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VALERI

COMPLETE
ORGAN
MUSIC

PAOLO
BOTTINI



Gaetano Valeri 1760–1822
Complete Organ Music

Compact Disc 1:

65'42

12 Suonate per l'organo [...] opera prima

1	Sonata I <i>Capriccio</i> (Largo – Andante – Adagio)	4'38
2	Sonata II Allegretto brillante	2'58
3	Sonata III Rondò: Grazioso	2'00
4	Sonata IV Allegro moderato	3'54
5	Sonata V Allegretto grazioso	3'55
6	Sonata VI Siciliana: Adagio	2'58
7	Sonata VII Rondò: Grazioso	3'27
8	Sonata VIII	4'24
9	Sonata IX Allegro moderato	3'57
10	Sonata X Cantabile	4'33
11	Sonata XI Moderato	4'32
12	Sonata XII <i>Fuga</i>	4'11

Sonate e Versetti

in the 'Giuseppe Radole' Collection,
Biblioteca del Civico Museo Teatrale 'Carlo Schmidl' (Trieste)

13	Sonata I in E flat	3'32
14	Sonata II in C	2'29
15	Sonata III in C minor	3'11
16	Sonata IV in C	2'31
17	Sonata V in F	2'43
18	Versetto I Adagio	2'20
19	Versetto II Largo	3'17

Paolo Bottini

at the Pietro Nacchini organ (1750), Basilica of San Giorgio Maggiore, Venice (1, 3–5, 7–8, 10–13, 15);
the Pietro Nacchini organ (1743), Church of San Rocco, Venice (2, 6, 9, 14);
the [Angelo Bonatti] organ (1760), Parish Church of Santi Pietro e Paolo, Vallio Terme (Brescia) (16–17, 19)
& the Gaetano Callido organ (1812), Parish Church of San Floriano, Pieve di Zoldo (Belluno) (18)

15 Sonate per clavicembalo e organo

in the 'Francesco Pasini' Collection, Biblioteca del Conservatorio Statale di Musica 'Luca Marenzio' (Brescia)

1	Sonata I in D Allegro	1'35
2	Sonata II in C Allegro con spirito	1'58
3	Sonata III in D Andantino	2'31
4	Sonata IV in D Marcia	1'58
5	Sonata V in D Cantabile	2'22
6	Sonata VI in D Andantino	1'24
7	Sonata VII in F Adagio	3'09
8	Sonata VIII in C Allegro	2'17
9	Sonata IX in D Marcia	2'23
10	Sonata X in C Allegro	3'22
11	Sonata XI in G Adagio	4'04
12	Sonata XII in C Allegro	2'35
13	Sonata XIII in D Allegro aperto	3'42
14	Sonata XIV in D Andante sostenuto	4'04
15	Sonata XV in D Allegro	2'34

6 Suonate per organo

in the 'Francesco Pasini' Collection, Biblioteca del Conservatorio Statale di Musica 'Luca Marenzio' (Brescia)

16	Sonata I in B flat Allegro	2'59
17	Sonata II in C Larghetto cantabile	3'38
18	Sonata III in F Rondò: Moderato	3'25
19	Sonata IV in A Grave sostenuto	4'11
20	Sonata V in C Allegro moderato	2'42
21	Sonata VI in D Allegro	4'16
22	Adagio in F	4'22

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Biblioteca del Conservatorio Statale di Musica 'Luca Marenzio' (Brescia)

16 Versettifrom *Versetti per organo*, in the 'Giuseppe Radole' Collection, Biblioteca del Civico Museo Teatrale 'Carlo Schmidl' (Trieste)

23	Ripieno semplice in C minor Adagio	0'38
24	Tutti li registri in A minor	0'37
25	Ripieno semplice in D Adagio	0'27
26	Ripieno semplice in A	0'24
27	Organo aperto in G minor	0'35
28	Allegro in A minor	0'18
29	Ripieno semplice in E minor	0'31
30	Principali e Flauti in XII in G minor	0'27
31	Ripieno semplice in G minor	0'30
32	Principali e Flauti in D minor	0'34
33	Principale e Tromboncini in G minor Adagio	0'29
34	Flauto solo in F Calmo	0'43
35	Principali, Flauti e Cornetto in D minor	0'42
36	Flauto solo in E minor Allegretto	0'29
37	[Tromboncini soli] in E minor Adagio	0'42
38	Voce umana in D minor Larghetto	3'06

