



BRILLIANT
CLASSICS

GIOVANNI

Gabryeli

COMPLETE KEYBOARD MUSIC

ROBERTO LOREGGIAN ORGAN & HARPSICHORD

Giovanni Gabrieli *c.1554/7–1612*

Complete Keyboard Music

Compact Disc 1	61'12
1 Toccata primi toni C.D10	1'39
2 Intonazione del ottavo tono C.246 – Ricercar ottavo tono C.215	5'07
3 Canzon francese C.232	3'40
4 Intonazione del terzo e quarto toni C.242 – Fantasia quarti toni C.227	3'32
5 Toccata C.D11	1'34
6 Ricercar C.223	3'32
7 Canzon III C.188	2'27
8 Canzon C.231	4'22
9 Toccata C.237	2'12
10 Canzon C.234	2'28
11 Intonazione del secondo tono C.241 – Ricercar C.221	5'56
12 Canzon I 'La Spiritata' C.186	3'37
13 Intonazione del quinto tono C.243 – Ricercar C.222	7'13
14 Toccata C.D12	1'30
15 Intonazione del primo tono C.240 – Ricercar C.217	3'51
16 Intonazione del duodecimo tono C.250 – Canzon IV C.189	3'00
17 Intonazione del nono tono C.247 – Ricercar C.218	2'54
18 Toccata C.D14	2'28

Compact Disc 2	73'03
1 Toccata C.238	2'22
2 Canzon II C.187	3'12
3 Intonazione del sesto tono C.244 – Fantasia sexti toni C.S3	4'02
4 Toccata del secondo tono C.236	2'22
5 Fuga C.228	3'21
6 Intonazione del undecimo tono C.249 – Canzon C.230	4'09
7 Intonazione del decimo tono C.248 – Ricercar decimo tono C.216	4'42
8 Canzon C.235	4'01
9 Toccata primi toni C.239	2'27
10 Fuga noni toni C.S5	2'39
11 Fantasia in modo di Canzon francese C.194	3'51
12 Toccata C.D16	3'40
13 Canzon C.218	2'08
14 Intonazione del settimo tono C.245 – Ricercar septimi et octavi toni C.S4	3'00
15 Toccata quinti toni C.S2	3'24
16 Fuga C.229	4'36
17 Ricercar C.219	4'09
18 Toccata C.D13	1'27
19 Ricercar primi toni C.251	2'34
20 Canzon C.233	2'34
21 Ricercar C.220	2'15
22 Ricercar C.225	3'28
23 Toccata C.D15	2'30

Compact Disc 3

56'40

1	Jubilate Deo omnis terra C.16	5'08
2	Cantate Domino C.6	2'45
3	O Doctor optime C.139	5'37
4	O sacrum convivium C.S16	5'40
5	Angelicos cives C.S15	4'48
6	Congratulamini mihi C.54	3'10
7	Sancta et Immaculata Virginitas C.55	4'29
8	Labra amorose e care C.90	4'13
9	Exaudi Domine justitia meam C.7	3'38
10	Domine Deus meus C.127	6'18
11	Alleluja, quando jam emersit C.C1	3'19
12	Ego dixi: Domine miserere mei C.2	2'50
13	Exultavit cor meum C.53	4'37

Roberto Loreggian

*at the V. Colombi organ of the Duomo di Valvasone, Italy (CD1 & CD3:1-7)
and an anonymous 17th-century Italian harpsichord (CD2 & CD3:8-13)*

