

GIOVANNI BATTISTA

FASOLO

Masses &
Hymns



Federico Del Sordo *organ*
Antegnati-Formentelli *organ*
of the Verona Cathedral, Italy

Nova Schola Gregoriana of Verona
Alberto Turco *conductor*

Giovanni Battista Fasolo 1598-1664
Masses & Hymns

Missa in Dominicis diebus

1. Kyrie	4'24
2. Gloria	6'40
3. Brevis modulatio post Epistolam	1'18
4. Gravis modulatio pro Offertorio	2'16
5. Sanctus – Benedictus & Elevatio Simul	4'13
6. Agnus Dei – Brevis modulatio post Agnus [Dei]	2'12

Hymns

7. Te Deum	12'54
8. Lucis creator optime	3'39
9. Ave maris stella	4'31
10. Ave maris stella, <i>Altri versi più facili, e più moderni</i>	4'42
11. Christe redemptor omnium	5'14
12. Hostis Herodes impie	3'06
13. Ad cœnam Agni providi	4'34
14. Ad cœnam Agni providi, <i>Versi più allegri</i>	3'51

Missa in Duplicibus diebus

15. Kyrie	4'42
16. Gloria	7'32
17. Brevis modulatio post Epistolam divisa in partes	3'00
18. Gravis modulatio pro offertorio. In tres partes Divisa	3'04
19. Sanctus – Elevatio	3'13
20. Agnus Dei – Brevis modulatio post Agnus [Dei]	2'08

Hymns

21. Iesu nostra redemptio	4'11
22. O lux beata Trinitas	2'30
23. Veni creator Spiritus	3'34
24. Veni creator Spiritus, <i>Altri versi più allegri e trasposti</i>	4'23
25. Pange lingua	5'27
26. Pange lingua, <i>Altri [versi] più moderni</i>	4'59
27. Ut queant laxis	3'59
28. Aurea luce	3'34
29. Exsultet luminum	3'43
30. Exsultet luminum, <i>Altri Versi più allegri</i>	4'32

Missa Beatae Mariae Virginis

31. Kyrie	4'18
32. Gloria	6'55
33. Brevis modulatio. In duas partes. Post Epistolam	2'27
34. Gravis modulatio pro Offertorio	2'27
35. Sanctus – Benedictus & Elevatio	3'41
36. Agnus Dei – Brevis modulatio more Gallico post Agnus [Dei]	4'08

Hymns

37. Deus tuorum militum	4'16
38. Sanctorum meritis	4'57
39. Iste confessor	5'38
40. Iesu corona virginum	3'38
41. Fortem virili pectore	3'45
42. Proles de cœlo prodiit	6'28
43. Decus morum dux minorum	5'38

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The printing house of Alessandro Vincenti (Venice 1645) published **Giovanni Battista Fasolo's** *Opus VIII* more than ten years after its composition. This is proven by the isagoge with which Tommaso Anfora da Sorrento introduces Fasolo's *Mottetti* *Opus VI* that came out in 1635 in Naples, at Ottavio Beltrano's; in this text, about Fasolo, we read: «In a few days his *Annual* will be published, which contains everything the organist who responds to the divine praises must do throughout the year, beginning with the Hymns, all three Masses, that is to say the *Double Mass*, which serves both classes, the *Sunday Mass* and that of the *Blessed Virgin Mary*, and are regulated according to the Roman form, the eight *Magnificats* according to the ecclesiastical tones, with the response to the antiphons [...]». Such a conspicuous postponement between the genesis of the *Annuale* and its printing would be justified by the interruption of Vincenti's typographic activity, due to the deadly plague epidemic that struck Venice between 1630 and 1632. Having reopened his doors, perhaps the printer would have preferred to give precedence to Frescobaldi's *Fiori musicali* (1635), a work that – given the unquestionable fame of its composer – would have ensured greater and quicker profits, offering him more solid guarantees to accelerate the resumption of business.

