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BRILLIANT
CLASSICS

ANTEGNATI

12 RICERCARI

Federico Del Sordo
organ and harpsichord

at the Meiarini organ (1630), Chiesa S. Maria del Carmine, Brescia

	Costanzo Antegnati 1549–1624	
1	Ricercar del Primo Tono	3'43
	Anton Holzner c.1599–1635	
2	Canzon [prima]	3'44
	Costanzo Antegnati	
3	Ricercar del Secondo Tono	2'45
	Anton Holzner	
4	Canzon [seconda]	3'07
	Costanzo Antegnati	
5	Ricercar del Terzo Tono	2'31
	Ercole Pasquini mid-16th century–1608/19	
6	Toccata [del Settimo Tono]	2'37
	Costanzo Antegnati	
7	Ricercar del Quarto Tono	2'57
8	Ricercar del Quinto Tono	3'20
9	Ricercar del Sesto Tono	4'00

	Vincenzo Pellegrini c.1562–1630	
10	Canzon 'La Serpentina'	4'29
	Costanzo Antegnati	
11	Ricercar del Settimo Tono	3'23
12	Ricercar del Ottavo Tono	3'00
13	Ricercar del Nono Tono	3'03
	Anton Holzner	
14	Canzon [terza]	1'45
	Agostino Soderini fl.1598–1608	
15	Canzon 'La Ducalina'	4'32
	Costanzo Antegnati	
16	Ricercar del Decimo Tono	2'53
17	Ricercar del Undecimo Tono	2'59
18	Ricercar del Duodecimo Tono	2'39
		58'08

Federico Del Sordo

at the Meiarini organ (1630), Chiesa S. Maria del Carmine, Brescia (1, 3, 5, 8, 11, 13, 16, 18)
harpsichord Francesco Marini after anon. Italian, early 17th-century (2, 4, 7, 9, 12, 14, 17)
fretted clavichord Michele Chiaramida after anon., c.1620 (6, 10, 15)

Introduction

The Antegnatis are still recognised, as they were in their own time, as the leading organ builders in the northern Italian province of Brescia (between Milan and Verona). Three or four generations of skilled craftsmen from the same family produced some of the best-known instruments of the 16th century, building organs destined not only for Brescia, but also for churches in the major cultural centres of Emilia, Lombardy and the Veneto – cities such as Bergamo, Cremona, Como, Lodi, Mantua, Milan, Parma and Venice. Between them, the Antegnatis are estimated to have constructed around 400 instruments.

Perhaps the most influential member of the family, Costanzo Antegnati was trained in the school of such composers as Giovanni Contino and Girolamo Cavazzoni (both active at the Gonzaga court in Mantua). In 1584, he was appointed organist of Brescia Cathedral, and it was probably as part of his work in this role that, towards the end of the century, he composed a collection of 12 *ricercars* that were later published alongside his treatise *L'Arte organica* under the overall title of *L'Antegnata*. In *L'Arte organica*, which takes the form of a dialogue, Antegnati explains how to tune organs, harpsichords and other keyboard instruments, as well as setting out the rules of organ registration. The treatise (commissioned from him in 1595 by the nuns of the Santa Grata convent in Bergamo) had first been published in Brescia by printer Francesco Tebaldino, who probably did not have the movable type necessary to print music; after carrying out a partial revision of the text in 1605, Antegnati therefore turned to the Venetian publishing house Gardano, which published the *ricercars* and *L'Arte organica* in 1608 as a single volume (the composer's Opus XVI). It is worth noting that Gardano had published a considerable number of Antegnati's works prior to this, including a book of four-part madrigals (1571), two books of Masses for six and eight voices (1578 and 1589), a book of eight-part psalms (1592) and a collection of Masses, motets and other vocal works (*Liber XIV in quo habentur Missa Borromea, Mottecta, Cantionesque Gallicae tribus choris concinendae*, 1603).

Evidence of the quality and popularity of these 12 *ricercars* can be seen in the fact that they are among the works included in the anthology known as the *Intavolatura d'organo tedesca* (German Keyboard Tablature; Antegnati's compositions are to be found in vol.6), part of the National University Library's Foà-Giordano bequest. The *Intavolatura* collection, compiled between 1637 and 1640, is the most extensive manuscript source of keyboard works known today, containing

