



VEGGIO, RODIO, BERTOLDO
Complete organ music (2 cds)
(Brilliant Classics, 95804, 2021)

Concerto (Heft 297, 3. Quartal 2021)

Sie tauchen immer wieder einmal vereinzelt in Konzertprogrammen auf: die Werke von Claudio Veggio (um 1510 – 1543), Rocco Rodio (um 1530 – 1615) und Sperindio Bertoldo (um 1530 – 1570). Nun spielte sie Luca Scandali endlich in einer Gesamtaufnahme ein, an einem herausragenden und idealen Instrument, der von Lorenzo da Prato 1475 fertiggestellten Orgel der Basilika von San Petronio in Bologna. Allein schon Rocco Rodios 1575 in Neapel von Gioseppe Cacchio gedrucktes *Libro primo di ricercate* erweist sich dabei als historischer Meilenstein. Dieses Kompendium enthält fünf Ricercare und vier Fantasien und gilt als erstes Werk, das in Partitur herausgegeben worden ist. Insofern erhebt Rodio hier bereits denselben Anspruch, den Girolamo Frescobaldi sechzig Jahre später in Vorwort seiner *Fiori musicali* formuliert: »*Ich erachte es für sehr wichtig, dass die Organisten aus der Partitur spielen können; nicht nur für diejenigen, die das Bedürfnis verspüren, sich mit solchen Kompositionen ernsthaft abzumühen – sondern notwendigerweise dient diese Materie als klare Abgrenzung dafür, die wahren Virtuosen zu kennzeichnen und sie von den Ignoranten zu unterscheiden.*« Gerade die äußere Form der Drucklegung als Partitur lässt auch auf die ästhetische Zielsetzung der Sammlung schließen: kontrapunktisch gelehrt, elaboriert und über jeden Zweifel erhaben, gleichsam für die Ewigkeit gültig. In diesem universalen Sinne, auch in Partitur, wird Johann Sebastian Bach seine *Kunst der Fuge* schreiben.

Doch wir bleiben im 16. Jahrhundert. Hier gilt Rodio als einer der »compositori eccelenti della città di Napoli, che oggi vivono«. Luca Scandali gelingt mit idiomatisch packendem, farbenreichem und fesselndem Musizieren ein umfassender und erhellender Blick auf die musikalischen Implikationen der Kunst der neapolitanischen Schule. Ein wahres Vergnügen bereiten dabei immer auch die geschmackvoll inszenierten Verzierungen, die wie selbstverständlich, ganz natürlich und aus dem musikalischen Fluss inspiriert daherkommen. Schön auch, dass Scandali jeweils den Cantus firmus der vier Fantasien Rodios (drei davon übernehmen gregorianische Themen) dem fein intonierenden Posaunisten Mauro Morini überlässt, dessen schlanker, engmensurierter und nobler Ton sich perfekt mit den satten Farben von Lorenzo da Prato Wunderwerk mischt. So erweist sich Rodios kontrapunktische Ambition vor allem als musikalischer Nährboden, auf dem sich die folgenden Generationen von Organisten, u. a. de Macque, Mayone und Trabaci, erst entwickeln konnten.

Letztendlich führt dieser Weg dann immer auch zu Frescobaldi, eine Fährte, die Scandali klug und tiefgründig mit dem Werk Claudio Veggies und Sperindio Bertoldos ausleuchtet. Als einer der aktuell herausragenden Spezialisten für den Manierismus zeichnet er in San Petronio nicht weniger als die in musikalische Form gegossene Idee einer universalen Musik der Cinquecento.

Martin Hoffmann

Orgelnieuws.nl

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Alle orgelwerken van drie Italiaans renaissancecomponisten op twee cd's die elk ongeveer vijftig minuten duren. Het gaat om de componisten Claudio Veggio (c. 1510-na 1543), Rocco Rodio (c. 1530-40-na 1615) en Sperindio Bertoldo (c. 1530-1570). Anglofielen onder de orgelliefhebbers kennen het orgelregister Sackbut 32', dat tot voor kort de dispositie van het orgel in York Minster opluisterde. Op deze cd klinkt een echte sackbut, een soort trombone die in Renaissance en Barok zeer gangbaar waren. De vier stukken uit het oeuvre van Rocco Rodio waar de sackbut klinkt om de melodie van gregoriaanse hymnen te spelen, zijn voor mij de mooiste momenten van deze productie. De klank van het instrument versmelt wondermooi met de orgelklank.

Peter Snee

Early Music Review

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The recent untimely death of Liuwe Tamminga has deprived us of a fine organist who spent many years officiating at the Lorenzo da Prato organ in the Basilica of San Petronio in Bologna, the instrument at the centre of these two CDs of music by three little-known Italian composers from the middle of the sixteenth century. One of the oldest surviving organs, it was built in 1471-75 and added to in 1531. Luca Scandali studied with Tamminga and with the latter's predecessor and mentor, Luigi Ferdinando Tagliavini, so he knows the instrument well and makes very good use of its full range of stops. It can make a very big sound and the Basilica's acoustic is also big – the reverberation continues long after final chords are released – but the recording engineers have coped very well here. Scandali shows a keen affinity with his repertory, maintaining a good sense of flow while showing considerable flexibility in individual lines and sections.

Not much is known of Claudio Veggio, the earliest of the three featured composers; all his surviving keyboard music can be found in a single manuscript housed in Castell'Arquato (situated between Piacenza and Parma). Scandali plays six ricercars (one of which he has also completed), as well as an attractive canzona intabulation. The ricercars are impressive pieces, two of them quite extended in length. They tend towards imitation by homophonic blocks, rather than by single voices, and come across rather more like intabulations than ricercars.

