

ACCADEMIA STRUMENTALE ITALIANA



The Accademia Strumentale Italiana was founded in Verona with the specific purpose of recreating the atmospheres of those ancient and illustrious academies, where the pleasure of meeting one another gave a special flavour to making music together. Its repertoire encompasses instrumental and vocal music ranging from the Renaissance to the early Baroque, performed according to strict philological canons, but without compromising its ability to communicate with the present: its musicians are convinced that even if the score is ancient, Music is always timeless.

The Accademia has performed extensively in Europe and has been invited to several international festivals where it has always met with widespread critical acclaim.

The members of the Accademia are all renowned specialists in HIP and work together with some of the most famous European ensembles, such as Amsterdam Baroque Orchestra, Hesperion XXI, la Reverdie, Europa Galante and others.

The Accademia Strumentale Italiana won the Midem Classical Award 2007 with the CD *Dolcissimo Sospiro* containing music by Giulio Caccini and others.

Since 1991, Alberto Rasi has been the group's musical director: the ensemble is currently composed of consort of violas, who are joined by guest artists who are invited to partake in larger projects.

ALBERTO RASI conductor



Alberto Rasi, veronese, after his studies in Double Bass and Composition, studied viola da gamba and violone at the Schola Cantorum Basel with Jordi Savall, and at the Conservatoire de Genève with Ariane Maurette.

Since 1978, taking advantage of his training as a Double Bass player, he began playing both the viola da gamba and violone, giving concerts and recordings with the most renowned groups.

In 1981 he co-founded Accademia Strumentale Italiana with the harpischordist Patrizia Marisaldi. As soloist and with this ensemble he has given concerts throughout Europe and beyond. In 1992 he became Artistic Director of this group and he has recorded several CDs for the Stradivarius label of Milan and various others CD labels winning various prizes including: Diapason d'Or, 10 de Repertoire, Musica 5 Stars, Amadeus and the Midem Classical Award 2007 in the category, Early Music.

He is currently teaching viola da gamba at the Conservatory of Verona.

In 1999 he founded the Baroque Orchestra of Verona, Il Tempio Armonico, which he conducts from the violoncello, and with which he has recorded the complete orchestral music of the veronese Evaristo Felice Dall'Abaco.



PROPOSTE DI PROGRAMMA

I.

Die Kunst der Fuga

(Autograph Mus. Ms. Bach P 200)

ACCADEMIA STRUMENTALE ITALIANA

ROSSELLA CROCE - *violin*

ALBERTO RASI - *treble viol & leader*

CLAUDIA PASETTO - *tenor viol*

PAOLO BIORDI - *bass viol*

MICHELE ZEOLI - *violone*

LUCA GUGLIELMI - *organ*

The Art of Fugue - BWV 1080

for violin, four viole da gamba and organ (Autograph Mus. Ms. Bach P 200)

Rethinking a masterpiece.

The Art of Fugue is both Johann Sebastian Bach's opus summum and last complete work, presumably undertaken between 1740 and 1742. According to the frontispiece, the work's original title actually read DIE KUNST DER FUGA, notably featuring the Latin (or Italian) word fuga rather than German Fuge - as found, instead, in the two printed editions of 1751 and 1752. Die Kunst der Fuga, in the form and the order presented in the Berlin Autograph, has all the appearance of a finished work featuring 14 fugues and canons, all based upon a single original theme, serving as the work's foundation and with the individual pieces progressing in an increasing order of difficulty and contrapuntal perfection. This brief study sets out to attempt a switch in perspective, shifting from the 'point of view' of the First Printed Edition - through which the KdF has traditionally been examined by the vast majority of scholars - to that of the Berlin Autograph. Despite having already been studied and collated with the 1751 and 1752 editions, the autograph has always been viewed by the dominant ideology as incomplete; little more than a preparatory stage for its printed counterparts. Only in recent times have scholars (amongst whom Christoph Wolff) started to note that the KdF as found in the autograph manuscript at the time of its completion might well stand comparison with the alleged 'final version' of the printed editions, and thus may be elevated to the full dignity of an Alte Fassung. And this study would argue that the Berlin Autograph contains, in fact, the latest and 'closest-to-final' version of the KdF, whilst the First Printed Edition is entirely the result of the conjoint efforts of Bach's children and students as there is no proof that Bach was ever involved in preparatory works concerning any other of its pieces. Furthermore, the order displayed in the Berlin Autograph appears decidedly more logical and "artistic" than that of the First Printed Edition - which, by comparison, appears less interesting (tending towards pedantic) and not without compilation errors. Far from being a merely speculative or theoretical work, Die Kunst

der Fuga is a work for manualiter keyboard. But true to the spirit of an era of musica prattica, performing polyphonic keyboard repertoire with instrumental ensembles aligns with a consolidated tradition that finds its roots in an amply documented practice dating all the way back to the 16th century. The Viol Consort had been the "instrument" par excellence since the 16th century for its ability to render transparent even the most complex of polyphonies, and it had only just left the scene to the modern virtuoso baroque orchestra. And our choice of combining the violin (a da braccio instrument) with the members of the da gamba family falls perfectly within the German musical tradition.

