PREFACE

Giovanni Antonio Bertoli was born possibly in Brescia about the year 1600. In 1645 the Venetian printer and publisher Allessandro Vincenti published his book of nine solo sonatas for bassoon and continuo entitled *Compositioni Musicali di Gio. Antonio Bertoli, fatte per sonare col Fagotto solo, mà che puonno servire ad altri diversi stromenti & delle quali anche le voci possono approfitarsi.* The work is dedicated to the cathedral organist of Brescia, Francesco Turini, who may have been Bertoli's teacher. Not only is it the oldest known collection devoted exclusively to solo sonatas, but publications containing a larger number of sonatas for a bass instrument with continuo were extremely rare in the baroque period.

Bertoli, who must have been a bassoonist of considerable standing himself, wrote his sonatas at the suggestion of the bassoon and zink player Giovanni Sansonni and of the violinist Antonio Bertali, who were both connected with the chapel of emperor Ferdinand III of Austria. The pieces are not yet sonatas in the classical sense: their form is in many ways similar to the fantasies and canzoni of Bartolomeo de Selma y Salaverde (Ed. Schott 6067, 6068, 6069) and it is likely that Bertoli knew them, he certainly seems to have copied some of Selma's techniques of continuous thematic variation. Like that of Selma y Salaverde, Bertoli's writing is most effective and brilliant, making full use of the instrument's possibilities. The contemporary, early baroque musician would have played this music freely and subjectively, almost in the style of an improvisation; especially the lively, rhythmically often complicated figurations and all cadenzas want to be free, unencumbered by the accompaniment.

This new edition restores the original text to the score; obvious misprints contained in the source copy, have been corrected. In the bassoon part, however, the editor added slurs and breathing caesuras to the scanty original phrasing and articulation marks. Bertoli allows the bassoonist endless possibilities as to phrasing and articulation. This side of the interpretation also depends very much on the chosen tempo and the type of instrument used for performance. *t.* denotes a trill, but additional ornaments may be improvised at suitable places; the Italian musicians of the time of Frescobaldi were very fond of the Scotch snap in quick passages.

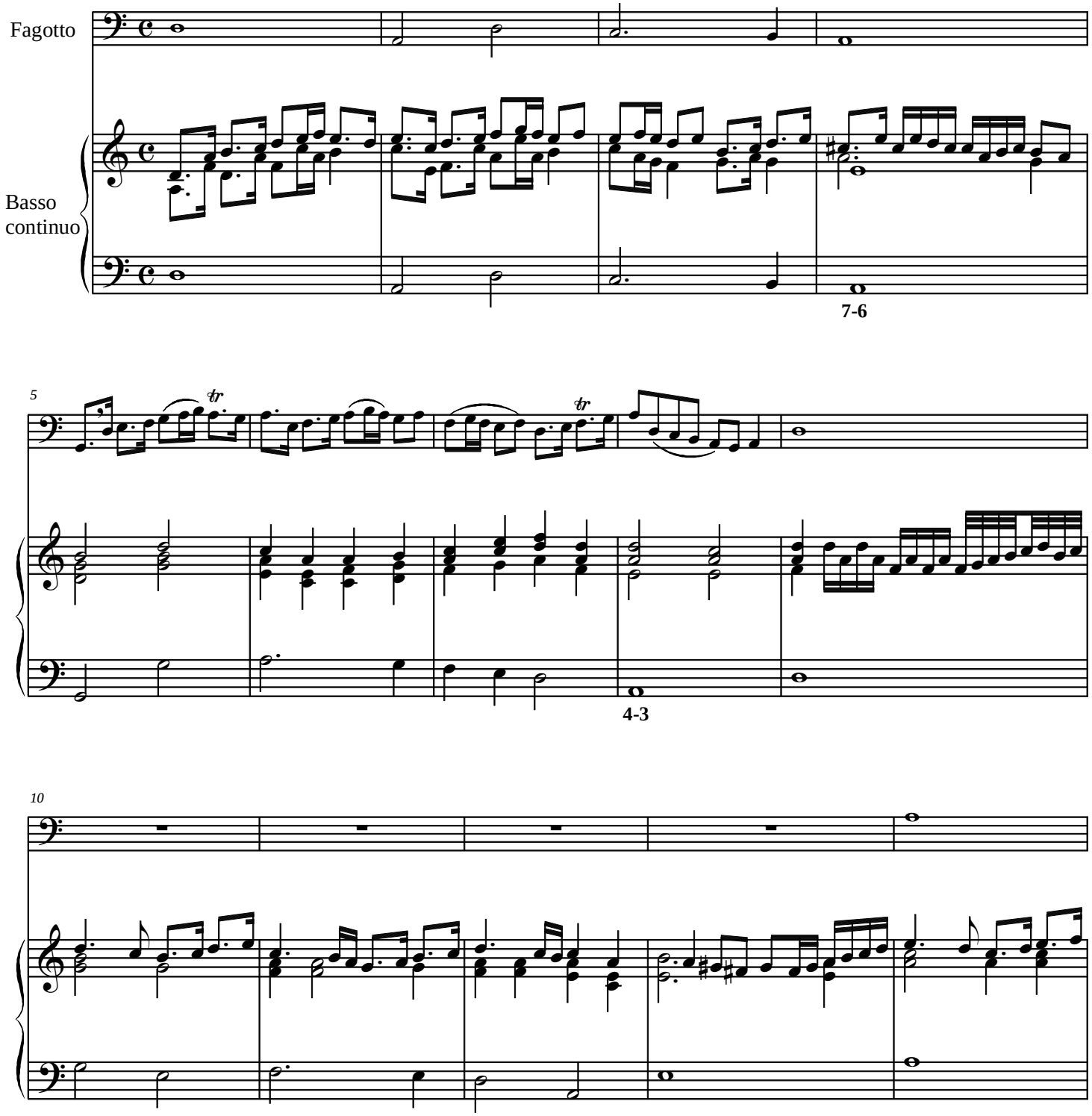
The very sparingly figured continuo part was realized with the cooperation of Willy Burger (Zürich).

Macario Santiago Kastner

Sonata Prima

Herausgegeben von
M.S. Kastner

Giovanni Antonio Bertoli



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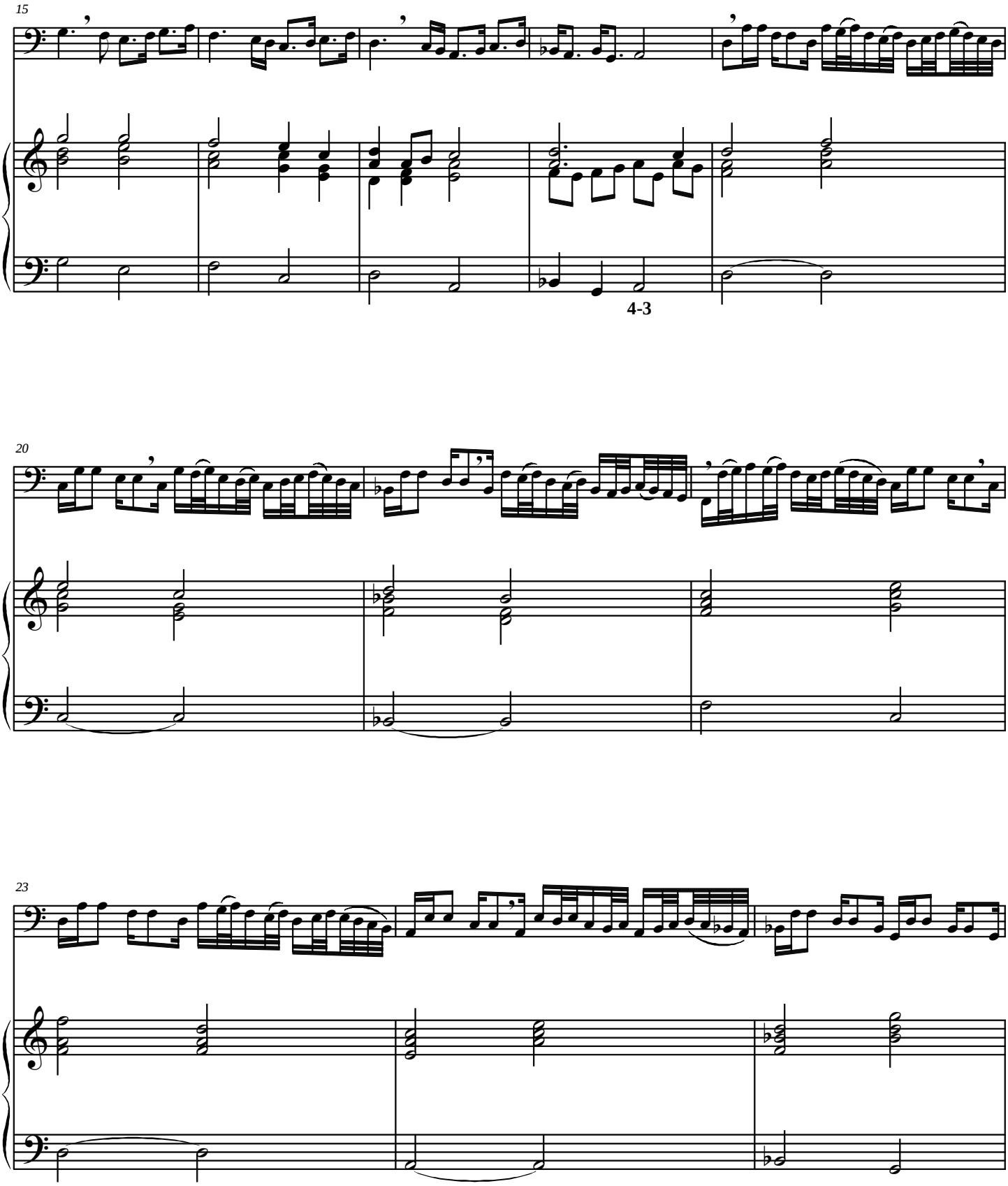

