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"Sei Suonate Opera Sesta" (CD No.2)
- Father Matteo Volpato and Father Roberto Cavalli,
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SPERGHER

Organ and Harpsichord Music



Chiara Minali organ & harpsichord

Ignazio Spergher 1734-1808
Organ and Harpsichord Music

CD1 77'00

Six Sonatas Op.1

Sonata No.1 in F*

- | | |
|----------------------|------|
| 1. Allegro | 4'31 |
| 2. Andante sostenuto | 5'49 |
| 3. Allegro | 4'06 |

Sonata No.2 in B flat*

- | | |
|-------------------------|------|
| 4. Allegro | 4'32 |
| 5. Andantino espressivo | 4'22 |
| 6. Allegro brillante | 3'11 |

Sonata No.3 in A*

- | | |
|-------------------|------|
| 7. Allegro | 4'48 |
| 8. Rondò andante | 3'47 |
| 9. Allegro vivace | 3'16 |

Sonata No.4 in D

- | | |
|-----------------------|------|
| 10. Allegro | 4'31 |
| 11. Andantino | 4'18 |
| 12. Allegro spiritoso | 3'37 |

Sonata No.5 in B flat*

- | | |
|----------------------|------|
| 13. Allegro con brio | 4'09 |
| 14. Andante grazioso | 4'44 |
| 15. Allegro con brio | 3'48 |

Sonata No.6 in C*

- | | |
|-------------------|------|
| 16. Allegro | 5'08 |
| 17. Rondò andante | 3'48 |
| 18. Allegro | 4'23 |

CD2* 79'00

Six Sonatas for Harpsichord and Organ

Op.6 1778

*by courtesy of the Staatsbibliothek of
 Berlin for the manuscript of the Six
 Sonatas Opera Sesta*

Sonata No.1 in B flat

- | | |
|-----------------------|------|
| 1. Rondò – Allegretto | 2'46 |
| 2. Andantino | 4'43 |
| 3. Allegro svelto | 2'32 |

Sonata No.2 in A

- | | |
|-------------------------------|------|
| 4. Allegro svelto | 2'50 |
| 5. Rondò – Andantino grazioso | 5'44 |
| 6. Presto | 2'53 |

Sonata No.3 in C

- | | |
|------------------------|------|
| 7. Andante | 3'19 |
| 8. Amoroso | 3'52 |
| 9. Allegro con spirito | 3'44 |

Sonata No.4 in F

- | | |
|------------------------------|------|
| 10. Allegro aperto | 4'18 |
| 11. Rondò – Andante con brio | 4'16 |
| 12. Allegro vivace | 3'36 |

Sonata No.5 in G

- | | |
|------------------------|------|
| 13. Allegro | 4'11 |
| 14. Andantino grazioso | 4'42 |
| 15. Allegro | 3'21 |

Sonata No.6 in D (incomplete)

- | | |
|-----------------------------------|------|
| 16. Allegro vivace | 2'12 |
| 17. Andante con moto (incomplete) | 2'32 |

From “Sonatas for harpsichord and
 organ contained with others by Bianchi,
 Piozzi and anonymous in a manuscript
 of the musical background of the
 Municipal Library of Treviso”

- | | |
|------------------|------|
| 18. Allegro in C | 3'10 |
|------------------|------|

Sonata in B flat

- | | |
|------------------------|------|
| 19. Andantino con brio | 4'35 |
| 20. Adagio | 6'05 |
| 21. Allegro | 3'26 |

CD3

65'22

Sinfonia in C

- | | |
|---------------------|------|
| 1. Allegro | 3'19 |
| 2. Andantino | 3'49 |
| 3. Allegro con brio | 3'23 |

Nine Sonatas for Organ*

- | | |
|-------------------------------------|------|
| 4. I. Rondò-andantino mosso
in C | 2'04 |
| 5. II. Andantino con brio in C | 2'17 |

6. III. Cantabile in B flat	4'22	15. III. Spiritoso in D	2'20
7. IV. Rondò-grazioso in B flat	1'52	16. IV. Allegro in G	2'35
8. V. Allegro con brio in C	2'17	17. V. Rondò brillante in A	1'54
9. VI. Allegretto moderato in B flat minor	3'33	18. VI. Allegro vivace in C	2'14
10. VII. Allegro ma non tanto in F	2'29	Three Sonatas from the Fondo Sartori*	
11. VIII. <i>Senza indicazione</i> in D	2'26	19 I. Andante espressivo in E flat	3'09
12. IX. Andante grazioso in B flat	3'16	20 II. <i>Senza indicazione</i> in C	3'33
Six Sonatas for Organ from the Fondo S. Maria Formosa*		21 III. Andantino sostenuto in C	3'24
13. I. Allegro in B flat	1'50	22. Pastorale in A	7'01
14. II. Allegretto in F	2'31		

