

audite

Angelo
Notari
Giovanni Battista
Fontana

Julia Fritz
Johannes Hämmerle
Antegnati organ, Mantua



GIOVANNI BATTISTA FONTANA (1589-1630)
Sonata seconda 6:19

ANGELO NOTARI (1566-1663)
Aria sopra il Ruggiero 8:14
Aria sopra la Monica (Modi 8-10)*¹, *² 4:42

GIOVANNI BATTISTA FONTANA
Sonata sesta 6:15
Sonata terza 4:19

ANGELO NOTARI
Ciaccona*¹, *² 3:07

GIOVANNI BATTISTA FONTANA
Sonata quinta 4:51

ANGELO NOTARI
Aria sopra la Romanesca*² 6:39
Ancor che col partire*¹ 3:41
Canzone passaggiata 5:31

GIOVANNI BATTISTA FONTANA
Sonata prima 3:41

ANGELO NOTARI
Aria sopra la Monica (Modi 1-7)*² 6:17

GIOVANNI BATTISTA FONTANA
Sonata quarta 4:34

FRANCESCO ROVIGO (1541-1597)
Toccata*² 3:26

*¹ Magdalene Harer, soprano

*² Premiere Recordings

A place of muses – and experiments

My first encounter with Mantua was not a sublime painting of an Andrea Mantegna or a Giulio Romano, nor the sprawling complex of the ducal palace, nor the city's magnificent location between the four lakes formed by the river Mincio: instead, it was motor racing. In his novel *Forse che sì, forse che no*, which bears the enigmatic motto of the Gonzaga dukes in its title (*Maybe, or maybe not*), Gabriele d'Annunzio describes a dusty ride in a sports car to the Palazzo Ducale, which at that time, in 1910, was in a deplorable state. A little later, Tazio Nuvolari began his experiments with aeroplanes in the same place before going on to win countless Grand Prix competitions as a legendary racing driver. Today, a museum in an old collegiate church commemorates the “flying Mantuan” – and the fact that Mantua is not only one of Italy's most important cultural cities, but also a place of innovation and provocative experimentation.

This spirit, fostered by the cosmopolitan and power-conscious Gonzaga dynasty, also inspired the city's most famous musician, Claudio Monteverdi. He came to the court of Vincenzo I in 1591 at the age of 24, having already made a name for himself as a composer and viol virtuoso. As a young musician, Monteverdi had to hold his own alongside figures such as the Flemish musician Giaches de Wert, the “maestro di cappella” at the newly built church of Santa Barbara, or Benedetto Pallavicino, his fiercest rival and successor after de Wert's death. In turn, Monteverdi succeeded him at the Mantuan court and in 1607 went on to create his *Orfeo*, the first opera in the modern sense. His expressive and harmonically bold musical language, however, not only found friends, but also triggered a public debate among the music experts of the time about the permissible progress in music. In this, Monteverdi saw himself as a representative of a “seconda pratica” which, on the basis of the contrapuntal tradition (“prima pratica”) set out for pastures new.

An Italian in English exile

This digression to the most important Mantuan court musician is intended to illustrate the atmosphere of experimentation and dramatic change in which the music on this CD was composed. For, of course, the two northern Italians Giovanni Battista Fontana and Angelo Notari were not unaffected by the discussion around a modern Italian style, which was conducted not only by the musicians themselves but also at the “academies” – exclusive debating societies based on the ancient model, in which noble patrons, artists and theorists argued about the arts and their role in society. Notari, who was probably born in Padua in 1566, was also a member of such an association in Venice which bore the quirky poetic name of “Accademia degli Sprovisti” (Academy of those Lacking), before leaving Italy for good in 1610 and relocating to England. In any case, his only printed collection of *Prime musiche nuove* (which might translate as *First Volume of New Music*) of 1613 which contains vocal pieces in the contemporary style shows that he had clearly had a say in the matter of “new music” at the academy.

Apart from this collection, which was accompanied by a portrait of the composer with a ruff and goatee, for a long time only a small amount of music by, and even less biographical information about, Notari was known – and most of the latter originates from a preserved horoscope. It seems that he was employed by two English crown princes and served as court musician to King Charles I from 1625. Notari was a Catholic, maintained good relations with the Spanish envoy in London and was therefore at times suspected of espionage. After the Civil War and the execution of the king (1649), he disappears from the records and only resurfaces at the Restoration; he died in London in 1663, apparently at the biblical age of 97.