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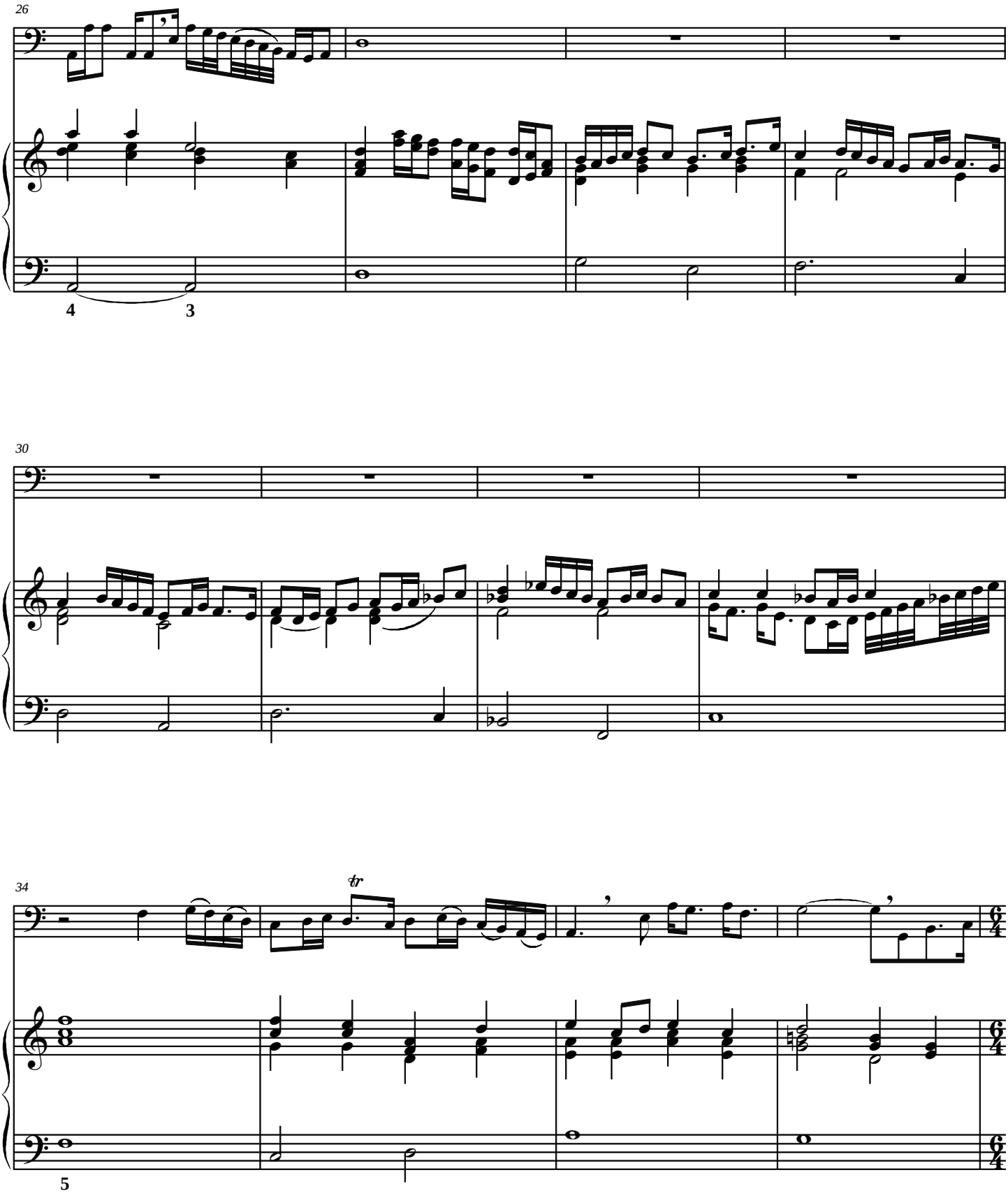

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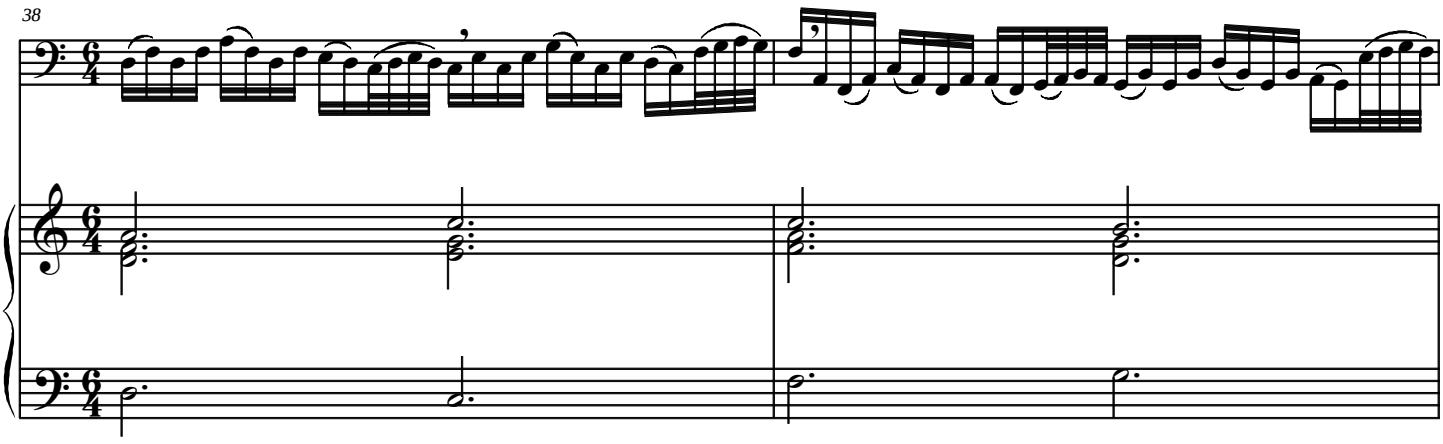

