AULICUS CLASSICS

ALC 0074

Keyboard Music from Codex Vienna, Minorite Convent, 714

Frescobaldi • de Lassus • Marenzio • Valentini • Sweelinck • Gabrieli
Zanchi • Merulo • Striggio • de Monte • Siefert • Hassler

Mario Aschauer *harpsichord and organ*

01. Giovanni Valentini
Conzon à 6 (fol. 46v–47r) 02:40
02. Philippe de Monte / Anonymus (intabulator)
Ahi chi mi romp' il sonno à 5 (189v–190r) 03:32
03. Liberale Zanchi
Conzon (77v–78r) 04:07
04. Girolamo Frescobaldi
Fantasia ottava sopra tre soggetti (97v–99r) 05:42
05. Luca Marenzio / Anonymus (intab.)
Liquide perle amor (211v–212r) 02:13
06. Claudio Merulo
Toccata primi toni (87v–89r) 07:36
07. Giovanni Gabrieli / Anonymus (intab.)
Conzon à 6 (69v–70r) 04:27
08. Anonymus
[sine titulo] (210v–211r) 02:23
09. Alessandro Striggio / Anonymus (intab.)
Nasce la pena mia (fol. 89v–90v) 05:13
10. Anonymus
Conzon (188v–189r) 04:16
11. Orlande de Lassus / Paul Siefert (intab.)
Benedicam Dominum in omni tempore à 5 (208v–210r) 09:39
12. Giovanni Valentini
Conzon à 6 (46v–47r) 05:12
13. Jan Pieterszoon Sweelinck
Toccata quinti toni (54v–55r) 02:07
14. Anonymus
Ballet (61v–62r) 01:42
15. Hans Leo Hassler / Anonymus and Mario Aschauer (intab.)
Gott sei gelobet und gebenedeiet (228v–229r) 05:28

Total Time: 66:17

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Recorded in December 20–23, 2021, Sam Houston State University (Huntsville, TX), Gaertner Performing Arts Center, Recital Hall. This project was made possible by funding received from the Sam Houston State University Office of Research and Sponsored Programs.
Sound Engineer **John G. Proffitt** | Editing and Post-production **Joseph Patrick** | Mastering and Consulting **Ryan Edwards**
Producer Manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**
Artwork **Chiara Gimmelli** | Artist Photo **Nathan Lindstrom** | Cover Art Wolfgang Heimbach: Nocturnal Banquet (1640). Kunsthistorisches Museum Vienna, Gemäldegalerie 599.

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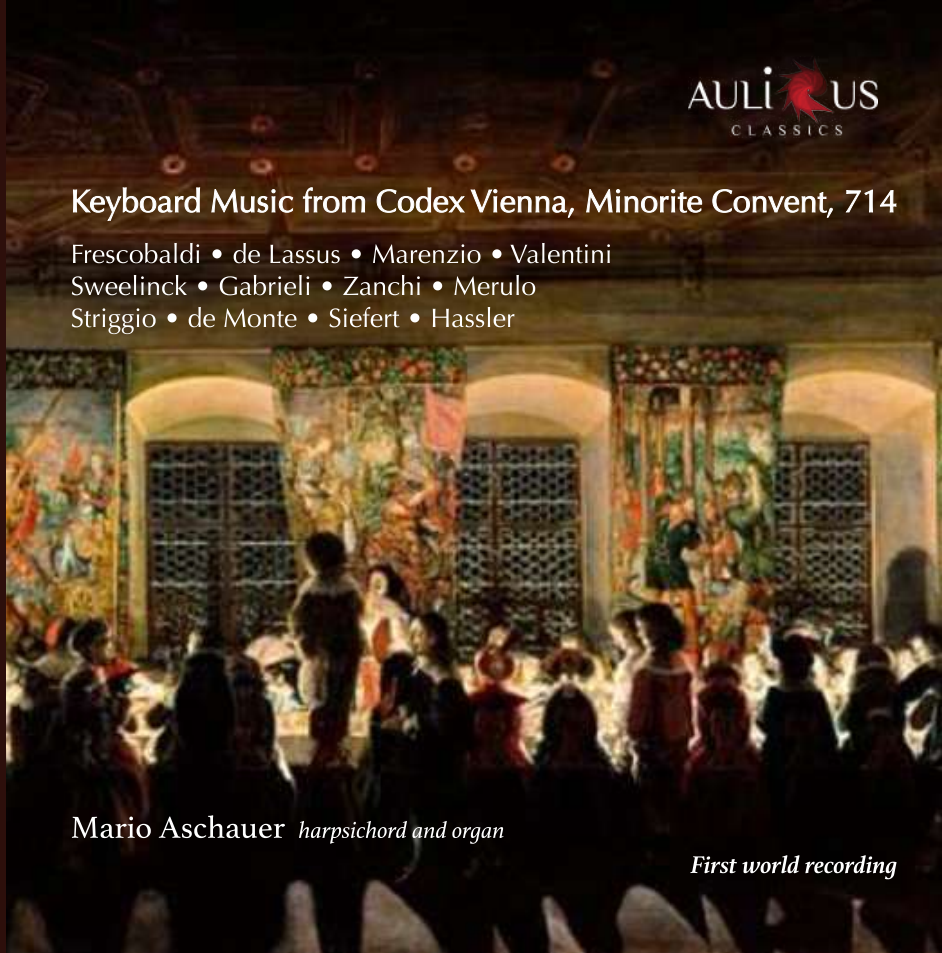