What sort of life he led between these sparse dates we will probably never know. However, Notari's profile as a composer has come into sharper focus in recent decades. There is much to suggest that an extensive manuscript of Italian music, which is now in the British Library (Add. Ms. 31440), was penned by Notari. This manuscript contains – amongst various of his contemporaries of the early seventeenth century – a number of works by Claudio Monteverdi and also pieces by Notari himself; in several cases both composers appear together, namely where Notari arranges vocal works by Monteverdi for new instrumental formations. According to the American musicologist Stanley Matthew Henson, “Notari's scorebook represents a microcosm of seventeenth-century Italian musical practices, from *prima prattica* counterpoint to *seconda prattica* experimentation to proto-sonatas in the ‘modern style’.” Henson suspects that the collection was written for an illustrious group of musicians and music lovers who met at King Charles I's temporary residence in Oxford during the period of the English Civil War, before the city was taken over by the Parliamentarians. “The Oxford Court”, writes Henson, “was a brief flash of Italianism before the darker, more austere, days of the Interregnum and the Commonwealth.”

The magic of Santa Barbara

Recorder player Julia Fritz has selected several pieces by Notari from the manuscript – and performed them in the charismatic place where Monteverdi himself once played: the Basilica Palatina di Santa Barbara in Mantua. Duke Guglielmo Gonzaga had the church built by the architect Giovanni Battista Bertani in the grounds of the Palazzo Ducale and connected to the ducal apartments via a corridor. The services in Santa Barbara followed their own rite, which differed from the Roman Catholic standard; and they took place in an auratic space in which architecture, paintings and music merged into a total work of art. A proud Renaissance façade nestles against the brick bell tower, which was badly damaged in the 2012 earthquake. Inside, a single nave extends under two square domes, which bathe the space and the paintings by Lorenzo Costa the Younger in a magical light.

The musical jewel of the Basilica is located on one of the two side galleries. Completed in 1565 by the Brescia-born organ builder Graziadio Antegnati, the organ's extensive restoration was concluded in 2006, with more than 300 original pipes being retained. Today it is one of the most important surviving Renaissance organs in Italy. Its special features are not only the variety of stops and a strong foundation with 16-foot pipes, but also split keys (“tasti spezzati”) for the enharmonic notes D-sharp/E-flat and G-sharp/A-flat. They were used for fine tuning in the meantone temperament common at the time, which favoured, above all, pure thirds: this was felt to be particularly melodious, but limited the scope for modulation. The split keys also enabled playing more distant tonalities with pure thirds. One can experience the hypnotic beauty of the meantone temperament in the Toccata by the Mantuan court organist Francesco Rovigo (based on a newly discovered manuscript in the Austrian National Library in Vienna), which in some passages also travels to the limits of what is orally tolerable.

One might wonder why Julia Fritz chose this masterpiece of organ building as her continuo instrument. But early baroque music practice was not concerned with fixed genres or instrumentation templates, but instead tended to be determined by given conditions. In this context, integrating a large-scale organ into ensemble playing was not uncommon. In Santa Barbara, performing in the organ loft and the opposite gallery provides an opportunity for distinctive dialogues in the space, such as those cultivated on a grand scale in Venetian churches.

Using various recorder registers and organ stops, as well as the harp, seems especially suitable in the variation movements by Angelo Notari. The themes, which appear either in the upper or in the bass parts, are both popular melodies and the composer's own (as for example in the *Canzone passaggiata*) – among them the

“Ruggiero” bass, which presumably was named after a main character in Ludovico Ariosto’s novel *Orlando furioso*, or the song *La Monica*, in which a young woman complains that she is being made a nun (“monaca”) against her will. *La Monica* appears twice in the programme: in a sung version and in purely instrumental variations that show Notari’s inexhaustible imagination and virtuosity in modifying a musical idea.

The voice is also used in two other pieces, for Notari not only rearranged vocal pieces by Monteverdi, but also by contemporaries such as the Flemish composer Cipriano de Rore, who was engaged as a court musician in Ferrara and Parma. His enormously popular madrigal “Ancor che col partire”, which Notari provides with additional ornaments, so-called diminutions, is all about the painful interplay between attraction to and rejection by the chosen lady of the heart – a popular motif in love poetry of the time. Such hot-and-cold feelings are also the subject of the text in Notari’s *Ciaccona*: the work is scored for voice, organ and harp, with an additional ornate upper part for the soprano recorder.

Six Sonatas by Signor Fontana of Brescia

On this disc, Notari’s pieces from the British Library manuscript are interspersed with Giovanni Battista Fontana’s six solo sonatas. From the preface to his collection of *Sonate a 1, 2, 3 per il Violino, o Cornetto, Fagotto, Chitarrone, Violoncino o simile altro Istromento*, printed in Venice, we learn that Fontana came from Brescia and worked in Rome, Venice and Padua, where he probably fell victim to the devastating plague epidemic in northern Italy in 1630. His sonatas for violin and continuo from the posthumous 1641 edition are among the early highlights of music for the instrument, which started its triumph during the seventeenth century and then was magnificently refined and advanced by the master violin makers in Brescia and Cremona. Composers such as Fontana provided the violin with a new repertoire, showcasing its brilliant and expressive tone, as well as its ability to modulate. His sonatas are each conceived in one movement, but their contrasting sections offer plenty of opportunity for tonal nuances and individual ornamentation.

