

Il Violoncello galante G.B. Cirri | J.M. Dreyer | L. Benosi

ROBERTO GINI | LAURA ALVINI | Ensemble Concerto

Giovanni Battista Cirri (1724-1808) Concerto Op. XIV No. 2 [in G] for the Violoncello obbligato with two Violins and a Bass

01. Allegro spiritoso	05:24
02. Largo assai	04:25
03. Rondò Allegro	04:14

(Six Concertos in four parts, London 1780)

Johann Melchior Dreyer (1747-1824) Sonate Concertante No. 3 [in D] pour le Clavecin ou le Forte Piano et violoncello

04. Allegro	07:44
05. Andante poco adagio	05:01
06. Rondò poco presto	04:44

(Six Sonates Concertants [sic] pour le Clavecin ou le Forte Piano et violoncelle, ms. ca. 1786)

Laurent Benosi (-, ca. 1790) Duetto Op. 1 No. 5 [in G] for two Violoncellos

07. Allegro	06:15
08. Andantino	05:35
09. Siciliano	05:14

(6 Duetto Op.1 published for the author. London, Longman & Broderip)

Giovanni Battista Cirri (1724-1808) Concerto Op. XIV No. 6 [in C] for the Violoncello obbligato with two Violins and a Bass

10. Allegro spiritoso	05:41
11. Larghetto	05:18
12. Rondò Allegretto	05:20

Total Time: 64:55



Roberto Gini *Violoncello* • Laura Alvinì *Harpisichord*

Ensemble Concerto: Cinzia Barbagelata *Violino* • Fabio Missaggia *Violino* • Roberto Gini *Violoncello*

Claudio Frigerio *Violoncello* • Laura Alvinì *Harpisichord* • Direction Roberto Gini

Recorded in Pieve Romanica Palazzo Pignano (CR) April 1992 | Post-production and editing Roberto Gini

Producer manager Rosella Clementi | Publishing supervisor Romano Di Bari | Artwork Chiara Gimmelli

Cover Art Thomas Gainsborough (1727-1788) The Rev. John Chafy Playing the Violoncello in a Landscape, TATE Gallery

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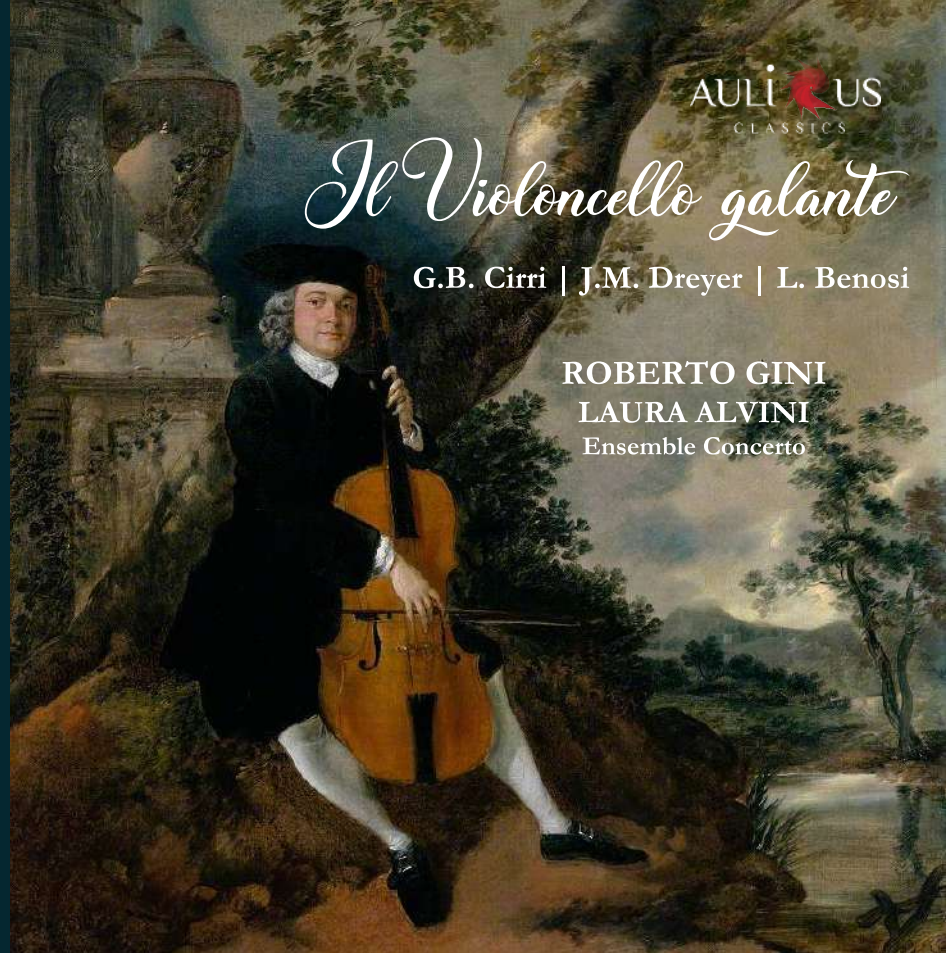
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Il Violoncello galante