Giovanni Gabrieli: Complete Keyboard Music

Giovanni Gabrieli was born in Venice between 1554 and 1556. Culture in the city was exceptionally rich between the 16th and 17th centuries, and the composer both experienced the delights this brought first-hand, and championed them. Having received his first exposure to music through his uncle Andrea Gabrieli, the boy grew up in the creative atmosphere of the San Maurizio district and within the walls of St Mark's Basilica. In this setting he became acquainted with his uncle's achievements and adopted them himself, and came into close contact with *musices* of the calibre of Claudio Merulo and Vincenzo Bell'haver. He completed his training in Munich at the court of Albrecht V, where he spent five years with close ties to figures such as Orlando di Lasso and the organist Gioseffo Guami. When he returned to Venice in around 1580, Giovanni already had his sights set high. He missed out on the post of organist at Santa Maria Maggiore in Bergamo, but in January 1585 he was named organist at St Mark's, and at the Scuola Grande di San Rocco, where he succeeded Bell'haver. In the Venice of Palladio and Veronese the composer was surrounded by the most cultured and wealthy musical patrons – including Alvise Balbi – and numerous pupils and admirers. One of these was Francesco Stivori, who in the inscription in his *Terzo libro di Madrigali* [...] described him as 'one of the genuine leaders of revered music', and many of his contemporaries considered him a model to try to emulate. Giovanni gradually edited posthumous editions of many of the works of his uncle Andrea, who remained a guiding figure for him in his creative work as well as in his personal and professional life. He also inserted his own compositions into these publications, such as the *Concerti*, the second book of *Ricercari* and the *Intonazioni d'organo*. In his later years he was surrounded by illustrious pupils: many people came to Venice from the Veneto region, from the cities of Germany and even from Denmark for the traditional 'donzена', lessons given at home. Gregor Aichinger and Alessandro Tadei, who came especially all the way from Graz and with whose court Gabrieli was in close contact in the final years of his life, were joined in 1609 by Heinrich Schütz, who on the death of his teacher became his spiritual heir. After having suffered from kidney problems, Giovanni Gabrieli died in Venice on 12 August 1612 from a kidney stone.

In the years in which Giovanni was active, the churches of Venice bore witness to the emancipation of instrumental music from vocal music. The development of an independent interest in instrumental music is shown by the various treatises printed on the subject, including works by Girolamo Diruta and Giovanni Bassano. At St Mark's, where Gabrieli played the *parvulum* (small)

organ located above the chapel of San Clemente, music *super organis* appeared alongside liturgical choral music, independent from the latter and comprising motets and instrumental pieces. As *maestro de organi* Giovanni Gabrieli was not only required to compose and perform liturgical music, he was also asked to write *concerti* (pieces combining organ and other instruments and, on occasions, choir) and organise their performance. Indeed, in Gabrieli's Venice a distinction was being made between *sonadori in organo* and the instrumentalists used to accompany the choir. During the period in which Giovanni was working there the number of these instrumentalists increased, reaching 15 in 1610. The potential to station them in three or four groups with additional *organetti* (positive organs) paved the way for an innovative way of spatialising the sound and the instrumental lines. Giovanni's best-known compositions, such as the *Sacrae Symphoniae*, are connected to these opportunities.

His works for keyboard probably did not play a key role in the sumptuous religious ceremonies. However, this part of his catalogue, whilst relatively scarce, incorporates all of the main genres that were in fashion between the late 16th century and the early 18th century. Numerous attributions mean that the music actually composed by Gabrieli has been mingled with compositions of uncertain authenticity and pieces for which the attribution is disputed. This recording presents the entire body of work and was put together predominantly on the basis of the manuscripts held by the Foà and Giordano collections in Turin. Following the removal of numerous works and the discovery of new manuscripts, the recent Charteris catalogue (which provides the C. numbers used here) comprises 4 *toccate*, 16 *ricercari* and 6 *canzoni da sonar*. These are joined by the 11 *intonationi d'organo* (CD1, CD2), designed originally as introductions to vocal works or other instrumental compositions. Some of these also appear in transposed form, written out in full down a fourth or a fifth, ensuring maximum versatility in an era where transposition was both widespread and varied. Moreover, the *intonationi* also provide concrete proof of his desire to exploit the timbre of the Venetian organs of the time, which hinged largely on the principle of large-diameter pipes, producing a warm and mellow tone, made even richer by the meantone temperament. There are surprising links with some of Giovanni's other works, including some secular works: as Rodolfo Baroncini noted, *l'Intonazione del nono tono* (CD1:17) shares some characteristics with the madrigal *Donna leggiadra e bella*.

