

REPERTOIRE SMARANO 2025

Enrico Baiano:

The proposed repertoire focuses on exemplary works of great Italian counterpoint, with a focus on the bizarre and ‘marvellous’ aspect of the texture. Participants can also propose other works not included in the list.

G. de Macque: Capriccietto - Capriccio sopra re fa mi sol

(edition Il Levante, Armando Carideo ed.)

G. Frescobaldi: Capricci 1624 (editions: Il Levante, Armando Carideo ed., or Suvini Zerboni, Etienne Darbellay ed., or Bärenreiter, Christopher Stenbridge ed.)

J. J. Froberger: Capricci FbWV 501-506 (editions: Bärenreiter, Siegbert Rampe ed., or Heugel - Le Pupitre, Howard Scott ed.)

G. Strozzi: Capricci 1^o, 2^o e 3^o (edition Il Levante, Armando Carideo ed.)

T. Merula: Capriccio Cromatico (edition Bärenreiter, Alan Curtis ed.)

G. Salvatore: Canzona Francese Quarta sopra la Bergamasca (Corpus of Early Keyboard Music, Bart Hudson ed.)

Edoardo Bellotti:

G. Frescobaldi, Capricci 1624

In the dedication “To the scholars of the opera” Frescobaldi expressly declares that in the “Capricci” he used a more complex compositional method than in the previous “Ricercari”. Published in Rome, the collection contains 12 Capricci and seems to be a musical tribute to Ferrara, the city where Frescobaldi was born and studied under the guidance of Luzzasco Luzzaschi.

The masterclass offers the opportunity to explore these compositions, whose contrapuntal complexity and difficulty of performance often discourage organists and harpsichordists. Each participant must prepare an entire Capriccio of his own choice.

A timely indication of the prepared pieces will facilitate the teacher in a more rational and productive organization of the lesson hours.

Recommended editions:

- Suvini Zerboni (edited by Etienne Darbellay)
- Il Levante (edited by Armando Carideo).

The old Bärenreiter edition is **not** recommended due to the numerous errors and inaccuracies.

Recommended reading:

- Patrick MACEY, *Frescobaldi's Musical Tribute to Ferrara*, in "The Organist as Scholar. Essays in Memory of Russell Saunders" ed. Kerala J. Snyder, Pendragon Press, 1994, pp.197-231
- Frederick HAMMOND, *Girolamo Frescobaldi*, Cambridge, Mass: Harvard University Press, 1983; (last Italian reprint with integrations: L'Epos, 2002)

Partimenti

In recent decades, musicology and music theory have rediscovered the "partimenti", a teaching method developed by the Neapolitan school during the eighteenth century, but which has more ancient roots. Learning and memorizing these musical patterns at the keyboard, very similar to the method used today to learn a new language, provided young students with all the elements to become excellent composers, improvisers and performers. This method seems to precede the Neapolitan school and has its roots even in the "Fundamenta" of the early Renaissance.

The course explores some sources and provides participants with the basis for historical improvisation and also for a better understanding of the repertoire.

Recommended editions:

- Adriano Banchieri:
L'Organo Suonarino, edited by Edoardo Bellotti, Il Levante, or Facsimile, Forni
- *La Tablature de Weimar: Johann Pachelbel et son école: 79 fugues et chorals en bass chiffrée /restitués*, presented and commented by Suzy Schwenkedel, ed. ANFOL
or
- Pachelbel edition by Michael Belotti

Joel Speestra, Ulrika Davidsson:

This course will explore clavichord and fortepiano technique for players who are meeting these instruments at any level.

Samuel Scheidt

We will focus primarily this year on the various musical forms found in Samuel Scheidt's remarkable *Tabulatura Nova* (1624). We will use some specific pieces to introduce these forms and explore technique at the clavichord and the organ. Please use book one of Harald Vogel's edition (Breitkopf & Härtel) and prepare:

II: Fantasia super Io son ferito lasso SSWV 103

VI. Passamezo SSWV 107

X. Cantio belgica: Ach du feiner Reuter SSWV 108

And also look at the 12 canons SSWV 115-126

We will pay special attention to how surviving fingerings for the passamezo and the variation set generate information for clavichord technique. The fingerings for the passamezo can be found in the appendix to volume one, and for Ach du feiner Reuter, in volume two.

Johann Sebastian Bach

Please also look at the Four Duets (BWV 802–805) from J. S. Bach's Clavier Übung III (recommended editions: Bärenreiter and Breitkopf & Härtel). You will be exploring playing an individual line in ensemble with other participants so there is no need to prepare solo performances of these pieces!

Wolfgang Amadeus Mozart

We will also spend one session introducing fortepiano technique and performance using W. A. Mozart's variations on "Ah vous dirai-je, maman" KV 265. The entire Neue Mozart Ausgabe is now available online at <https://dme.mozarteum.at/>

Hans Davidsson, Bill Porter:

Samuel Scheidt

from: Tabulatura Nova 1624 (recommended edition: Harald Vogel edition for Breitkopf. First edition from Hamburg, 1624 available on IMSLP):

Vol I

- Fantasia super Io son ferito lasso
- Wir glauben all and Warum betrübst du dich (chorale cycles)

Vol II

- Fuga contraria
- Echo
- Toccata super in te Domine

Johann Sebastian Bach

(recommended editions: Barenreiter, Breitkopf)

- Orgelbuchlein (organ chorales of your choice)

- Passacaglia BWV 582,
- Alla Breve BWV 589,
- Pastorella BWV 590.