



# GIOVANNI GABRIELI

VENICE, 1554? – VENICE, 12 AUGUST 1612



## Canzoni intabulated for two organs

- |           |  |       |
|-----------|--|-------|
| <b>01</b> | <i>Fuggi pur se sai. Aria da sonar a 8</i>               | 05:18 |
| <b>02</b> | <i>O che Felice giorno. Hodie Christus natus est a 8</i> | 03:22 |
| <b>03</b> | <i>Chiar' Angioletta. Aria da sonar a 8</i>              | 02:43 |
| <b>04</b> | <i>Dormiva dolcemente a 8</i>                            | 04:09 |

From: *Dialoghi Musicali raccolte da diversi eccellentissimi autori a 7, 8, 9, 10, 11 & 12 voci* (Venice, 1590)

- |           |                                    |       |
|-----------|------------------------------------|-------|
| <b>05</b> | <i>Canzon Septimi Toni a 8</i>     | 05:00 |
| <b>06</b> | <i>Sonata Pian &amp; Forte a 8</i> | 06:30 |
| <b>07</b> | <i>Canzon Noni Toni a 8</i>        | 03:44 |
| <b>08</b> | <i>Canzon Septimi Toni a 8</i>     | 04:22 |
| <b>09</b> | <i>Canzon Duodecimi Toni a 8</i>   | 04:26 |
| <b>10</b> | <i>Sonata Octavi Toni a 12</i>     | 05:25 |

From: *Sacrae symphoniae a 6, 7, 8, 10, 12, 14, 15 & 16, tam vocibus, quam instrumentis* (Venice, 1597)

- |           |   |       |
|-----------|---|-------|
| <b>11</b> | <i>Canzon XXVII Fa Sol La Re a 8</i>          | 03:44 |
| <b>12</b> | <i>Canzon XXVIII Sol Sol La Sol Fa Mi a 8</i> | 02:37 |

From: *Canzoni per sonare con ogni sorte di stromenti a 4, 5 & 8, raccolte da diversi eccellentissimi musici* (Venice, 1608)

- |           |                        |       |
|-----------|------------------------|-------|
| <b>13</b> | <i>Canzon XII a 8</i>  | 04:41 |
| <b>14</b> | <i>Canzon XIV a 10</i> | 04:31 |
| <b>15</b> | <i>Canzon VIII a 8</i> | 06:29 |

From: *Canzoni et Sonate del Signor Giovanni Gabrieli, Organista della Serenissima Republica di Venetia in S. Marco a 3, 5, 6, 7, 8, 10, 12, 14, 15 & 22 voci. Per sonar con ogni Sorte de Instrumenti* (Venice, 1615)

total time: 67:08

## LIUWE TAMMINGA

at the organ by Lorenzo da Prato (1471-1475)

## LEO VAN DOESELAAR

at the organ by Baldassarre Malamini (1596)



**"In cornu Epistolae" (Epistle Organ)**

LORENZO DA PRATO (1471-75)

& GIOVANNI BATTISTA FACCHETTI (1531)

Manual of 51 keys: FF - a" (without FF#, GG#; split keys G#/A**b**, g#'/a**b'**, g#'/a**b'**)

Pedal of 20 keys: FF - d, pull-down

*Principale contrabasso*

(24', front prospect)

*Raddoppio* (from c#')

*Principale* (12', rear prospect; doubled from c#', triple from b**b'**)

*Flauto in VIII*

*Flauto in XII* (Giovanni Cipri, 1563)

*Ottava* (doubled from b**b**)

*XII*

*XV*

*XIX*

*XXII*

*XXVI-XXIX*

Spring chest

Meantone tuning

Pitch: a' = c. 466 Hz

Wind pressure: 47 mm

Restaurazione: Tamburini 1974-1982

**"In cornu Evangelii" (Gospel Organ)**

BALDASSARRE MALAMINI (1596)

