" 3'

from "Canzon di diversi per sonar..." Venezia, 1588

Giovanni Ferretti (ca.1540-post. 1609)

Dolci colli fiorit' a me si cari

from Il secondo libro delle canzoni a sei voci" Venezia, 1575

Cipriano De Rore (ca. 1515-1565)

Ancor che col partire - diminuito da Riccardo Rognoni 3'

from "Passaggi per potersi esercitare nel diminuire" Venezia 1592

Annibale Padovano (1527-1575)

Ricercare del sesto tono alla terza 3'

from "Il primo libro de ricercari a quattro voci" Venezia, 1556

Orlando Di Lasso (1532-1594)

Susanne un jour - dim. di G. dalla Casa 5'

from "Il vero modo di diminuir" Venezia, 1584

Carlo Gesualdo da Venosa (1566-1613)

Canzon francese del Principe 4'

from "Br. Mus. MS Add. 30491"

Girolamo Frescobaldi (1583-1643)

Toccata per Spinettina e Violino 3'

from "In partitura il primo libro delle canzoni" Roma, 1628

Luzzasco Luzzaschi (1545-1607)

Aura soave, A uno soprano 4'

from "12 Madrigali per cantare e sonare" Roma, 1601

Luca Marenzio (1544-1599)

Madonna mia gentil - diminuzione di G. Bassano 2'

from "Mottetti, Madrigali, et Canzoni Francese diminuiti" Venezia, 1591

Alessandro Striggio (1540-1592)

Invidioso Amor - diminuzione di G. Bassano 3'

from "Mottetti, Madrigali, et Canzoni Francese diminuiti" Venezia, 1591

Adrian Willaert (1490-1562)

La rose - dim. Giovanni Bassano 4'

from "Motetti, madrigali et canzone francese" Venice, 1591

Giovanni Agostino Veggio

Io so che bien vivete, su testo di L. Zenobi 2'

from "Primo libro de madrigali, a quattro voci" Parma, 1575

Anonymous XVI c.

El Bissone 1'

From "Manuscript, D-Mbs Mus.ms. 1503 h"

Seicento Stravagante:

David Brutti - cornetto, cornetto muto

Nicola Lamon - harpsichord

ANNUNTIO VOBIS

Maurizio Cazzati - Motets for Bass & Sonatas



In the XVIIc. music scene, the Emilian composer Maurizio Cazzati (1616-1678) certainly plays a prominent role for his multiform and varied activity.

The consistency of his printed musical production is truly weighty, especially for the canons of the time: Cazzati published 66 opus numbers in less than forty years (from 1641 to 1678), for a total of over one hundred separate editions, including the reprints.

In his works Cazzati ranges between different writing techniques: from the most severe counterpoint of sacred music, to the stile concertato of the secular vocal repertoire, not to mention the idiomatic instrumental music; he uses and combine those techniques in an innovative way often combining old and new music languages.

The program "Maurizio Cazzati - Motets for bass and sonatas", recorded for Pan Classics by baritone Mauro Borgioni together

with the ensemble Seicento Stravagante, wants to celebrate the composer's creativity, highlighting Cazzati's way in which he concerts voices and instruments, in a fusion of momentum to the divine and human passions: a dialogue between low voice and heavenly instruments, rich in colors and sonorities

PROGRAM:

Maurizio Cazzati (1616-1678)

Sonata sesta “La Giralda”

from “Suonate a due violini” Bologna 1659

Maurizio Cazzati (1616-1678)

Annuntio vobis. Per un Santo.

All’Signor Don Guiseppe Paini Musico

Dell’Altezza Serenissima di Modena

from “Mottetti a voce sola con due violini Opera LI” Antwerpen, 1682

Maurizio Cazzati (1616-1678)

Stillae sparse per me

Sopra la Passione di Nostro Signore. Volgar, latino.

from “L’ottavo libro dei mottetti a voce sola, op. 65” 1678

Girolamo Frescobaldi (1583-1643)

Capriccio di durezza

Maurizio Cazzati (1616-1678)

La Pezzola. Violino solo overo Violino e Basso

from “Il secondo libro delle sonate a una, doi... Opera ottava” Venezia, 1648

Maurizio Cazzati (1616-1678)

Dulcis amor. Del Santissimo Sacramento

from “L’ottavo libro dei mottetti a voce sola, op. 65” 1678

Maurizio Cazzati (1616-1678)

Sonata quarta “La Calcagnina”

from “Suonate a due violini” Bologna 1659

Maurizio Cazzati (1616-1678)