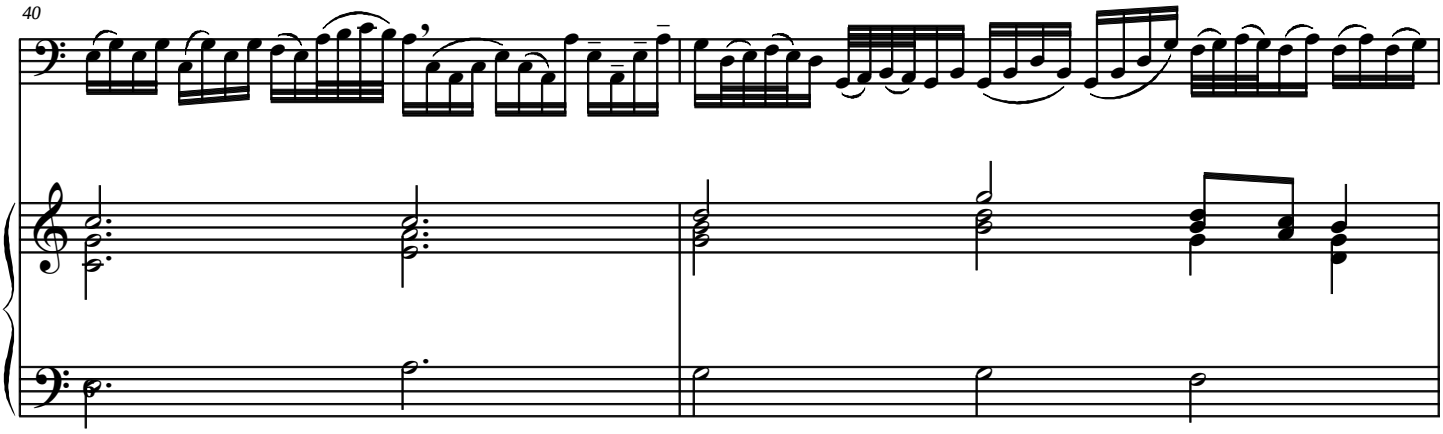

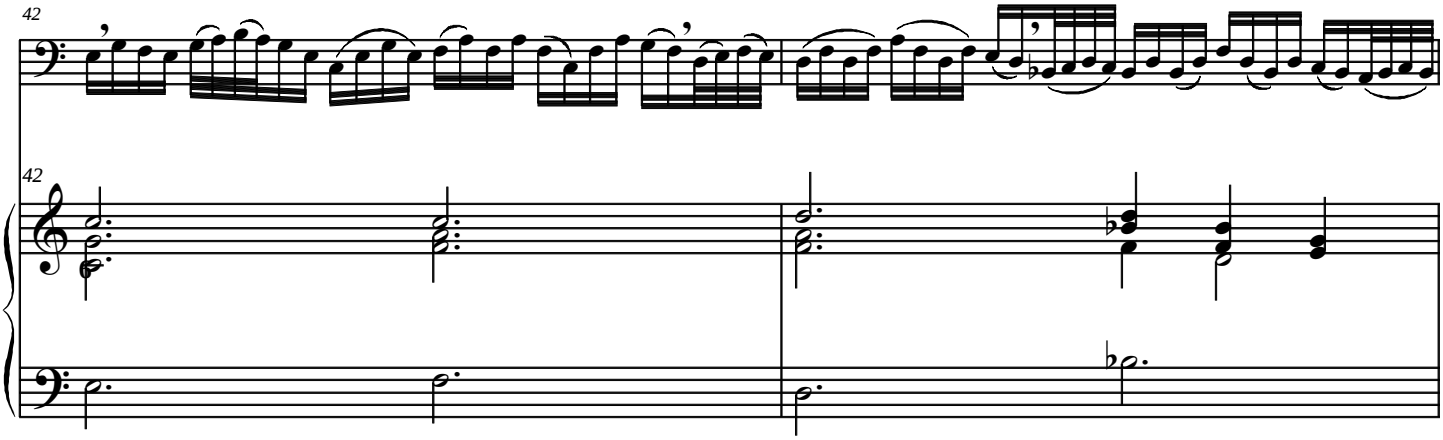

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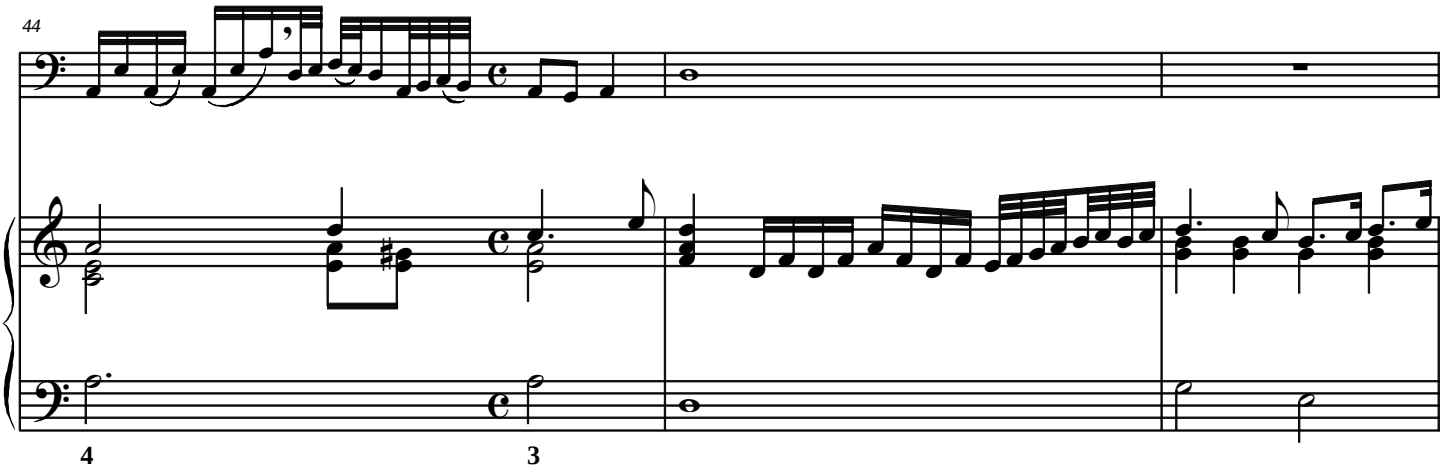

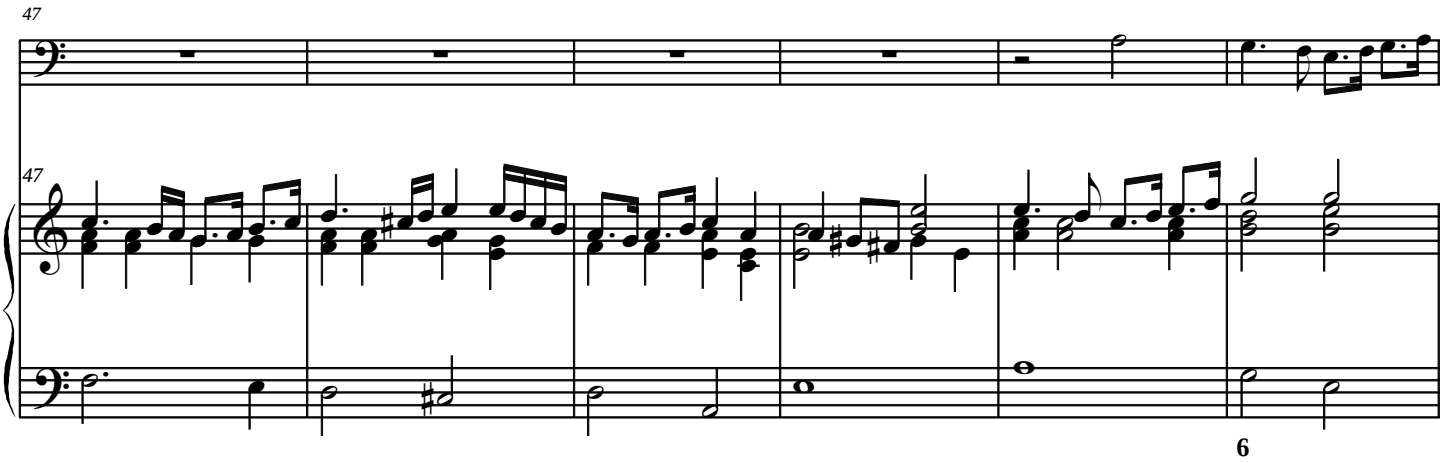

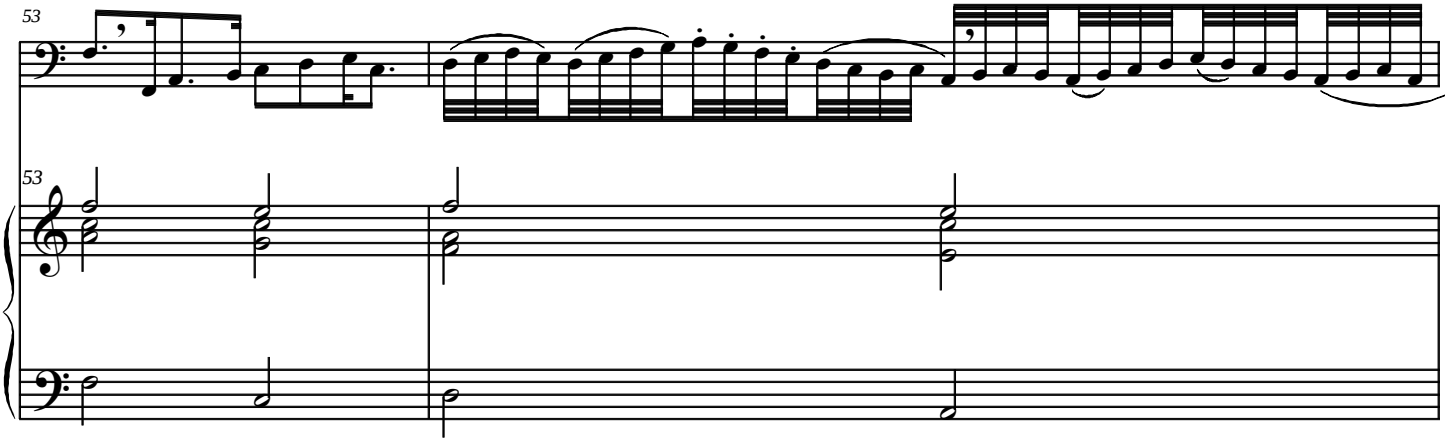

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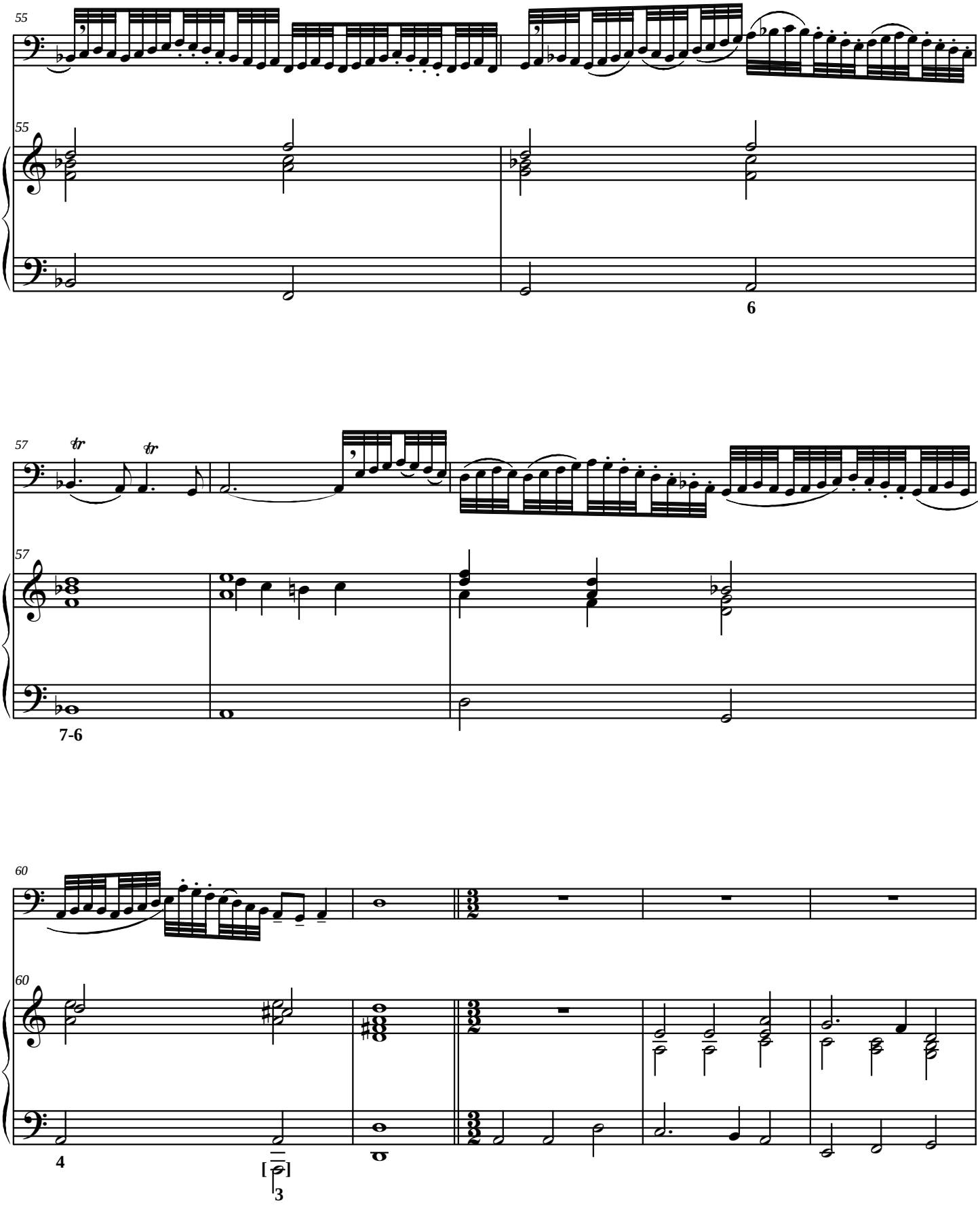

