

I PUCCINI all'Organo di Corsanico

Mariella Mochi - organo, Luca Magni - flauto

Registrante e collaboratore all'organo - Simone Valeri

| | | |
|---------------------------------------|--|----------------------|
| Domenico Puccini (1772 - 1815) | Sonata n° 43 in Fa Mag per Flauto e Organo | |
| | <i>(Trascrizione ed elaborazione di Simone Valeri www.simonevaleri.it)</i> | |
| 1) | Moderato | 07:16 |
| 2) | Andantino | 02:22 |
| 3) | Allegretto | 05:26 |
| 4) | Sonata n° 10 in Fa Mag | Adagio 05:30 |
| 5) | Sonata n° 37 in Do Mag | Allegro 02:35 |
| 6) | Sonata n° 18 in Do Mag | Allegretto 04:50 |
| 7) | Sonata n° 17 in La Mag | Allegro vivace 03:54 |
| 8) | Sonata n° 14 in Re Mag | Allegretto 04:46 |
| 9) | Sonata n° 23 in Sol Mag | Adagio 06:01 |
| 10) | Sonata n° 8 in Do Mag | Allegro assai 03:42 |
| 11) | Sonata n° 7 in Re Mag | Allegro assai 04:28 |
| 12) | Sonata n° 4 in Re Mag | Spiritoso 04:12 |
| Giacomo Puccini (1858 - 1924) | 13) Scossa Elettrica per flauto e organo | 02:08 |
| | <i>(Trascrizione ed elaborazione di Luca Magni www.musicatemporis.it)</i> | |
| | 14) Fuga n° 1 in Re Min | 03:25 |
| | 15) Fuga n° 2 in Sol Min | 03:53 |
| | 16) Salve Regina per flauto e organo | 02:11 |
| | 17) Inno a Roma per organo e flauto | 05:00 |
| Nicola Puccini (1973 -) | 18) Divertimento in Do Mag (2008) | 01:19 |
| durata totale | | 69:78 |

©ASSOCIAZIONE CULTURALE "AMICI DELLA MUSICA D'ORGANO VINCENZO COLONNA" - CORSANICO (LU)
Registrato nei mesi di Maggio e Giugno 2008 nella Pieve di S. Michele Arcangelo di Corsanico
nel 150° della nascita di Giacomo Puccini. Tutti i diritti riservati. www.corsanicomusica.it
si ringrazia:



Fondazione
Cassa di Risparmio
di Lucca



08 AMOV C 01



Tecnico del suono:
Lorenzo Gerace



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ASSOCIAZIONE CULTURALE
"AMICI DELLA MUSICA D'ORGANO
VINCENZO COLONNA"
CORSANICO (LU)

I PUCCINI all'Organo di Corsanico

nel 150° della nascita di Giacomo Puccini

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patrocinio:



COMUNE DI MASSAROSA
Assessorato alla Cultura



THE PUCCINIS

Played on the organ of Corsanico

The repertoire of 18th and 19th century Italian organ music is currently being rediscovered, performed and appreciated from a musicological perspective.

There is a vast patrimony of compositions utilising techniques, essentially based on improvisation, which had been cancelled both from the musical horizon and from cultural posterity by the Ceciliano Movement of the late romantic period, in an attempt to reclaim the 'purity' of sacred music. Organ music had been gradually absorbing the language of popular secular music, especially from the theatre of opera which was widespread in Italy and provided much musical entertainment. This had come about by a natural development in musical expression which sought to satisfy the expectations of listeners and acted as an incentive to their participation in religious services.

This "reform" culminated in the *Motu proprio* (movement) imposed by Pope Pio X (1903) requiring that all sacred music be cleansed of external influences and return to a more dignified style suitable to the religious environment and the faith. Thus the sonatas of Domenico Puccini and many other contemporaries quickly became emblems of a decadence that had finally been brought to an end, with the loss of both technical achievements and a particular musical taste. Their re-discovery is of historical importance but also provides delightfullisteningformusic lovers. The choice of traditional organs, such as the Colonna of Corsanico, for the performance of this repertoire is ideal. The original conditions can be accurately reproduced and the organs themselves offer a range of resources both phonic and qualitative, which reflect the evolution of the musical style itself.

The composer mainly featured in this recording is the third member of the Puccini musical dynasty which, from Giacomo senior, led through Antonio (1742-1832, Domenico (1772-1815) and Michele (1813-1864) in a direct line to the universally recognised Giacomo. All the early Puccinis, working in their home town of Lucca, were resident organists of the Cathedral of S. Martino while also performing on other instruments in the city. However, Domenico was the only one who produced a written collection of organ music (recently published), consisting of more than 40 sonatas based entirely on the style defined by Italian scholars as 'libero e sciolto' (free and loose), in contrast to the strict criteria of the 'fugato e legato' style (the much tighter style of a fugue making use of counterpoint). This contrast provides a perfect illustration of the trend in organ music between the two centuries: a movement away from the "galante" style and the assimilation of an orchestral language modelled on the 'overtures' of opera.