The size of the collection of *toccate* has been altered significantly. *Toccata del secondo tuono* C.236 (CD2:4), published in Volume I of *Il Transilvano*, was certainly written by Gabrieli. On the other hand, of the ten *toccate* in the second Giordano volume only three can definitively be attributed

to the composer. Although they contain elements typical of his style, the origin of the *Toccate* C.D10–D16 (CDs 1 and 2) is uncertain. Starting from the blueprint developed by his uncle, Giovanni developed an innovative model of virtuosity in both performance and composition. A typical feature of his work is its brevity, which is evident in *Toccata* C.237 (CD1:9). Variety and incisiveness stand out in the *toccate* C.238 and C.239 (CD2: 1 and 9), along with a certain amount of luminist daring. Rhythmic unison dominates all of them, the result of both a preference for a particular harmonic style and the absence of contrapuntal sections. However, counterpoint, typical of the *toccate* of Andrea Gabrieli and Claudio Merulo, does appear in some compositions of uncertain attribution including *Toccata* C.S2, which features a short middle section of imitative writing (CD2:15).

Probably written for a patron who appreciated their complexity and elegance, the *ricercari* turned out to be essential teaching tools: a compositional model and a guide to improvisation, counterpoint and tablature, these compositions were indispensable for developing full virtuosity on the instrument. Giovanni's captivating *ricercari* are notably different both from Andrea's rich and intricate style and from the *toccata*-inspired *ricercari* of Marco Cavazzoni and the well-structured and multifaceted style of Merulo and Girolamo Cavazzoni. Although Praetorius celebrated the extremely fine counterpoint and sophistication of the genre in his *Syntagmatis musici* (1609), Giovanni showed his modernity by making the dense polyphonic texture conform to the agreeableness and incisiveness of his musical ideas.

One of the tricks typical of Gabrieli's *ricercari* can be noted in the *Decimo tono* C.216 (CD2:7): the practice of alternating the statement of the main theme with episodes that stem from a fragment of it. Variety and interest are assured by the noteworthy harmonic ornamentation, rich in passages in sevenths and dissonances. *Ricercar* C.219 (CD2:17) offers a second recurring theme: the use of a well-structured coda in a *toccata* style, with clear instrumental virtuosity. The majority of Giovanni's *ricercari* are monothematic. While in *Ricercar* C.217 (CD1:15) the composer follows a strictly imitative model, *Ricercar* C.221 (CD1:11) introduces episodes between the various recurrences of the subject. The lightness and brevity of *Ricercar* C.220 (CD2:21) contrast with the style bordering on chromaticism in *Ricercar primi toni* C.251 (CD2:19), which was only recently included in the catalogue.

Ricercari C.223 and C.222 (CD1: 6 and 13) have three subjects, but, while the former, almost in homage to the composer's uncle, offers solid, static polyphony, the latter is driven forward by the delayed appearance of the third figure: it appears *in medias res*, towards the end of the piece, creating one of the Venetian master's most astounding codas.

The *Ottavo tono* and *Decimo tono ricercari*, which appeared in *Ricercari di Andrea Gabrieli Libro Secondo* (Venice, Gardano 1595), are the only two printed during the composer's lifetime. The difference between them and his uncle's works is stark: the audacious harmonies and the way the parts are managed, the repetitive structures and the demanding virtuoso codas contrast with Andrea's writing, which echoes the fondness of Pietro Pontio (*Ragionamento di musica*, Parma 1588) for contrapuntal motion and tricks linked to note duration. The structural complexity and richness of sound of the *Ricercar ottavo tono* C.215 (CD1:2) gives us an idea of how Giovanni wanted to present himself to his publishers. *Ricercar* C.218 (CD1:17), based on the same subject as *Ricercar* C.216, is in some sources given the name *Canzon*. This terminological ambiguity is in reality due to changing tastes over time: the strictly contrapuntal style of the *ricercar* would cede popularity to the imitative imprinting and lively character of the *canzon*, recorded here separately on the harpsichord as *Canzon* C.218 (CD2:13). The *ricercari* make up the largest proportion of Giovanni's keyboard music, and various scholars have noticed some traits in common among them. Like several others, *Ricercar* C.225 (CD2:22), preserved in the Munich and Krakow manuscripts, begins with an ascending fifth, and the motif with which it opens is similar to that in the disputed C.54 (CD2:17). The *Fantasia quarti toni* C.227 (CD1:4) and the fugues C.228 and C.229 (CD2: 5 and 16) can to all extents and purposes also be considered *ricercari*. The contrapuntal structure of the *Fantasia*, now largely thought to be the work of German composer Christian Erbach, contrasts with the energetic character of the two fugues, which are large-scale constructions, incisive right from the first appearance of the subjects.