Rocco Rodio came from Bari but worked in Naples, where he was a contemporary of composers such as Diego Ortiz, Bartolomeo Roy and Jean de Macque in what was a cultural melting pot, leading to a flourishing school of keyboard composition. His only volume of keyboard music, published in 1575, is the first known to have been printed in open score. It contains five extended ricercars, interspersed here with three fantasias on well-known plainchant themes, plus one on La Spagna. The ricercars are imaginative pieces which go in some unexpected directions. For the fantasias, Scandali is joined by sackbut player Mauro Morini who plays the long note cantus firmi. I am in two minds about this: while it does help to bring out the chant for modern audiences not familiar with it, it gives an undue emphasis to the cantus firmus, which was not necessarily intended to be heard, with the sackbut at times overpowering the other voices in the texture.

Sperindio Bertoldo came from Modena but spent most of his life as organist at the Duomo in Padua. He has left just three ricercars, more conventionally imitative than those of the other two composers here. They are interspersed with two toccatas and five French chanson intabulations. The toccatas are a particularly good showcase for full organ, while the canzonas are rich with sprightly figuration and are used to exploit its range of stops. This recording represents an attractive compilation of music by three relatively unknown figures, serving to showcase what was already a flourishing Italian organ music scene between c. 1540 and c. 1575, before Claudio Merulo and the Gabriellis came into their stride. Scandali's enthusiasm for the repertory shines through and I enjoyed listening to it very much.

Noel O'Regan

La Tribune de l'Orgue
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Luca Scandali à l'orgue de Lorenzo da Prato è St-Pétrone de Bologna

C'est un superbe enregistrement : l'orgue, presque toute la musique, et l'interprète, qui est d'une subtilité et d'une élégance remarquable. Les compositeurs sont à peine connus : Claudio Veggio (1510-1543), Rocco Rodio (v.1530-1615) et Sperindio Bertoldo (v.1530-1570), mais à chaque page, on découvre des beautés insoupçonnées qui font se demander pourquoi ces compositeurs ne sont pas aussi admirés que Frescobaldi ou Gabrieli. Tout le disque respire le calme, l'orgue est magnifiquement enregistré, gardant toute sa clarté sans perdre la belle acoustique de St-Pétrone. Voici un disque à ne pas laisser passer.

Guy Bovet

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The basilica of San Petronio in Bologna is the proud owner of two historical organs, on both sides of the altar. The oldest dates from 1471-75, the youngest from 1531. It is not surprising that they are frequently used for recordings of renaissance and early baroque keyboard music, also thanks to their meantone temperament and the fact that some of the keys are split. The former instrument, on the right side of the altar, is the one that Luca Scandali chose to record a programme of works by three composers. Even organ aficionados may never have heard of Claudio Veggio, Rocco Rodio and Sperindio Bertoldo.

Claudio (Maria) Veggio worked in Piacenza, where he was part of the Accademia Ottolana, a circle of artists and intellectuals. He published only one collection of music, a book with madrigals which he dedicated to his patron, Count Federico Anguissola. His keyboard works are included in the *Manoscritto di Castell'Arquato*, one of the earliest and most important collections of Italian keyboard music from the first half of the 16th century. Notable are the various number of staves within single works, and the fact that Veggio made revisions and corrections, which gives the impression that it was a work in progress. According to *New Grove* it includes eight *ricercars*, but the present recording has only six. The difference is not explained in the liner-notes. They are of very different length, varying from 41 to 147 *breves* (bars). In these pieces contrapuntal and figurative sections alternate. *La fugitiva* is a keyboard transcription of a piece for instrumental ensemble.

Rocco Rodio was from Bari in the Apulia region, on the Adriatic Sea in southern Italy. For most of his life he worked in Naples, where he was a member of Carlo Gesualdo's academy. He may have been in close contact with Spanish composers, such as Diego Ortiz. His first printed edition was a collection of masses, published in Rome in 1562. In 1587 he published a book with madrigals in Venice. The present disc includes five *ricercatas* which were printed in Naples in 1575. It also contains some fantasias: two on liturgical chants (*Ave maris stella*, *Iste confessor*) and one on a sequence of notes: *La mi re fa mi re*, which is also known under different titles, such as *La Spagna*. The fourth fantasia, on the *Salve Regina*, was included in the collection *Intavolatura de Cimbalo* of Antonio Valente, one of the main representatives of the Neapolitan keyboard school. I have to mention here that the English translation suggests that the sequence of notes is the basis of the fantasia on *Salve Regina*, but that is not the case.

Sperindio Bertoldo was born in Modena. From 1552 until his death he acted as organist at the Cathedral of Padua. He published two collections of madrigals, and some of his madrigals are included in anthologies. He left ten keyboard works, which were published after his death in two separate books. The first came from the press in 1591 and comprises four *canzoni francese*, which are intabulations of some of the most popular French chansons of the time. They include trills and rapid scale passages in both hands. Stylistically they are close to the instrumental *passaggi* of the time. The diminution practice was popular and wide-spread. The second edition consists of six

pieces: another *canzon francese* which seems not to have a vocal origin, as well as two toccatas and three ricercares. The two toccatas are largely contrapuntal and omit florid passages. The three ricercares are either monothematic or move in that direction. Two of them are intabulations of excerpts from four-part ricercares by Annibale Padovana.

This recording demonstrates the variety in forms and style of keyboard music in a time of constant change and development. The three composers represent voices of their own in the large chorus of keyboard composers. The impact of this repertoire strongly depends on the instruments on which they are played. Luca Scandali could not have made a better choice than the oldest of the two organs in San Petronio. He effectively explores its colour palette in his registrations, and in his choice of tempi deals well with the reverberant acoustic of the basilica. It was a nice idea to include a sackbut, playing the plainchant melodies in Rodio's fantasias.

Johan van Veen