

OTHER RECORDINGS

by Susan Alexander-Max
Mozart Fortepiano Sonatas, 1994
Hummel Chamber Music, ASV, 2000
Clementi Early Piano Sonatas, Naxos,
2002

Cover art: Unknown Peruvian Painter,
18th Century, Virgin of the Rosary, Oil
on canvas. Courtesy of the Metropolitan
Museum of Art. Gift of Loretta Hines
Howard, 1964.

Recorded at the Metropolitan Museum of
Art, New York City, October 2002.

Engineer and producer: Michael Ponder
Piano tuning and maintenance: Stewart
Pollens

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DOMENICO ZIPOLI

*Sonate d'Intavolatura per
Organo e Cimbalo (1716), Band II*

SUSAN ALEXANDER-MAX

Cristofori Grand Piano

THE METROPOLITAN MUSEUM OF ART

WORLD PREMIERE RECORDING

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DOMENICO ZIPOLI

b. Prato, October 16, 1688

d. Córdoba, Argentina, January 2, 1726

From the little that is recorded about Zipoli's life, we may understand that there were always two routes to be pursued during his lifetime: music and religion. At first it seems that it was the religious road that led him to South America, but in fact, as well as wanting to take his vows in the order of the Jesuits, he was summoned to the New World because he was a musician as well as a missionary.

Domenico Zipoli was the sixth child born to Sabatino Zipoli and Eugenia Varocchi. A very musical child, singing in the choir at Prato Cathedral as a boy, Cosimo III, the Grand Duke of Tuscany, became his patron, granting him the support needed to enable him to study in Florence. And, in 1709, supported by a further ducal grant, Zipoli moved to Naples for lessons with Alessandro Scarlatti.

His study with Scarlatti was short-lived. In fact, he left in the same year after disagreements and went to study at Bologna under Lavinio Felice Vannucci. From

Bologna he moved to Rome for lessons with Bernardo Pasquini. He remained in Rome even after Pasquini's death in 1710, and in 1715 he was appointed organist of the Jesuit church at Rome. The following year his celebrated keyboard collection, *Sonate d'Intavolatura*, on which his fame rests, was published.

Zipoli joined the Society of Jesus on 1 July 1716, and soon after went to Seville to await passage to the Paraguay province. With 53 other prospective Jesuit missionaries he sailed from Cadiz in April 1717, but due to a violent storm, it was not until July that he and the others disembarked at Buenos Aires. From there they set out for Cordoba. By 1724 Zipoli had completed his theological studies in Cordoba and by 1725 was ready to receive priest's orders. Sadly, he died of tuberculosis before receiving them for lack of a bishop in Cordoba to ordain him that year.

Zipoli was one of many excellent musicians recruited by the Jesuits between 1650 and 1750 for work in the Paraguay reductions. There is evidence that his music was in demand in South America,

for example: the viceroy in Lima asked for copies, and as late as 1784 a three-part mass, accompanied by orchestra, was copied in Potosi and sent to Sucre (Higher Peru, now Bolivia). Jesuit documents of 1728, 1732 and later note his continuing reputation up to at least 1774. In the 1970s some 23 works by Zipoli (including copies of known keyboard pieces) were discovered among a large collection of manuscripts at the San Rafael and Santa Ana missions in eastern Bolivia.

Sonate d'Intavolatura, Zipoli's work of 1716, consists of two bands of compositions for keyboard. The first band is devoted solely to the Organ. The second band is entitled "Sonate d'Intavolatura per Organo e Cimbalo" (for the organ or harpsichord). It is graceful and elegant music, its charm attracting republication in London and Paris in 1741.

Band II of the complete keyboard works by Domenico Zipoli contains a series of four dance suites and two partitas (or variations). It is played here on the Cristofori piano from the Metropolitan Museum of Art's collection of keyboard

instruments. Performance practice of that period made no clear, precise difference between the roles of keyboard instruments to be used. Therefore, doing what would have been done in those days, that is to say, using an appropriate instrument that is available, and exercising my rights of artistic license when choosing which instrument to use, the Cristofori piano seemed particularly apt for this recording. It is an Italian instrument that was first invented in 1698, the same place and time in history as the music.

Zipoli's style of writing is that of early Italian Baroque. He was a true master in the art of elegantly combining the contrapuntal style and traditional forms of Italian keyboard literature with the melodic taste of his time. He never labored an imitative point. His music moves freely between keys, the modulations timed deftly. Graceful use of elegant melodic lines, rather than simple contrapuntal writing, sets him above the pure mechanics of counterpoint and amongst the greater composers of the period.

Domenico Zipoli was the most renowned Italian composer to go to the

New World in colonial times and the most famous to have chosen the Jesuit order.