Giovanni was a master of the *canzon da sonar*. While the virtuosic instrumental richness of his *toccate* showed an evolution in style from Andrea, the *canzoni* reveal his compositional endeavour: innovation and experimentation in the soundscape are combined with rhythmical incisiveness and research into form. A typical feature of Gabrieli's *canzoni* is the clear separation of the various episodes. The strong cadences that partition the sections are emphasised by the *groppi* in the cadences of *Canzoni* C.230 and C.231 (CD2:6 and CD1:8) and the long bursts of accented semiquavers in *Canzon* C.234 (CD1:10). The bold way the motifs are articulated clearly shows how, unlike in the *canzoni francesi* of Merulo and Andrea, Giovanni would not borrow themes originally written for voice but instead would employ themes devised directly for the keyboard or perhaps originating in improvisation. Moreover, all of his keyboard writing reveals the presence of modulations and harmonic sequences typically found in the *sonar di fantasia*. The *Canzon a 4* C.230 (CD2:6) features themes that grab one's attention thanks to their cantabile feel and rhythmic drive.

The *Canzon* C.233 (CD2:20) is similar in form: following a model previously seen in several of Andrea's *canzoni*, Giovanni pairs an initial section, repeated twice, with a second, contrasting part followed by a more or less substantial coda.

The *canzon* offered a way of experimenting with variety and contrast within solid formal structures. However the *Canzon a 4* C.231 (CD1:8) – the best-known and most commonly performed of the set – has an exceptional formal model: almost like a rondo, a binary section repeated note-for-note alternates with four ternary episodes. The *Canzon francese* C.232 (CD1:3), meanwhile, recalls the model of a Parisian *chanson*, with a central, contrasting section set between two repetitions of the main section. Finally, *Canzoni* C.233 and C.235 show how short scales and other linking passages could be integrated perfectly into polyphonic writing, becoming important motifs. *Canzon* C.235 (CD2:8) has only recently been attributed to Gabrieli.

The four *Canzoni* C.186–189, published by Raveri in 1608, were designed to be played 'on every sort of instrument'. *Canzon I 'La spiritata'* C.186 (CD1:12) was the only one published as an organ reduction in the first volume of *Il Transilvano*. Its cantabile and flowing passages and its theatrical pathos heralded the feeling of innovation that Giovanni was already instilling in his early *canzoni* (these four *canzoni* were all written before 1590). The playful antiphony between the high and low parts in C.187 (CD2:2) serves to balance the leaping imitative character and flowing quavers in the *Canzon IV* C.189 (CD1:16) and *Canzon III* C.188 (CD1:7), the only one of the four without any repetition of the initial section.