Paolo Bottini

at the Pietro Nacchini organ (1743), Church of San Rocco, Venice (1–3, 5–8, 11–12, 14);

the Pietro Nacchini organ (1750), Basilica of San Giorgio Maggiore, Venice (4, 9–10, 13, 15);

the Gaetano Callido organ (1797), Parish Church of Santa Maria Assunta, Candide di Cadore (Belluno) (16, 18, 21, 38);

the Gaetano Callido organ (1812), Parish Church of San Floriano, Pieve di Zoldo (Belluno) (17, 19–20);

& the [Angelo Bonatti] organ (1760), Parish Church of Santi Pietro e Paolo, Vallio Terme (Brescia) (22–37)

Compact Disc 3:	70'54
<i>Sonate per organo e clavicembalo</i>	
1 Allegro brillante in C	2'36
2 <i>Brillante</i> in C	2'00
3 Moderato in C	1'48
4 Allegro in C	4'10
5 Allegretto in A	2'22
6 Pastorale Adagio	3'36
from <i>9 Sonate per organo</i>	
7 Adagio in D	3'01
8 Allegretto in G	1'59
9 Allegretto in G	3'33
10 Andante sostenuto in A	2'24
11 <i>Marcia per l'organo</i> Allegro	3'18
12 <i>Sinfonia ridotta per organo</i> Largo – Allegro	6'11
13 <i>Grande Sinfonia per organo coll'Adagio Pastorale</i>	5'35
Adagio – Allegro con brio	
in the Biblioteca Capitolare della Cattedrale di Padova (1–6, 11, 13)	
in the Biblioteca Nazionale Marciana (Venezia) (7–10, 12)	
<i>6 Sonate per organo</i>	
in the Biblioteca Capitolare della Cattedrale di Padova	
14 Sonata I in D Allegro	4'26
15 Sonata II in C Largo – Rondò: Allegretto	3'52
16 Sonata III in F Allegro con spirito	3'16

17 Sonata IV in A Largo	3'01
18 Sonata V in B flat Spiritoso	3'14
19 Sonata VI in A Larghetto – <i>Tema con Variazioni</i>	7'33
20 <i>Arpeggio</i> (per cembalo)	2'49
in the 'Giustinian' Collection, Biblioteca del Conservatorio Statale di Musica 'Benedetto Marcello' (Venezia)	

Paolo Bottini

at the Gaetano Callido organ (1797), Parish Church of Santa Maria Assunta, Candide di Cadore (Belluno) (1–6, 9, 11–16, 18);
& the Gaetano Callido organ (1812), Parish Church of San Floriano, Pieve di Zoldo (Belluno) (7–8, 10, 17, 19);
harpsichord by Andrea Di Maio (1986) belonging to Roberto Chiozza, San Daniele Po (Cremona) (20)

Paolo Bottini would like to thank:

Federico Savio; the Benedictine monastic community of San Giorgio Maggiore
(in particular the basilica organist Dom Paolo Maria Censori OSB);

Francesco Zanin for the maintenance and tuning of the organs at San Giorgio Maggiore and San Rocco, Venice;
the Archconfraternity of San Rocco, Venice (in particular Dr Livia Pancino);

Davide Zammattio, resident organist at the Chiesa dell'Ospedaletto, Venice;

Parish Priest Dom Andrea Constantini, Candide; Parish Priest Dom Moreno Baldo, Pieve di Zoldo;

Francesco Zane for the maintenance and tuning of the organs at Candide and Pieve di Zoldo;

Giuseppe Patuelli, president of the Historic Organ Association in Cadore;

Parish Priest Dom Angelo Pizzato, Vallio Terme;

Massimiliano Sanca, resident organist at Vallio Terme,

for the tuning of the Tromboncini and for his assistance during the session;

the Colzani Organ Firm, s.n.c. for the maintenance of the organ at Vallio Terme;

Roberto Chiozza for the use and tuning (after the late-18th-century fashion of Pierre-Jean Lambert)

of his harpsichord by Andrea Di Maio (1986);

Mariella Sala, Brescia Conservatory Librarian; Luisella Molina; Elena Bugini

Gaetano Valeri: Classical, but not too Classical!

