

**SPERINDIO BERTOLDO** c.1530–1570

*Tocate, Ricercari et Canzoni francese intavolate per sonar d'organo da Sperindio Bertoldo. Nuovamente stampati. In Venetia, appresso Giacomo Vincenti. M.D.XCI.*

*Canzoni francese intavolate per sonar d'organo da Sperindio Bertoldo. Nuovamente date in luce. In Venetia, appresso Giacomo Vincenti. M.D.XCI.*

1	Tocata seconda di Sperindio Bertoldo	2'32
2	Canzon francese	3'13
3	Hor vienza vien	3'15
4	Ricercar del Sesto Tuono	3'10
5	Petit fleur	2'53
6	Ricercar del Primo Tuono	3'38
7	Un gai berger	3'45
8	Ricercar del Terzo Tuono	4'15
9	Tocata prima di Sperindio Bertoldo	3'28
10	Frais e gagliard	3'53

**CESARE BORGO** c.1560/65–1623

*from Canzoni per sonare fate alla francese a quattro voci di Cesare Borgo Milanese, organista del Duomo di Milano, Libro Primo, Venezia 1599*

11	Canzon L'Albergona	3'32
12	Canzon L'Arnona	3'59
13	Canzon La Baialupa	3'30
14	Canzon La Breda	3'33
15	Canzon La Castelnovata	3'35
16	Canzon La Cipola	3'46
17	Canzon La Colombana	3'19
18	Canzon La Forera	3'40
19	Canzon La Gabutia	3'56
20	Canzon La Parolina	3'57
21	Canzon La Scarabella	3'39
22	Canzon La Lucina	4'10
		<b>78'51</b>

**Manuel Tomadin**

*at the Vincenzo Colombi organ (1532/3), Chiesa del Ss. Corpo di Cristo, Valvasone (Pordenone)*

**Bertoldo Sperindio** was born in Modena around 1530. On 1 January 1552, he was appointed organist of the Padua Cathedral and in 1557 obtained a ten-year contract for the same role but with an increased salary. In 1567 his contract was renewed for a further 16 years, but that same year he was suspended from his job due to insubordination. The reason for his dismissal is not at all clear but was likely the result of something rather serious. His employers had already begun thinking about a substitute when, just a few months later, in August, Sperindio was reinstated, most probably because of his incredible talent on the keyboard. He died in Padua on 15 August 1570. Upon his death, members of the Cathedral's council transferred the payment of his salary to his wife and children. Bertoldo's extant compositional output consists of two books of madrigals, published while he was alive, and two books of organ music, published posthumously (although the dedication pages indicate the books of madrigals are "part two" and "part three", there is no trace of what would have been "part one"):

- *Il primo libro di Madrigali a 5 voci con un echo, sei voci, et un dialogo a 8 voci*. Venice 1561.
- *Il secondo libro di Madrigali a 5 voci*. Venice 1562.
- *Canzoni francese intavolate per sonar d'organo*. Venice 1591.
- *Tocate, Ricercari et Canzoni francese intavolate per sonar d'organo*. Venice 1591.

The two volumes of organ music feature typical Renaissance keyboard forms such as the toccata, ricercar and canzona. The toccata genre was particularly developed in the area around Venice, notably in works by Andrea Gabrieli and Claudio Merulo. Bertoldo's toccatas, however, are rather different from theirs and establish him as a connecting link between Marco Antonio Cavazzoni (c.1490–c.1560) and son, Girolamo (c.1525–after 1577), and the later Venetians. Immediately obvious is their brevity (the Tocata prima with 42 bars and the Seconda with 30), but more important is their persistent renunciation of the style typical of a Venetian toccata. Sperindio's toccatas generally proceed chordally with sparing use of diminution and only sporadic imitative interjections. His ricercars are also on a smaller scale (the Sesto Tuono with 40 bars, the Primo Tuono with 64, and the Terzo Tuono with 56) and constructed on a single subject with the exception of the Terzo Tuono, which has three. On the copy of the music held at Basle, this last ricercar has the following words handwritten at the bottom of the page: *Totum ex Hann. Padovani Ric. gestoblen*. This is actually an intabulation of the first ricercar (Ricercar del Terzo Tuono) contained in the *Primo libro de ricercari et canzoni a quattro voci* (1556) by Annibale Padovano. Bertoldo shortened Padovano's work, eliminating the episodes in bars 40–114 and 178–286.