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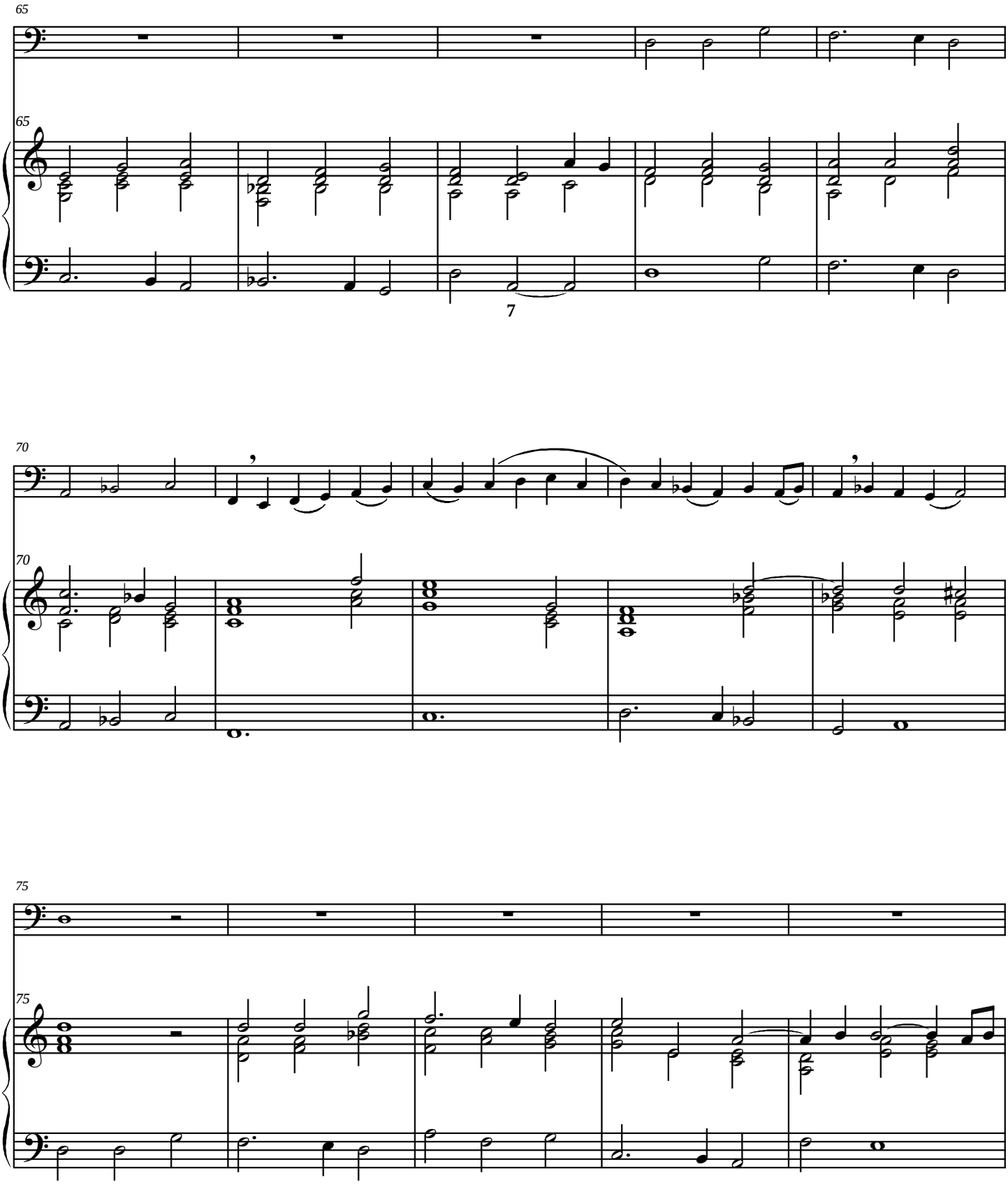

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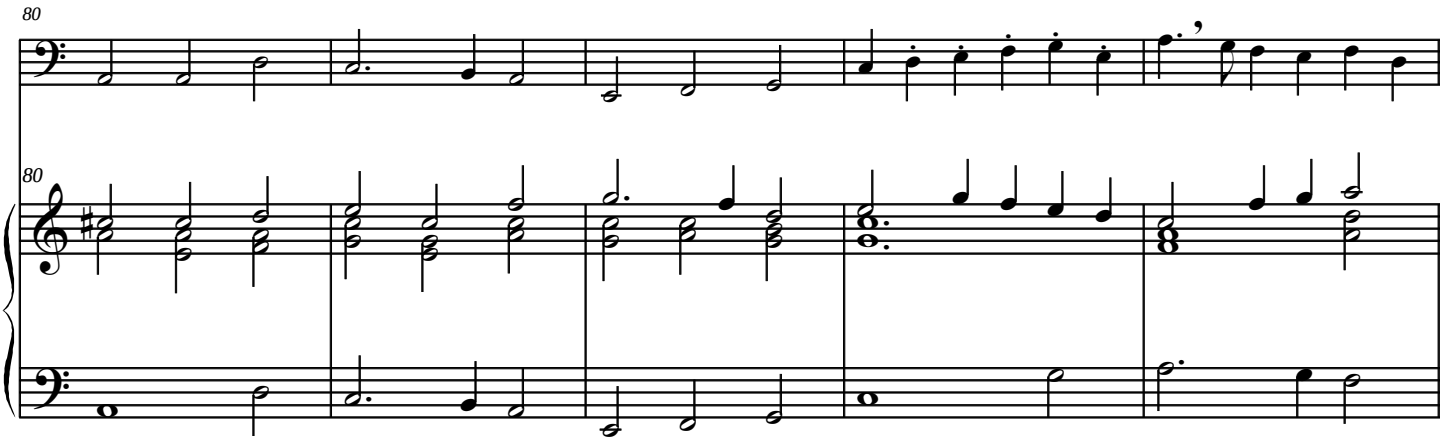