The release of the first complete recording of Gaetano Valeri's published organ works¹ adds to the ongoing reappraisal of a fascinating Italian composer who has benefited over the last three decades from a growing level of interest in his music, thanks to the musicological research work of Sven Hansell, Peter V. Picerno, Antonio Lovato, Pierluigi Petrobelli and Luisella Molina (see Bibliography, below). A good introduction to the musical context in which Valeri² was operating is to be found in Fausto Torrefranca's *Le origini del romanticismo italiano: I primitivi della sonata moderna* (Turin, 1930); here, however, we need simply bear in mind that this Paduan composer was a member of what has been defined as the 'keyboard school of the Veneto region'³. This began with Benedetto Marcello (a contemporary of Bach) and went on to be represented in the mid-18th century by composers such as Giovanni Benedetto Platti, Giovanni Battista Pescetti, Baldassare Galuppi, Domenico Alberti and Giuseppe Antonio Paganelli, and then, closer to Valeri's day, by Giambattista Grazioli and Ferdinando Gasparo Turrini. Valeri (born 21 September 1760) studied with Turrini, who was organist at the Santa Giustina basilica in Padua, before becoming organist of the churches of Santa Maria del Carmine and Sant'Agostino, and then of the city's cathedral on 1 December 1785. He was later appointed *maestro di cappella* (9 August 1805), remaining in the post until his death on 13 April 1822.

Over the course of three busy and productive decades, as well as dedicating a considerable part of his time to his teaching responsibilities Valeri also managed to write a huge amount of music for orchestra, organ, harpsichord and piano, not to mention, of course, choral works for liturgical use (with organ or other instrumental accompaniment). Brimming with inventiveness and good taste, his music shows the influence both of Francesco Antonio Vallotti (organist at Padua's famous Sant'Antonio Basilica and a prolific composer) and of Haydn and Mozart (only three years Valeri's elder), whose works had already reached the Veneto by this time.⁴

Valeri's surviving organ sonatas are to be found in manuscript collections of which several copies exist, held by various libraries across northwestern Italy, proving that while his circle of colleagues and pupils was fairly small, his works were nonetheless disseminated across the Veneto region. The only printed collection is entitled *XII Suonate per l'organo* (until about twenty years ago this was the only set of his works familiar to most Italian organists, thanks to modern editions produced in the 1980s, first by Giuseppe Radole for Carrara and then by Claudia Termini for Suvini-Zerboni) and was issued in 1785 as his "opus one". It seems, therefore, that the 25-year-old composer, newly installed as head organist of Padua Cathedral, had already produced his own elegant form of visiting

card⁵ – a collection he probably produced not for commercial ends but as something to be handed out to friends, acquaintances, pupils and prominent members of society. One such figure was a lady called Andrianna Bonfadini Cavalli, to whom in late 1785⁶ he dedicated a print of this collection, addressing her as 'Your Excellency'. We do not know how many copies were printed each time, but it is known that a considerable number were distributed, and over a period of 20 years, given that in the 'fourth edition' (the version of which the highest number of copies has survived) Valeri is described as '*maestro di cappella* of the eminent cathedral of Padua', which means it must date from later than August 1805, when Valeri was promoted to that prestigious position.

As we move on to look at some of the works themselves, it is worth mentioning that, exceptionally for 18th-century Italian organ music, Valeri's sonatas are nearly always furnished with registration indications (and are, therefore, unmistakably for organ, not harpsichord). These indications, in particular the inclusion of the Tromboncini stop,⁷ which was very much peculiar to the organs of the Veneto, make clear reference to the use of instruments built in the local region, such as those of the illustrious organ-builder Gaetano Callido (who in 1791, for example, installed two new instruments in Padua Cathedral, the bigger of which was a two-manual organ, i.e. with two separate divisions controlled by two keyboards, just like the organ in the church at Candide that can be heard on this recording).