Manual of 60 keys: CC - c''' (with short octave; split keys E**b**/D#, G#/A**b**, e**b**/d#)

Pedal of 18 keys: CC - a, pull-down with short octave

*Principale I*

(16', front prospect, doubled from b)

*Principale II*

(16', rear prospect, doubled from f)

*Ottava*

*XV*

*XIX*

*XXII*

*XXVI*

*XXIX*

*Flauto in VIII*

*Flauto in XII*

*Voce Umana*

(from f, Vincenzo Mazzetti, 1812)

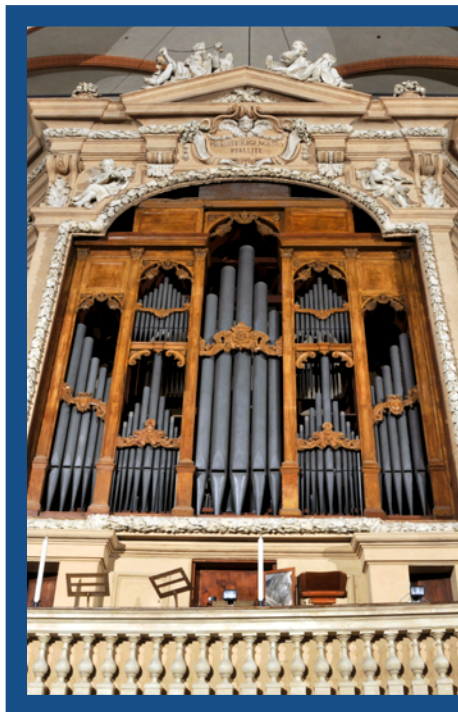
Spring chest

Meantone tuning

Pitch: a' = c. 466 Hz

Wind pressure: 45 mm

Restaurazione: Tamburini 1977-1982



## GIOVANNI GABRIELI (1554?-1612)

### CANZONI, MADRIGALI E SONATE A DUE ORGANI

When we think about Venice today, we imagine a spectacularly beautiful city with late-Gothic and Renaissance buildings, canals, the Basilica of San Marco, the Rialto bridge, and the vaporetti that take us from one island to another in the lagoon. Thinking about the city's cultural and historical past, we may also include the long Carnival celebrations, the *commedia dell'arte* on the *campi* and *piazze*, the continuous wars with the Ottoman Turks, the first Jewish ghetto in Italy, the devastating plagues of 1575 and 1630, excellent painters such as Bellini, Titian, Tintoretto or Tiepolo, and great composers such as Monteverdi at San Marco and Vivaldi at the Ospedale della Pietà. Finally, remembering such authors as Goldoni and especially Casanova, we might remember the more libertine aspects of Venetian life in the 18<sup>th</sup> century and its magnetism for Grand Tourists from Northern Europe.

However, if asked to describe the atmosphere of late 16<sup>th</sup>- and early 17<sup>th</sup>-century Venice, to which Giovanni Gabrieli belonged, we may have a little more trouble grasping the political, religious, cultural, and musical state of affairs. Venice was the capital city of the Repubblica Serenissima, which owned land all the way to Bergamo in the West and on both sides of the Adriatic Sea as far south as Dalmatia. The island of Cyprus also belonged to Venice once, until it was retaken by the Ottomans in 1570. The Venetians never reconquered Cyprus, even after the successes of the famous naval battle of Lepanto a year later.

At that time the city's population was about 175,000, but a third died in the plague epidemic of 1575, and many again in 1630. The entire 17<sup>th</sup> century was further shaped by continuing wars with the Ottoman Empire, with both the gradual loss of territories in southeastern Europe and the financial drain these wars brought about, eventually causing the slow decline of the Republic during the 18<sup>th</sup> century. The loss in human life was considerable, and most men not involved in

commercial, artistic, and governmental activities were more often at war than at home. This, indirectly, created an unusually large number of orphans – though these were most often children born out of wedlock – who were brought up in the famous *ospedali* (girls) or as future soldiers (boys). In a way, the long Carnival season – from December 26 until Ash Wednesday (or the Sunday after) – served as a recurring drawn-out period during which the Venetians could forget about the unending wars. In the midst of this political upheaval, the population's strong sense of devotion and theatricality was crystallized in the celebration of festive masses and vesper services in various churches and confraternities (particularly the *Scuole Grandi*), and, starting in 1637, in the performance of operas in the four competing public theatres.