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GRAND PIANO, 1720

Made by Bartolomeo Cristofori (1655–1731) Florence, Italy

Cristofori was the first person to create a successful hammer-action keyboard instrument and, accordingly, deserves to be credited as the inventor of the piano. This example is the oldest of the three extant pianos by Cristofori. About 1700 he began to work on an instrument on which the player could achieve changes in loudness solely by changing the force with which the keys were struck. By 1700 he had made at least one successful instrument, which he called "gravicembalo col piano e forte" (harpsichord with soft and loud). His instrument still generally resembles a harpsichord, though its case is thicker and the quill mechanism has been replaced by a hammer mechanism. Cristofori's hammer mechanism is so well designed and made that no other of comparable sensitivity and reliability was devised for another seventy-five years. In fact, the highly complex action of the

modern piano may be traced directly to his original conception.

SUSAN ALEXANDER-MAX

...*Alexander-Max's stately fortepiano entry revealed the inner heart of the movement's song - and then its fantasy.*

Hilary Finch, The Times (London)

Susan Alexander-Max was born in New York City and is recognized internationally as a leading fortepianist and clavichordist specializing in the music of the late 18th and early 19th centuries. Having graduated from the Juilliard School of Music with honors, Susan won a scholarship to study with Ilona Kabos in

London, where she now resides. She was finalist in the International Bach Competition and has performed, recorded and taught extensively throughout the United States, the United Kingdom, the Far East and Europe. A featured performer on international radio and television, she has played, as soloist and chamber musician, in festivals, museums and galleries, universities and music colleges worldwide.

Highlights of Susan's performances include some of the world's most prestigious venues and festivals, just as exam-

ples: the Cheltenham International Festival of Music, Queen's Festival of Early Music, Belfast, the English Haydn Festival, the Haydn Festival, Eisenstadt, Austria, the Vleeshuis Museum, Antwerp and the Prague Spring International Festival of Music. She is a frequent guest artist at the Metropolitan Museum of Art, New York City, and she can be heard regularly in the major London venues.

She has been featured as concerto soloist, recital soloist and chamber musician and has given the première performances of the Piano Quartet by the Russian composer, Leonid Feygin, 'Figures' and 'Tetrapteron' by the Swiss composer, Jean-Jacques Dünki, 'January 1795, Spring, Stanzas for Music and So We'll Go No More a Roving' by Rachel Stott of the UK, and 'Eduardova Rides the Tram' by the New Zealand composer, Glenda Keam.

Susan has recorded a CD of Chamber Music by Hummel, and a recording of Early Piano Sonatas by Clementi. Both CDs were awarded top ratings and out-

standing reviews internationally. Forthcoming recordings include more Chamber Music by Hummel. She has been presented on British, American and European radio and television, including BBC Radio 3, England.

Susan was professor at the Guildhall School of Music and Drama in London until 1996, when she formed the chamber ensemble, *The Music Collection*, and is now in great demand as specialist in early keyboards, giving masterclasses and lecture recitals throughout the world. She has taught at Sheffield



University, England, Queens University, Belfast, University of South Dakota, USA, and the Chinese University, Hong Kong, to name but a few. She has also been invited to participate in the masterclass series at the Juilliard School of Music, New York City, and the Conservatoire National Supérieur de Musique et Danse, Paris. More recently she established *Music in Schools*, a charitable program taking historic instruments into schools to foster and inspire young talent.

DOMENICO ZIPOLI

Complete Keyboard Works, Book II

SUSAN ALEXANDER-MAX

Cristofori Grand Piano

METROPOLITAN MUSEUM OF ART



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SUITE IN B MINOR

- | | | |
|---|----------|--------|
| 1 | Preludio | [4:41] |
| 2 | Corrente | [2:29] |
| 3 | Aria | [3:17] |
| 4 | Gavotta | [2:15] |

SUITE IN G MINOR

- | | | |
|---|-----------|--------|
| 5 | Preludio | [4:35] |
| 6 | Corrente | [2:11] |
| 7 | Sarabanda | [2:36] |
| 8 | Giga | [1:37] |

SUITE IN C MAJOR

- | | | |
|----|--------------------|--------|
| 9 | Preludio | [3:12] |
| 10 | Allemanda | [3:52] |
| 11 | Sarabanda | [3:09] |
| 12 | Gavotta | [1:10] |
| 13 | Giga | [1:57] |
| 14 | Partite in C major | [9:12] |

SUITE IN D MINOR

- | | | |
|--------------|--------------------|---------|
| 15 | Preludio | [4:23] |
| 16 | Allemanda | [3:35] |
| 17 | Gavotta | [1:41] |
| 18 | Minuetto | [0:57] |
| 19 | Partite in A minor | [10:22] |
| Total Time = | | 67:41 |

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