



Baldassarre Galuppi

piano sonatas



Andrea Bacchetti

BALDASSARRE GALUPPI (1706 - 1785)

Sonata in Sol maggiore / in G major / en Sol majeur / G-Dur
"Del Signor Buranello" Levi CF B 130

Sonata in Do Maggiore / in C major / en Ut majeur / C-Dur
Sonata in re minore / in d minor / en re mineur / d-moll

Sonata in Si bemolle Maggiore / in B flat major / en Si bémol majeur / B-Dur
Sonata in do minore / in c minor / en ut mineur / c-moll
Sonata in la minore / in a minor / en la mineur / a-moll

Sonata in Si bemolle Maggiore / in B flat major / en Si bémol majeur / B-dur
"Sonata a Cimbalo del Sig.r Baldassar Galuppi" Levi CF C 26

Sonata in Si bemolle Maggiore / in B flat major / en Si bémol majeur / B-dur
"Buranello All.^o" Levi CF C 26

Sonata in Sol maggiore / in G major / en Sol majeur / G-Dur
(Allegro) "Del Signor Buranello" Levi CF B 130

1. Allegro "Pupille Amate" 3:51

Sonata in Do Maggiore / in C major / en Ut majeur / C-Dur

2. Adagio 8:16
3. Allegro 2:36

Sonata in re minore / in d minor / en re mineur / d-moll

4. Andantino 5:56
5. Presto 2:48

Sonata in Si bemolle Maggiore / in B flat major / en Si bémol
majeur / B-Dur

6. Larghetto 5:34
7. Allegro 2:47

Sonata in do minore / in c minor / en ut mineur / c-moll

8. Allegro moderato 5:23
9. Allegretto 5:54

Sonata in la minore / in a minor / en la mineur / a-moll

10. Siciliana 2:56
11. Allegro 3:23

Sonata in Si bemolle Maggiore / in B flat major / en Si bémol
majeur / B-dur
"Sonata a Cimbalo del Sigr Baldassar Galuppi" Levi CF C 26

12. Andante 10:01
13. Presto 4:39

Sonata in Si bemolle Maggiore / in B flat major / en Si bémol
majeur / B-dur "Buranello All.^o" Levi CF C 26

14. Allegro 2:26
15. Presto 2:07

Andrea Bacchetti, pianoforte, piano, klavier

Durata totale / Total time / Durée totale / Spielzeit : 68:50

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Andrea Bacchetti e Mario Marcarini

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Baldassarre Galuppi “Buranello”

(Born in 1706 on the Island of Burano in the Venetian Lagoon - hence his nickname “Il Buranello” -
Died in Venice in 1785)

KEYBOARD SONATAS

Editing of original manuscripts by Andrea Bacchetti and Mario Marcarini

Galuppi, Not Just Comedy

Mario Marcarini

In the modern-day study of music which, in recent decades, has experienced a period of particular interest in the seventeenth and eighteenth centuries, two terms are often misused, due perhaps to the zeal for rediscovery or to the fairly clear and more or less conscious and understandable intention of justifying the effort required to bring back to light works forgotten for centuries, sometimes jeopardising reputations, careers and fortunes in the process. These two terms are “genius” and “overlooked”, the latter not uncommonly qualified by “wrongfully”. These terms are also (not uncommonly) applied to composers who are valid and interesting and yet perhaps not always worthy of a place among the illustrious musical figures and, in some cases, not undeserving of the oblivion to which they were consigned. This is clearly not the case, however, with Baldassarre (sometimes spelt “Baldassare”) Galuppi. That he was a genius was established long before our time in his own era, a period of exceptional cultural fervour which, between the seventeenth and eighteenth centuries, made Venice one of the cultural and artistic capitals of Europe and, indeed, the entire world. That he was a great composer was never in any doubt, even in the dark days when eighteenth century Venetian music was considered - with benevolent presumption and, above all, due to crass ignorance - to be an insubstantial and entirely frivolous game of elegant lace and frills that threw Vivaldi, the Marcello brothers, Lotti, Legrenzi, Galuppi, Caldara and Albinoni into one giant melting pot in which concertos, symphonies, serious and comic operas, chamber music and religious and sacred music combined to form a single, indistinguishable medley. Thanks to his well-known collaboration with Carlo Goldoni, Galuppi’s fame lived on and the artist himself came to be viewed by musicology with a certain respect, if only for the merit of having produced, in partnership with the distinguished librettist, dozens of comic operas for the theatres of Venice and the world. Some of these works (*Il filosofo di campagna*, *Il mondo alla roversa* and *Il mondo della Luna* in particular) enjoyed and continue to enjoy sporadic public revivals, in honour more of the librettist than of the composer, and, for this reason, his “overlooked” chapter might appear to have closed. A proclaimed genius, then, and not forgotten; things couldn’t be better, could they? On the contrary, the term “wrongfully” still applies, albeit, in Galuppi’s case, not so much to the quality of his wrongfully neglected music but rather to his entire style, crippled by the extremely narrow view that history has taken of his broader corpus. Indeed, in addition to his hundred or so works for theatre

view that history has taken of his broader corpus. Indeed, in addition to his hundred or so works for theatre (serious and comic operas, many of which are of great worth and introduced important new dramaturgical elements), he wrote a large number of oratorios, various cantatas, hundreds of liturgical works, religious music and instrumental works for symphony and chamber orchestra, including over a hundred sonatas for keyboard which are generally of a high compositional standard and almost all of which have never been heard or systematically and exhaustively catalogued. This, in fact, is the true face of "Il Buranello"; a cosmopolitan composer open to all forms of music and in tune with European culture, in which he played an active role, esteemed by the sovereigns of half the world and loved by his audiences. Far less esteemed, however, by the publishing world, Galuppi's voluminous legacy is, today, scattered in manuscript form over hundreds of libraries around the globe, generally quite accessible but not immediately available for performance or publication. This fact essentially explains the total obscurity of almost his entire musical production.

(COMPLETE LINER NOTES INCLUDED AS PDF FILE ON CD)

Andrea Bacchetti

Born in Genoa in 1977, Andrea Bacchetti showed a precocious talent for music and took his first piano lessons at the age of four. After gaining his diploma from the Genoa Conservatory, he was noticed by Herbert von Karajan at the summer course held at the Mozarteum in Salzburg and with warmth and generosity the great conductor gave him precious guidance. Around about the same time he met Rudolf Baumgartner and appeared with the Festival Strings Lucerne under his baton at major festivals, including the Lucerne Festival in 1996 and 1998, and at prestigious venues. Also in Lucerne, he met and felt an immediate affinity with Mieczyslaw Horszowsky (1892-1993); the brilliant Polish pianist coached him and they spent moments of great emotion together. Nikita Magaloff and Luciano Berio also gave him the benefit of their experience and the latter had a lasting influence on his development both as an artist and a human being. After completing his advanced studies at the Piano Academy of Imola 'Incontri col Maestro', Andrea Bacchetti embarked on a brilliant international career as a concert pianist.



Photo: Ettore Marini

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