

Gregorio Strozzi (approx. 1615 - post 1687) - Selected Compositions
Alessandro Albenga, *organ*

01. Toccata prima per Cembali, & Organi, con pedarole, e senza	08:29
02. Ricercata terza del nono tono naturale, con due soggetti	04:25
03. Corrente settima, e per Organetti, ò Flauti	02:27
04. Sonata terza con pensiero dell'undecimo tono trasportato, all'ottava sotto	04:29
05. Capriccio primo con partite, sopra ut re mi fa sol la, del 12. tono naturale	15:47
06. Gagliarda terza, e per concerto de viole	03:22
07. Corrente quarta	02:24
08. RECUPERA PROXIMUM, SECUNDUM VIRTUTEM TUAM	02:37
09. CITO NAUSEAT, QUIDQUID SINE LABORE POSSIDETUR	03:20
10. QUI NAVIGANT MARE, ENARRANT PERICULA EIUS	02:33
11. TIMIDUS MILES VINCERE RARO SOLET	02:05
12. Toccata quarta per l'elevatione	05:44
13. Corrente terza	03:54
14. Balletto secondo	01:08
15. Toccata de Passacgli, e ciascheduno può sonarsi à solo	07:28

Total Time: 70:12



Registration carried out: at the office of Prof. Armando Carideo (Rome, 2022 February 3)
at the collegiate church of S. Lorenzo, Sant'Oreste (Rome, 2022 May 17)
at the church of San Giovanni Battista, San Giovanni Profiamma (Foligno-PG, 2022, July 20)

Sound recording and editing **Alessandro Albenga**

Reference editions: Capricci da sonare Cembali, et Organi. Napoli 1687. Edizione in facsimile S.P.E.S. 1979

Capricci da sonare Cembali, et Organi. Edition in tablature edited by Armando Carideo. Il Levante 2016

Elementorum Musicae Praxis (Naples 1683) edited by Andrea Bornstein, UT ORPHEUS EDIZIONI 2001

Producer manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**

Artwork **Chiara Gimmelli** | Cover photo Aniello_Falcone - The schoolmistress

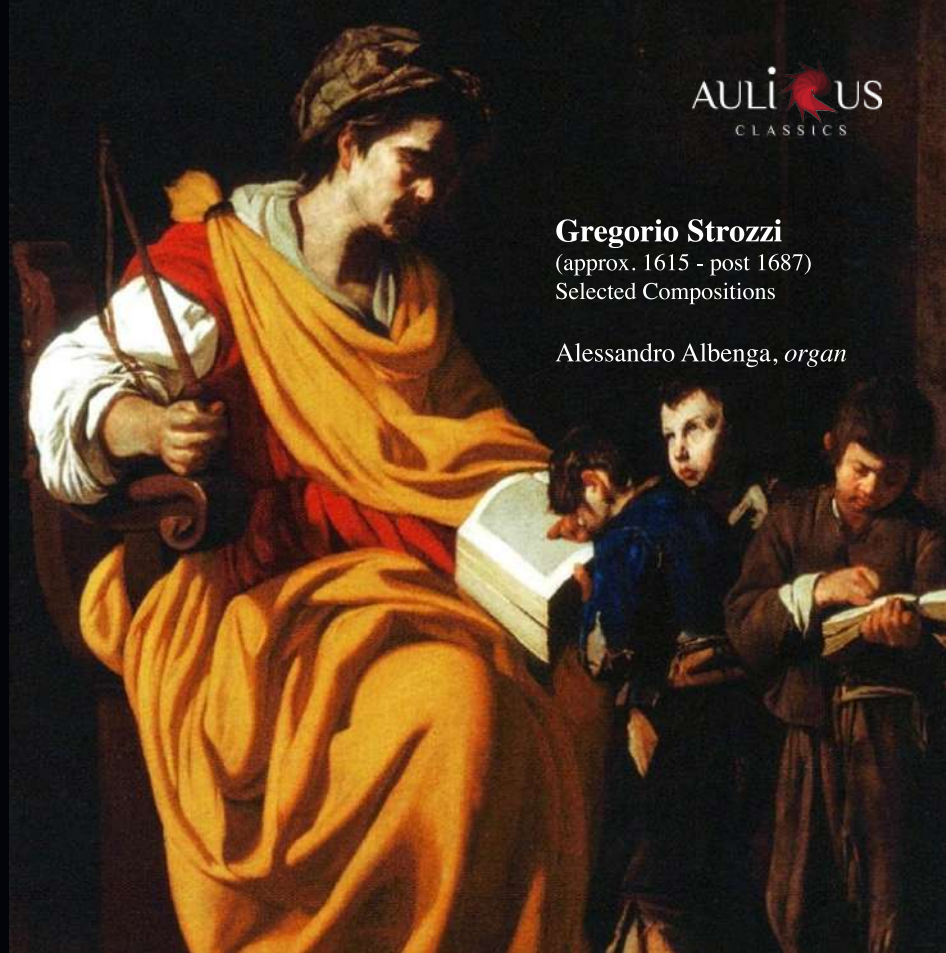
Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Fax +390637516970 | Email info@aulicusclassics.com | www.aulicusclassics.com