However, the gestation period of the *Annuale* may have been even earlier than 1635. There is, in fact, a second element that leads one to not consider 1645 as the real year of completion of Fasolo's anthology; it is represented by the titles of the hymns contained therein. Without a doubt, they refer to the version prior to the incisive reform of the *Breviarium Romanum* that Urban VIII implemented in 1631-32, following his decree *Divina Psalmodia* (25 January 1631). In previous years, the pontiff, a refined humanist and poet, had entrusted a commission of five Jesuits (among whom excelled Mathias Casimir Sarbiewski, known as the “Horatius of Poland”) with the task of “improving” the metrics and words of the Latin verses of all the hymns in the *Liturgia horarum*, an operation that had already been undertaken a century earlier with the *Breviarium* by Zaccaria Ferreri (approved by Clement VII in 1523, but never adopted by the clergy). The changes, affecting a total of no less than 952 syllables, and the texts that came out of the Urban reform were changed to the extent that, for some of them, the original theological meaning changed. In Fasolo, to give just two examples, we still find the titles of the pre-urban hymnal: *Ad cœnam Agni providi*, instead of the modified *Ad regias agni dapes*, or *Christe redemptor omnium*, instead of *Placare Christe servulis*.

There are no more than seven copies of the seventeenth-century edition of the *Annuale* available today: in addition to the two already kept in the Municipal Library in Assisi and returned to the Sacro Convento Library in the early 1980s, we have the one in Naples (Conservatory Library), the one in Montecassino (Abbey Library) that of Munich (Bayerische Staatsbibliothek), that of Regensburg (Bischöfliche Bibliothek) and that of Vienna (Musikarchiv des Minoriten Konvents). To these sources must be added some partial or complete copies compiled in the 18th century.

The index of hymns contained in the *Annuale* (20 hymns, including the *Te Deum*) is numerically inferior both to that of the average of the main Italian *plainchant* methods (which ranges from 30 to 77 hymns) and to that of the vocal/instrumental collections of the Italian seventeenth and eighteenth centuries (e.g. that of Giuseppe Antonio Silvani from 1702, which counts 38 hymns); the hymn list in Fasolo's *Annuale* mirrors – in terms of calendar and titles – that of Bernardino Bottazzi's *Choro et Organo* (1614, 22 hymns; Brilliant Classics 96823, 2 albums). This difference can be explained by bearing in mind that neither during Advent nor during Lent – according to the *cæremoniales* of the time – the use of the organ to accompany the rites would have been permitted; exceptions to this rule, as is known, were the third Sunday of Advent (*Gaudete* Sunday) and the fourth of Lent (*Lætare* Sunday).

Fasolo proposes the hymns in a strict *alternatim* version, of which Adriano Banchieri (1605) very clearly explains the principles of alternation between choir and organ; other composers, such as, for example, Girolamo Cavazzoni (Brilliant Classics 96192, 3 albums), offer only one long organ verse for each hymn, probably to be played after the singing of the first verse. In six instances (*Ave Maris Stella*, *Ad cœnam agni providi*, *Veni creator Spiritus*, *Pange lingua*, *Exsultet luminum*, *Proles de cœlo prodiit*), two distinct sets are offered in the *Annuale*: one in the so-called *stile osservato* and the other composed of *versi più allegri* (“more cheerful verses”) or *moderniores* (more modern). Moreover (with the exception of *O lux beata Trinitas* and *Fortem virili pectore*), Fasolo endows all the hymns with a final *terzetto* (verse with only three parts, in honour of the Holy Trinity), suggesting, in eight cases, that the highest part be emphasised by playing it an octave higher.

For the *Te Deum* (tr.7), we have at our disposal the alternation schemes that are mentioned in the *plainsong* methods published in Italy in the second half of the 17th century, which, however, with respect to its 31 text stanzas, do not always agree with the musical works. According to Giuseppe Stella della Mirandola (1665) the organist

must intervene 16 times and the choir 15, conforming to a pattern that we also find in 19th century theoretical sources, such as that of Pietro Alfieri (1858). However, Fasolo only offers 15 verses. For this reason, a scheme free of the constraints of the theoretical sources has been adopted here; the text of «Te Dominum confitemur» (second half of stanza 1) has been replaced by an organ verse, while the choir has been allowed to sing «Tu ad liberandum», «Tu devicto mortis» and «Tu ad dexteram» (stanzas 19, 20 and 21) consecutively, so as to accentuate that effect of anaphora, present throughout the hymn. For *Iste Confessor*, Fasolo composes two trios; so as not to deprive the listener of this album of the opportunity to hear them, both have been included in the alternation scheme, although according to the practice of the time only one of the two would have been used. A special case in point is *Iesu nostra redemptio* (tr. 21), a hymn with five stanzas and for which Fasolo offers five verses, perhaps wishing to propose an ordinary version and a more cheerful one, as for other hymns. In the present album, the choice was made to entrust the choir with only two stanzas (stanzas 1 and 5), to precede the hymn with the first organ verse and then to play, consecutively, three organ verses (corresponding to stanzas 2, 3 and 4). A similar problem is found in *Santorum meritis* (tr. 38), *Iste confessor* (tr. 39) and *Decus morum dux minorum* (tr. 43), whose overabundance of verses suggested inserting the first organ verse as a prelude to the first stanza sung by the choir. The hymn *Proles de caelo prodiit* (tr. 42) consists of nine stanzas of text, while Fasolo offers two separate sets, each of only three organ verses (the verses of the second are called *moderniores*). In order to offer a performance in which plainchant and organ alternate evenly, it was decided to perform the two sets of verses consecutively.