Here, however, I have opted not to follow Valeri's 'colouristic' suggestions slavishly and at times to make different choices in the interests of achieving a certain balance in the overall scheme of the work (scholars and organists, therefore, will notice some discrepancies between Valeri's indications, included in modern editions, and what they hear on this recording). I have also deliberately chosen not to include a full transcription here of all the stops requested by the composer, but I do want to list some of his combinations of stops, widely used at the time, which the alert and knowledgeable listener will at times be able to pick out: all stops except Voce umana; Ripieno semplice ('simple' ripieno); Principali⁸ and Flauti; Principali and Tromboncini; Flauto in VIII solo; Principali and Flauto in XII (a characteristic and frequently used combination);⁹ Principali and Voce umana;¹⁰ Principali, Flauti, Cornetto and Tromboncini; Principali, Flauto in XII and Cornetto; etc.

In some of the sonatas Valeri expressly asks for the use of two distinct divisions by indicating *p*[iano] and *f*[orte] or *sol*i and *tutti*; where this is the case, I have chosen the two-manual Callido organ in the church at Candide (which gives an idea of what the instrument played by Valeri in Padua Cathedral from 1791 onwards must have sounded like). I think it works very well for various brief, echoing runs, alternating sections and phrases,¹¹ and for the melodies played with the right hand on the larger division and accompanied with the left on the smaller.¹² That said, single-manual

instruments are heard here making sudden changes from *piano* to *forte* and vice versa to equal effect; just listen to the sounds we managed to coax from the exquisite little Nacchini organ¹³ in the Venetian church of San Rocco and from the masterpiece of super-refined sonorities that is the organ of Pieve di Zoldo (probably the last instrument built by Gaetano Callido).¹⁴

As might be expected (given that Italian organs had short-octave, 'lectern-style' pedalboards until the late 19th century), the pedal parts in Valeri's sonatas are rare, and not elaborately developed – most just provide a sparse accompaniment in long-held notes, with the occasional venture into virtuoso quaver runs for alternate feet.¹⁵ The only two pieces with an expressly independent, well-developed pedal part are the Capriccio¹⁶ and the Fuga (CD1:1, 12) which respectively open and close the printed edition of Op.1, performed here on a Nacchini organ in the sensational acoustic of the Basilica of San Giorgio Maggiore in Venice.

Also included in this recording are some versets from a set entitled *Versetti per organo del Signor Gaetano Valerj*, now held in the 'Giuseppe Radole' Collection at the Biblioteca del Civico Museo Teatrale 'Carlo Schmidl' in Trieste: these are very short, idiomatic organ pieces for the liturgical practice of *alternatim*. I decided to record them on the exquisite organ built in 1760 for the church in Vallio Terme (in the province of Brescia), attributed by the restorer Ilic Colzani in 2002 to Angelo Bonatti (1707–1770). I like to imagine that this instrument was known to the person who made the manuscript copies of Valeri's works held in the Brescia Conservatory – these were compiled between 1817 and 1830 in Puegnago del Garda (half an hour's drive from Vallio today), whose parish church probably also boasted a Bonatti-school organ, given that elements of the fabric of its current instrument (Bossi, 1845) are clearly Bonatti's work.¹⁷

Gaetano Valeri was an Italian composer of the Classical era, writing compositions that were Classical – in line with the teachings of the Viennese school – and yet not *too* Classical. As Luisella Molina notes, while he 'was aware of and experimented with Classical conventions'¹⁸ such as ternary form, the use of two clearly differentiated themes,¹⁹ rondo finales or the balanced articulation of eight-bar themes, even creating a movement in genuine, fully-fledged sonata form (complete with bithematic exposition, development and recapitulation),²⁰ he also continued to employ elements of *galant* style: his works show a marked predilection for *cantabile* melodic lines and lavish ornamentation; an instrumental idiom of unquestionable charm and a certain degree of refinement, but one clothed in what was by then outmoded garb'.

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Translation: Susannah Howe

¹ Most of Valeri's organ works are now available from the publishers Carrara, Suvini-Zerboni, Zanibon and, primarily, Armelin (edited by Maurizio Machella); Antonio Lovato's editions of Valeri's two organ concertos have also now been published (CLEUP, Padua, 2006); a few other works remain unpublished – these are scattered across collections in Brescia, Omiš (Croatia), Padua, Treviso and Venice.