Giovanni Gabrieli is one of these Venetian musicians who appears in all music history surveys, but who is actually much less well known than he deserves to be. Modern brass ensembles sometimes perform some of his instrumental pieces in odd transpositions, and motets in *concertato* style end up in anthologies (e.g. *In Ecclesiis*) to illustrate the combination of *cori spezzati* sacred music and Gabrieli's contribution of additional (independent) instrumental parts and basso continuo to the polychoral textures. Yet, he was one of the major organists of his time, who wrote in virtually all common vocal and instrumental musical genres, introduced new compositional techniques, worked in the most important Venetian sacred institutions after a sojourn in Bavaria, and trained some of the most important German and Italian composers of the early 17<sup>th</sup> century.

Although there is no consensus yet about the precise date of birth of Gabrieli because of conflicting information in the various obituaries, scholar Rodolfo Baroncini leans towards 1554 (rather than 1556) as the most plausible date. Giovanni's father was Pietro di Fais, a linen weaver from the Carnia region (north of Udine in Friuli) and his mother was Paola Gabrieli, sister of the renowned

Venetian organist Andrea Gabrieli (1532/33-1585). They had settled in the *contrada* of San Geremia in Venice (in the *sestiere* of Cannaregio) shortly before Giovanni was born as one of seven children. When Andrea Gabrieli became organist in San Marco in the spring of 1566, Giovanni probably moved along with him to the center of the city (in *contrada* San Maurizio) to continue his musical apprenticeship with his uncle who, unmarried, had taken financial responsibility for a couple of his nephews. Upon Andrea's departure to Munich in early 1574, Giovanni followed him to the Bavarian court of Albrecht V, where he began to work with Orlando di Lasso and became acquainted with some of the most important musicians of the period. To name only a few, Gabrieli met and worked with the organist from Lucca Gioseffo Guami; the viola da braccio players from Bergamo Antonio, Giovan Battista and Annibale Morari, Cerbonio and Matteo Besozzi, and Lucio Terzo; lute players Josquin des Bruieres and Cosimo Bottegari, Venetian cornetto- and trombone players Giacomo Altechieri, Baldassarre and Fileno Cornazano, the four Laudis and the four da Mosto brothers; and a number of singers from various origins. In fact, the musical culture at the Bavarian court was more Italian than German, and exposed young Giovanni Gabrieli to some of the most exceptional instrumentalists, among whom those who first established the members of the violin family as secular and sacred-music instruments alongside the usual cornetto-and-trombone ensembles.

However, following Duke Albrecht's death on 24 October 1579, his second son and successor Wilhelm V was forced to drastically cut expenses, which caused the return to their home country of most Italian court musicians, including the Gabrielis. Although some of Giovanni's compositions had already been published in 1575, in a collection of madrigals by court musicians of Albrecht V, he only resumed having music printed in another collection of madrigals in 1583. In the six years after his return from Bavaria, he also befriended Hans Leo Hassler, the great composer from Nürnberg, and met Georg Gruber, an important patron

from the same city. These figures, as well as friends in the Fugger household in Augsburg helped consolidate Gabrieli's contacts in Germany. But 1585 was to be the most decisive year for Giovanni's future career: first, he was elected unanimously to the post of second organist in San Marco on January first, upon Claudio Merulo's departure and Andrea Gabrieli's promotion to first organist; and second, on 13 February 1585 he was appointed organist at the Scuola Grande di San Rocco, where his duties also included the complete organization of the music for all liturgical services. Since the Venetian Scuole Grandi did not have an official position of *maestro di cappella*, it fell upon the organist to practically fulfill that role. In addition, a couple of years later he was also appointed Guardian Grande of the Scuola Grande di San Teodosio, where he was in charge of (among other duties) the musical events for the feast of the confraternity's patron saint (on 10 November).