a good 1,770 pieces by composers from Italy (including Claudio Merulo, Girolamo Frescobaldi, and Andrea and Giovanni Gabrieli) and Northern Europe (Christian Ehrbach, Gregor Aichinger and Jan Pieterszoon Sweelinck, among others). The transcriptions of Antegnati's *ricercars* in the *Intavolatura* raise numerous performance issues. The anonymous copyist made a number of mistakes in the process of transcribing some of the *ricercars*, although in others he actually corrected errors contained in the original print version. The mass of glosses and variants introduced by the copyist compared to the printed edition of *L'Antegnata* – some of which affect the ornamentation, enriched in some places, reduced in others – has even led to speculation that the *Intavolatura* *ricercars* may have been copied from a printed edition other than the Gardano, an edition of which no copies survive and about which we now possess no concrete information. Either way, these transcriptions into a notation system different from the original – from 'Italian' to 'German' notation – shed light (not only in the Antegnati pieces but also in works by other composers) on the complex technique of diminution-ornamentation practised in Italy; the copyist of the *Intavolatura d'organo tedesca* has therefore bequeathed today's organists a fundamental source of information on how to perform the music of that period.

When choosing the organ registration for the performance of the *ricercars*, it was easy to take inspiration from Antegnati's own guidelines in *L'Arte organica*, given that the instrument used was an organ constructed by Tomaso Meiarini in 1629–30, erected three years later by Graziadio III Antegnati (1608–56) and restored by the Mascioni company in 1991. It is an instrument based on 12-foot pitch, with 15 stops, located in *cornu Epistolae* (i.e., to the right of the altar), between the first two pillars of Brescia's Chiesa di Santa Maria del Carmine, a lovely church which is home to many works of art (and stands not far from the San Giuseppe Church in which Antegnati is buried).

As well as Antegnati's 12 *ricercars*, this album also includes a number of works by composers from the same period. First among these is Anton Holzner, whose appointments included that of organist at the court of Maximilian I in Munich. In 1615 he travelled to Italy, spending two and a half years in Parma before moving on to Rome, where he probably came into contact with Frescobaldi. This is the first recording of all three of his canzoni (the only keyboard works by him known to survive, in Ms. Mus. 1581 in the Bavarian State Library in Munich; Franz Lehrschorfer recorded the Canzoni prima and seconda in the 1970s). Also included here is a toccata by Ercole Pasquini,

an organist from Ferrara who – like his younger fellow citizen Frescobaldi after him – spent much of his life in Rome, where he was organist of the Santo Spirito Church and, from 1597, the Cappella Giulia in the Vatican. He was later dismissed from the latter post, almost certainly because of the mental illness from which he had begun to suffer and which ultimately saw him removed to an asylum. Around 40 works by Pasquini have survived, all in manuscript form only, and are housed in seven libraries in Italy and the Berlin State Library. As for Vincenzo Pellegrini, there is documentary evidence of his work as organist and composer in Pesaro and in Milan. His 13 *Canzoni de intavolatura de organo fatte alla francese* were published in Venice in 1599 (by Giacomo Vincenti) and are key to our understanding of the way in which keyboard music developed through the second half of the 16th century. Included here is the *Canzon La Serpentina* whose name may refer to an aristocratic family or to the form of the composition itself, which in a way twists back on itself by repeating the various sections in alternation. The final piece interwoven with Antegnati's ricercars on this album is the *Canzon La Ducalina* from Agostino Soderini's *Canzoni à 4. & 8. voci, libro I, op.2*, printed in Milan in 1608 by Simon Tini and Filippo Lomazzo. This short piece falls into the so-called 'canzone-motet' genre, in which the keyboard writing closely follows the pronunciation of a virtual text. This is most obvious in the series of repeated notes which, in the central section, sound like lines of poetry being recited.

The works by Holzner (and Antegnati's Ricercari del Quarto, Sesto, Ottavo and Undicesimo Tono) were performed on a copy by Francesco Marini of an anonymous early 17th-century Italian harpsichord. Of the remaining works, those not played on the Santa Maria del Carmine organ were performed on a fretted clavicord built by Michele Chiaramida and based on the diagram in Michael Praetorius's *Syntagma Musicum* (1620, plate XV).
 Federico Del Sordo

*Dedicated to the distinguished organist Giancarlo Parodi
 in celebration of his 80th birthday*

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Recording: September, October & November 2017, Chiesa S. Maria del Carmine, Brescia (1, 3, 5, 8, 11, 13, 16, 18) & Modus Inveniendi Studios, Rome (2, 4, 6, 7, 9, 10, 12, 14, 15, 17), Italy
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Federico Del Sordo teaches at both the Santa Cecilia Conservatory and the Pontifical Institute of Sacred Music in Rome. He has published many articles in the fields of sociology and musicology. A renowned continuo player, he has devoted himself for more than 15 years to the study of the *alternatim* repertoire. He has given many concerts across Europe, the US and Mexico. He has made several recordings for Brilliant Classics, including, with violinist Valerio Losito, albums of violin sonatas by Tessarini (94787) and Veracini (94822), J.S. Bach's two sonatas for violin and basso continuo (94940) and Telemann's Six Violin Sonatas, Frankfurt 1715 (95391), as well as Merulo's three Organ Alternatim Masses (1568) (95145), Salvatore's three Masses (1641) (95146) and Fasolo's complete Magnificats, Ricercatas, Canzoni and Fugues (1645) (95512).