This box set also includes 10 motets by Giovanni Gabrieli, arranged for keyboard by an unknown composer (CD3). His early work *Ego dixi: Domine miserere mei* C.2 (CD3:12) for a single choir is taken from the *Concerti*, published in 1587. Despite his adherence to Andrea's model, Giovanni reveals a new penchant for dissonance and a certain tendency to linger on each of the tonal centres he explores. *Cantate Domino* C.6 (CD3:2), *Exaudi Domine* C.7 (CD3:9) and *Jubilate Deo* C.16 (CD3:1) form part of the *Sacrae Symphoniae*. The main features of the former two, both in six parts, are the contrast between the different groups of sounds, the interesting timbre and their declamatory character. The emphasis of the minor mode in *Exaudi Domine* is highlighted by increased rhythmic unison. *Jubilate Deo*, meanwhile, is in eight parts, split into two choirs: the memorable attack of the upper choir (the motet is scored in the high *chiavette* set of clefs) is an example of Gabrieli's ability to combine boldness with ceremonial sumptuousness. *Alleluja, quando jam emerit* C.1 (CD3:11) is taken from the composer's contrafacta: the Latin text for the Easter motet was set to the music of his *Scherza Amarilli e Clori* C.111, composed by Gabrieli as a

wedding gift for his friend Giorgio Gruber. The *Alleluja* offers an almost antiphonal game of call and response, where the polychoral style is emphasised by the fact that the two choirs move at different pitches and with contrasting rhythms (the former ternary, the latter binary). Gruber's *Reliquiae sacrorum concertuum*, published in 1615 in Nuremberg, contains *Domine Deus meus* C.127 (CD3:10) and *O Jesu Christe* C.139. The organ reduction of the latter motet was given the title *O Doctor optime* (CD3:3). The solemn, broad introduction, almost sonata-like, leads to alternating sections with contrasting metres. The first four motets from the *Symphoniae sacrae* are also included. *Exultavit cor meum* C.53 (CD3:13) impresses for its angular chromaticism and the clear polychoral structure of its introduction and final refrain, while *Congratulamini mihi* C.54 (CD3:6) stands out thanks to its two discordant motifs at the start, which we then hear juxtaposed in the finale. In *Sancta et immaculata* C.55 (CD3:7) the melancholy beginning contrasts with the syncopation that follows. Finally, the two motets of uncertain attribution for seven voices, *Angelicos Cives* C.S15 (CD3:5) and *O sacrum convivium* C.S16 (CD3:4) are predominantly homophonic.

Labra amarose è care (CD3:8), taken from Bernhard Schmid's *Tabulatur Buch*, corresponds to the four-part *madrigale* C.90. The secular transcriptions were probably made for the harpsichord, an instrument that Giovanni not only definitely owned, but which he probably played regularly. As various documents make clear, harpsichords and spinets were two of the 'multi stromenti' brought into St Mark's to perform the younger Gabrieli's large sacred works. The *Fantasia in modo di Canzon francese* C.194 (CD2:11), meanwhile, comes from the series of multi-instrumental compositions in a few parts and probably stems from the high-brow musical events held at Ca' Diedo, the home of Gabrieli's wealthy patron of the same name.

Unmistakable similarities with compositions by Giovanni Riccio, Alessandro Grandi, Heinrich Schütz and Giovanni Valentini show how Gabrieli became a model for a large number of composers. The composer's fortune resulted from the abundant 'modernity' his music produced, and immediately after his death he was described as being 'vir ad laudem natus'. To ensure a wide-ranging and substantial depiction of the Gabrieli phenomenon, for this recording it was decided to include his peripheral compositions and those of doubtful attribution alongside the central body of work which he undoubtedly wrote. A treasure for which Nicolò Doglioni's 1624 suggestion — 'to listen to it and to enjoy it' — is just as valid today.

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A note from the artist

In my recording of the full collection of Giovanni Gabrieli's works in print, I have sought to reproduce the sounds heard in Venice in the early 17th century as faithfully as possible.

To achieve this, I used the organ built by Vincenzo Colombi in 1532 for the Valvasone Cathedral in the province of Pordenone, Friuli-Venezia Giulia – the only Venetian organ to have survived from the 16th century – and an anonymous Italian 17th-century harpsichord.