Sonata 18 is a perfect example of the melodic *galant*. The still substantial influence of the harpsichord was adjusted in sonatas 14, 17 and 37, with an orchestral formula, while sonatas 4, 7 and 8 are plainly operatic in influence. Sonatas 4 and 8 in particular reveal their derivation from operatic symphonies, with the influence of pianistic techniques clearly perceptible. All these pieces also have almost folkloristic overtones, which differ from the more academic conception of the instrument's versatility, inviting reflection on the relationships between diverse musical forms. In the adagio movements Domenico uses idiomatic power for expressive purposes. Sonata 40 however reveals an ornate, melodic, almost violin like intention, while it is sonata 23, with its clear pastoral connotations, which makes best use of the organ's capacity to maintain prolonged notes to illustrate this particular style.

The sense of continuity in these recordings does not come from the name Puccini alone. That which they

have in common with the sonatas of Domenico, and in fact with many other original organ pieces, is that their musical sense is partly created through the introduction of additional elements. On this recording it is through the participation of an independent instrument, the flute, whose sound is so closely linked to the phonic range of the organ.

The pieces by Giacomo Puccini offer an alternative picture of the celebrated opera composer. The substitution of the soprano voice with a flute in *Salve Regina* for piano and voice (about 1883), corresponds to one of many recognised organ styles. The more problematic adaptations of the *Scossa elettrica*, *marcetta brillante* composed as part of the celebrations of Alessandro Volta (1899), and of the *Inno a Roma*, commissioned by Prince Prospero Colonna (1919), are however taken from the original draft, for piano and voice and piano respectively. The organ's range easily providing the band-like tone that characterises the compositions.

The performance of the two fugues by Giacomo present a possible paradox when compared with the sonatas of grandfather Domenico: the composer of *La Bohème* is interpreting the language of the organ in the garb of counterpoint; in contrast to his ancestor and choirmaster who is speaking the language of the theatre on the organ. One must suppose that the performance of Giacomo on the organ of Corsanico, after its restoration by Filippo Tronci in 1899, presented him as an organist loyal to the 'fugato e legato' style corresponding to the requirements of 'cecilianesimo' at its height. Similarly the piece by the contemporary organ maker/restorer Nicola Puccini, (bearing the same name as, though unrelated to, the famous family), is in effect a short *divertissement* perfectly illustrating the robust tones of the instrument, and clearly inspired by neo-19th century style.

Fabrizio Guidotti

Mariella Mochi - Organ

Mariella Mochi qualified in piano, organ and organ composition at the Conservatorio di Musica 'L. Cherubini' in Florence, under the guidance of her teachers E. Scarlino and A. Esposito. She has followed international advanced courses with Taliano, A. Heiller, J. Langais and M.C. Alain. She was the principal organist in the church of San Giovanni Battista (outside Florence) from 1968 to 2000 and has been a member of the Commissione Artistica dell'Accademia Pistoiese per Organo. In 1975 she was awarded the 'Cimento d'Oro' for artistic merit by the Centro Letterario del Lazio. She teaches on specialist courses, with particular reference to the Italian repertoire of the Renaissance, the Baroque period and the twentieth century (Masterclass of Quarrata, the course 'L'Organo e Opera' at Corsanico, Corso 'La letteratura Italiana per Organo of the 19th and 20th C at Forti di Marmi, l'opera of A. Esposito at Lucca).

She is regularly invited to participate in national and international examinations for the organ and in 1985 she was the only Italian representative at the Paris Organ Festival celebrating Bach. She follows an intense programme of concerts in Italy and other European countries such as Austria, Germany, Switzerland, Denmark, France and Spain as well as in Japan. She has also made recordings on many famous instruments and performed in both television and radio recitals (Rai 2 and Rai 3). In 2001 she presented the Convegno Nazionale "L'Organo e la Liturgia" in Florence. In 2002 she recorded a double CD of the organ works of Alessandro Esposito. She has been the artistic director of the Accademia di Musica Italiana for organ in Pistoia since 2002 and has also been holder of the chair of Organo e Composizione Organistica at the Conservatorio 'L. Cherubini' in Florence.

Luca Magni - Flute

Luca Magni qualified brilliantly in all aspects of the flute at the Institute of music 'P.Mascagni' of Livorno in 1991 under the guidance of N. Mazzanti.

He has participated in various specialist courses with M. Ancillotti, R. Fabbriani, M. Conti, M. Marasco, P. Wavre and M. Larrieux.

