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# PETRALI

ORGAN MUSIC

MARCO RUGGERI

# VINCENZO ANTONIO PETRALI (1830-1889)

## ORGAN MUSIC

CD1	57'20	CD2	73'20
1 <b>Sonata in D</b>	7'30	1 <b>Sinfonia</b>	7'36
2 <b>Adagio per Voce Umana</b>	4'29	<b>7 Versetti per il Gloria in F</b>	
3 <b>Sonata in D</b>	5'50	2 Verse No.1	2'17
<b>6 Versetti per il Gloria in D</b>		3 Verse No.2	3'02
4 Verse No.1	2'09	4 Verse No.3	1'59
5 Verse No.2	2'41	5 Verse No.4	2'47
6 Verse No.3	2'07	6 Verse No.5	3'16
7 Verse No.4	1'38	7 Verse No.6	2'16
8 Verse No.5	4'32	8 Verse No.7	2'40
9 Verse No.6	2'59	9 <b>Andante – Pastorale</b>	4'03
10 <b>Sonata in F</b>	7'06	10 <b>Allegretto per Clarinetto</b>	6'28
11 <b>Sonata per la Consumazione</b>	3'55	11 <b>Sonata per la Comunione</b>	5'12
12 <b>Sonata in C per l'Offertorio</b>	4'48	12 <b>Toccata in D</b>	7'59
13 <b>Sonata in F per l'Offertorio</b>	3'11	<b>4 Sonate per il Vespero</b>	
14 <b>Sonata finale</b>	4'13	13 Sonata No.1	2'32
		14 Sonata No.2	3'14
		15 Sonata No.3	4'26
		16 Sonata No.4	4'32
		17 <b>Sonata in C per l'Offertorio</b>	8'49

**MARCO RUGGERI** at the Serassi organ (1862)  
in the Parish Church in Gottolengo, Italy (CD1)  
at the Lingiardi 'Orchestral' Organ in the Church of S.  
Pietro al Po in Cremona, Italy (1877)

Recording: June 2007, Chiesa Parrocchiale, Gottolengo (BS), Italy (CD1);  
7-8 May 2014, Chiesa di San Pietro al Po, Cremona, Italy (CD2)

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**DDD STEMRA** (P10421)

Manufactured and printed in the EU



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## Vincenzo Antonio Petrali (1830-1889)

The artistic career of Vincenzo Antonio Petrali (Crema 1830 – Bergamo 1889) was nothing short of extraordinary: he combined the roles of virtuoso organist and improviser, orchestral conductor, composer, pianist, violinist, double-bass player and teacher. Every element of his multi-faceted career was approached with a huge amount of talent and energy.

Born into a family of musicians (his father Giuliano was director of music at Crema Cathedral, and his cousin Giovanni Borresini was an acclaimed double-bass player), the young Petrali soon took up the piano and organ, and began composing, first of all with Stefano Pavesi, then with Placido Mandanici and Antonio Angeleri at the Milan Conservatory (1846-47).

In 1849 – his 19th year – he was the unanimous choice to take up the prestigious post of titular organist at Cremona Cathedral, retaining it until 1853 when he moved to Bergamo to devote more of his energies to theatre work, writing the melodramas *Manfredo di Napoli* (now lost) and *Giorgio di Bary*. From 1856 to 1859 he served as director of music at Brescia Cathedral. From 1852 onwards he maintained a parallel career as orchestra director at the Teatro Concordia in Cremona and the Teatro Carcano in Milan.

Petrali spent the years 1860 to 1872 in Crema, where, like his father before him, he became director of music at the Cathedral, and conductor of the Municipal Band, for which he composed a great deal of original music, and made transcriptions. During this time he gave a huge number of organ recitals, proving himself a worthy successor to Padre Davide da Bergamo (1791-1863), who was reaching the end of his career. There was hardly an organ left in the whole of Italy which Petrali had not put through its paces.

His acquaintanceship with the Bergamo organ-building firm of Serassi prompted a collaboration, the fruit of which was the publication in 1862 of an organ method: *General Instructions for the Use of the Modern Organ* which was immediately adopted as a set text by the Milan Conservatory. In it, Serassi's managing director Giambattista Castelli dealt with the theory, while Petrali contributed a large number

of musical examples culminating in a 'Grand Sonata with Echo Effects'. The *Method* was complemented by a substantial collection of *Studies for the Modern Organ* (1864) – 71 pieces divided into three volumes: 50 studies for large organ, 15 for one-manual instrument, and six for two-manual organ.