Not only do these leading professional positions explain the types of music he henceforth sent to the printing press – particularly polyphonic instrumental and vocal sacred music – but also the contacts he was able to establish with some of the most significant patrons and musicians in Venice and in Bavaria. The combination of such diverse patrons, personal connections with musicians on both sides of the Alps, and the wide-spread diffusion of his sacred (vocal and instrumental) music published between 1597 and 1615, made him a sought-after teacher and a leading figure in the musical landscape of the Repubblica Serenissima. Indeed, the “famosissimo Gabrieli” trained all kinds of instrumentalists and vocalists in the art of composition, including violinist Giovan Battista Caneva; organists Gregor Aichinger from Augsburg and Johann Grabbe (former student of Sweelinck's), Alessandro Taddei, and Melchior Borchgrevinck; composer Heinrich Schütz from Hessen-Kassel; several Danish vocalists; cornetto player Wilhelm Lichtlein; and Venetian musicians Giovan Battista Riccio and Alvise Grani. More indirectly, because they were probably never pupils of Gabrieli's, younger Venetian musicians

such as Giovanni Priuli, Giovanni Battista Grillo, Alessandro Grandi, and Giovanni Valentini underwent a deep influence from Gabrieli in their music – particularly in establishing and further diffusing the *concertato* idiom. Upon Gabrieli's illness and death on August 12<sup>th</sup>, 1612 Giovanni Priuli took over the organization of the annual feast at the Scuola Grande di San Rocco, while Grillo became first organist in San Marco five years after Gabrieli's decease.

Giovanni Gabrieli's complete compositional output is preserved in both printed and manuscripts collections, and consists of about 250 compositions between madrigals (mostly in anthologies), motets, instrumental canzonas and sonatas, and organ pieces (*Intonazioni, Ricercari, Canzoni, Toccate, Fughe, and Fantasie*). The printed collections of instrumental music that became best known were the *Canzoni per sonare con ogni sorte di stromenti* (Venice, 1608), and the posthumous *Canzoni e Sonate* (Venice 1615), whereas 14 *Canzoni* and 2 *Sonate* are also included in the large collection of motets published in Venice as the *Sacrae Symphoniae... senis, 7, 8, 10, 12, 14, 15, & 16, tam vocibus, quam instrumentis* (1597).

Why such polyphonic compositions designated “per ogni sorte di stromenti” (for all sorts of instruments) are performed by two organists in this recording is a consequence of absolute common practice in the 16<sup>th</sup> and early 17<sup>th</sup> centuries. Indeed, it is now a well-known fact (see Rodolfo Baroncini's 2012 monograph on *Giovanni Gabrieli*, p. 233-4) that in all 16<sup>th</sup>-century Italian sacred musical institutions that had one or two organs and a group of singers and instrumentalists capable of performing polyphonic music, there were basically two major types of musical practices. The first was the *musica di coro* or *musica da cappella*, primarily involving the vocalists (possibly with a few instrumentalists); they were in charge of performing the strictly liturgical polyphonic repertoire, such as masses and psalms. The second type was the music *super organis*, which involved – besides the organist(s) – mostly instrumentalists, and possibly a few vocal soloists. Their

repertoire consisted primarily of motets (on texts for the Proper of the liturgy) and purely instrumental compositions. Both these motets and instrumental pieces were given the name of “concerti,” because their performance typically brought together vocal and instrumental soloists, organs, but also larger ensembles of voices or instruments, and any combination of a few of them. That is what became known as the “concertato” principle in music history terminology. Sometimes these *canzoni*, motets and *sonate* could be performed by cornettos and trombones, by violin-family instruments, or by the organ, and if they were conceived for double choir or more choirs, all kinds of combinations could be envisioned, including the most “minimalistic” one of just two organs. In the case of motets, in which at least some text needed to be heard, one or a few soloists were sufficient to convey the message, whereas all other voices were performed by instruments or organ(s).