Bertoldo's *Canzoni francese* (except for the first) are intabulations after vocal works by Thomas Crecquillon ("Ung gay bergier"), Clément Janequin ("Or vien ça, vien" and "Petit fleur") and Jacob Clemens non Papa ("Frisque et gaillard").

The preface to this volume reads:

*To all virtuous masters of the organ, from Giacomo Vincenti. My desire to satisfy you with some works of intabulation for organ leads me now to give you the present French canzoni intabulated with ease from the fine memory of Sperindio Bertoldo, who was organist in the magnificent city of Padua, and soon you will also have ricercars, toccatas and canzoni and other pieces by the illustrious Signor Claudio Merulo, by Gabrieli and by Guami, and seeing that my works please you, I shall not fail to exhaust myself in providing you often with new pieces by other men of note. Therefore, willingly accept this, as I willingly dedicate it to you, and consider me yours, may God make you happy.*

The Lombard school of music in the 16th and 17th centuries was overshadowed by the Venetian and Roman schools, which at the time counted great, unrivalled musicians in their ranks. And it is in this relative obscurity that we find the very first examples of instrumental canzoni born of the composer's own creativity, not intabulated after existing vocal chansons.

Friar **Cesare Borgo** was born in central Milan around 1560–65, in the area around the erstwhile San Salvatore Parish near the Duomo. We know that from 1584 he was organist at San Pietro in Gessate. He was then appointed second organist (1590) and later principal organist (1592) at Milan Cathedral, where he played the new Valvassori organ (1584/90) as well as the older Antegnati organ (1540), earning a salary of 400 imperial lire per year. He remained in this post until his death in 1623.

His religious training and activities transpired in a Milan under the archiepiscopal tenures of two powerful figures, Saint Charles Borromeo (1564–84) and his cousin Federico Borromeo (1595–1631), both of whom conferred on him a particular political and cultural imprint. The Borromeos would influence the Ambrosian ethos of the day by insisting on strict implementation of the reforms dictated by the Council of Trent, including many that were of great significance (for a musician like Borgo) in the realm of sacred art. In this environment, organist candidates for the Cathedral Chapel were rigorously vetted for compositional and musical styles beyond reproach under the Tridentine rules governing counterpoint and quality of performance. Besides the *Canzoni alla francese*, published during his lifetime, Borgo left behind various other scores and manuscripts, primarily of a liturgical nature.

The canzoni presented here exhibit a high level of composition, each possessing an ABA-type structure (ternary form is one of the commonest in all music) in which the first musical element is followed by a second, before the first returns; in this case the central section is always in a proportion of 3 : 2.

Authentic performance practice is aided by the use of a historical fingering technique and a concept of phrasing informed by Renaissance music scholarship, eschewing any rubato or purely baroque gestures. It is also greatly enhanced by performance on a refined instrument like the Vincenzo Colombi organ at Valvasone (Pordenone) in Friuli Venezia Giulia.

**Manuel Tomadin**

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**Manuel Tomadin** studied piano, organ, organ composition and harpsichord, continuing his harpsichord studies at the University of Udine (where his thesis was based on J.S. Bach's Goldberg Variations). As well as devoting himself to the practices of Renaissance and Baroque music, he has participated in masterclasses led by Claudio Astronio, Andrea Marcon, Michael Radulescu, Luca Scandali, Ferruccio Bartoletti, Peter Planyavsky, Olivier Latry, Paolo Crivellaro, Jon Laukvik, Ludger Lohmann, Gustav Auzinger, Hans Fagius, Peter van Dijk, Theo Jellema, Francesco Di Lernia and Éric Lebrun. From 2001 to 2003 Tomadin studied at the Schola Cantorum Basiliensis (Switzerland) with Jean-Claude Zehnder and Andrea Marcon. He regularly collaborates with Baroque recorder player Manuel Staropoli