DIE KUNST DER FUGA - BWV 1080

(autograph Mus. Ms. Bach P 200)

1. Fuga *rectus* [Contrapunctus 1]
2. Fuga *inversus* [Contrapunctus 3]

3. Fuga *plagalis* [Contrapunctus 2]

4. Controfuga [Contrapunctus 5]
5. Fuga a un controsoggetto obbligato (alla Duodecima) [Contrapunctus 9.a 4]
6. Fuga a due controsoggetti obbligati (alla Decima) [Contrapunctus 10 a 4]

7. Fuga *mensuralis* a due controsoggetti obbligati [Contrapunctus 6 a 4 in Stylo Francese]
8. Fuga *mensuralis* a tre controsoggetti obbligati [Contrapunctus 7.a 4 per Augment et Diminut:]

9. Canon in Hypodiapason [Canon alla Ottava]

10. Fuga à 3 soggetti [Contrapunctus 8 a 3]
11. Fuga à 4 soggetti [Contrapunctus 11 a 4]

12. Canon per Augmentationem Contrario Motu

- 13a. Fuga a specchio (contrapunto semplici) *rectus* [Contrapunctus 12 *rectus*]
- 13b. Fuga a specchio (contrapunto semplici) *inversus* [Contrapunctus 12 *inversus*]

- 14a. Fuga a specchio (contrapunto duplici) *rectus* [Contrapunctus [13] a 3 *rectus*]
- 14b. Fuga a specchio (contrapunto duplici) *inversus* [Contrapunctus [13] a 3 *inversus*]

- Exitus:
15. Fuga a 3 Soggetti B.A.C.H. (incompleto) [Contrapunctus 18]



II.

Commedia, Commedia!

Music and Commedia dell'Arte

With a monologue made of several scenes, built on the life of Francesco Andreini - famous 16th century comedian - and on his successes in the world of theatre, Lorenzo Bassotto retraces the birth, the rise and the misfortune of the Commedia dell'Arte, as well as the origin of some of its best known characters.

Through historical jokes and pointed improvisations, he gives new life to characters now entered in contemporary culture, exploring their language and the modernity of their satire.

At the same time Alberto Rasi with Elena Bertuzzi and the Accademia Strumentale Italiana undertake a musical journey through the golden age of this theatrical form performing a repertoire as exhaustive as possible of the compositional forms of that age. The result will be a deep and funny concert-show, full of poetry and laughter.

The show, following the principles of pantomimic language, even if performed partly in Italian, has the quality to be understood all over the world.

LORENZO BASSOTTO - *comedian*

ACCADEMIA STRUMENTALE ITALIANA

ALBERTO RASI, CONDUCTOR

ELENA BERTUZZI - *soprano*

LUIGI LUPO - *flutes*

ROSSELLA CROCE - *violin*

CLAUDIA PASETTO - *tenor viol*

ALBERTO RASI - *treble viol*

PIETRO PROSSER - *lute and guitar*

SBIBU - *percussions*

The Music

Anonimo sec. XVI - Ballo del Gran Duca e Sciolta
Filippo Azzaiolo (1530 – 1569) – Ben staga tutta sta belle brigada
Filippo Azzaiolo (c. 1535 – c. 1570) – Chi passa per ‘sta strada
Anthony Holborne (1545 – 1602) - The Choise
Gasparo Zanetti (ca. 1600 – 1660) - La Mantovana
Giuseppino del Biebo (sec XVI) - Fuggi fuggi
Giulio Cesare Barbetta (1540 – 1603) - La Bergamasca
Anonimo sec. XVII - Passacaglia della vita
Anonimo sec. XVI - Paduana del Re
Adriano Willaert (1490 – 1562) - Vecchie letrose
Clement Janequin (c. 1485 – 1558) - Il estait une fillette
Orlando Di Lasso (1532 – 1594) - Matona mia cara
Luis de Narvaes (1500 – c. 1555) – Cancione de l’Imperator
Vincenzo Ruffo (1510 – 1587) – Capriccio La Gamba in Basso e Soprano
Josquin Des Prez (1440 – 1521) - Pavana Mille Regrets
Benedetto Ferrari (1597 – 1681) – Amanti io vi so dire
Pergrinus Cesena Veronensis (sec.XVI) – Non posso abbandonarte
Matthew Locke (1621 – 1677) - Aria
Vincenzo Calestani (1589 – c. 1620) - Damigella tutta bella



III.

E per concerto di viole

ACCADEMIA STRUMENTALE ITALIANA

ALBERTO RASI, *treble viol*

CLAUDIA PASETTO, *tenor viol*

LEONARDO BORTOLOTTI, *bass viol*

RICCARDO COELATI RAMA, *violone*

“E per Concerto di Viole” (‘And for Viol Consort’) is Gregorio Strozzi's own suggestion in the 1687 published edition of his *Gagliarda Terza* for organ.