² NB: The composer's name appears variously in contemporary sources as either 'Valerj' or 'Valeri'. For consistency's sake, the latter spelling is used throughout these notes.

³ R. ZANETTI, *La musica italiana del Settecento*, 3 vols., Bramante, Busto Arsizio 1978, II, pp.1093–1153.

⁴ Italian collections feature numerous locally produced, late-18th-century manuscript copies of Haydn's music; Valeri too became known outside his native land – he was mentioned in the *Allgemeine musikalische Zeitung* in November 1799 by its Verona-born correspondent Girolamo Orti, and was listed as a 'composer and fine harpsichordist' in Ernst L. Gerber's 1812 *Neues historisch-biographisches Lexikon* (cf. Petrobelli article).

⁵ Petrobelli hypothesises that Valeri, a keen amateur engraver, prepared the plates for this publication himself: Pietrucci refers to his having 'engraved in lead and then printed some of his concertos for piano and orchestra'.

⁶ Date deduced from the inclusion of the wording 'organist of the eminent Cathedral of Padua' (a post to which he was appointed on 1 December 1785).

⁷ CD1:3, 11 (Venice, San Giorgio); CD2:33 (Vallio); CD3:9, 13 (Candide); CD3:19 at 2'15 (Pieve di Zoldo).

⁸ Valeri almost always writes *Principali* (plural) rather than *Principale* (singular) in his indications, probably because the two-manual Callido organ in Padua Cathedral had, exceptionally, two *Principale* stops, the second of which was usually used to produce a softer sound than the first.

⁹ CD1:2 (Venice, San Rocco) and CD1:5 (Venice, San Giorgio); CD2:30 (Vallio); CD3:1 (Candide, in both divisions); CD3:8 (Pieve di Zoldo, *alternatim* with single *Principale*).

¹⁰ CD1:6 (Venice, San Rocco); CD1:10 (Venice, San Giorgio); CD1:16, 19 (Vallio); CD3:6 (Candide); CD3:17 (Pieve di Zoldo).

¹¹ e.g. the two Voce umana stops on CD2:38 and CD3:6.

¹² As can be heard on CD3:13 (2'50–3'04) and throughout CD3:18.

¹³ 45 keys with short octave; 11 stops only (no Tromboncini or Flauto in VIII).

¹⁴ I'd like to point out that any noise audible in this recording comes from the manoeuvring of the drawstops when, from time to time, a change in sonority is required (the lever used to activate the Full Ripieno combination action is particularly noisy), especially on the single-manual organs. The background noise occasionally audible in the recording made in Vallio comes from the organ motor.

¹⁵ As heard on CD3:4 (2'41) or CD3:15 (3'18).

¹⁶ Like all its fellows this piece is written out on two staves but includes the indication *Pedale*. It is however quite hard work to play some of the semiquaver runs on a pedalboard (while each hand is, in theory, busy playing three-note chords); I therefore decided to use my left hand in three sections to play what Valeri had intended for the pedal, emphasising this with the Tromboncini bassi stop.

¹⁷ Cf. www.organibresciani.org.

¹⁸ There are surviving autograph copies, made or owned by Valeri, that contain transcriptions and reductions of works by Haydn, Mozart, Paisiello, Cimarosa and Zingarelli (cf. A. Lovato, *Catalogo del Fondo Musicale della Biblioteca Capitolare di Padova*, Fondazione Levi, Venice 1998, p.XIX).

¹⁹ e.g. in the Fourth and Ninth Sonatas of Op.1.

²⁰ The D major Sonata that opens the set of six (*Sei Sonate*) held in Padua's Biblioteca Capitolare, CD3:14.