On the other hand, with the variable instrumentation suggested in the title of the sonatas, Fontana (or his Venetian publisher) was reacting to the musical practices of his time, when there were presumably still more capable wind players than violinists. In contrast to the string instruments, which could easily be retuned, the less flexible recorders, cornetts or dulcians had to follow the pitch of the accompanying organ, which could vary greatly locally. For this reason, many courts and churches kept sets of several wind instruments that matched the tuning pitch of the respective organ – in the case of the Antegnati organ 466 Hz at 20° Celsius. Julia Fritz was able to draw on her own collection of soprano, alto and tenor recorders based on historical models, which fit perfectly with the pitch and meantone tuning of the organ in Santa Barbara.

Michael Struck-Schloen
Translation: *Viola Scheffel*

JULIA FRITZ recorders



Julia Fritz is a prize winner of the 8th International Telemann Competition in Magdeburg (2015) and the International Competition for solo recorder in Feldkirch (2006). As a recorder and cornett player she performs in Europe, Taiwan, South Korea and in the USA. She has been invited to perform at festivals such as the Utrecht Early Music Festival, the Boston Early Music Festival, the Innsbruck Festival of Early Music, the Arolser Barock-Festspiele and the Tage Alter Musik Regensburg. She plays with ensembles such as the Dresdner Kammerchor, Hamburger Ratsmusik and Musica Fiata.

Julia Fritz has been performing with her recorder consort, the Boreas Quartett Bremen, since 2009. The ensemble has won numerous prizes (scholarship of the German Music Council and admission to the Federal Selection of Concerts of Young Artists, Early Music Prize of the Saarland Broadcasting Corporation). From 2020 to 2023, the Boreas Quartett will be supported by the Senator for Culture of the Free Hanseatic City of Bremen.

Since 2017, Julia Fritz has been teaching recorder, chamber music and didactics at the Vorarlberger Landeskonservatorium in Feldkirch (Austria). Previously, she taught at the Hochschule für Musik Trossingen.

Julia Fritz's own musical training encompassed pedagogical and artistic studies in recorder, cornett, organ and early music at the Mozarteum University Salzburg and the University of the Arts Bremen, where she graduated with a recorder concert exam in Han Tol's class.

MAGDALENE HARER soprano

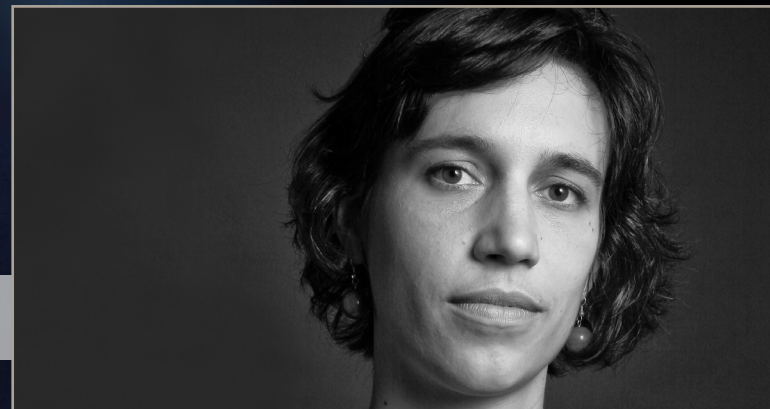


As an internationally sought-after concert singer, for many years Magdalene Harer has been regularly engaged to perform the central roles in the great oratorios. Her extensive repertoire ranges from the music of the Middle Ages to contemporary works of the twenty-first century. In concerts in Europe, Israel and the USA she performs as a soloist with orchestras such as Concerto Köln, Lautten Compagny, Academy for Early Music Berlin, la festa musicale, North West German Philharmonic, Göttinger Symphonieorchester, Neue Philharmonie Westfalen, Neue Düsseldorfer Hofmusik and Munich Chamber Orchestra.

Another focus of her work is ensemble singing. Magdalene Harer is a permanent member of the six-part ensemble Polyharmonique, with whom she performs on the stages of the major concert halls and at renowned festivals. Polyharmonique's extensive discography, which includes many award-winning releases, testifies to the ensemble's high artistic reputation.

Magdalene Harer has also worked closely for many years with the conductor and early music specialist Konrad Junghänel and his solo vocal ensemble Cantus Cölln. Magdalene Harer is a music graduate of the Musikhochschulen in Detmold and Hanover.