In the present recording, the organists have selected eleven double-choir instrumental pieces (for 8, 10 and 12 parts) taken from the three aforementioned prints (of 1597, 1608, and 1615), whereas they open the compact disc with four of the five 8-part Italian madrigals – some defined as *arie da sonar* (aria's to be performed instrumentally) – that Giovanni Gabrieli included in a collection of *Dialoghi Musicali de diversi eccellentissimi autori a sette, otto, nove, dieci, undeci & dodeci voci* (Venice, 1590). Other composers represented in this anthology of 71 polyphonic compositions are indeed the “most excellent authors” of the time: Orlando di Lasso, Giaches de Wert, Orazio Vecchi, Andrea Gabrieli, Costanzo Porta, Luca Marenzio, Filippo De Monte, and many others. This selection of eight-to-twelve-part pieces, performed on two of the most beautiful and suitable organs for this repertoire – the two magnificent organs of the San Petronio Basilica in Bologna – offers an excellent panorama of Giovanni Gabrieli's double-choir compositions in the older (*canzoni* and madrigals) and newer (*sonate*) forms and styles of the two decades between the late 16<sup>th</sup> and the early 17<sup>th</sup> century in Venice.

Marc Vanscheeuwijck



The keyboard of the organ by Lorenzo da Prato (1471-1475)



The keyboard of the organ by Baldassarre Malamini (1596)



Born in Friesland, the Netherlands, **LIUWE TAMMINGA** is considered one of the major specialists of sixteenth- and seventeenth-century Italian repertoires for organ. He is the organist of the historic organs at the Basilica of San Petronio in Bologna, where he plays the magnificent instruments by Lorenzo da Prato (1471-75) and Baldassarre Malamini (1596).

He has recorded numerous highly acclaimed CDs, among them the complete works of Marc'Antonio Cavazzoni; the complete Fantasies, Ricercars and Capricci of Frescobaldi, Giovanni Gabrieli, "Mozart in Italia", "The historic organs of the Canary Islands", "Il ballo di Mantova", La Tarantella.

His recording of Marc'Antonio Cavazzoni's organ works received the Diapason d'Or, "Preis der Deutschen Schallplattenkritik" and Goldberg 5stars.

As a scholar and as a performer he has done extensive work on 16th-century Italian organ music, and edited keyboard music by de Giovanni de Macque, Giulio Segni, Palestrina (Andromeda), Jacques Buus (Forni) and literature for two organs (Doblinger).

Since 2010 he is the curator of the San Colombano-Tagliavini collection of early music instruments in Bologna.

He performs all over Europe, in the U.S.A, South-America and in Japan.

**LEO VAN DOESELAAR** studied organ with Albert de Klerk and piano with Jan Wijn at the Amsterdam Conservatory. Besides his soloist's diploma in both instruments he gained the *Prix d'Excellence* for organ. Thereafter he explored historical performance practice, studied French organ music with André Isoir and took fortepiano lessons with Malcolm Bilson and Jos van Immerseel.

Leo van Doeselaar frequently appears in concert throughout Europe, Asia and the United States.

In 1995 he was appointed professor of organ at the *Universität der Künste* in Berlin.

He also teaches frequently in international organ academies, u.a. the International Organ Academy in Haarlem and is a regular jury member of international organ competitions.