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Paolo Bottini hails from Cremona and holds a diploma in organ, piano and harpsichord studies. His main interest is his work as an organist for the Catholic liturgy, and since June 1986 he has been official organist on the 'Lingiardi', an instrument made in 1865 and located in the Church of Croce Santo Spirito. For over 20 years he was substitute organist on the 'Mascioni', an instrument located in the Cathedral of Cremona, and has been working regularly since 27 June 2015 in Piacenza on the Serassi organ, formerly played by famed 19th-century composer–organist Padre Davide da

Bergamo. In 2012, Mr Bottini obtained his professional diploma in the diocese of Paris, where he also spent two years as substitute organist at the Église de la Sainte-Trinité. In 2001 he was awarded a diploma on completion of an advanced course in liturgical and musical studies (Coperlim) run by the Italian Conference of Bishops (CEI) and another for his work on behalf of historic organs as promoter of the concert series 'Organi Storici Cremonesi' (Historic Organs of Cremona) and 'Pasqua sugli Organi Storici Diocesani' (Easter on the Historic Organs of the Diocese [of Fidenza]). Mr Bottini has been a member of the Commission for Sacred Music of the Diocese of Fidenza since 2000 and between 1998 and 2011 was also Secretary of the 'Associazione Italiana Organisti di Chiesa' (Italian Church Organists' Association – www.organisti.it). Mr Bottini has won a number of prizes at international organ competitions held in Borca di Cadore (1997) and Sant'Elpidio a Mare (1998), at the Composition Competition of the Lutheran Evangelical Community of Naples (2007) and at the Competition for Liturgical Composition in Versailles (2012). His recordings have been released on CD by Bongiovanni (one disc each on the music of Petrali, Verdi and Busoni); by MVCremona (*Galanterie*, *Concentus Ecclesiae* by F. Caudana, *Il settecentesco organo della chiesa di San Omobono in Cremona* [The 18th-Century Organ of the Church of St Omobono in Cremona]; Fugatto (*Improvisations on the Cantico dei Cantici*; *L'organo Traeri 1723 di Camurana* [The 1723 Traeri Organ of Camurana]); and by Elegia Records (*Debussy à l'orgue*).

Paolo Bottini is the author of the first-ever biography of Federico Caudana (1878–1963), which appeared in the *Bollettino Storico Cremonese* [Cremonese Historical Gazette] in 2009. www.paolobottini.it

**Pietro Nacchini organ (1750),
Basilica of San Giorgio Maggiore,
Venice**

Restoration by Gustavo Zanin (1990).
Situation: in the chancel, behind
the main altar, above the choir-stall,
within a monumental casing which
partitions the choir from the rest
of the chancel.

Manual of 57 keys (C1/F1–C5)

beginning in a short octave,
bass/soprano split point at A2–A#2.

Pedalboard of 20 pedals (C1–B2) beginning in a short octave.

Vallotti temperament.



Two columns of drawknobs on the right side jamb correspond to the following stop list:

Principale bassi
Principale soprani
Ottava
Quintadecima
Decimanona
Vigesimaseconda
Vigesimasesta
Vigesimanona
Trigesimaterza
Trigesimasesta
Contrabbassi
Ottava di Contrabbassi
Duodecima di Contrabbassi

Voce umana
Flauto in VIII
Flauto in XII
Cornetta [in XVII]
Trombe basse
Trombe soprane
Tromboncini bassi
Tromboncini soprani

Accessories:
Tira-ripieno lever
(‘Full Ripieno’ combination action)
Drum-roll

**Pietro Nacchini organ (1743),
Church of San Rocco, Venice**
Restoration by Franz Zanin (1997);
cleaning and tuning
by Francesco Zanin (2015).

Situation: inner façade wall,
atop a monumental choir-stall
decorated with wooden statues
by Giovanni Marchiori.
Manual of 45 keys (C1–C5)
beginning in a short octave.
‘Lectern-style’ pedalboard of
18 pedals (C1–F2) beginning in a short octave.
Unequal 1/6-comma meantone temperament.



Stop list:

Principale [bassi e soprani, 8']
Ottava [bassi e soprani, 4']
Quintadecima
Decimanona
Vigesimaseconda
Vigesimasesta
Vigesimanona
Voce umana
Flauto in duodecima [bassi e soprani]
Cornetto [soprani]
Contrabbassi

Accessories:
Tira-ripieno lever
(‘Full Ripieno’ combination action)

[Angelo Bonatti] organ (1760), Parish Church of Santi Pietro e Paolo, Vallio Terme (Brescia)

Attributed to Angelo Bonatti by Ilic Colzani, who performed the restoration (2002).

Manual (not original) of 49 keys (C1–C5), bass/soprano split point at C#3–D3.

‘Lectern-style’, slightly concave pedalboard (not original) of 18 pedals (C1–F2).