Mario Aschauer *harpsichord and organ*

First world recording

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Among the treasures of the music archives the friars of the Vienna Minorite Order have been able to shield against the perils of over four centuries is a manuscript codex, now cataloged under call number XIV.714, that with its over 500 pieces makes for one of the largest collections of early 17th-century keyboard music. While we know next to nothing about its provenance, Codex 714 is the venue of a unique encounter between a fascinating variety of composers, genres, and styles around 1600. On the one hand we find original compositions in the typical genres of the time, copied from some of the latest publications such as Girolamo Frescobaldi's Fantasie. A similar case could be assumed for Claudio Merulo's Toccata primi toni, but a closer look reveals that it is not the well-known version from the 1598 first book of Toccate. Rather, Codex 714 seems to be a rare example for a manuscript dissemination of Merulo's work similar to the Toccata quinti toni by Jan Pieterszoon Sweelinck, for which the codex constitutes one of only two surviving sources. We can assume that the two variations on a tune known as "Die flüchtige Nymphe" made it into Codex 714 through similar avenues deriving from the circle around Sweelinck and Samuel Scheidt. On the other hand, many of the "Conzons" in Codex 714 are not original compositions, but keyboard arrangements (also referred to as intabulations) of instrumental ensemble music. As such, Giovanni Gabrieli's Canzon, C. 197, is a fascinating witness for the reception of Gabrieli's music North of the Alps. This becomes even more obvious in Liberale Zanchi's Conzon which employs the main motivic material and formal structure of Gabrieli's popular canzona "La spiritata", C. 186, but fills the mold with entirely new content. Moreover, Codex 714 is the only known surviving source for the instrumental music of Liberale Zanchi, chamber organist of Holy Roman Emperor Ferdinand II, as well as the seven canzonas by Giovanni Valentini. Perhaps even more fascinating is the vast selection of anonymous pieces such as the Conzon with its indications "spineta" and "Tiorba" in the slow sections. Codex 714 also offers a glimpse on the most important vocal genres of the time—madrigal and motet—through the lens of keyboard arrangement. Some of them simply transfer the original vocal parts to keyboard notation like in the case of imperial court capellmeister Philippe de Monte's five-part Ahi chi mi romp' il sonno (1570). Others, such as Alessandro Striggio's Nasce la pena (1560) and Luca Marenzio's Liquide perle (1580), feature highly virtuosic and colorful diminutions by superbly artful—yet anonymous—keyboard arrangers. The most extravagant intabulation is perhaps Paul Siefert's lavish take on Orlande de Lassus' Benedicam Dominum, which also carries the calligraphically most beautiful title in Codex 714. But also the anonymous and untitled intabulation shows no less the hand of a true master who perhaps also arranged Hans Leo Hassler's Gott sei gelobet und gebenedeiet (1607), about half way into which the music part of Codex 714 abruptly ends in the middle of a page.

Instruments: Harpsichord by Joel Katzman (Amsterdam, 1999) after Alessandro Trasuntino (Venice, 1531). C/E short octave to f''' (50 notes), 8'4', a'=348 Hz (as interpretation of the "Clavicymbel a Fourth below Chor Thon [i.e., a'=465 Hz]" depicted in Michael Praetorius' Syntagma Musicum (1619)), 1/4-comma meantone temperament. Organo di legno by Giovanni Pradella (2017) based on the anonymous instrument in the Silver Chapel of the Innsbruck Hofkirche (Austria), C to d''', a'=440 Hz, 1/4-comma meantone temperament. Stop list: Principale 8', Ottava 4', Quintadecima 2', Flauto stoppo 8', Flauto in VIII 4', Fiffaro 8'. All pipes are made of cypress wood.

Photographer Nathan Lindstrom

Mario Aschauer works as conductor, harpsichordist, and musicologist at the interface of music scholarship and performance. His book on German Keyboard Treatises in the Second Half of the Eighteenth Century (Kassel: Bärenreiter, 2011) is considered a standard reference in the field. Further projects in early keyboard studies include the first modern urtext edition of both parts of Anton Diabelli's Vaterländischer Künstlerverein, as well as new editions of Beethoven's Bagatelles and Mozart's keyboard sonatas published by Bärenreiter. Mario has edited the first complete edition of Franz Schubert's opera fragment Adrast, D. 137, for the New Schubert Edition and gave it its world premiere in Vienna in 2010. The CD was awarded the "Pasticcio Prize" from the Austrian Broadcasting Corporation (ORF). As a performer on historical keyboard instruments Mario has built up a diverse repertoire with a focus on Austrian music in the 17th and 18th centuries. He directs Harmonia Stellarum Houston and collaborates with numerous other early music ensembles such as Calamus Consort, La Follia Austin, Ars Lyrica Houston, Houston Bach Society, and Mercury Houston. As Associate Professor of Music Mario teaches music history, historically informed performance and early keyboard instruments at the Sam Houston State University School of Music (Huntsville, TX). In addition, he teaches harpsichord and basso continuo at Rice University (Houston, TX) and serves as organist at First Lutheran in Houston. He holds performance degrees from the Linz Bruckner Conservatory and University of Music and Performing Arts, Vienna, as well as a PhD in musicology from the University of Vienna. He has since returned to teach at these institutions. Between 2008 and 2014 Mario held a position as researcher at the Austrian Academy of Sciences (Vienna). Before moving to Texas he was a postdoctoral fellow and visiting guest lecturer at the Yale School of Music.