He has often performed both as a soloist and as part of a duo in Italy (Rome, Firenze, Milano, Siena, Macerata, Aquila, Torino, Bologna, Parma, Lucca, Modena) and abroad (France, Spain, Germany, Holland, Russia (St. Petersburg), Austria, Sweden and Denmark) as well as in Japan, where he is always well received by both the public and critics alike.

Since 1996 he has actively promoted Tuscan cultural heritage, through his repertoire which combines popular literature with the best Tuscan music, in collaboration with Prof. Carlo Lapucci.

He regularly performs with the organist Mariella Mochi and in duets with Massimo Signorini on the accordion.

He has collaborated with Eurarte writing scores for young flute players.

Since 1998 he has been regularly invited to play in Denmark's music festivals. In 2000 he held a Masterclass on music for flute and organ in Struer (Denmark) and in 2006 another on V. Manfredini and contemporary authors in St. Petersburg (Russia).

He has been the president of the Associazione Musicatemporis since 2002, where he organises masterclasses, seminars and courses. He is also the Director of the Scuola di Musica Comunale di Montale (PT), Director Artistico of the Associazione Alessandro Esposito of Lucca, of the Carmerino Giovani Festival and of the Sarnano Festival in the Provincia of Macerata. He has collaborated with the composer/writer Andrea Mati for several years, producing two monographical CD's edited by Tactus, Bologna.

L'organo monumentale di Vincenzo Colonna Vincenzo Colonna's "Monumentale" organ

The organ of the church of S. Michele Arcangelo is known world wide, and is of great historical importance, making Corsanico well known.

It was constructed between 1602 and 1606 by the Venitian, Vincenzo Colonna for the church of San Francesco of Lucca at a cost of 380 gold scudi. After the requisition of church property by the government, following the suppression of religious and monastic orders, the organ was put up for public auction and bought by Annibale Ceragioli of Corsanico. She represented a local committee formed for this purpose, and paid the sum of 1015,10 lire. The organ is a masterpiece of the Venitian organ making tradition and is considered important from an architectural and artistic, as well as phonic point of view. It has undergone several modifications, the most significant being by Filippo Tronci (1899) who created a good part of the sound quality the organ has today.

Even then the "new organ", as it was called by the local people, attracted famous musicians because of its particular resonance. These included Padre Leonardo Pacini of Pistoia, a member of the Franciscan community of Viareggio, and even the master, Giacomo Puccini, who accepted an invitation to perform in the church from Cav. Francesco Piccioli. The latter being responsible for its restoration, In 1981 a radical intervention became necessary and the local population decided to restore the organ to its antique splendour and full musical capacity. Alfredo Piccinelli from Padova was responsible for the sound quality and on the completion of the work an inaugural celebration took place with a concert by the organist Mariella Mochi, which was attended by the Prime Minister, Senator Giovanni Spadolini. This marked the beginning of the summer concert season organised by the newly formed "Amici della Musica d'Organo Vincenzo Colonna", which has become a well established cultural tradition.

The International Festival of Classical Music of Corsanico is considered to be among the best of those held in Italy, gaining recognition at international level. The best Italian musicians, as well numerous foreigners, have played the organ in



Corsanico, making it a point of reference, both for the people of Tuscany, and for the many summer visiting tourists.

The Organo Monumentale, as the only surviving example of Colonna's work, has stimulated interest from researchers as well as being the subject of a Rai TV programme which transmitted the Sunday Mass live on the 14th October 1979, and again on the 31st December 2001. It has also been mentioned in many other local and national transmissions of a cultural nature.

Recently, 23 years after the last retoration, a major retuning operation was carried out in order to maintain its sound quality, which had deteriorated gradually over time. This involved the dismantling of over 800 pipes composing the organ, which in turn allowed for a decorative renewal of the instrument including the crome and woodwork. The large painted doors and the organ loft were also renovated with the removal of old varnish and the re-gilding of imperfections.

The association "Vincenzo Colonna" which has always been responsible for normal maintenance work, organised this major intervention under the supervision of the Soprintendenza ai Monumenti di Pisa.

The firms involved were C. & R. Conservazione & Restauro (Pisa) woodwork; Marco Gazzi Restauratore (Lucca) for the paintings on the doors; Riccardo Lorenzini conservazione & Restauro di Organi Storici (Montemurlo – Prato) for the phonics.

The inaugural evening took place on Saturday 2nd July attended by the president of the Senate Prof. Marcello Pera and numerous other dignitaries, as well as an enthusiastic public.

*Graphics and photographs by Graziano Barsotti
Translation by Dott.ssa Maggie Jay*

*Corsanico: Pieve S. Michele Arcangelo - L'organo con le portelle chiuse
The Monumental organ of Vincenzo Colonna*

