

## INTRODUCTION

### The Composer and the Music

Maurizio Cazzati, born in Lucera, Italy in 1616, was a major figure in the musical life of mid-*seicento* Italy. After serving in positions in Mantua, Ferrara and Bergamo, he took up the post of maestro di cappella at S. Petronio in Bologna in 1657. Although his work there shaped a musical environment of high quality, artistic differences and apparent personality clashes with colleagues and church officials resulted in his dismissal in 1671. He returned to Mantua where he died seven years later.<sup>1</sup>

Cazzati was a prolific composer in a wide variety of musical genres. Although his vocal music comprises the majority of his surviving and reported output, it is his instrumental music for which he is best known today. The three publications sampled here in the Anthology present a brief overview of his achievement in this area. The *Canzoni* Opus 2 was published in 1642 when Cazzati was in Mantua. It was reprinted in 1663.<sup>2</sup> The two examples from this collection presented here are large-scale works obviously intended to impress. Both are in a four-part structure with an extensive opening section, a contrasting one in triple meter, a slow interlude, and a final reprise of the opening idea.

The *Correnti Balletti Galiarde A3. é 4*. Opus 4 were originally published in Antwerp in 1651 and reprinted in Venice in 1659. Along with the shorter dance pieces is a *Capriccio*, an extensive variation work of 163 measures over a seven-note *basso ostinato*.

The *Sonate a due istromenti* Opus 55 was printed in Bologna in 1670. The composer may have published it himself, as there is no publisher mentioned on the title page. The “two instruments” are a single violin and *violone*, making this what may be the first Bolognese publication to feature solo violin.<sup>3</sup> The violone and bass parts are not identical throughout, the former is what has often been termed the “melody bass”.<sup>4</sup> Judging from their fanciful titles, these pieces may be called “character pieces”. “Zoppia,” for instance, means “lameness” and thus *La Zoppia* might be “the lame one,” perhaps reflected in the opening repeated note idea in the violin part, which, ironically, is contrasted with the intervallic jumps in the bass part.

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<sup>1</sup> Oscar Mischiati, “Cazzati, Maurizio,” *Dizionario Biografico degli Italiani*, 23 (1979). Online at: [https://www.treccani.it/enciclopedia/maurizio-cazzati\\_%28Dizionario-Biografico%29/](https://www.treccani.it/enciclopedia/maurizio-cazzati_%28Dizionario-Biografico%29/). Anne Schnoebelen, “Cazzati, Maurizio,” *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.05230>. See also the article by the same author “Cazzati vs. Bologna 1657–1671” *Musical Quarterly* 57 (1971), 23–39.

<sup>2</sup> Formal analyses of the canzonas may be found in John Suess, “Giovanni Battista Vitali and the Sonata da Chiesa,” (Ph.D. dissertation, Yale University, 1962), 108.

<sup>3</sup> Formal analyses of the sonatas may be found in John Suess, “Giovanni Battista Vitali and the Sonata da Chiesa,” (Ph.D. dissertation, Yale University, 1962), 144.

<sup>4</sup> For extensive discussion of this issue see Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music*, UMI Research Press, Studies in Musicology, No. 90 (1987) and Sandra Mangsen, “The Trio Sonata in Pre-Corellian Prints: When Does 3=4?” *Performance Practise Review* 3 no. 2, (1990) available online at: <https://scholarship.claremont.edu/ppr/vol3/iss2/>