



The ORGAN *at*
EUROPEAN
COURTS



FRANCESCO CERA

	ANDREA ANTICO (c.1480-c.1538)			PAUL HOFHAIMER (1459-1537)	
1.	Gentil donna (1517)	2'01		13.	Tandernack 3'22
	ANONYMOUS (16TH CENTURY)			HEINRICH SCHEIDEMANN (1595-1663)	
2.	Gagliarda Comadrina (1551)	1'23		14.	Galliarda 4'40
3.	Gagliarda Lodesana	0'50			
4.	Gagliarda Chataccio	1'09		SAMUEL SCHEIDT (1578-1654)	
	ANDREA GABRIELI (1533-1585)			15.	Alamanda (10 variations) 8'35
5.	Canzon francese detta Je n'en dirai mot	1'58		ANONYMOUS (EARLY 16TH CENTURY)	
6.	Canzon francese detta Qui la dira	4'12		16.	Uppon la mi re 4'11
	GIROLAMO FRESCOBALDI (1583-1643)			17.	My Lady Careys dompe 1'52
7.	Canzone ottava detta la Vincenti	3'18		HUGH ASTON (c.1485-1558)	
8.	Ricercare quarto sopra mi re fa mi	4'50		18.	A Hornepipe 4'00
	BERNARDO PASQUINI (1637-1710)			PIERRE ATTAINGNANT (1494-1552)	
9.	Partite di Bergamasca	4'27		19.	Pavenne 1'37
	ANTONIO DE CABEZON (1510-1566)			20.	Gaillarde 1'02
10.	Diferencias sobre el canto llano del Caballero	3'14		21.	Branle 0'45
11.	Diferencias sobre la Gallarda Milanese	2'26		HENRI DU MONT (1610-1684)	
12.	Diferencias sobre las Vacas	3'54		22.	Allemande grave 3'33

The Organ at European Court

Pipe organ and organ music are usually associated with church and sacred music. This is only a partial view, since in Renaissance and early Baroque small organs were often used in noble mansions for performances of secular music. Collections of instruments held by courts from England with Henry VIII, to Italy at Duke Medici's Palazzo Pitti in Florence, to Spain with Charles V and Philip II included a considerable number of small organs. Often they were richly decorated with carvings, paintings, inlaid with wood, ivory and turtle-shell; sometimes they were enclosed in precious cabinets, sometimes combined with a spinet. Due to the change of musical taste in the following centuries, only few dozens of these court organs escaped destructions and are still preserved. Among the most famous of them is the organ built in Germany by Esaias Compenius in 1610, now in the Chapel of the Frederiksborg Castle in Denmark, and the Italian late Renaissance organ in the Silberne Kapelle in Innsbruck, which probably comes from the Gonzaga court in Mantua. Both of them have all of their pipes made of wood. Historical records show evidence that several of these court organs had pipes made of ivory, silver, and even alabaster and parchment. Some of these were known as "baldachin organs", for they were contained in small cases with a round-shaped roof (they were very common in Germany and Spain). The 18th century positive organ on this recording presents a common feature with most of the court's positive organs; it is actually sounding an octave higher than the usual pitch of larger church organs. These "octave organs" in Italy were called *organo ottavino*, and they were commonly used at court for their lively and refined sound, and also for practical reasons, being quite easy to transport them from one room to the other, also for performances in ensemble music. The renowned composer Claudio Merulo, who has been organist in Venice St. Mark's and later at Farnese court in Parma in the second half of the 16th century, built himself a small octave-sounding positive organ for his personal use (still preserved in the Conservatory of Parma). A very light and sensitive key-action is typical of such a kind of small instruments.

Organ music printed in the Renaissance and early Baroque, beside liturgical music

like masses, often consisted of secular pieces, such as *Canzoni alla francese* (either elaborations of French songs and independent pieces), dances and sets of variations on secular tunes. While today much of the music included in this anthology is performed on large church organs, at the time it was not intended to be performed in churches, but on smaller organs located in secular ambiances. The earliest organ music printed in Italy is Andrea Antico's *Frottole intabulate da sonare organi*, appeared in Rome in 1517; it contains elaborations of secular vocal pieces called *frottole* (1) to be performed on organ. In 1531 Pierre Attaingnant published in Paris *Quatorze Gaillardes*, originally intended to be played on *jeu d'Orgues*, beside *Epinettes et Manichordions* (19-21).

This anthology aims to offer an unusual view of organ music, through the secular repertoire that organists from five nations were performing on organs at royal courts and for noble families.