Regina coeli

from “Le quattro antifone annuali della B. V. Maria, op.42” 1667

Girolamo Frescobaldi (1583-1643)

Canzon seconda detta La Sabbatina

Maurizio Cazzati (1616-1678)

Eja crudeles. Per un Martire, o per il Santissimo

from “Mottetti a voce sola con due violini Opera LI” Antwerpen, 1682

Mauro Borgioni - Baritone

Seicento Stravagante:

David Brutti - cornetto, cornetto muto

Rossella Croce - violin

Nicola Lamon - organ, harpsichord and regale

MAURO BORGIONI



Mauro Borgioni studied singing at the Civic School of Milan, Conservatory of Cesena and Fondation Royaumont of Paris. He collaborated with various orchestras and ensembles like Concerto Italiano, Mantova Chamber Orchestra, Orchestra Sinfonica della Rai, La Capella Reial de Catalunya, Orchestra "Lorenzo da Ponte", Die Kölner Akademie, Concerto Romano. He performed with important conductors and musicians including Rinaldo Alessandrini, Jordi Savall, Antonio Florio, Timothy Brock, Jurai Valchua, Johnatan Webb, Lorenzo Ghielmi in some of the most important halls and theaters including Wien Konzerthaus, Teatro Regio Torino, Cité de la Musique Paris, Kolner Philharmonie, Auditorium de Madrid, National Centre for Arts of Pechino, UCLA Los Angeles. Specialized in baroque repertoire, he has sung the role of Orfeo in "L'Orfeo" by Claudio Monteverdi

(Teatro Regio of Turin, Teatro Comunale of Ferrara, Teatro Basileu França in Goiania, Brasil); Ulisse in "Il ritorno di Ulisse in patria" by Claudio Monteverdi (Roma Reate Festival); Aeneas in "Dido & Aeneas" by H. Purcell (Teatro Bonci of Cesena, Teatro Alighieri of Ravenna, Teatro Verdi of Gorizia), Acrimante ne "L'Empio punito" di A. Melani (Reate Festival); Haman in Esther and Polyphemus in "Acis anda Galatea" by G.F. Handel (Teatro Comunale di Ferrara). His repertoire includes masterpieces like Christmas Oratorio, Matthaas & Johannes Passion, Mass in B Minor by J.S. Bach; Handel's Messiah & La Resurrezione as well as masterpieces of classical works like Pauken & Nelson-Messe by Haydn, Requiem by Mozart and Fauré. He is also active in contemporary repertoire, he has interpreted The Traveller in "Curlew River" and Noe in Noye's fludde by Benjamin Britten with Prato Chamber Orchestra and Johnatan Webb; Aye in "Akhnathen" by Philipp Glass with the Orchestra of Teatro Regio in Turin with Dante Anzolini. He has participated in various festivals and concert seasons in Italy, Europe also in Mexico, Canada and USA, and has recorded for Alpha-Prod, Brilliant Classics, Stradivarius, K617, Glossa, fraBernardo, Ricercar and for radio and televisions.

VOX HUMANA

Symbiosis of voices and instruments in the 17th century

"I heard the best music I had ever heard, both in the morning and in the afternoon, of such delicacy that I would walk a hundred miles at any time to hear something like it (...) The feast was mainly celebrated with such delicate vocal and instrumental music, so delicious, so rare, so admirable, so sovereignly excellent that it entranced and astonished all those foreigners who had never heard of anything like it. Sometimes there were from sixteen to twenty singers who sang all together under the guidance of their teacher or director, and to their singing was added the music of instruments, ten trombones, four cornettos and two violas of extraordinary size..."

(Thomas Coryat, traveller, visiting Venice in 1608 during the celebrations for San Rocco)

In the seventeenth century, to celebrate with due pomp the civic-religious celebrations and liturgical functions, it was customary to involve a large number of musicians who accompanied the complex ceremonies, performing both vocal and instrumental music.

At the time, in Venice, the musical apparatus was of unpaired quality, including the most renowned chapel masters of the ducal basilica and the most virtuous singers, cornetto players, violinists and trombonists who performed to pay homage to the patron saints and during the devotional celebrations of the many churches of the city.

It is in this flourishing period that the links between singers and instrumentalists are indissolubly established: the most demanded virtuosos were in fact those who could best imitate the human voice, not so much in terms of sonority, rather for the ability to articulate like the human voice, to "speak" through the instrument.

This stems from the praxis, in use thorough the whole XVIc. of doubling or replacing with instruments the voices of a vocal ensemble.

