ANTICHI ORGANI MANTOVANI, 5

Collana di studi sul patrimonio organario del territorio mantovano

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A unicum of the Renaissance at the court of Gonzaga

Restoration of the enharmonic Graziadio Antegnati organ (1565) ion the palatine basilica of Santa Barbara (Mantua)

Un unicum del Rinascimento alla corte dei Gonzaga

Restauro dell'organo enarmonico Graziadio Antegnati 1565 della basilica palatina di Santa Barbara in Mantova

testi di
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SOMMARIO

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GRAZIADIO ANTEGNATI'S ORGAN OF SANTA BARBARA IN MANTOVA

I - Introductory note

The restoration of the precious instrument of the Palatine Church Santa Barbara in Mantua, generated much interest. Some important studies were planned on each part of the instrument[1].

A difficult "atmosphere" around it did not allow the conclusion of some important analysis during its restoration. They were, however, in the two authors curiosity and interest to complete the collection of missing data and to review calmly the instrument. For this reason the authors have organized specific meetings on the organ to talk about it.

Long debates allowed to find out many still unresolved problems. The most interesting aspect was the authors' open minds: during the brainstorm, there were not any prejudice or bias. Each hypothesis was proposed respecting both the known documents[2] *and the artefact's and its details' analysis.*

The authors built a good relationship based on equality. On one side, the restorer with his long and direct experience; on the other side, the organ scholar with his knowledge. Their relationship allowed debating each little aspect without falling in presumptuous arguments to decree who is right and who is wrong.

The followings are the results of our researches. The authors know they are not complete, but our aim is to give more technical details for future analyses.

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[1] AA.VV., *L'Antegnati di Santa Barbara (1565). Atti della giornata di studio: riflessioni sulla tutela degli organi storici*, Casa del Mantegna, Mantua, 1999, pp. 62-65.

[2] *Ibidem*, pp. 39-59.

45	Mib4	es'''	Eb5	Eb
45°	Re#4	dis'''	D#5	D
43	Do#4	cis'''	C#5	C
40	Sib3	b''	Bb4	B
38	Sol#3	gis''	G#4	G#
38°	Lab3	as''	Ab4	Ab
36	Fa#3	fis''	F#4	F#
33	Mib3	es''	Eb4	Eb
33°	Re#3	dis''	D#4	D
31	Do#3	cis''	C#4	C
28	Sib2	b'	Bb3	B
26°	Lab2	as'	Ab3	Ab
26	Sol#2	gis'	G#3	G#
24	Fa#2	fis'	F#3	F#
21°	Re#2	dis'	D#3	D
21	Mib2	es'	Eb3	Eb
19	Do#2	cis'	C#3	C
16	Sib1	b	Bb2	B
14°	Lab1	as	Ab2	Ab
14	Sol#1	gis	G#2	G#
12	Fa#1	fis	F#2	F#
9°	Re#1	dis	D#2	D
9	Mib1	es	Eb2	Eb
7	Do#1	cis	C#2	C
4	Sib-1	B	Bb1	B
Mi	Mi-1	E	E1	E
Re	Re-1	D	D1	D

47	Fa4	f'''	F5	F
46	Mi4	e	E5	E
44	Re4	d'''	D5	D
42	Do4	c'''	C5	C
41	Si3	h''	B4	B
39	La3	a''	A4	A
37	Sol3	g''	G4	G
35	Fa3	f''	F4	F
34	Mi3	e''	E4	E
32	Re3	d''	D4	D
30	Do3	c''	C4	C
29	Si2	h'	B3	B
27	La2	a'	A3	A
25	Sol2	g'	G3	G
23	Fa2	f'	F3	F
22	Mi2	e'	E3	E
20	Re2	d'	D3	D
18	Do2	c'	C3	C
17	Si1	h	B2	B
15	La1	a	A2	A
13	Sol1	g	G2	G
11	Fa1	f	F2	F
10	Mi1	e	E2	E
8	Re1	d	D2	D
6	Do1	c	C2	C
5	Si-1	H	B1	B
3	La-1	A	A1	A
2	Sol-1	G	G1	G
+	Fa-1	F	F1	F
Ut	Do-1	C	C1	C

From left to right: Antegnati's numbering, Latin notation, German notation, American notation, notation of measures tables. The following texts refer both to Antegnati's numbering and to the Latin notation.

II - Chronology

With much effort, we tried to identify with the ancient Protagonists and to understand their time, but we never lost sight of the resources we had. We taught we could clarify every single secret of this organ, but we were wrong.