Chiara Minali *organ* (CD1 & 3) & *harpsichord* (CD2)

Organ: *Bazzani-Aletti-Zanin of the Parish Church of Paderno di Ponzano Veneto (TV), Italy*
 Harpsichord: *Copy of G.B. Giusti, Lucca 1681, made by Roberto Mattiazzo in 2008*

* world première recordings

Ignazio Spergher (1734-1808) Compositions for organ and harpsichord

«Signor Ignazio Spergher of Treviso is a master of excellent taste and performance, professor of the harpsichord and expert in counterpoint, who was taught the laws of music by Riccati and became one of the finest in the area, playing the harpsichord and the sacred church organ in these regions with consummate taste». This passage is found in the *Commentario sopra la vita e gli studi del conte Giordano Riccati* penned in 1790 by Domenico Maria Federici. A few years later, Pietro Giannelli added further praise in his *Dizionario della musica sacra e profana* published in Venice in 1801: «His organ sonatas, and the sacred and secular compositions all speak for his knowledge and noble genius». Spergher was indeed a musician of considerable enterprise and renown. He was born in 1734 to an Austrian father living in Treviso, which is where he spent his entire life. He was schooled there under the Somaschi fathers, and began to study music with Giambattista Tagliasassi, the organist at the church of San Gaetano. Next came a period under the tutorage of Giordano Riccati, one of the foremost scientists, theoreticians and counterpoint experts of the time. When Riccati died the College of Nobles commissioned Spergher to compose a *Requiem* to be performed in the church of SS. Quaranta. Admired as an instrumentalist and composer as well as a voice and harpsichord teacher, he was variously employed by the important families, churches, monasteries and other bodies responsible for pipe organs. Following a period as chapel master in the cathedral, he took up the post of organist at the church of San Nicolò, the “Pantheon” of his homeland, where he was buried with due honour in 1808. Here in 1778 he inaugurated the double organ that the Dominicans had commissioned Gaetano Callido to build. Following the celebration of the first mass in 1763, he supervised over a hundred liturgical services and wrote a remarkable number of keyboard compositions that were duly copied and distributed further afield. His numerous

pupils included Bortolo Bozzo, who later taught at the famous Venetian Ospedaletto conservatoire. In 1843 Antonio Agostini read his biography at the Atheneum in Treviso, but a century later, when the air raids of April 1944 caused the Chapter Library to burn down, much of his output was destroyed, though other parts survived in various archives and private collections. Other musicians living in Treviso at the time included Giambattista Bortolani, Girolamo Schiavon and Niccolò Moretti, who together contributed to what was described as «an eventful period of which any city of note would rightly be proud». But while these three musicians largely focused on the organ concerto, Spergher's centre of gravity was more refined and enticing in the way it tended towards the musical universe of Venice.

The selection of works in Chiara Minali's recording illustrates Spergher's stylistic personality first and foremost through the complete *Sei Sonate Op.1* that were printed by Antonio Zatta in Venice in 1786 in an edition that also comprised compositions by Boccherini, Grazioli, Stablinger, Pfeiffer and Vallpaerti. Advertised in the *Gazzetta Universale di Firenze* and the *Antologia Romana*, they met with considerable success both in Italy and further afield. Now republished in a contemporary edition by Armelin, these works were clearly not intended for liturgical use. They consist of three movements with phrases in a binary framework: a first part in the tonic, a second in the dominant, and a return to the main key, with concise harmonic developments and transitory modulations. The thematic material is typical of the taste for improvisation, with melodious passages in the *Andantini*, and a lively, lighter idiom in the *Allegretti* and the *Rondo*. The more open, brilliant stops are used to create sound that is pure and balanced, the more meditative moments are entrusted to the human voice registers, and the symphonic passages to the “concertino” and “tutti” stops, along with the reeds. All this is largely in keeping with the Venetian organ tradition of the 18th century, in particular those built by Callido.

The harpsichord anthology is another delightful rarity. It begins with the *Sei Sonate Op.VI* dated 1775, also made up of three movements. Now kept in the

Staatsbibliothek in Berlin, they belonged to the Chapter Library in Treviso until 1845, when they were made over to «an important personage, connoisseur and collector of original musical scores». This was Aloys Fuchs, the famous Viennese collector of manuscripts, and on his death the Six Sonatas ended up in Berlin. Next comes a selection (see the *Sonata in B flat major*) from a collection of “*Sonate per clavicembalo ed organo*” that are among the original scores kept in the Treviso Biblioteca Comunale.