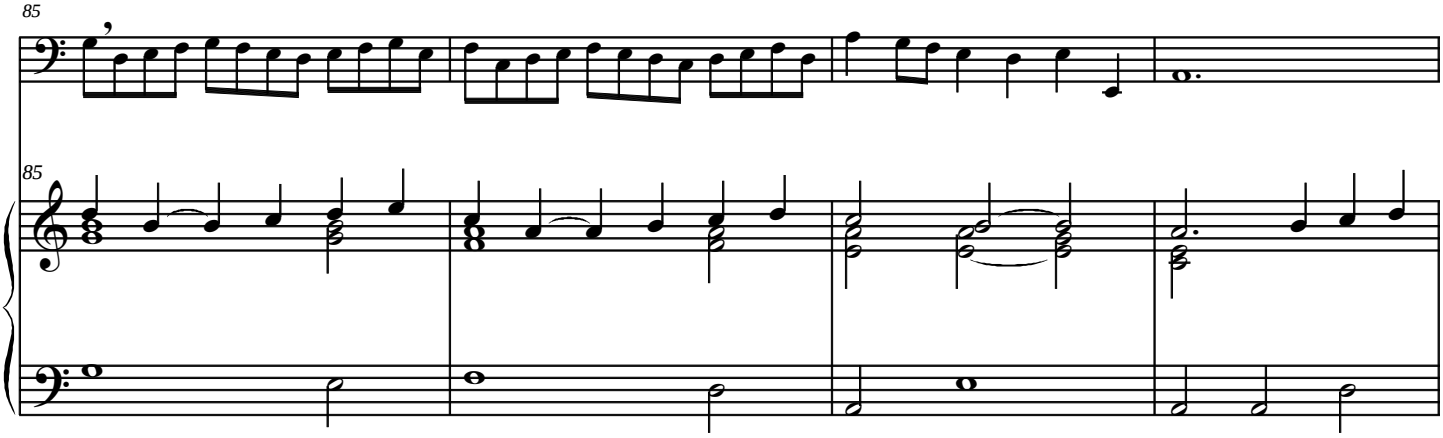

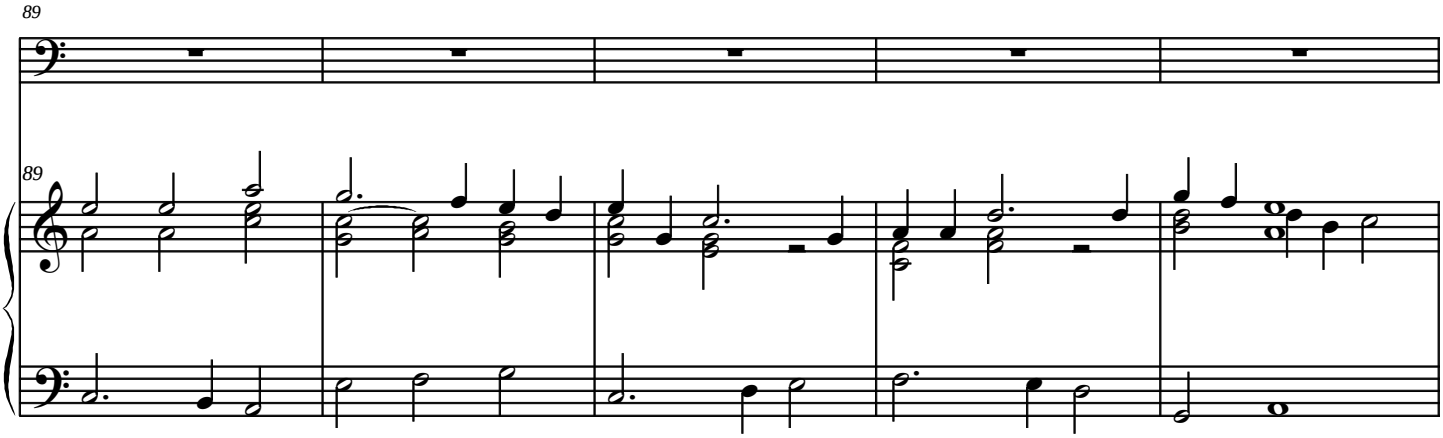

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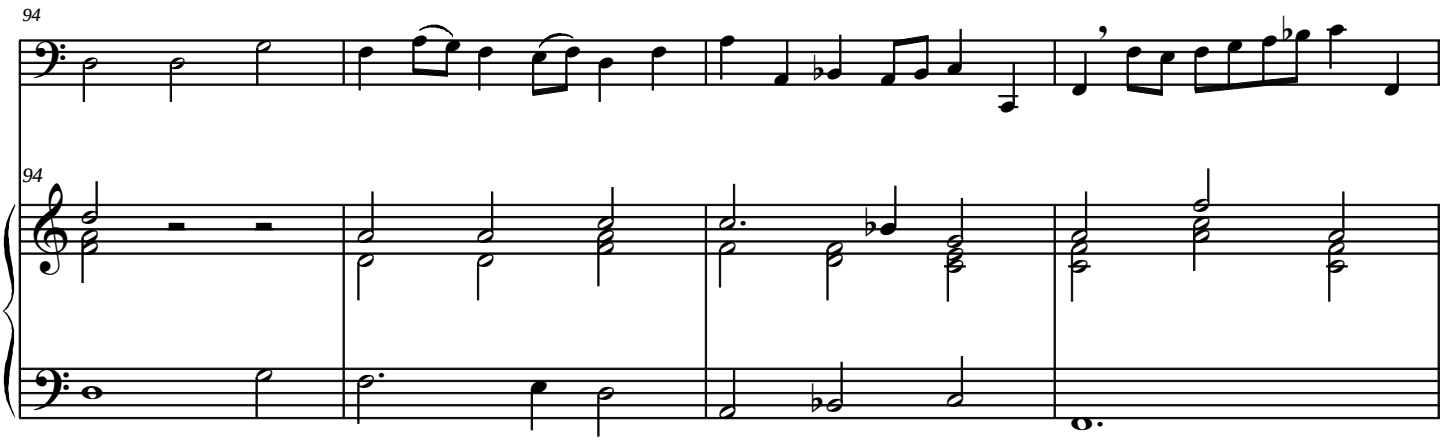

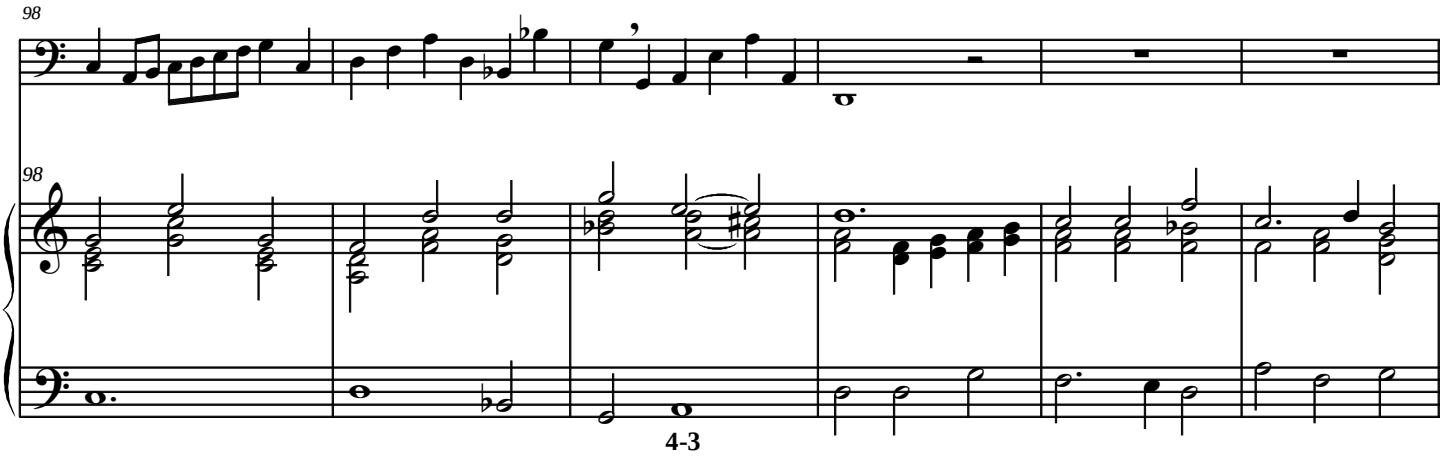

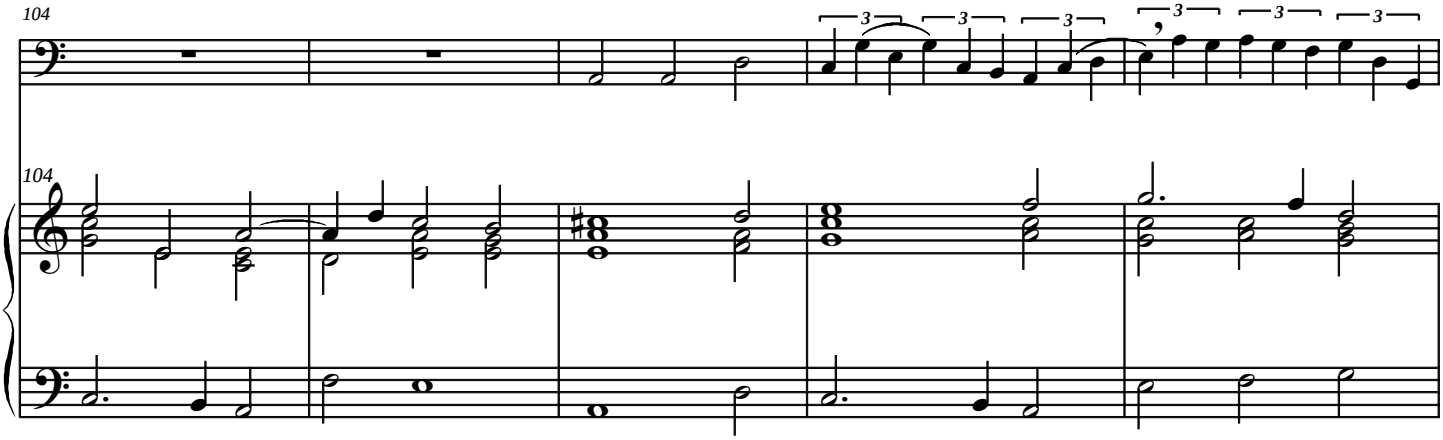

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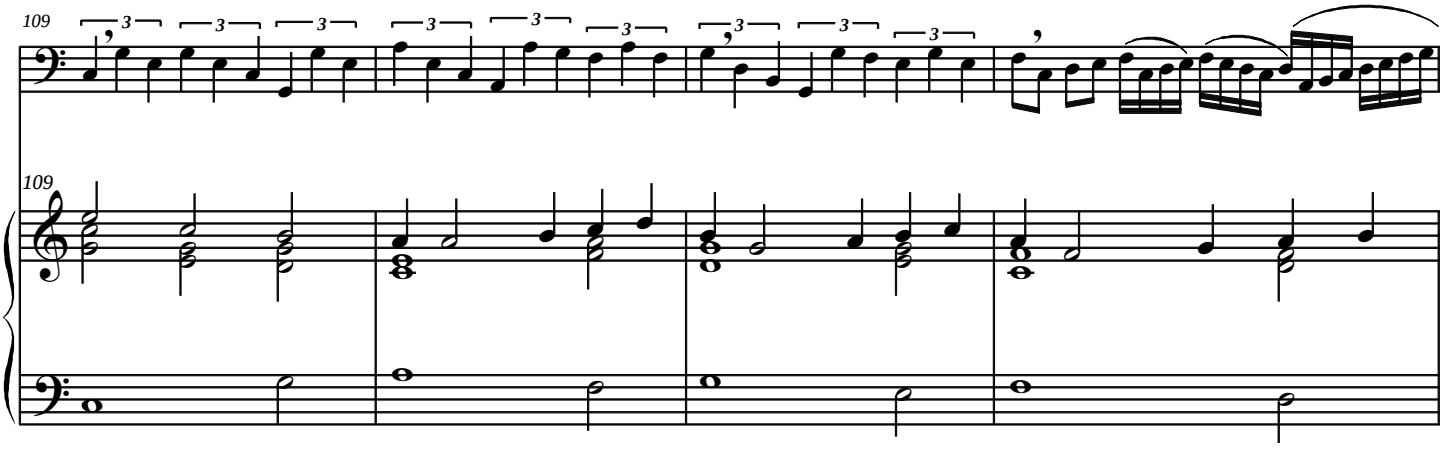