and belongs to the early music and period-instrument group Terg Antiqua. Tomadin enjoys a busy concert career in Italy and Europe and has recorded several CDs on the historical organs of the Italian region of Friuli Venezia Giulia, the Netherlands and Germany; many of these – featuring music by Tunder, Leyding, Kneller, Bruhns, Hasse, Handel and Druckenmüller – have been awarded five stars or five diapasons. He teaches organ and harpsichord at the 'G. Tartini' Conservatory of Music in Trieste. He was organist of the civic Cathedral of Trieste from 2004 to 2008 and is now organist of the Evangelical Lutheran Church in the same city. Tomadin has won awards at several national and international contests, including first prize in Germany's Füssen–Breitenwang–Mittenwald International Organ Contest and second prize in the prestigious Paul Hofhaimer Competition in Innsbruck on two occasions (2006 and 2010). He was also the winner of the Grand Prix d'ECHO 2011 in the Alkmaar Schnitger Competition and is artistic director of both the G.B. Candotti International Organ Festival in Udine and the Johann Sebastian Bach Orgelherbst festival in Trieste. Tomadin plays the organ and harpsichord as part of the Friuli in musica project.

**Vincenzo Colombi Organ (1532/3)**  
**Chiesa del Santissimo Corpo di Cristo (Church of the Most Holy Body of Christ),**  
**Valvasone (Pordenone), Italy**

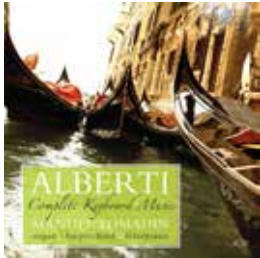
The only organ of the Venetian organ school of the 1500s, it was the ideal means for the interpretation of music of the great organists of St Mark's Basilica. The instrument was ordered in 1532 by the nobles of Valvasone from Vincenzo Colombi, a famous organ builder from Casale Monferrato, working in Venice. In 1535 Stefano di Venezia, the *marangon* (wood craftsman), was commissioned to construct the casing and choir; Girolamo da Venezia was called to carve the architectural elements and the painter Giovanni Antonio da Pordenone to paint the doors of the casing. In 1538, Tommaso da Udine completed the magnificent casing with the gilding. With Pordenone's death in 1539, the doors were then finished by Pomponio Amalteo (1544). Between 1551 and 1552, this painter from San Vito al Tagliamento also painted the five panels of the choir, the two fresco friezes and the sides of the casing. Modified more than once during the centuries and reduced to silence after World War I, in 1974 the organ underwent renovation works by the Paduan organ builder Alfredo Piccinelli to restore it to full function. In 1999, the Francesco Zanin company from Codroipo finally returned the organ to its original appearance, in accordance with scholarly criteria and in-depth scientific research.

<b>Manual</b>	<b>Pedal</b>	<b>Manual:</b>
Tenori [12']	Coupled permanently to the manual	47 keys (F-f <sup>'''</sup> , lacking F# and G#)
Ottava		<b>Pedalboard:</b>
Quintadecima		lectern-type with 20 short pedals (F-d)
Decimanona		<b>Air pressure:</b>
Vigesimaseconda		43mm of water column
Vigesimasesta		<b>Tuning:</b>
Vigesimanona		¼-comma meantone
Flauto [in XV]		<b>Pitch:</b>
<b>Accessory</b>		a' = 492.5 Hz at 22°C
Fiffaro (key channel tremolo)		

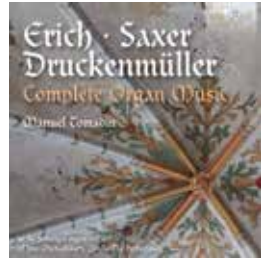
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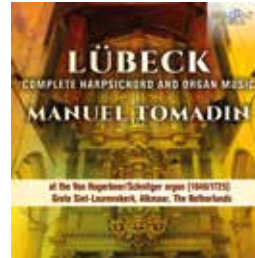
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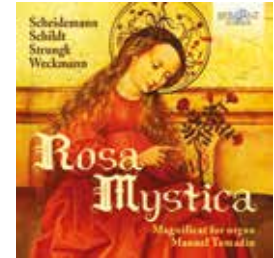
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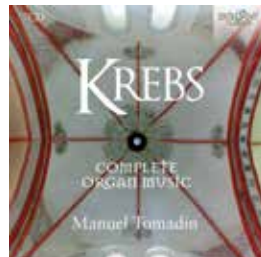
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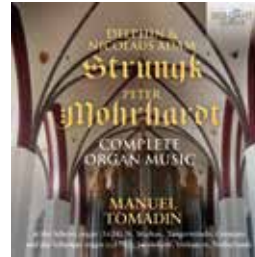
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