The organ returns in the *Sinfonia in do maggiore* in three movements that clearly relates to the *Sonate Op.1*, despite the odd orchestral flourish. It is also part of the Treviso Library collection, catalogued alongside the famous *Pastorale* in A major printed by Zatta in 1790, and has been republished in a modern edition in the anthology “Settecento organistico trevigiano” edited by Amedeo Aroma and myself. Next come the *Nove Sonate* published by Carrara in an edition by Giuseppe Radole, the unpublished *Sei Sonate* that belong to the S. Maria Formosa collection kept at the Marciana Library in Venice, and three pages from the Sartori collection in Spresiano. These charming compositions in a single movement are limpid examples of the form of *Hausmusik* cultivated by the keyboard composers of the Venice area, especially Pescetti, Galuppi, Luchesi, Cervellini, Grazioli and Turrini.

© Giuliano Simionato

Recording: 27-28 April 2018, Paderno di Ponzano Veneto (TV), Italy (Organ), 13-14 July 2018

Sant'Elisabetta Monastery, Verona, Italy (Harpsichord)

Production, recording, editing, mastering and artistic supervision: Federico Savio

Cover: Francesco Guardi, Imaginary View of a Venetian Square or Campo, 1780s. The Metropolitan

Museum of Art, New York. The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973.

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Organ Bazzani – Aletti – Zanin the Parish Church of Paderno di Ponzano Veneto (TV), Italy

Built in 1903 by the Aletti brothers of Monza, the organ actually embodies much of the earlier instrument constructed in 1845 by the Venetian Giacomo Bazzani. In 1997 it was meticulously renovated by Francesco Zanin of Codroipo.

Located in the choir above the main entrance, it has a wooden case with painted marbling, neoclassical pilasters and parapet occupying the entire back wall. There are 25 pipes in cusp formation, with lateral wings and mitred labia. Window console, mechanical action. Two manuals in spruce with 56 notes (C1-G5), the diatonic faced in bone and the chromatic in ebony; bass/soprano division from notes C#-D3. Oak pedalboard with 30 straight parallel notes (c1-F3). Stops activated by nobs placed to the right for the grand organ and the pedal, and to the left for the positive, which was entirely rebuilt by Zanin on the Venetian model and placed on the base of the case. Original wedge-shaped bellows by Bazzani, non equable temperament for tuning.



Organ Specifications
Grand'Organo

Ottava
Quintadecima
Decimanona
Vigesimaseconda
Ripieno 4/2 file
Voce umana

Positivo laterale

Flauto tappato 8' bassi
Flauto tappato 8' soprani
Flauto in VIII bassi
Flauto in VIII soprani
Flauto in XII bassi
Flauto in XII soprani
Cornetto

Pedale

Contrabbasso
Ottava di contrabbasso
Trombone 8'

Principale bassi
Principale soprani

Flauto reale bassi 8'
Flauto reale soprani 8'
Flauto bassi 4'
Flauto soprani 4'
Flauto in XII bassi
Flauto in XII soprani
Cornetta
Tromba bassi 8'
Tromba soprani 8'

Quintadecima
Decimanona
Vigesimaseconda
Tromboncini bassi
Tromboncini soprani
Tremolo

Accessori

Unione I al pedale
Unione II al pedale
Unione manuali
Tiratutti



Harpsichord:

Copy of G.B. Giusti, Lucca 1681, made by Roberto Mattiazzo in 2008

Temperament: Vallotti pitch 415h



Chiara Minali studied at the Dall'Abaco

Conservatoire in Verona. In 2002 she graduated

brilliantly in organ and organ composition

under Alessio Corti. That same year she won

first prize in the competition organized by the

Accademia Filarmonica in Verona for newly

graduated musicians. She then attended courses

in harpsichord, obtaining a first-class diploma in

2005 under Sergio Vartolo. This was followed in

2010 by a Masters Degree in harpsichord at the

Bonporti Conservatoire under A. Bugatti. She has

also attended master classes in organ under Michael

Radulescu and in harpsichord under Murray,

Bellotti, Baumont, Astronio, Bonizzoni and Baroni.

She played continuo in the early music course held at Brunico in 2005 at Villa Lagarina (Trento),

and of the course of Baroque singing by Lia Serafini

in the province of Verona in 2013-2014. With the Corelli Ensemble performed

in Dortmund in 2006, in Berlin in 2009. In September 2009 she became third in

the Terzo harpsichord competition, and the following year collaborated with the

Compagnia Virtuosa vocal ensemble on a production of Purcell's Dido and Aeneas

in Pescara. She has also worked with the Monteverdi Conservatoire in Bolzano and

the Dall'Abaco in Verona as harpsichord accompanist. From 1998 to 2007 she was

titular organist at the church of San Giorgio in Braida (Verona), and from 2007 to

2013 at the Church of the Redentore in Verona. From 2005 to 2017 she taught organ

at the Istituto Diocesano di Musica Sacra in the same city.

Her career involves her in many concerts as a soloist and continuo player, collaborating with various instrumental and choral ensembles.