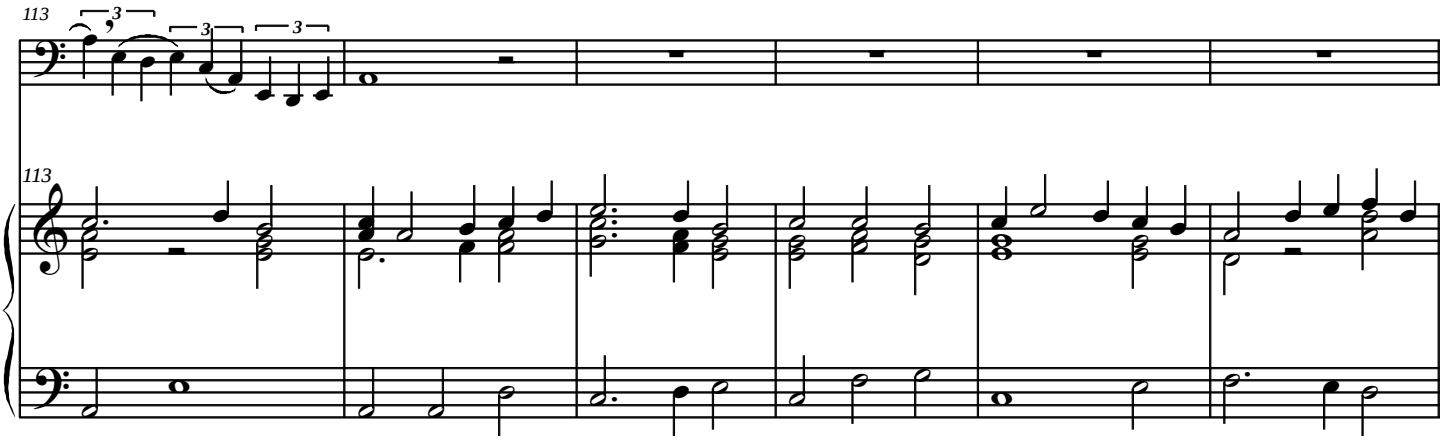

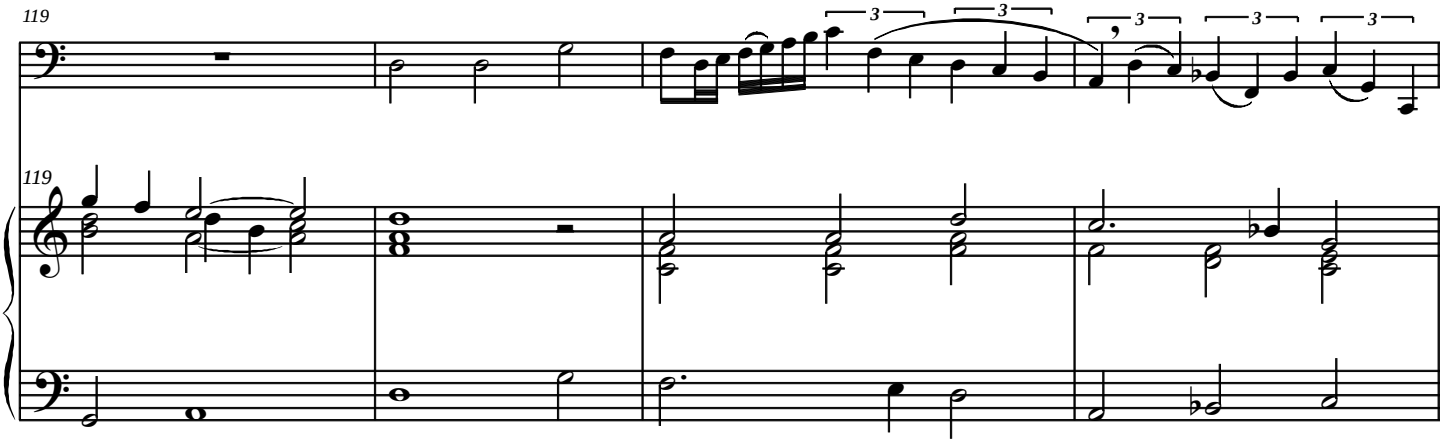

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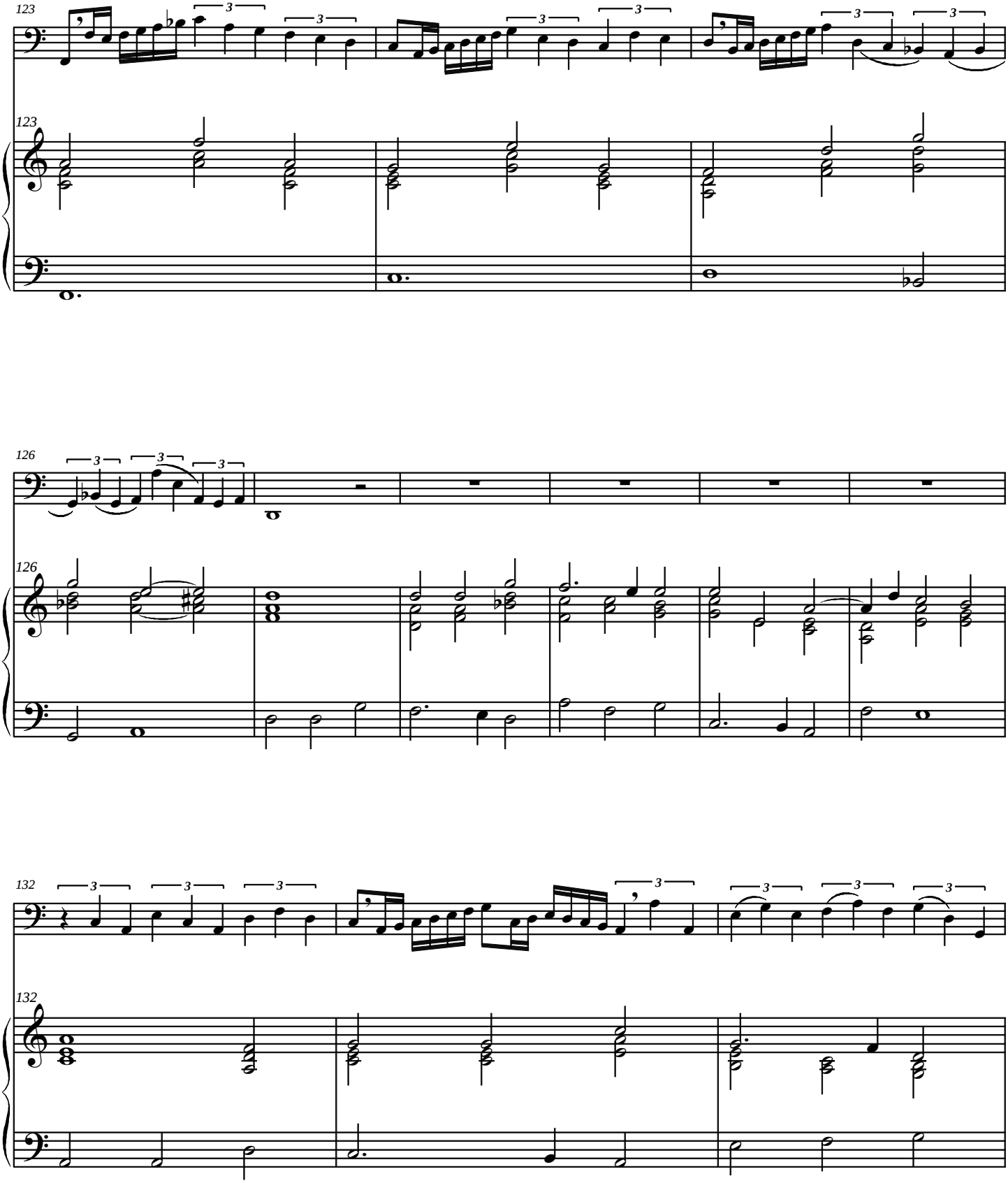