This practice brought to life real musical duels, where voices and instruments flourished melodies with diminutions, variations, embellishments and trills.

At the beginning of the XVIIc., instruments acquired their own autonomy, developing a specific solo and chamber music repertoire in dialogue with one or a few voices: in this age flourished the concertato motet.

Vox humana by Seicento Stravagante with the soprano Silvia Frigato is an excursus that traces the development of the interactions between voices and instruments in the early Baroque, through the execution of concertato motets for solo voice, cornetto and continuo, virtuoso divisions and sumptuous organ literature of the most representative composers of the Italian school.

PROGRAM:

Anonimo - Intonazione del Settimo tono

from "MS. 40615" ca. 1655

Nicolò CORRADINI (ca. 1585-1646)

Spargite flores - Soprano & Violino overo Cornetto

from "Mottetti a 1, 2, 3 e a 4 Libro primo" Venice, 1613

Giovanni Martino CESARE (ca. 1590-1667)

La Foccarina A 1 Cornetto solo

from "Musicali melodie" Munich, 1621

Girolamo FRESCOBALDI (1583-1643)

Canzon sesta

from "Fioretti Musicali" British Library, ms. Add 40080

Claudio MONTEVERDI (1567-1643)

Pulchra es

from "Sanctissimae Virgini Missa senis vocibus ac Vesperae pluribus decantandae" Venice, 1610

Adriano BANCHIERI (1568-1634)

O quam pulchra est, a dui parte uguali

from "Vezzo di perle musicali" Venice 1610

Biagio MARINI (1594-1663)

Sonata per organo e violino o cornetto

from "Sonate, symphonie, canzoni... Op. 8" Venice, 1628

Girolamo FRESCOBALDI (1583-1643)

Toccata decima

from "Toccate e partite d'intavolatura, Libro II" Roma, 1627

Francesco CAVALLI (1602-1676)

Cantate Domino

from "Ghirlanda Sacra" Venezia, 1625

Giovanni Paolo CIMA (1570-1622) - Surge propera - à Doi Soprani in Ecco.

from "Concerti Ecclesiastici" Milano, 1610

Vincenzo PELLEGRINI (1562-1630)

Canzon detta la Cassiodora

from "Canzoni de intavolatura d'organo" Venice, 1599

Tarquinio MERULA (1595-1665)

Nigra sum. a 2. Canto e Violino

from "Pegaso opera l'undecima" Venice, 1640

Tarquinio MERULA (1595-1665)

Gaudeamus Omnes. a 2. Canto e Violino

from "Pegaso opera l'undecima" Venice, 1640

Silvia Frigato - Soprano

David Brutti - cornetto, cornetto muto and recorder

Nicola Lamon - organ, harpsichord and regale

SILVIA FRIGATO



Silvia Frigato, soprano, studied at “Conservatorio Statale di Musica di Adria”. She studied modern singing with Raina Kabaivanska at “Istituto Superiore di Studi Musicali” - Modena, “Accademia Musicale Chigiana” - Siena and the State University of Sofia and renaissance and baroque singing with Roberta Invernizzi, Sara Mingardo, Marina De Liso and Lorenzo Ghielmi.

In 2007 she won the IV International Baroque Singing Competition “Francesco Provenzale” - Napoli and on 2010 the V Early Music Competition “Fatima Terzo” - Vicenza.

She has an intense concert activity in the most renowned places all around the world. She is collaborating as soloist with the today's most

important ensembles and conductors, as for example: Concerto Italiano - Rinaldo Alessandrini, Nicholas McGegan, La Cetra - Andrea Marcon, “Orchestra del teatro La Fenice” cond. Stefano Montanari, B'Rock orchestra cond. Corrado Rovaris, Stavanger Symphony Orchestra cond. Fabio Biondi, “Maggio Musicale Fiorentino” cond. Federico Maria Sardelli, Orchestre Philharmonique de Monte-Carlo, Accademia Bizantina cond. Ottavio Dantone, Alessandro Quarta, Il Canto d'Orfeo cond. Gianluca Capuano, John Eliot Gardiner, Monteverdi Choir and English Baroque Soloists, Daniele Gatti, Collegium 1704 - Vaclav Luks, La Risonanza - Fabio Bonizzoni, “Orquesta Barroca de Sevilla” cond. Enrico Onofri.