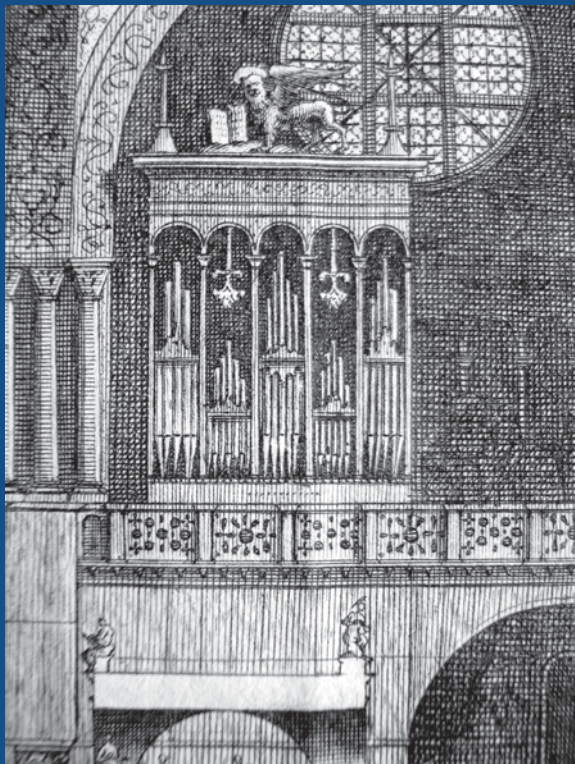
Recordings on a number of labels by Leo van Doeselaar with Wyneke Jordans feature piano duet repertoire by composers including Schubert, Beethoven, Dvořák, Ravel, Stravinsky and Satie. Among his many organ CDs are recordings on historical organs of music by J.S. Bach. W.F. Bach, Handel, Van Noordt, Krebs, Mendelssohn, Franck, Liszt and Reger.

As organist of the Baroque orchestra of the

Netherlands Bach Society, Van Doeselaar is intensively involved in the prestigious video and audio project *All of Bach*. As titular organist of the Royal Concertgebouw in Amsterdam he frequently appears with renowned orchestras, ensembles and soloists. He performed world premieres with the Royal Concertgebouw Orchestra of works for organ and orchestra by Tristan Keuris, Sofia Gubaidulina and Wolfgang Rihm and worked as an organ soloist together with conductors such as Chailly, Janssens, Zinman, Dutoit, Flor, Bour, Krevine, Luisi and Metzmacher.

The recording of the complete keyboard works of Jan Pieterszoon Sweelinck, in which Van Doeselaar collaborated as organist of the Van Hagerbeer organ in the Pieterskerk in Leiden, was awarded an Edison and the Prize of the *Deutsche Schallplattenkritik*. His CD with organ works by Heinrich Scheidemann (MDG) on the same instrument gained both the Prize of the *Deutsche Schallplattenkritik* and the *ECHO Klassik* Prize. In the Oude Kerk in Amsterdam he was awarded the Jan Pieterszoon Sweelinck Prize in 2007 for his services to organ culture. Together with Erwin Wiersinga, Leo van Doeselaar was appointed titular organist of the Martinikerk in Groningen in 2014.





Radio recording | 12-14 September 1994, San Petronio, Bologna (Italy)

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Recording & editing engineer | Gert Altena

Mastering engineer | Steven Wielink

CD production | Jan De Winne, Musurgia BV

In cooperation with DOCU Muziekproductie (NL)

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Illustrations | Basilica di S. Marco (from *L'Augusta Ducale Basilica dell'Evangelista S. Marco*, Venice 1761) Photo by L. Stella, kindly permitted by Loris Stella (p. 12);

Basilica di S. Marco, right organ attributed to Bernardo d'Alemania (ca. 1465), reconstructed by Carlo de Beni in 1681 (from *L'Augusta Ducale Basilica dell'Evangelista S. Marco*, Venice 1761) Photo by L. Stella, kindly permitted by Loris Stella (p. 18)

Artwork | Lucia Ghielmi

Editorial supervision | Susanne Lowien

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