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ROBERTO GINI
LAURA ALVINI
Ensemble Concerto



The "Concertos in four Parts for the Violoncello Obligato with two Violins and a Bass" Opera XIV by Giovanni Battista Cirri (Forlì, 1 October 1724 - Forlì, 11 June 1808), a contemporary of Luigi Boccherini, are six chamber concertos for small ensemble published in London in 1780.

The destination for quartet a *parti reali* can be perceived from the balance of the *tutti*, where the *concertante* cello takes on the role of the viola. If this kind of music, typical of the musical entertainment of that period, seems at first glance light and lacking the restlessness of Carl Philipp Emanuel Bach, the maturity of Haydn or the flair of the young Mozart, a closer listen reveals the joyful balance and formal perfection that are pure pleasure to the listener's ears.

The *stile galante* of the music of Cirri, Dreyer and Benosi is permeated with the Italian taste that easily spread throughout musical Europe. The authentically witty allegros, the elegant *cantabile* of the slow movements and the subtle humour in the writing of the parts are elements that make these pieces an ideal example of aesthetic perfection. In addition, the cello gives the overall sound and the solo phrases a very special timbre, typical of the school of the time, where the instrument sings like a tenor rising in the high register in *falseto*.

The division of the two registers is clear in the way in which different phrases are pronounced: from first to fourth position (the *petto* timbre), or on the *capotasto* (the *falseto*). It is an aesthetic of sound that differs from that sought later by the Duports, which will tend towards the uniformity of registers that are no longer divided into regions of timbre, and which will transform the cello into the most commonly known "modern" instrument.

It can be said that the history of the cello can be divided, broadly speaking, into three periods and three styles: the first, the bass instrument progressively emancipating itself from its main role as *fondamento*, but still maintaining, in the nascent solo literature, the character of the male voice; the second, abandoning its characteristic of a predominantly bass instrument, rising in the high register in a sort of *falsetone*, that is, singing in the two registers of *petto* and *falseto* almost following the timbre of a contraltine tenor, or a French *Haute-contre*; the third, the instrument with a wide range, which rises in scales and arpeggios in a homogeneous register, with phrases that link the low to the high registers without timbral jumps, in a uniform extension of sound and timbre. This paved the way for the romantic cello and the constructional framework that allowed the high and ultra-high registers to be exploited in competition with the violin, the clarinet and, of course, the piano.

In Giovanni Battista Cirri's chamber concertos and in the music of Dreyer and Benosi, the spirit of the eighteenth century lives on in its most sincere form and is never frivolous, as it is commonly interpreted in some cinematic imagery and common thinking.

The quintessence of this music, then, is simplicity; but what simplicity! Because if it is necessary to be particularly gifted to create simple things, in the same way simplicity in music must be evoked with great skill, so that it does not fall into banality.

This recording dates back to spring 1992 and it is published here for the first time. The vicissitudes of the material meant that it was only in 2021 that I recovered and edited it. It is therefore a 29-year-old recording. The presence of the harpsichordist Laura Alvini, who passed away in January 2005, gives this disc a special value, becoming a tribute to the unforgettable artist and, at the same time, an affectionate personal memory.

Roberto Gini

Laura Alvini and Roberto Gini (1987, Milan)



Laura Alvini (14/07/1946, Milan - 15/01/2005, Milan)