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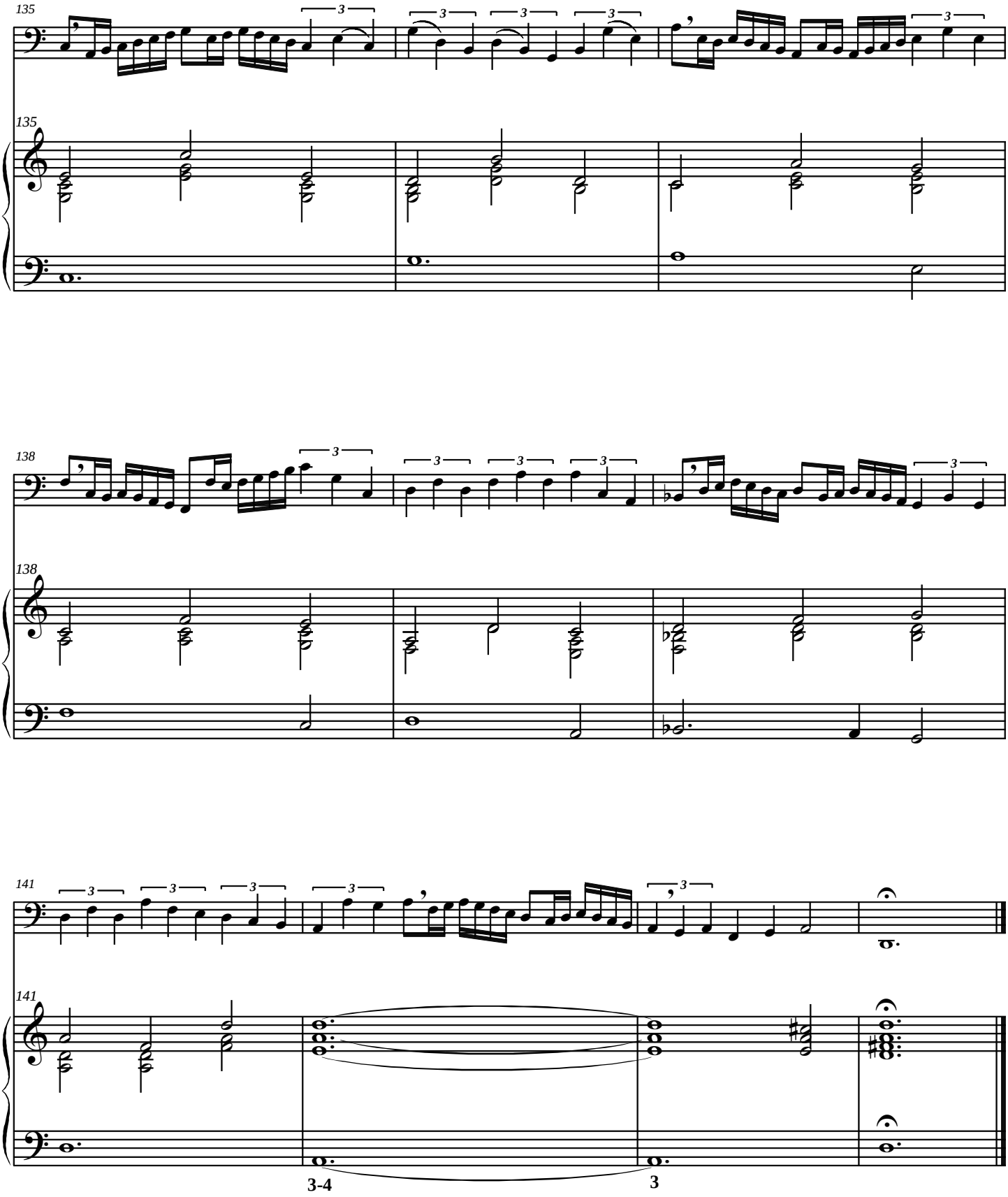

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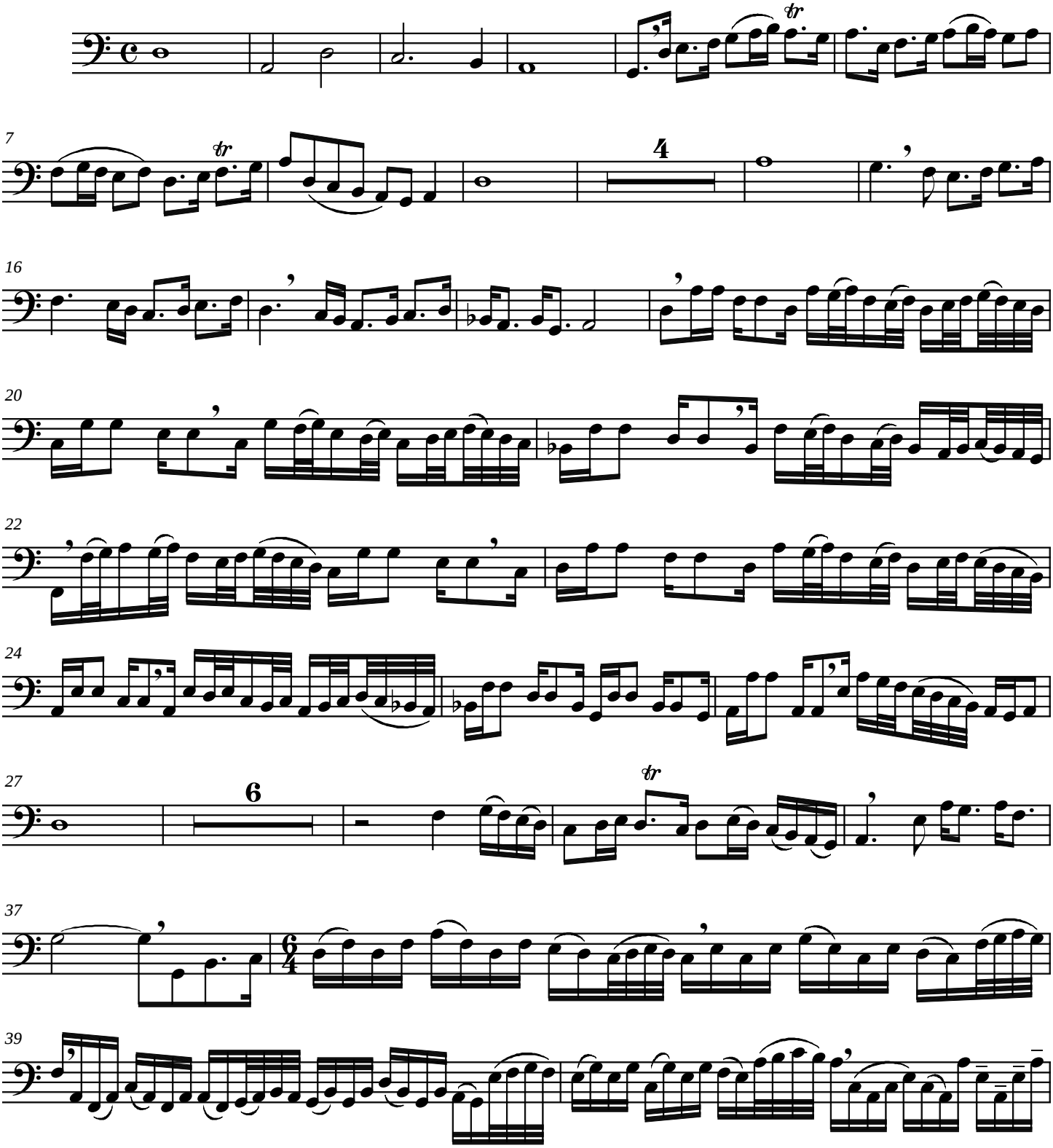

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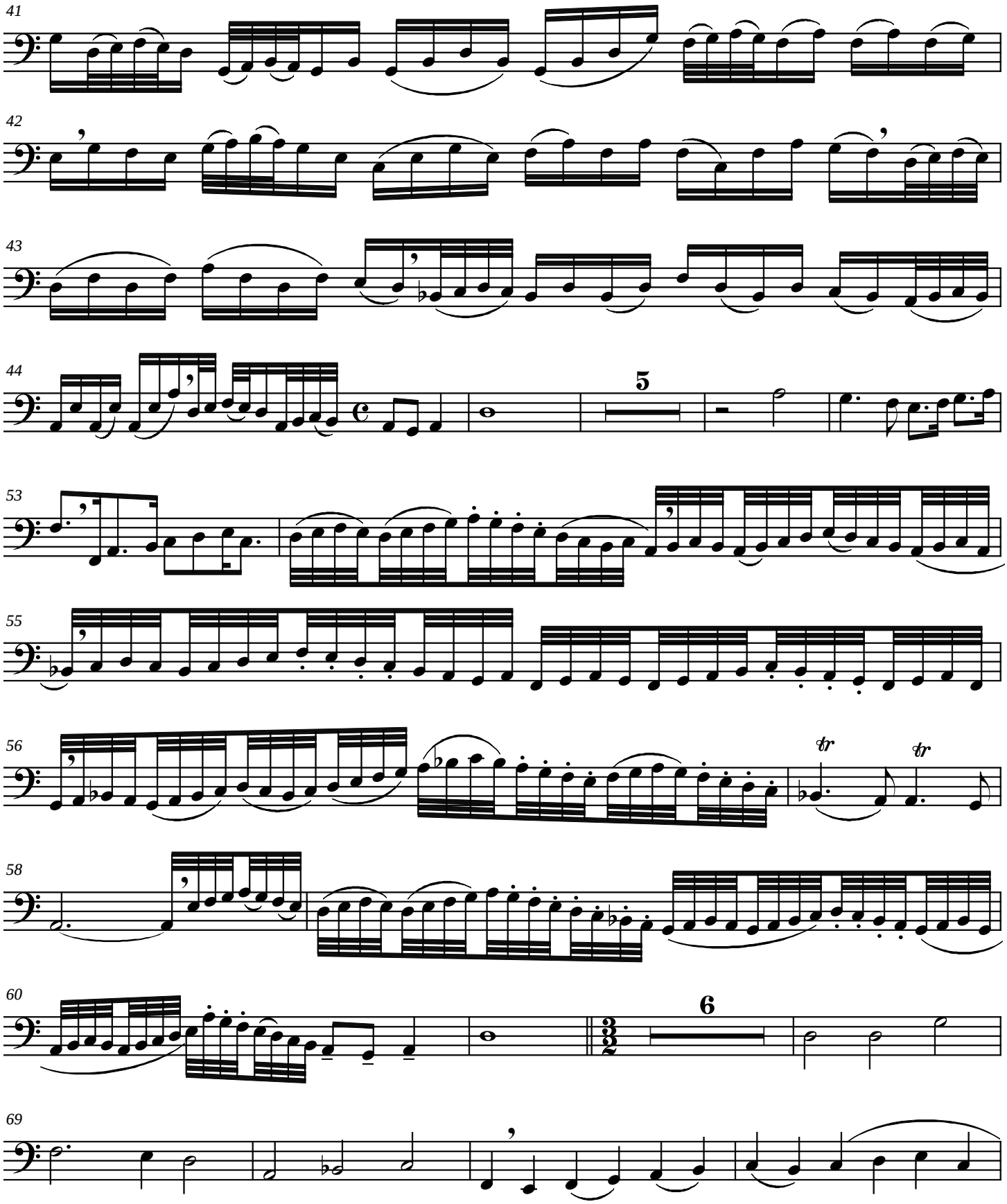