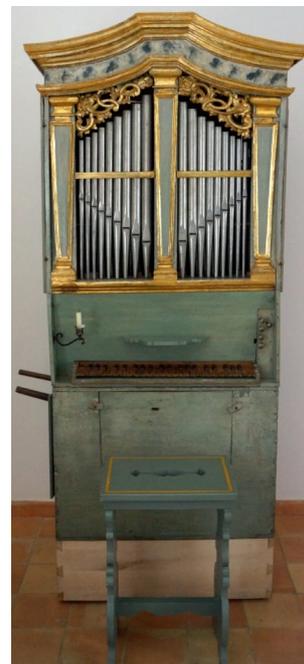
The three lively Gagliarde published in 1551, and the two exquisite elaborations of franco-Flemish chansons by Andrea Gabrieli "*per sonar sopra istromenti da tasti*", both published in Venice, had to be likely performed on the richly decorated organs existing, according with Adriano Banchieri, in the venetian Fondaco dei Tedeschi. In Rome, similar organs based on the four foot Principale stop would have been the usual instrument for the 1517 frottole (1), as well as for the refined Ricercari and Canzoni alla francese (7-8) composed by Girolamo Frescobaldi, or for the later variation settings (9) of Bernardo Pasquini. The Spanish court organist Antonio de Cabezon was accustomed to perform his famous *diferencias* (10-12) on the genre of baldachin organ, used during travels as well. The Austrian organist Paul Hofhaimer, "First organist of the Emperor" Maximilian I of Augsburg, is portrayed playing a single wing-shaped organ installed on a chariot following the Emperor. In the early Baroque Germany, the organists Samuel Scheidt and Heinrich Scheidemann composed sets of variations on sung tunes, like the Dutch tune *Brunsmedelijn* (15) and dances, such as the Galliard (14), which are preserved in manuscripts containing works that probably are meant to be secular organ music, more than harpsichord

music. In the early 16th century British royal castles, according with a list of the musical instruments belonging to Henry VIII, there were several small organs and combinations of organ pipes with regal and virginal. Variations on simple grounds 16-18) would have been among the usual repertoire performed or improvised on such small instruments, during court's entertainments. A small organ played by an elegant lady in a garden is the subject of a famous 15th century French tapestry (see picture on the back of the booklet). Various dance types, ranging from the noble Pavanne to the brisk Branle, are to be found in the 1531 Attaignant's organ book (19-21). Again a courtly-like elegant Allemande grave (22) is published in 1652 by the court organist Henri Du Mont, and like some his later keyboard pieces, is labeled *pour l'Orgue ou le Clavecin*.

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The 18th century positive organ

The positive organ on this recording is an Italian *organo ottavino* (based on a four foot stop). The date "7 Ottobre 1772" is engraved on the languid's upper surface inside the major front pipe. Although no name of the builder appears, the building style and decorations are with all evidences Neapolitan. No modifications were undertaken in the following centuries, therefore the organ maintained a remarkable state of conservation. Pipes escaped alterations that often occurred in the early 20th century, so they are virtually untouched in their voicing, being without nicking's or with just spare and light signs over the languid edges. The stone weights upon the two wedge bellows give a considerably high pressure (68 mm.), which was actually quite common in four foot organs, apparently on the purpose of giving more solidity to the tone. A rare feature in this organ is the presence of two four foot stops. While similar small organs in Italy were based on just one four foot stop, Principale, this



organs has in addition a four foot Flute stop, from c' upwards, borrowing from the Principale the lower two octaves. This gives a second alternative base in combination with the two high ranks, and a round effect in the treble when combined with the Principale.

The organ has been restored in 2012 in the workshop of Giuseppe Fontana in Altavilla Silentina; the painted and gilded case was restored by Teresa Trapanese. A modified $\frac{1}{4}$ comma meantone temperament (with fifths C#-G#, B-F and Eb-B pure) was set after evidences found on the front pipes. Pitch is A = 412 at 20 C°.

Keyboard with 45 keys, C-c^{'''}, short octave. Diatonic keys are covered with box-wood, chromatic keys covered with granadilla-wood. No pedalboard. Slider-chest. Wooden pipes are in chestnut. Five stop knobs with bronze heads. Façade divided in two fields with nineteen pipes, from f. Organ doors are painted with a "false marble" decoration. An electric blower has been placed in an extra wooden box under the bellow case. During the recording session, bellows have been hand-operated by Antonio Prinzo.

Principale	4'	(C and D stopped, E-e open wood)
Duodecima	1 $\frac{1}{3}$ '	(repeats on f# ^{'''})
Decimaquinta	1'	(repeats on c# ^{'''})
Flauto	4'	(C-b from Principale)



Francesco Cera studied organ and harpsichord in his town, specializing in the early repertoire under Luigi Ferdinando Tagliavini and later with Gustav Leonhardt at the Amsterdam Conservatory. He has been member of Il Giardino Armonico, and since 1996 he directs the Ensemble Arte Musica. Francesco Cera has performed as a soloist and leader of Ensemble Arte Musica in international music festivals in Europe and United States. Francesco Cera has recorded for label Tactus, Arts and Brilliant Classics works of 17th century italian composers, and works by Bach, Scarlatti, D'Anglebert, and Trabaci. He is regularly invited to give masterclasses about the Italian organ and harpsichord repertoire by international academies in Europe and USA.

Recording: 28-29 May 2015, refectory room of the Franciscan Convent, Lustra Cilento, Italy
Sound engineer and editing: Luca Ricci
Photo: Mariano Agresti
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