Translations: Susannah Howe

Tomaso Meiarini organ (1630), Chiesa S. Maria del Carmine, Brescia, Italy

The organ was built by Tomaso Meiarini during 1629–30 and installed in 1633 by Graziadio Antegnati III. In the second half of the 19th century Giovanni Tonoli added the 16-foot pipes and modified the pedalboard. Other modifications were made in the early 1900s, perhaps by Porro. In 1962 Armando Maccarinelli restored the instrument to its present condition. Finally, in 1991 Mascioni Organi Builders of Cuvio (Varese) conducted stylistically accurate restorations of the manual, pedalboard and bellows, altering the intonation as it had been left tuned by Maccarinelli. It is assumed the instrument originally possessed a rank of 16-foot metal pipes in the pedal, as supports for the corresponding windchests remain.



Grande organo

Principale [bassi & soprani, 12']

Ottava

Decimaquinta

Decimanona

Vigesimaseconda

Vigesimasesta

Vigesimanona

Trigesimaterza

Trigesimasesta

Quadregesima

Flauto in Quintadecima

Flauto in Duodecima

Flauto in Ottava [bassi & soprani]

Fiffaro

Accessories:

Tira-ripieno lever ('Full Ripieno' combination action)

Full organ registrations for each track available at
www.brilliantclassics.com

The 'window-style' console features a 54-key manual (F1–C5, short lowest octave missing F# and G#, bass/soprano split point at C3–C#3) and a 'lectern-style' 18-pedal pedalboard (F1–C2, short lowest octave missing F# and G#) lacking its own ranks and permanently coupled to the manual. Drawknobs are on the right side jamb.

Also available on Brilliant Classics

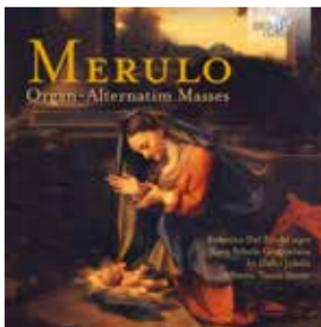


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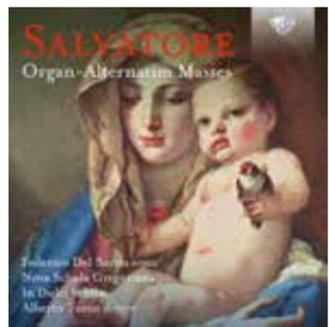


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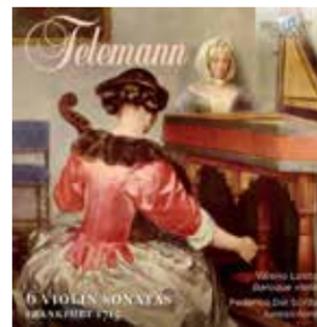
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Informationen zu Leben und Werk von Costanzo Antegnati (1549-1624).
Costanzo Antegnati (1549-1624). Personal Data: Born: 9 December 1549 (baptism) Brescia, Italy. Died: 14 November 1624 Brescia, Italy. Catalogue raisonné: Works sorted by Opus number (German only). 1 entry. Works sorted by category (German only). 1 entry. Costanzo Antegnati (9 December 1549 - 14 November 1624) was an organist, organ builder and composer. He was born in Brescia, to a family of prolific organ builders, a profession which also included his father Graziadio. His was musically educated by Giovanni Contino and Girolamo Cavazzoni. At age 21, he was sent by his father, who reassured the Duke Guglielmo Gonzaga of his son's abilities, to fix the organ of the basilica of Santa Barbara in Mantua. Additionally, Costanzo worked with his father in Costanzo Antegnati - Free download as PDF File (.pdf), Text File (.txt) or read online for free. musician. Costanzo *1549 - 1624. Giovan francesco II *1587 - 1630? Graziadio III faustino II girolamo. *1608 - 1656 *1611 - 1650 *1614 - 1650. BARTOLOMEO LUDOVICO *1639 - 1691 References 1. Lewis, Uncle Dave. "Paul Kenyon - Costanzo Antegnati: L'Antegnata"(<http://www.allmusic.com/album/costanzo-antegnati-lantegnata-mw0001873919>). Allmusic. Retrieved June 22, 2013.