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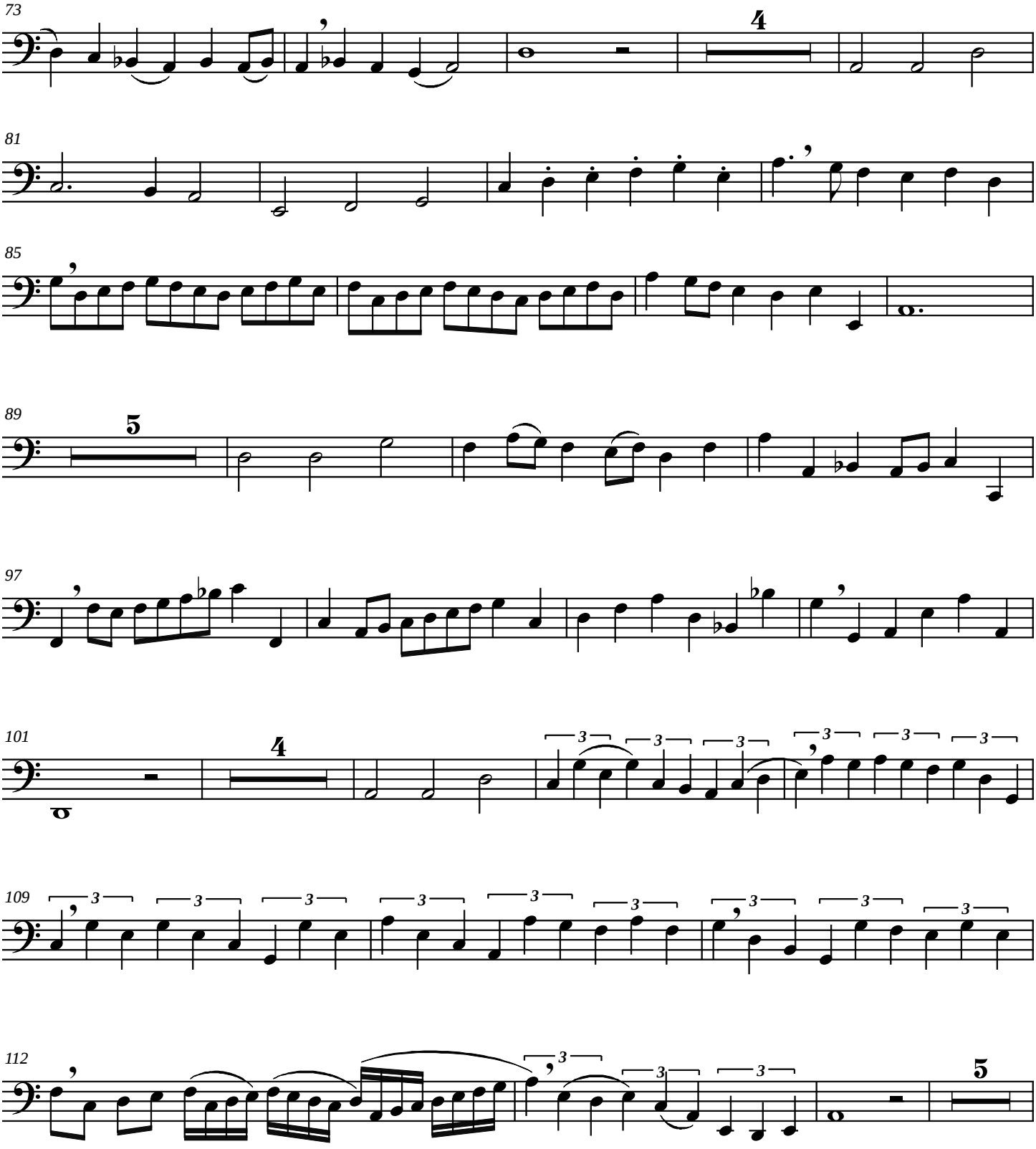

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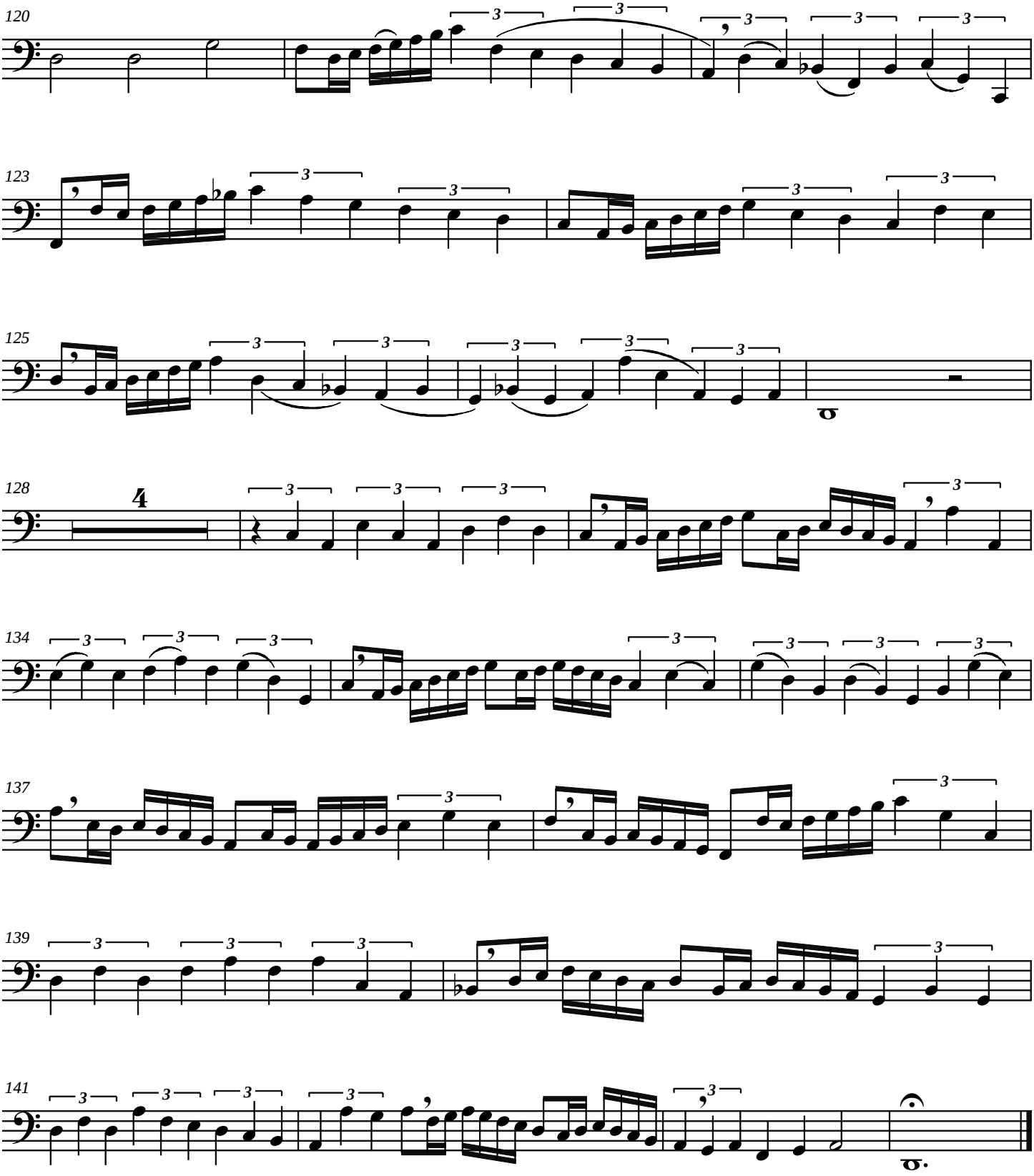

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