It was much harder but, more or less, this is what happened:

1. *Graziadio Antegnati stipulated a contract, which included a 12' organ with eight stops. The range included 50 keys: Fa-1/La4 without Fa#-1 Sol#-1 and Sol#4. Unfortunately, this does not explain the numbering "*Antegnati 49*", found on a pipe. Moreover this fact clashes against the use of the* Flauto *in XII in contemporary literature*[3]*; the stops should have been: Principale - VIII - XV - XIX - XXII - XXVI - XXIX - Flauto in VIII*[4]*.*
2. *Graziadio, for some unknown reason, rather than building the organ with eight stops, as the contract established, decided to build an organ with twelve. Moreover, he maybe extended it from 12' to 16', with a 53 keys range: Do-1/La4 with the first short octave and without Sol#4.*
3. *Therefore, he began to prepare the windchest with the bars ready for twelve stops.*
4. *He started to build the sheets for the bodies of front pipes and he draw also the mouths and the bayleaf lip, up to the present Do#4 (n. 43).*
5. *These operations brought a first* Principale*. It, recreated at the computer, shows the following tendency (we will call it "largo", for convenience)*[5]*;*

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[3] AA.VV., *Gli Antegnati. Studi e documenti su una stirpe di organari bresciani del rinascimento*, by Oscar Mischiati, Patron Editore, Bologna, 1995, note 88, p. 82.

[4] AA.VV., *Gli Antegnati*, cit. p. 84.

[5] The probable scale of this stop "*largo*" were deduced by two ways of investigation, in order to cross check, then, the results. The survey of the bayleaf lip's traces helped to find out the hypothetical mouth sizes. Applying the ratio 1/4, also the circumference was found out. It is necessary to underline that the ratio 1/4 was not very common in Antegnati's works. They preferred the 2/9 with narrower mouths. There is no specific reason to not use the common ratio of the workshop and to use the 1/4, instead. However the application of the 2/9 one would give circumferences even bigger and therefore impracticable. Moreover, the use of the diameters, deriving from the bayleaf lip's development, could present various inconveniences. Above all in the treble section, because of the difference with the traditional *Principale* Antegnati: the pipes would be increased a sixth higher. The *Principale* in that section would become a *Flauto*, but not easily manageable. These results were compared with the ones coming from the second research. The pipes are not at the centre of the body, but they are shifted right or left. The original pipes had bigger dimensions than today's and when the sheets were cut on a side to reduce the register scale, they lost their centrality. The bayleaf lips is shift on the right when the sheet was reduced on the right side and in reverse. As the sheets were cut just on one side (cutting both the sides would have been useless), the sheet's mid-size is the

Principale 1° Graziadio "largo"

Fa-1	Do1	Fa1	Do2	Fa2	Do3	Fa3	Do4	Fa4
212	150	118	86,6	69,7	53	41,8	30,7	24,4

6. *Then, intervenes Girolamo Cavazzoni*[6]*. He asked to Graziadio to insert seven split keys and, maybe, to bring the organ from 12' to 16';*
7. *With the enharmonic insertion (maybe also of the Mireut), the previous* Principale "largo" *(whose body's sheets were ready and the mouths printed) was too large for the available space, that's why it shall be reduced;*
8. *Moreover there was a large enharmonic pipe (Re# n.9°) in the façade. Graziadio panicked and projected a second smaller* Principale *directly on the façade front pipe blocks. After much attempts and some mistakes he succeeded in reducing it.*
9. *Due the insertion of an harmonic pipe in the façade, the front space was no longer sufficient. That is why Graziadio widened the two front's sides of the case (probably it was already built). The two outer pilasters were cut along the outer side (where the lack of the egg-and-dart ornament would be not so visible). The left pilaster was moved outwards of 15 mm and the right ones of 22;*
10. *The engraved circumferences belong to a* Principale *smaller than the "*largo*" one. This new one is defined "*from façade front pipe blocks*".*

Principale 2° Graziadio "from façade front pipe blocks"

Fa_{-1}	Do_1	Fa_1	Do_2	Fa_2	Do_3	Fa_3	Do_4	Fa_4
212	140	107	81.5	66	46	39.5	33	----

Starting from Si1 (n. 17), the engraved circumferences had not a regular scale. This phenomenon grew worse towards the treble, up to the appearance of some inversions or tendency variation. Analysing the engraved circumference with a specific computer program (AULOS), this is the result:

Principale 2° "from façade front pipe blocks" by AULOS

Fa_{-1}	Do_1	Fa_1	Do_2	Fa_2	Do_3	Fa_3	Do_4	Fa_4
198	139.5	109.5	78.7	63	46.7	38.5	30.4	26.3

Which, compared with the one of Bellinzona

original one, until Graziadio's intervention. The survey of these mid-widths found out the original circumference dimensions (with some hesitations and imprecisions about the minor surveys of the bayleaf lip development). The results of the two different researches are very similar.

[6] According to an intersting document by Federico Lorenzani (Federico Lorenzani, *Documenti d'organaria padana e gli organi cinquecenteschi della Steccata di Parma*, in "Arte Organaria Italiana. Fonti documenti e studi", n. IV, 2012, p. 304) Girolamo Cavazzoni started his career in 1560, in Mantua.