My research into performance technique predominantly focused on the Venetian articulation in use in the late 16th century: for this I made use of the fingerings described in Girolamo Diruta's treatise *Il Transilvano* (1593), which describes the second and fourth fingers as good ones to use for accents on the strong beats, so that the right hand fingering is 2 3 4 3 4 3 4 etc. when ascending and 4 3 2 3 2 3 2 etc. when descending, while the left hand fingering is 4 3 2 3 2 3 2 etc. ascending and 2 3 2 3 2 3 etc. descending. This form of articulation produces a very characteristic sound that ties the note on the weak beat to that on the strong beat. It vaguely recalls the prosody of the Venetian language and restricts the performer to not-overly-fast speeds, especially on the organ, and particularly in tiratas.

For the organ registration, I followed the instructions of Diruta, who assigns different affections to the various modes; I therefore performed the 11 *intonationi* with the registrations suggested by Diruta, and inserted them as small preludes to evoke the tone of certain pieces. I took other organ registrations from a table drawn up by Colombi, housed at the Valvasone Library, which contains instructions for the various sounds that can be achieved on the Valvasone organ.

Another important aspect is the use of the quarter-comma meantone temperament and the consequent differences between semitones (low sharps and high flats). This creates ongoing interest and new expectations in melodic sequences, providing an incredible warmth to the resulting eight pure major thirds.

When tackling this repertoire, I benefited from Diruta's *Il Transilvano*, as well as other treatises. Adriano Banchieri's suggestion to vary the repetitions in the *canzoni alla francese* was a good one: 'the first time one must play adagio, in the form of a *ricercare*, and then quicker on the repeat, this variety thus providing new pleasure and signalling the repeats'. Good examples of this are provided by *Canzon C.230* (CD2:6) and *Canzon C.235* (CD2:8); sometimes I played slowly on a 16-foot stop, before repeating the passage more brightly an octave higher.

© Roberto Loreggian



After earning a top-marks diploma in organ and harpsichord, **Roberto Loreggian** went on to perfect his talents at the Conservatory of The Hague (Netherlands) under the direction of Ton Koopman.

He has performed in the world's most important concert halls – among them Parco della Musica (Rome), Sala Verdi (Milan), Herkulesaal (Munich), Teatro Colón (Buenos Aires) and Kioi Hall (Tokyo) – and at such prestigious festivals as MITO (Turin), Sagra Musicale Malatestiana (Rimini), Festival Pergolesi Spontini, Accademia di Santa Cecilia (Rome) and Serate Musicali (Milan). He has performed as soloist or accompanist with numerous orchestras including Orchestra dell'Accademia di Santa Cecilia, Chamber Orchestra of Mantova, Orchestra of Padua and the Veneto, I Virtuosi Italiani, L'Arte Dell'Arco and I Barocchisti.

His discography features numerous internationally acclaimed CDs for record labels such as Chandos, Tactus, Arts and Dynamic, and for Brilliant Classics he recently recorded the complete keyboard works of Andrea Gabrieli (94432), as well as the complete keyboard works of Frescobaldi (94111), which won the 'National Award for Classical Music Track 2009'. His recordings of harpsichord music by B. Pasquini (Chandos Chaconne) and by G.B. Ferrini (Tactus) were awarded the 'Preis der Deutschen Schallplattenkritik'.

He teaches at the 'C. Pollini' Conservatory in Padua, Italy.

The Valvasone organ

The recently restored organ in Valvasone, in the province of Pordenone, has a crucial role in the history of the organ in Italy. As the only surviving Venetian instrument, it is the ideal choice for performing the extensive 16th-century Venetian organ repertoire.

Although the instrument was not preserved in full, the elements we have inherited and the aspects that were restored with academic rigour provide vivid proof of a musical civilisation that was at its peak in Renaissance Venice – a civilisation reflected in the sounds of the Valvasone organ, where the intense cantabile of the *Tenori* register, the incisive and well-rounded *Flauto* stop and the majesty of the *Ripieno* celebrate a penchant for the magnificence and brightness of colour on a par with the great Venetian painters.

