

A woman with dark hair, wearing a black top, is shown in profile from the chest up, playing a baroque cello. The cello is a rich, warm brown color with a prominent grain. The background is a dark, solid color. The lighting is soft, highlighting the woman's face and the instrument.

SALVATORE LANZETTI
Sonatas for Violoncello and
Basso Continuo Op. 1 - Vol. 1
Agnieszka Oszanca baroque cello



For Marina

SALVATORE LANZETTI

Sonatas for Violoncello and
Basso Continuo Op. 1 - Vol. 1

Agnieszka Oszanca baroque cello

Maria Misiarz baroque cello

Gabriele Palomba theorbo

Fabio Bonizzoni harpsichord

SALVATORE LANZETTI (1710 - 1780)

Sonatas for Violoncello and Basso Continuo Op. 1 - Vol. 1

Sonata in A Minor No. 9

- | | | |
|-----|---------|-------------|
| [1] | Adagio | 3:20 |
| [2] | Allegro | 3:15 |
| [3] | Andante | 4:01 |

Sonata in G Major No. 1

- | | | |
|-----|------------------|-------------|
| [4] | Allegro | 2:32 |
| [5] | Adagio | 2:26 |
| [6] | Rondeau. Allegro | 3:18 |

Sonata in B flat Major No. 6

- | | | |
|-----|--------------------------------|-------------|
| [7] | Allegro | 4:41 |
| [8] | Largo | 3:17 |
| [9] | Gavotta. Allegro ma non presto | 4:10 |

Sonata in A Minor No. 5

- | | | |
|------|-------------------|-------------|
| [10] | Adagio. Cantabile | 4:02 |
| [11] | Allegro | 4:47 |
| [12] | Menuet. Andante | 3:49 |

Sonata in A Major No. 2

[13] Andante. Cantabile	4:10
[14] Allegro	1:40
[15] Menuet. Cantabile	4:12

Sonata in F Major No. 11

[16] Allegro	5:52
[17] Adagio. Allegro. Adagio	3:17
[18] Rondeau. Andante	5:16

total time 68:55

The protagonist of this recording Salvatore Lanzetti, an Italian cellist and composer was born in Naples around 1710. He studied cello and composition in his hometown, at the conservatory of Santa Maria di Loreto.

His earliest recorded professional engagement was in Lucca, where he worked with Veracini as a member of the Palatine Chapel. In 1727 he moved to Turin, hired as cellist of the Royal Chapel, upon the invitation of King Vittorio Amedeo II himself. In the same year, he joined the orchestra of the Teatro Regio. From 1729 he established himself as a soloist in Italy and throughout Europe. In 1730 he travelled to both Paris and London. There is evidence to suggest that between 1730 and 1754 Lanzetti spent a substantial amount of time in London, where according to Charles Burney, he helped to popularize his instrument and establish its newly acquired solo status amongst the English music lovers.

In 1736 Lanzetti also performed with the orchestra of the Teatro Regio, receiving, a fee of 500 lire, in keeping with that of other highly esteemed musicians of his time (such as the violinist Giovanni Battista Somis and the oboist Alessandro Besozzi). This confirms that his talent was fully recognised and that he enjoyed a high professional status. In May of the same year, he was invited to play again in Paris for the prestigious *Concerts Spirituels*, where he presented some of his compositions to the public. The same year in Amsterdam, our *12 Sonate a Violoncello Solo e Basso Continuo* were published as the Opus 1, dedicated to Federico di Brunswick (Federick, Prince of Wales). Subsequently, the re-edition at Le Clerc took place in Paris. In London in 1740, the *Six Solos for two cellos with a thorough bass for the harpsichord* appeared in print (resubmitted, in 1745, as opus 2, in a different order, for two cellos or German flute and basso continuo). In 1751 he held concerts in Germany and Frankfurt. In about 1760, the *6 Solos after an Easy and Elegant Taste* were published in London. Upon his return to Italy, he settled in the service of the orchestra of the Teatro Regio.

We know of his other works: *Sonata intitolata Porto Maone*, for cello, viola, violin and basso continuo (only parts of the violin and bass survived in manuscript in Berlin, Staatsbibliothek Preussischer Kulturbesitz); *Sonates pour violoncelle solo et Bc, op. 6 and op. 7*, Paris (Paris, Bibliothèque nationale). The reputable instrumental and compositional experience of Lanzetti merged into his unique pedagogical work: *Principes ou L'application de violoncelle, par tous les tons, de la manière la plus facile*, published in Amsterdam by Hummel, presumably around 1770.

His fame as one of the first true cello virtuosi and that of a composer prone to the technical innovations of the instrument was recognized by M. Corrette in his *Methode, théorique et pratique pour apprendre en peu de tems le violoncelle dans sa perfection* (Paris 1741), where he refers precisely to the Sonatas op. 1.

He died in Turin in 1780.

The beauty of the Opus 1 sonatas, the subject of this recording, lays in their incredible versatility, not only in terms of technical complexity but also character and the mixture of the French and Italian style which was popular at the time. We find here simple and elegant compositions like sonatas number one and two as well as the demanding sonatas V or IX with their intense, extravagant slow movements. The extensive use of double stops, shifting, explorations of the entire fingerboard, thumb position and employment of complex bowing techniques, that were until this time, the reserve of violin technique, testify to Lanzetti's extraordinary command of his instrument and fearless imagination. It seems to fully justify his reputation as a great cellist and possibly, from the perspective of time that has passed, calls for even more attention and recognition.

Agnieszka Oszanca studied historical cellos with Viola de Hoog in Utrecht Conservatory, specializing in performance of solo and chamber music repertoire from the early baroque to late romantic period. Her style of playing is often described as fiery and exciting yet stylish and tasteful.

She performs regularly with European orchestras and chamber music ensembles, in the most important concert venues and Early Music festivals. She is principal and solo cellist of Ensemble Odyssee and Ensemble Stile Galante, guest principal and solo cellist of Capella Cracoviensis, guest cellist of Fabio Bonizzoni`s La Risonanza and of several other Italian and Polish groups specialized in historically informed performance practice.

She appears as a soloist in sonata as well as concerto repertoire and Bach unaccompanied cello suites. She forms duos with the brilliant harpsichordists Patrycja Domagalska and Fabio Bonizzoni. Agnieszka has recorded for Decca, Sony, Glossa, Alpha, Pan Classics and Globe Records. And teaches baroque cello and chamber music at La Risonanza Barocca International Summer Academy.

Agnieszka plays on a copy of an Italian baroque cello made especially for her by Jan Bobak in 2017.

In her spare time, she loves to experiment in the kitchen and to get lost in the mountains.



Recording location: Sala musicale "Giardino", Crema (Italy)

Recording dates: 7-9 January 2019

Recording producer & sound technician: Andrea Friggi

A&R Challenge Classics: Marcel Landman & Valentine Laout

Liner notes: Agnieszka Oszanca

Booklet editing: Boudewijn Hagemans

Cover photo: Juan Carlos Villarroel

Photo booklet: Fabio Bonizzoni

Product coordination: Boudewijn Hagemans

Graphic Design: Natasja Wallenburg & Juan Carlos Villarroel, newartsint.com

www.challengerrecords.com / www.aeoszanca.com