She performed in the most important theaters, festivals and concert halls of the world as: Salle Gaveau di Parigi, “Teatro San Carlo” - Naples, San Marco Cathedral - Venice, “Teatro alla Scala” - Milan, “Pomeriggi Musicali” - Milan, Trigonale Festival, “Teatro Regio” - Parma, “Teatro La Fenice” - Venice, Musikfest Bremen

She recorded for Glossa, Naïve, SDG, ORF, Brilliant, Tactus, Discantica, Ricercar.

VIOLINO ÒVER CORNETTO

Virtuoso sonatas and divisions in the Italy seventeenth century

The first half of the seventeenth century was crucial for the development of Italian instrumental music, where the cornetto had a leading role, as prince of the high-pitched instruments.

At a stage in the history of music where the cornetto was already established, appreciated and widespread, as well as with a consistent repertoire, the violin begun to move his first steps, forming his very first literature.

In that era, the two instruments developed an increasingly close relationship, becoming interchangeable.

In every collection of Sonatas and instrumental music is often written per violino òver cornetto; we also know that many instrumentalists of the time, such as Giovanni Martino Cesare and Johann Vierdank, were both violinists and cornettists.

Rossella Croce studied at Conservatorio "A. Pedrollo" - Vicenza, with F. Missaggia and at the Scuola Civica in Milan and at Koninklijk Conservatorium - Den Haag, with Enrico Gatti. She carries out intense concert activities in Italy and abroad that leads her to perform in the most prestigious concert halls and theaters in the world.

She performs often as principal violin, with the main early music ensembles, such as Ensemble Aurora, Accordone, Accademia Hermans, Concerto Palatino, Cappella della Pietà dei Turchini, Venice Baroque Orchestra, Baroque Bozen Orchestra, etc...

She has made numerous radio recordings for RAI Radio 3, RSI, German Radio, Radio France, Dutch Radio.

She recorded for major labels such as: Sony Classics, Brilliant, Cipress, Naive, Opus 111, Amadeus, Classic Voice, Eloquentia, La Bottega Discantica, Arts, etc... and obtained brilliant reviews and awards.



PROGRAMM:

Anonimo

Intonazione del Settimo tono
from "MS. 40615" ca. 1655

Dario Castello (?-1658)

Canzon terza a 2 Doi soprani
from "Sonate concertate (libro secondo)" Venezia, 1644

Giovanni A. Pandolfi Mealli (1624-ca. 1687)

Sonata prima "La Stella"
from "Sonate ò Violin solo per chiesa e camera... op. 3"
Innsbruck, 1660

Giovanni Battista Fontana (1571-1630)

Sonata quarta. A violino solo
from "Sonate a 1 2 e 3 per il Violino..." Venezia, 1628

Girolamo Frescobaldi (1583-1643)

Toccata decima
from "Toccate e partite d'intavolatura, Libro II" Roma, 1627

Giovanni B. Buonamente (ca.1595-1642)

Canzon Quinta à 2. Cornetto, & Violino
from "Sonate e Canzoni a 2, 3, 4, 5 3 6..., Libro VI"
Venezia, 1636

Giovanni P. Palestrina (ca. 1525-1594)

Io son ferito ahi lasso - dim. Francesco Rognoni
from "Selva de' varii passaggi" Milano, 1620

Thomas Crequillon (ca. 1505-1557)

Petite fleur coincte - diminuzione di G. Dalla Casa
from "il vero modo di diminuir" Venezia, 1584

Giovanni Maria Trabaci (ca. 1575-1647)

Toccata di durezza et ligature
from "Ricercate, canzone francese, capricci, ..."
Napoli, 1603

Giovanni Legrenzi (1626-1690)

Ave Regina Coelorum
from "Sentimenti devoti, op. 6" Venezia, 1660

Giulio Mussi (ca.1589-1623)

Canzon L'Amaltea Doi Violini o Cornetti In Ecco
from "Il primo libro delle canzoni da sonare a due voci" Venezia, 1620

Gioseffo Guami (1542-1611)

Fantasia in modo di Canzon Francese
from "Canzon di diversi per sonar con ogni sorte di stromenti" Venezia, 1588

Giuseppe Scarani (? -1642)

Sonata sesta a due soprani sopra RE MI FA SOL LA
from "18 Sonate concertate a due e tre voci"
Venezia, 1630

Salomone Rossi (ca. 1570-1630)

Sonata duodecima sopra la Bergamasca
from "Il quarto libro di arie sonate, ... , Libro 4"
Venezia, 1636

Seicento Stravagante:

David Brutti - cornetto and cornetto muto

Rossella Croce - violin

Nicola Lamon - organ



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