This rediscovered ancient voice therefore provides documentary evidence in sonic form of an extremely refined musical environment, mediated by the great organ builder Vincenzo Colombi (1490–c.1574), who built this instrument and lived in close contact with the leading musicians, scholars and artists of the era, reacting to their requests and drawing on their cultural models.

The Valvasone organ's incredible case also underlines its importance: architecture, dazzling carvings and decorative paintings combine to create undoubtedly the most complete and most unusual organ case from Renaissance Venice.

The organ's fortunes through time

On 5 December 1532 Vincenzo Colombi, *fabricator de organj* (organ builder), and various representatives of the parish of Valvasone gathered at the Rialto Bridge in Venice to sign the contract for the organ's construction.

The Counts of Valvasone, an ancient family and the guardians of artistic and musical culture in the small Friulan country village, promoted this major initiative and provided financial support.

By 1533 the organ, though still in a 'rough' case, was already in working order; indeed, the organist was paid for the first time, and Colombi received the second instalment of his fee. Two years later the *marangon* (carpenter) Stefano di Venezia completed the architectural features of the case; Girolamo di Venezia then created the carvings, which were gilded by Tommaso da Udine. The work was completed by Christmas 1538.

Meanwhile Il Pordenone (Giovanni Antonio de' Sacchis) had been commissioned to paint the case doors, but he died two years later (in 1539) leaving the Eucharistic themes he had designed unfinished. Painting of the doors was begun again 10 years later by Pomponio Amalteo, who was also commissioned to paint the five panels for the choir loft and the fresco decorations on the side of the case. After 20 years, on the Feast of *Corpus Domini* in 1552, the organ was completed, in a style that reflected the latest fashions of the era.

Continual use of the instrument meant that it soon required a complete overhaul: in June 1558 Vincenzo Colombi himself worked for 12 days to add the *Fiffaro*. It was most likely on this occasion that the famous organ builder devised the large registration table entitled *Tutti li modi di sonar con l'organo* ('All the ways to play the organ'), currently stored in the parish archive.

Leading organ builders maintained and restored the instrument periodically over the years. Unfortunately, in the 18th century the instrument was redesigned by Lorenzo Canciani and Angelo Morassi to meet the Enlightenment standards of the Venice school. Despite these interventions, the original shape of the organ remained intact until the radical remodelling carried out in 1834 by Gaetano Tolfo. This saw the instrument reduced to an eight-foot structure. Colombi's windchest was disassembled and replaced with a slider chest; the divisions were redesigned in the '*stile moderno con piano e forte*' ('modern style with soft and loud'); the tracker action, the *Tromboncini* and several ranks of the *Ripieno* were also redone; and Colombi's *Flauto* was repurposed as the *Flauto in VIII*.



Other modest changes were made before the organ was eventually completely dismantled and abandoned.

Between 1972 and 1974 the organ maker Alfredo Piccinelli from Padua carried out an initial restoration of the organ, reinstating its original 10-foot dimensions and, where possible, preserving those registers and mechanical parts that had been added over the centuries. The case and its paintings were also restored.

The most recent restoration and renovation

In 1999 the organ was restored and rebuilt by organ builder Francesco Zanin to the most modern standards and in light of new knowledge acquired. Indeed, the exceptional historical and artistic value of the instrument and its surviving tonal and structural elements led to the suggestion of restoring the organ to its original design: removing the additions and modifications made over the years, which hindered the sound that might be otherwise produced by the exquisite 16th-century heart of the instrument.

The work was preceded by a long ‘prospecting campaign’ (supported by the Udine Superintendency for Artistic and Cultural Heritage and with the advice of leading Italian organologists), during which all traces of Vincenzo Colombi’s organ within the case were identified and various parts of the windchest, which had been re-employed during Gaetano Tolfo’s 19th-century overhaul, were studied in more detail. This research, backed up by sophisticated scientific analysis carried out in specialised laboratories, produced large amounts of data, allowing the various stages of construction and the technology of the instrument to be traced back and the missing parts to be rebuilt to match the originals.