Gregorio Strozzi
(approx. 1615 - post 1687)
Selected Compositions

Alessandro Albenga, *organ*



The Music - Gregorio Strozzi's creative gaze is undoubtedly turned towards the past, but his reinterpretation of the ancient forms and 'manners' of his predecessors is pervaded by a new tension. In his compositions it shines through all the restlessness of someone who, while remaining tied to the sound universe in which he was formed, would like to surpass his masters and take the language of his own tradition to its extreme consequences. In line with the dualism typical of the early Baroque keyboard music, Strozzi's music moves on the edge of a balance between opposing forces: on the one hand, the ostentation of a solid mastery of the 'severe style', which manifests itself in a rigorous (sometimes somewhat pedantic) counterpoint, in the exemplary conducting of the parts and in the skilful thematic elaboration; on the other hand, the quivering of an imagination always in search of 'twists and turns' and unusual solutions, amidst inextricable agglomerations of embellishments and unpredictable agogic and rhythmic variations. In addition to a selection of pieces from his best-known work, the "*Capricci da Sonare Cembali et Organi*" (1687), we would like to present four Duets (chosen from among the most suitable for performance on the keyboard) from "*Elementorum Musicae Praxis...*" (1683). A work, the latter, that enlightens us on a fundamental trait in Abbot Strozzi's personality, namely that of a scrupulous teacher, a lover of enigmas and the arcane in music.

The instruments - The organs used in this recording were chosen for their sound quality and adherence to the repertoire: in particular, the splendid Bonifazi of 1638-40 can boast of having been built while Strozzi was alive. All three instruments have in common the tuning according to the temperament of the at 1/4 comma Meantone, two of them are also equipped with 'enharmonic keys', up to three per octave. Although the composer, in the "*Toccatà prima ... con pèdarole e senza*", prescribes notes that would require a grave 'controttava', the realization implemented here by means of the more common nine-notes pedalboard and stop of Contrabbassi does not seem to compromise the 'gravity' of the sonorous result, falling within the usual possibilities offered by seventeenth-century Italian organs. In the *Capricci* score, chromatic notes also appear that are absent in the so-called 'short octave'. In the present recording, in order not to compromise the singability of some passages in the lower octave, a digital post-production reconstruction of the note G#1, which is missing in the Bonifazi organ, has been opted for.



Alessandro Albenga - He studied at the Santa Cecilia Conservatory in Rome, then at the organ academies in Pistoia, Haarlem and Meaux. Active as a soloist in Italy and abroad, he was organist at the Archbasilica of St. John Lateran from 1987 to 2002. A conservatory lecturer until 2020, he has given concerts and masterclasses for the Istituto dell'Organo Storico Italiano, the Accademia Internazionale d'Organo in Smarano and at the Lermensinstituut in Leuven. He is currently organist of the Cappella Musicale di Santa Maria dell'Anima in Rome.

Tracks 1-5

Ennio Bonifazi Organ 1638-40 of the collegiate church of San Lorenzo - Sant'Oreste (Rome)
Restored by Giuseppe Ponzani in 2015-18.

55 notes keyboard C-F^{'''} with short first octave and 5 enharmonic keys for the notes Ab, D#, and A#
9 pedals C-c with short first octave, permanently attached to the keyboard
Pitch A=408 Hz at 18 degrees Celsius
1/4 syntonic comma Meantone temperament

Stop list:

Principale I 8'
Principale II 8' first octave in common with Principale I
Ottava
Quintadecima
Decimanona
Vigesimaseconda
Vigesimasesta
Vigesimanona
Trigesimaterza
Flauto in ottava
Flauto in duodecima
Contrabbassi tappati 16' always inserted

Tracks 6-9

Positive organ built by Angelo Carbonetti in 2013
with cypress pipes according to Italian models from the late 16th century.

Keyboard with 47 notes F-F^{'''}
Single stop: Principale 6' (fully open)
1/4 syntonic comma Meantone temperament
Pitch A=440 Hz

Tracks 10-15

Positive organ, built by Riccardo Lorenzini in 2018
58 notes keyboard C-c^{'''} with short first octave
Bass/Treble division: c#
Split keys for F# and G#. Enharmonic keys for D#, Ab and A#
8 notes pedalboard C-B mechanically tied to the keyboard

Stop list:

Principale 8' B/T
Flauto in XI B/T
Regale 8' B/T

Cypress wood pipes, capped in the first octave of the Principale
1/4 syntonic comma Meantone temperament
Pitch A=440 Hz