Between 1872 and 1882, Petrali was back in Bergamo, as organist of the church of S. Maria Maggiore, before moving on again to Pesaro, to take up the position of professor of the new organ class at the Gioachino Rossini Conservatory of Music. He died in Bergamo in 1889, after a short illness.

Petrali's organ music is always characterised by great structural formality. His style evolved from a taste, in his early works, for orchestral-operatic elements, to music influenced by the reforms of the Cecilian movement, which sought to revive Gregorian chant in Catholic worship. The titles of many of his works suggested links to the liturgy of the mass (Versets on the Kyrie or Gloria, Sonatas for the Offertory, Communion, Elevation or Vespers) but in reality these were concert pieces. In fact, the 19th century was the period when solo performers came to the fore in Italy: the violinist Paganini, the double-bassist Bottesini, the pianist Golinelli and the organist Padre Davide. Solo careers demanded a repertoire beyond the confines of the liturgy: in that sense, Petrali's output occupies the middle ground between fidelity to liturgical forms and free compositions designed for concert use.

After Petrali, the baton passed to Polibio Fumagalli (1830-1900), his contemporary and a teacher at the Milan Conservatory, then to Filippo Capocci (1840-1911) and Marco Enrico Bossi (1861-1925); Bossi's music finally severed the links to the liturgy and forged new ones with teaching and concert-giving.

Among Petrali's innumerable musical gifts, his most amazing talent was undoubtedly for improvisation. The leading music critic of the time, Filippo Filippi, was well travelled in Europe, and wrote this about Petrali: 'I have heard Saint-Saëns, Lemmens, Guilmant, Lefevre and Widor – and I have earned the right to be difficult and demanding. As an improviser, Petrali need fear no comparison: he has a highly personal, characteristic style which sets him apart as being unique.'

The pieces chosen for these two CDs chart the development of Petrali's tastes as a

composer. His experiences as conductor of the Municipal Band in Crema (1860-72) are reflected in the music of his 'first period' and are mostly to be found on the first CD. These take as their model the type of Serassi organ which Petrali had in mind when he produced his organ method in 1862, in collaboration with Serassi's managing director Castelli. For the recording of CD1, the large two-manual Serassi organ of the parish church of Gottolengo (Brescia), built in the same year, was the instrument of choice.

The post-Serassi phase of organ-building in Italy, linked to the 'orchestral' organs of Lingiardi and the reformed organs brought in by Locatelli, form the basis of the next phase of Petrali's output: this was based on the ideas of the Cecilian Movement, marking a distinct move away from organ music based on orchestral-operatic styles, towards a more 'classical' approach giving greater weight to the development and elaboration of themes. Petrali makes reference to the European tradition by quoting from Beethoven's Fifth Symphony, in the last verset of the Gloria in F, and from Chopin's first Ballade, in the Toccata in D. To record the music of Petrali's 'second period', a 19th century organ of rare pedigree was chosen: the 1877 Lingiardi instrument in the church of S. Pietro al Po in Cremona. Lingiardi, one of the most renowned builders in 19th-century Italy alongside Serassi and Bossi, developed a particular kind of organ which he called 'orchestral' – it was a synthesis of Italian organ style and the French style of Aristide Cavaillé-Coll. In essence, Lingiardi enriched the classic Italian 19th-century tonal palette with new stops of French origin (choruses up to reeds, and new types of reed) and by doubling the wind pressures to the reeds. The effect was to preserve the sound of the typical Italian 19th-century organ, but with much greater power. Lingiardi built 14 'orchestral' organs, of which only two are still serviceable: S. Pietro al Po in Cremona and one in Verolanuova, Brescia. Petrali inaugurated almost all of these organs, even if his opinion of them was not always of the most favourable – the huge power of the reeds was an innovation too overpowering of the Italian tradition! Notwithstanding, the music of Petrali's 'second period' does accord extremely well with the powerful (and these days, rarely heard) sound of Luigi Lingiardi's 'orchestral' organs.

© Marco Ruggeri

Translation: Greame Kay

Marco Ruggeri was born in Cremona in 1969. He studied at the Conservatories of Piacenza and Brescia, graduating with diplomas in organ, harpsichord and choral conducting before completing his studies with Andrea Marcon at the Schola Cantorum in Basel.

A prizewinner at the 1996 Bruges Organ Competition, he won first prize at the Bologna Harpsichord Competition in 1997, and first prize in the 1998 S. Elpidio a Mare Organ Competition.