A key aspect of the restoration was the creation of the windchest: during the design stage, the existing parts and the manufacturing technology used by Colombi were studied, resulting in a highly plausible reconstruction.

The most important part of the organ restoration work was the renovation of the pipes, which involved rehabilitating and completing the extremely precious surviving ranks (*Tenori*, *Ottava*, *Flauto in quintadecima* and various pipes from the *Quintadecima*), the reconstruction of the missing registers of the *Ripieno* division and, finally, careful tuning in an attempt to restore the ‘historic sound’.

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Translations: Ian Mansbridge

Technical features

Organ built in Venice by Vincenzo Colombi between 1532 and 1533, restored and renovated by Francesco Zanin of Codroipo (Udine) in 1999.

Locality: Valvasone (Pordenone), Duomo of S. Corpo di Cristo, in the choir attached to the wall *in cornu epistolae* of the single nave.

Prospect: made up of 41 tin alloy pipes from F1 of the *Tenori* register; divided into five ranks (7/11/5/11/7) including some dummy pipes.

Keyboard: 47 notes (F1–F4 lacking F#1 and G#1); the diatonic notes are faced in boxwood with lunette shaped arcades, the chromatic notes in ebony.

Pedalboard: lectern-style, with 20 short walnut pedals (F1–D2), permanently coupled to the keyboard.

Stops: activated by means of draw knobs arranged horizontally in a single line to the right of the keyboard

**Tenori [10'] Ottava Quintadecima Decimanona Vigesimalseconda Vigesimalsesta
Vigesimanona Flauto in XV**

Accessories: Tremolo in the flue, i.e. Fiffaro

Bellows: three wedge-shaped bellows activated by pulleys and cables; electric fan blower

Wind chest: in walnut, with 8 sliders corresponding to the following registers (starting from the front):
Tenori, Ottava, XV, XIX, XXII, XXVI, XXIX, Flauto in XV

Rackboards: in leather above the pipe mouths

Pipes: The Tenori are in tin alloy with mitre-shaped upper lips; the pipes of the Ripieno and the Flauto registers are in lead; tuning slots are absent from most of the flues, or are very small

Wind pressure: 43mm WC

Tuning: quarter-comma meantone; pitched at Tenor A3 = 492.5 Hz at 22°C

Painted embellishments and decorations

Case doors: *Gathering Manna* (doors closed);

Sacrifice of Abraham (left door open) and *Sacrifice of Melchisedek* (right door open);

begun 1535–39 by Il Pordenone (Giovanni Antonio de' Sacchis)

and finished 1549–51 by Pomponio Amalteo.

Choir and friezes: painted 1551–52 by Pomponio Amalteo.

Case: carved by Girolamo da Venezia, gilded by Tommaso [di Vincenzo Mioni] da Udine, 1535–38.

Restoration of the case, the instrument and decorations was carried out under the direction of the Authority for Architectural Heritage and the Landscape and the Authority for the Historic, Artistic and Demo-ethno-anthropological Heritage of the Friuli-Venezia Region.

Recordings: **October 2016**, Duomo di Valvasone, Pordenone, Italy (organ);

XXXX, Italy (harpsichord)

Recording engineer: Fabio Framba

Harpsichord: Anon. Italian, 17th century, from a private collection

Cover: *Sacrifice of Abraham* (L) and *Sacrifice of Melchisedek* (R), organ case door interiors (1535–51),

V. Colombi organ of the Duomo di Valvasone, begun by Il Pordenone (Giovanni Antonio de' Sacchis, 1483–1539)

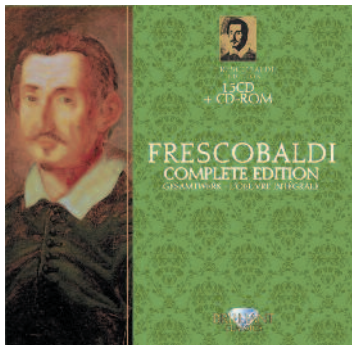
and completed by Pomponio Amalteo (1505–1588)

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