The Masses contained in Giovanni Battista Fasolo's *Annuale* constitute the most complete collection of its kind that we know of today. The three "canonical" cycles (in *Dominicis diebus*, in *Duplicibus diebus* and *Beatæ Mariæ Virginis*) contain all the parts of the *Ordinarium Missæ* (*Kyrie*, *Gloria*, *Sanctus* and *Agnus Dei*) and all those of the *Proprium Missæ* (Post Epistolam, Offertorio, Elevatio, and Communio). The list – unlike the collections of Girolamo Cavazzoni, Claudio Merulo and Bernardino Bottazzi – lacks the *Credo*; this omission is probably due to the fact that the *Cærimoniale Episcoporum*, promulgated by Clement VIII in 1600, definitively reaffirmed the prohibition of chanting in the *alternatim* form (despite the fact that some dioceses and religious communities had been granted permission by the Roman Church to continue this sixteenth-century practice). The alternation patterns of the

Ordinarium Missæ between organ and choir taken from the *Annuale* are standard (5 verses for the *Kyrie*, 9 for the *Gloria*, 3 for the *Sanctus* and 1 for the *Agnus Dei*), although the *Kyrie* in *Missa in Dominicis diebus* contains only 4 verses.

The total of 51 verses composed by Fasolo for the *Missæ* of the *Annuale* cover a formal spectrum that shows how much Fasolo wished to break out of the cage of that *stylus gravis* inherited from the Renaissance – which runs through the Frescobaldian writing of almost all the verses of his *Fiori Musicali* – and extend the syntax (as Giovanni Salvatore would do) into Baroque territory or, at least, into that character that, in 5-6 hymns, he defines as "more cheerful" or "more modern". Despite the fact that references to the various themes of the corresponding plainsong circulate in the verses throughout the *Annuale* (both those in *ricercata* form and those in *canzonetta* form), in the Masses, the *cantus firmus* used in homogeneous rhythmic values is reserved only for the verses corresponding to the *Kyrie primum*, of the *Et in terra pax* of the *Gloria* (excluding that of the *Missa Beatæ Mariæ Virginis*) and of the *Quoniam Tu solus sanctus* of the *Gloria* of the *Missa* in *Duplicibus diebus* (a total of, therefore, 6 cases: 3 in the *Kyrie* and 3 in the *Gloria*).

The remainder of the *Annuale* (*Magnificat*, *Ricercate*, *Canzoni*, *Fughe*) has already been published by Brilliant Classics (95512, 2 albums).

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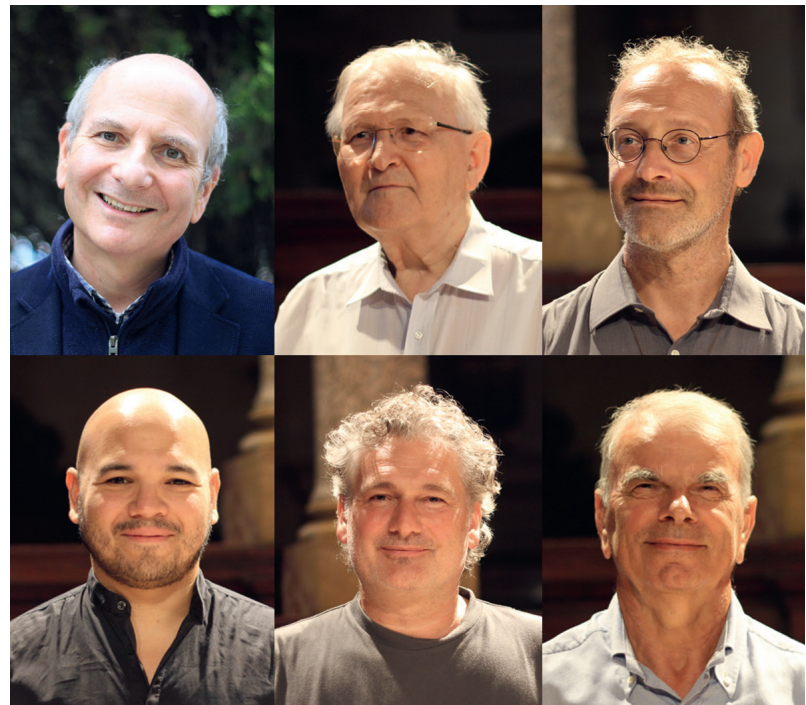
Antegnati-Formentelli organ of the Verona Cathedral