This finding was the spark that first ignited our curiosity, prompting us to collect as many such suggestions as possible from the pages of both well and lesser known composers of the Sixteenth and Seventeenth Centuries.

Similar suggestions can be found in a multitude of sources: the first Italian collection of instrumental music “*Musica nova accommodata per cantar et sonar above organs, et other instruments...*”, which appeared in Venice in 1540; the famous “*Libro de ciphre nueva, para tecla, harpa y vihuela...*” of 1557; the “*Musicque de joye...*” published in Lyone by Jacques Moderne, presumably around 1550. And the list continues on end.

The naturalness with which erudite four-part keyboard writing is transposed to other instruments led us to investigate the enormous possibilities of the viol quartet, with surprising results: works once associated exclusively to the sound of the organ took on a new life, new colors, and new affects. Works that had always fascinated us for their solemnity, accustomed as we were to listening to them in the vast spaces of a church, suddenly took on the more intimistic tones of domestic and academic expressions, uncovering – as often happens when you take a closer look – previously unnoticed details, as when a light is shone in the dark.

It is the Composers themselves who offer us this chance, so ours efforts wish merely to explore this alternate point of view.



E PER CONCERTO DI VIOLE

Antonio de Cabeçon (1510-1566)

Diferencias sobre La Dama le demanda
Anchor che col partire
Discante sobre La Pavana Italiana

Gioseffo Guami (1542 - 1612 ca.)

Canzon VII La Cromatica
Canzon IV sopra La Battaglia

Giovanni Maria Trabaci (1575 - 1647)

Canto fermo I del I tono
Gagliarda Quinta

F. Correa de Arauxo (1576 ca. - 1654)

3 glosas sobre Todo el Mundo en general

Cesario Gussago (1579 -1612 ca)

Canzon La Fontana

Girolamo Frescobaldi (1583 - 1643)

Bergamasca, da I Fiori Musicali

Gregorio Strozzi (1615 - 1687)

Toccata de Passacagli
Gagliarda terza, e per concerto di viole

Joh. Jakob Froberger (1616-1667)

Capriccio I
Canzon I

Biagio Marini (ca 1597-1665)

Passacaglia

Giovanni Legrenzi (1626 - 1690)

Sonata à 4 viole da gamba o come piace

IV.

Moi, Marais!

Life and Music of the greatest gambist of the XVII century

a Musical Tale by

LORENZO BASSOTTO, *comedian*

& ALBERTO RASI, *viola da gamba*

Starting with what little we know of Marin Marais's life from historical records, we will paint an imaginative and poetic portrait of one of the greatest musicians to have worked at the court of the Sun King. Embarking on a journey through a selected choice of works for the prince of the instruments of its time, the Viola da Gamba (of which Marais was an undisputed virtuoso), we will try to highlight or, rather, reveal its expressive qualities through Marais's sensibility and personality.

This interconnectedness of Marais's life as a court musician with the greatness of his works will give rise to a continuous dialogue-monologue between the actor and the instrument, producing a healthy short circuit between the two binoms of 'music-word' and 'musicbody'.

The bodies of both the actor and the musician intertwine in a game of paradoxical mirrors where the performer of these pièces gives voice to the depth and sensitivity of the Marais's character.

In a scene at once both minimalist and baroque, the two protagonists will revive the splendors of the court of Versailles.

Lorenzo Bassotto e Alberto Rasi



MOI, MARAIS!

Antoine Forqueray

Chaconne La Buisson (Pièce de Viole, 1747)
Impro su *Le Voix humaines*

Monsieur DeMachy

Gavotte en Rondeau (Pièces de Viole, 1685)

Silvestro Ganassi

Ricercare (dalla Regola Rubertina, 1542)

Tobias Hume

Touch me lightly (Musical Humors, 1601)

Marin Marais

L'Arabesque IV.80, Le Voix humaines II.63
Le Tableau de l'Operation de la Taille V.108 Les Reveilles V.109
Couplets de Foliés II.20, La Guitare III.107

Jean de Sainte Colombe

Prélude (dal Ms. di Tournus, XVII sec.)

Marin Marais

La Reveuse IV.82



V.

Jeux d'Harmonie

Musique pour la Viole

ALBERTO RASI, *viola da gamba*

Marin Marais (1656 – 1728)

Prelude de M. Demachy

Caprice IV.4

Rondeau III.54

Les Voix humaines II.63

Marche Tartare IV.55

La Tartarine IV.58

La Reveuse IV.82

L'Arabesque IV.80

Allemande III.110

Muzette e 2° Muzette IV.28-29

Saillie du Caffè & Double III.121-122

Prélude IV. 45

Allemande de M. Demachy

Sarabande a l'Espagnole II.101

La Guitare V.107

Fantaisie en Rondeau de M. De Saint Colombe

Gavotte de M. Demachy

Chaconne en Rondeau II.82