Marco Ruggeri graduated in musicology from the University of Pavia; his publications include editions of Ponchielli's organ music, the *Catalogo del Fondo Musicale* by Padre Davide da Bergamo, and, for Ricordi, a *Manual of Basso continuo*; he has recorded organ music by Padre Davide, Ponchielli, Serini, Mozart, Bossi, and Petrali.

He teaches at the Conservatory of Novara, and in his home city of Cremona, holds the posts of assistant organist at the Cathedral; *titulaire* of the 1877 Linguardi organ of S. Pietro al Po; consultant for organ restorations; and director of the Dante Caifa Diocesan School of Sacred Music.



*Special thanks to:*

*Don Stefano Moruzzi (Parish of San Pietro al Po, Cremona), Parrocchia di Gottolengo, Daniele Giani (Organ builder), Graeme Kay (English translations)*

Recording: June 2007, Chiesa Parrocchiale, Gottolengo (BS), Italy (CD1);

7-8 May 2014, Chiesa di San Pietro al Po, Cremona, Italy (CD2)

Recording, editing and mastering: Franco Maria Bottoni (CD1), Federico Savio (CD2)

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## Gottolengo (Brescia), Parish Church

Serassi organ, Op.661 (1862)

The organ is located in the Presbytery, epistle side, in an elegant wooden case. Two manuals of 58 keys (C1-A5), divided keyboards at B2-C3. 19-note pedalboard (C1-D#2, twelve notes by extension), three pedals for Great/Echo coupler, octave coupler and tremulant. Pistons for Full Organ, free combinations and Banda. Organ restored by Giani Casa d'Organi (2006).



### GREAT ORGAN (Manual II)

Campanelli s.	Principale b. 16'
Corni da Caccia s.	Principale s. 16'
Cornetto I s.	Principale I b. 8'
Cornetto II s.	Principale I s. 8'
Fagotto b.	Principale II b. 8'
Tromba s.	Principale II s. 8'
Clarone b.	Ottava b.
Corno Inglese s.	Ottava s.
Violoncello b.	Duodecima
Violoncello s.	Quintadecima
Violone b.	Decimanona
Viola b.	Vigesimaseconda
Flauto traverso	XXVI e XXIX
Flauto in VIII s.	XXXIII e XXXVI
Ottavino soprano	XL e XLIII
Voce Umana	Contrabbassi con ottava
Bombarde	Bassi armonici
Timballi in tutti i toni	Violone al pedale

### ECHO ORGAN (Manual I)

Principale b.
Principale s.
Ottava b.
Ottava s.
Quintadecima
XIX e XXII
XXVI e XXIX
Viola b.
Flauto in selva
Flauto a camino
Violetta s.
Voce flebile
Arpone b.
Violoncello s.
Oboe s.

## Cremona, Church of S. Pietro al Po

### Lingiardi 'orchestral' organ, Op.181 (1877)

'Orchestral' organ built by Luigi Lingiardi in 1877 (Op.181), located above the West End portico in an ornate, gilded 16th-century wooden case. Two 61-key manuals (C1-C6), divided between B2 and C3. 17-note pedal board (D1-E2), octave coupler and drumroll effect.

Double windchests for stops with normal wind pressure (50mm); high-pressure stops (80mm) on the upper manual are indicated in bold in the specification. Organ restoration by Mascioni (1988) and Giani Casa d'organi (2008).



### CASSA ARMONICA

Violino dolce s. [8]

Violino di concerto [ancia, 16]

Viola s. [16]

Violoncello s. [ancia, 16]

Arpone b. [8]

Dulciana b. [4]

Flauto in Selva s. [8]

Flauto in Selva b. [8, dal Fa1]

Principale s.

Tre di ripieno

Decimaquinta

Voci umane s. [ancia, 16]

Tremolo per Voci Umane

Tremolo per Violini

Terza mano

Corni dolci s.

Czakan s. [4]

Flauto traverso

Viola b.

Violetta b. [2]

Oboe s.

Tromba s.

Fagoto b.

Corno Inglese

Tromba s. [16]

Controfagotto b. [16]

Clarone b. [4]

Corno bassetto b. [4]

Ottavino s.

Cornetto 3 f.

Bombardino ped.

**Bombardone ped.**

Timpani

Principale 16' b.

Principale 16' s.

Principale I b.

Principale I s.

Principale II b.

Principale II s.

Ottva b.

Ottava s.

Duodecima b.

Duodecima s.

Decimaquinta

Decimanona

Quattro di ripieno

Quattro di ripieno

Quinta e ottava nei pedali

Bassi armonici

Contrabbassi e rinf.

Scappamento dei Tremoli