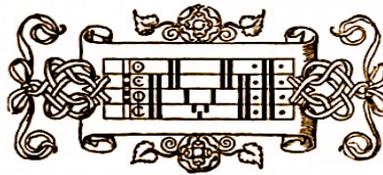




CONSERVATORIO DI MUSICA ARRIGO BOITO
PARMA

LABRET MUS
LABORATORY ON MUSICAL RHETORIC
MUSIC AND SILENCE



"Silence is not acoustic. It is a state of the mind, a turning around."
John Cage

FROM MERULO TO FRESCOBALDI

Opening Concert after restoration of Claudio Merulo's Organ

Auditorium del Carmine
Wednesday, March 25, 2015, h 18.00

Pierre-Alain Clerc, organ

We publicly thank the Chiesi Farmaceutici S.p.A. for the contribution that has allowed the restoration of Claudio Merulo's Organ.

Claudin de Sermisy (1495-1562), *Tant que vivray en age florissant*

Claudio Merulo (1533-1604), *Toccata sesta del settimo tuono* (dal *Libro secondo*, 1604)

Claudio Merulo, *Kyrie – Christe – Kyrie* dalla *Missa Virginis Mariae* (1568)

Andrea Gabrieli (1532-1585), *Fantasia allegra* (1595)

Giovanni Maria Trabaci (1575-1647), *Consonanze stravaganti*

Giovanni Gabrieli (1557-1612), *Canzona detta La Spiritata* (1593)

Andrea Gabrieli (1532-1585), *Suzanne ung jour* (da Orlando di Lasso)

Tarquinio Merula (1595-1665), *Capriccio cromatico*

Andrea Gabrieli, *Anchor che col partire* (da Cipriano de Rore)

Heinrich Scheidemann (1595-1663), *Praeambulum in re*

Antonio Carreira (1520?-1590?), *Canção a 4*

Christian Erbach (1570-1635), *Canzone a 4 del quarto tono*

Girolamo Frescobaldi (1583-1643), *Toccata sopra i Pedali* (da *Il secondo Libro*, 1627)

Anonimo spagnolo (*Flores de Musica*, 1709, ed. A. Martin y Coll ed.), *Obra de falsas cromaticas de primero tono*

Girolamo Frescobaldi, *Bergamasca* (dai *Fiori musicali*, 1635)

Claudio Merulo was composer and organist, a star of the sixteenth century music. Born in Correggio in the family Merlotti in 1533, he changed later his surname in Merulo. For almost thirty years was organist at the Basilica of San Marco with Annibale Padovano: the two organs at the ends of the transept were used in the performance of music “a doppio coro”. In Venice, he was also a stamper of music, bringing out numerous collections of madrigals and instrumental music. He was also in charge of organ building: he added a row of flutes register to the organ in San Marco and recasted the organ Antegnati at the Church “Steccata” in Parma. He built for himself the portative organ preserved in Auditorium. Arrived in Parma in 1586, he entered the Court of Ranuccio Farnese and remained there until his death in 1604: he was First Organist in the Cathedral, then in the Church “Steccata”. Among his collections of instrumental music stands the two books of Toccatas, characterized by alternation of improvisative passages and strict counterpoint, Ricercari and Songs. One of the jewels of the collections of the Conservatorio Arrigo Boito is the organ built by Claudio Merulo and he held in his home in Parma and then in the oratory of the “Confraternita della Morte”. In the early twentieth century, it was bought by the Conservatorio and recently restored: Claudio Merulo’s organ is the most precious of the instrumental collections, both historical and artistic. Currently it’s located in the Auditorium del Carmine.

Grazia Elisa Caporali, Emilio Ghezzi, Gaspare Nello Vetro
Excerpt form “Il Conservatorio di musica di Parma e le sue collezioni storiche”

From the organist of San Marco in Venice (Claudio Merulo) to that of San Pietro in Rome (Girolamo Frescobaldi), the aim of this concert is to show how different musical styles took shape at the beginning of the seventeenth century: the *stylus gravis*, the *stylus luxurians communis*, the *stylus luxurians theatralis*. These styles can be recognized thanks to Christoph Bernhard's remarks, who handed down faithfully the teachings received by Heinrich Schütz, who had in turn studied with the great Venetian organists. Through comparable *topoi* to those of Rhetoric these styles are formed, even if, in the view of Christoph Bernhard, the concept of *topos* is not dissociable from dissonance. The figures of repetition, the Hypotyposes that speak to the imagination or the eloquent figures of silence, are revealed by other theorists, essentially Germanic. All these figures are the same in all European music, in the footsteps of Flanders and Italy.

Pierre-Alain Clerc