Organ build by Giovanni Giacomo Antegnati (? 1548) and Graziadio Antegnati (1565 and 1606), restored by Barthelemy Formentelli (1991~2). Pitch, A3 = 440 Hz. Keyboard: 53 keys (F-1~C5). Pedalboard: 23 pedals (F-1~G2). Quarter-comma meantone temperament.

Organ case doors painted by Biagio Falceri (1627-1703), with Assumption of Mary (exterior), Birth of Mary and Visitation (interior).

Principale Bassi
Principale Soprani
Ottava
Decimaquinta
Decimanona
Vigesimaseconda
Vigesimasesta

Vigesimanona
Flauto in VIII
Flauto in XII
Flauto in XV
Fiffaro
Piva Soprani
Tromboncini Bassi
Contrabbasso al Pedale



Clockwise from Top left: Federico Del Sordo, Alberto Turco, Gennaro Becchimanzi, Mario Zarpellon, Manuel Scalmati, Andrés Montilla Acurero

Federico Del Sordo teaches at the Conservatorio Santa Cecilia and at the Pontifical Institute of Sacred Music, both in Rome. He has published numerous essays in both the sociological and musicological fields. A renowned continuoist, he has dedicated himself to the study of the *alternatim* repertoire for over fifteen years. He has to his credit numerous concerts in Europe (Germany, Spain, Denmark, Lithuania, Wales, Poland, Croatia, Slovenia, Austria, Switzerland, etc.) and North America (USA, Mexico). For Brilliant Classics, in addition to the albums in which he performs alongside violinist Valerio Losito (an anthology of Sonatas by Carlo Tesslerini, a monograph dedicated to Francesco Maria Veracini, the two *Sonaten* for violin and basso continuo by Johann Sebastian Bach, as well as the complete Sonaten Frankfurt 1714 by Georg Philipp Telemann, the Sonatas Op.14 and Op.19 by Tesslerini); again for Brilliant Classics, he has already recorded the three organ *Masses* by Claudio Merulo (1568), the three *Masses* by Giovanni Salvatore (1641), the complete *Magnificat*, *Ricercari*, *Canzoni* and *Fughe* by Giovanni Battista Fasolo (1645), *L'Antegnata* by Costanzo Antegnati (1608), the *Choro et Organo* by Bernardino Bottazzi (1614), the complete keyboard works by Aurelio Bonelli, and Girolamo Cavazzoni.

Working according to the most attentive criteria of Gregorian science, the **Nova Schola Gregoriana of Verona** has brought itself to the attention of demanding music critics in a series of highly prestigious international events, offering a notable contribution in the interpretation of Gregorian and Ambrosian chant.

The most significant moments of her artistic activity include the recordings for Swiss TV; the frequent tours to Japan (1977, 1979, 1981), the United States of America, Brazil, Spain; the festivals in Paris and Avignon (France), Watou (Belgium), Budapest (Hungary), Rhodes (Greece); the international congresses on Gregorian chant (Cremona and Verona) and musicology (Bologna); the numerous concerts in various Italian and European cities (Paris, La Chaise Dieu, Ávila, Athens, Lugano, Staufen). One of his many recordings was awarded the Orfeo d'oro in 1987 by the Académie Nationale du Disque Lyrique, Fondation J. Canteloube in Paris.

Singers: Gennaro Becchimanzi (soloist), Andrés Montilla Acurero (soloist), Manuel Scalmati, Mariano Zarpellon.

Conductor: Alberto Turco.

*Heartfelt thanks to Monsignor Pierluigi Cottarelli
– Parish Priest of Verona Cathedral –
for the hospitality that made this musical production possible.
This album is dedicated to His Excellency Msgr. Domenico Pompili,
Bishop of Verona.*

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Recording, editing and mastering: Federico Del Sordo
Microphone preamplification by Livio Argentini
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Cover: *Madonna and Child with St Francisca Romana* by Orazio Gentileschi (1563-1639)
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