The temperament, reconstructed during restoration upon analysis of the tonal material, is obtained by tuning 7 fifths at 1/4-comma meantone above the notes E flat to A, then a just fifth, then 3 fifths at 1/6-comma meantone.

The stop levers, which slide laterally without detent, are arranged in a single column on the right side jamb and correspond to the following stop list:

Principale 8' bassi
Principale 8' soprani
Ottava [4']
XV
XIX
XXII
XXVI
XXIX
XXXIII
XXXVI
Fifero [ovvero Voce umana]
Cornetta I (VIII–XII)
Cornetta II (XV–XVII)
Flauto in XII
Flauto in Ottava
Tromboncini 8' bassi (*)
Tromboncini 8' soprani (*)
Contrabassi 16'



(*) Division reconstructed during restoration, modelled on the one preserved in the Angelo Bonatti organ, Church of Malonno (Brescia) and encased above the keyboard in the manner of a Brustwerk.

Gaetano Callido and Sons organ (1812), Parish Church of San Floriano, Pieve di Zoldo (Belluno)

Scholarly restoration

by Francesco Zanin (2014).

Manual of 47 keys (C1–D5)

beginning in a short octave,

bass/soprano split point at C#3–D3.

Parallel pedalboard of 18 pedals (C1–A2)

beginning in a short octave.



Two columns of drawknobs on the right side jamb correspond to the following stop list:

Voce umana
Flauto in VIII bassi
Flauto in VIII soprani
Flauto in duodecima
Cornetta [soprani, 1.3/5']
Tromboncini bassi [8']
Tromboncini soprani [8']
Tromboni [8', al pedale]
Contrabassi [16', al pedale]

Principale bassi [8']
Principale soprani [8']
Ottava
Quintadecima
Decimanona
Vigesimaseconda
Vigesimasesta
Vigesimanona
Trigesimaterza
Trigesimasesta

Accessories:
Tiratutti lever
(‘Full Organ’ reversible)
Drum-roll

Gaetano Callido organ (1797–99) Op.367, Parish Church of Santa Maria Assunta, Candide di Cadore (Belluno)

Restoration by Alfredo Piccinelli (1995).

Two manuals of 62 keys (C1–F5) beginning in short octaves (upper manual with real notes from F1, lower manual with real notes from C1), bass/soprano split point at A2–A#2.

‘Lectern-style’ pedalboard of 19 pedals (C1–A#2) beginning in a short octave.

Two columns of drawknobs on each side jamb correspond to the following stop list:

Secondo Organo (left side jamb)

Voce umana	Principale Bassi [8']
Flauto in VIII Bassi	Principale Soprani [8']
Flauto in VIII Soprani	Ottava Bassi
Flauto in XII	Ottava Soprani
Cornetta [Soprani 1 3/5']	Quintadecima
Tromboncini Bassi [8']	Decima Nona
Tromboncini Soprani [8']	Vigesima Seconda
Violoncello Bassi [8']	
Violoncello Soprani [8']	

Recording: 4–5 December 2015, Venice; 17–18 August 2016, Candide; 19 August 2016, Pieve di Zoldo; 11 February 2017, Vallio Terme, Italy
Production, artistic supervision, recording, editing and mastering: Federico Savio
Cover: detail of *Il Prà della Valle in Padova* (1741–46) by Canaletto
Photography: Federico Savio
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Primo Organo (right side jamb)

Voce umana	Principale Bassi [12']
Flauto in VIII Bassi	Principale Soprani [12']
Flauto in VIII Soprani	Ottava
Flauto in XII	Quintadecima
Cornetta [soprani 1 3/5']	Decimanona
Violetta Bassi [4']	Vigesimaseconda
Violetta Soprani [4']	Vigesimasesta
Tromboncini Bassi [8']	Vigesimanona
Tromboncini Soprani [8']	Trigesimaterza
Tromboni [al pedale, 8']	Trigesimasesta
	Contrabassi [al pedale, 16']
	Ottava di contrabassi [al pedale, 8']
	Ottava di contrabassi [al pedale, 4']

Accessories:
Tira-ripieno lever
(‘Full Ripieno’ combination action)
Manual–Cassetto Coupler
Tenor drum (or drum-roll)