REINHILD WALDEK triple harp



Reinhild Waldek is an internationally renowned harpist specialising in historic instruments. As a permanent member of various ensembles (Vivante, Tasto Solo, Rosarum Flores, etc.) she performs throughout Europe. As a continuo player she is regularly invited by ensembles such as L'Arpeggiata, Academy for Early Music Berlin, Private Musicke, Les Cornets Noirs, Echo du Danube, Das Kleine Konzert and L'Orfeo Barockorchester, as well as performing at international early music festivals (Utrecht, Bruges, Antwerp, Vienna, Innsbruck). Numerous CD recordings document her artistic activities.

Reinhild Waldek studied at the Bruckner Conservatory Linz (Carin van Heerden, Johannes Mastnak and Birgit Trawöger) and with Walter van Hauwe, Sébastien Marq and Christina Pluhar in The Netherlands. In 2003 she graduated from the Royal Conservatory in The Hague with a Master of Music.

In addition to her career as a performing musician, Reinhild Waldek also teaches, including at the Mozarteum University Salzburg, the Tyrolean Landesmusikschulwerk and the University of Music and Performing Arts Graz.

JOHANNES HÄMMERLE organ



Johannes Hämmerle studied organ with Michael Radulescu, harpsichord with Gordon Murray, and church music at the University of Music and Performing Arts Vienna. During this time he was second organist at the famous Sieber organ of the Michaelerkerche in Vienna. He won prizes at the international competitions in Bruges (harpsichord, 2001) and Odense (organ, 2003).

Since 2007, Johannes Hämmerle has been the cathedral organist at St. Nikolaus in Feldkirch, where he has been instrumental in establishing and maintaining a lively and distinguished programme of cathedral music. He is also a sought-after ensemble musician and appears regularly with various ensembles, including as a member of Concerto Stella Matutina.

His recording of the complete organ works by Hugo Distler (2016) was praised by the music press as a reference recording.

Since 2001 Johannes Hämmerle has been teaching at the Vorarlberger Landeskonservatorium in Feldkirch, and from 2009 to 2015 he also held a teaching position for harpsichord at the Hochschule für Kirchenmusik und Musikpädagogik in Regensburg.



DISPOSITION

Organ by Graziadio Antegnati (1565)
Restored by Giorgio Carli (1995-2006)

Manual:

57 keys from C1 to F5 with short octave
 7 split keys at the notes d#/eb and g#/ab)

Pedal:

C1-A2 with short octave,
 coupled to the keyboard

Temperament: Meantone quarter-comma
Pitch: A=466Hz on 20°C

Principale (16')

Fiffaro

Ottava

Decima Quinta

Decima Nona

Vigesima Seconda

Vigesima Sesta

Vigesima Nona

Trigesima Terza

Trigesima Sesta

Flauto in XIX

Flauto in VIII

Angelo Notari

Aria sopra la Monica (Modi 8-10)

Madre non mi far monaca
che non mi voglio far
Non mi tagliar la tonaca
che non la voglio portar.
Tutt'il di in coro al vespr'et alla messa
e la madr'Abbadessa
non fa se non gridar,
che posse la crepar!

Angelo Notari

Ancor che col partire

Ancor che col partire
io mi sento morire
partir vorrei ogn' hor, ogni momento
tant' il piacer ch'io sento
de la vita ch'acquisto nel ritorno
et cosi mill' e mille volt' il giorno
partir da voi vorrei
tanto son dolci gli ritorni miei

Angelo Notari

Ciaccona

Cruda signora
tu vuoi ch'io mora
et io che t'amo
la morte bramo
m'è dolce sorte
soffrir la morte
per tuo desire
fámi morire

Sol per tuo amore
ladra del core
era gradita
questa mia vita
et hor ch'io veggio
che non l'hai in preggio
per men cordoglio
viver non voglio

Di me ti ridi
di me ti fidi
perché sai bene
ch'io ti vò bene
e fingi amarmi
per più burlarmi
acciò ch'io mora
ah traditora

Ben son mi accorto
che mi fai torto
poiché d'ho amato
tu m'hai burlato
burlato m'hai
ne lasci mai
di me burlare
non ti curare

Hor fa che vuoi
fa ciò che puoi
che piacer sento
del tuo contento
ma spero un giorno
c'havrai tuo scorno
del scorno mio
vatti con Dio

audite

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recording producer:
Dipl.-Tonmeister Simon Böckenhoff
recording engineer & calcant:
Dipl.-Ing. Thomas Becher
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Add. Ms. 31440
Fontana: "Sonate a 1,2,3 per il
Violino [...]" Venice 1641
Rovigo: Austrian National Library,
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