

PRESENTATION

Italy boasts a great Renaissance tradition in all the arts.

Organ building is no exception, indeed.

To simplify, the typical organ of the Italian Renaissance is the 12' instrument, therefore set in F, tempered to a Mean Tone of $\frac{1}{4}$ comma.

There is no shortage of noble examples of 12' organs with Mi Re Ut inside.

The most prestigious instruments also featured a number of enharmonic keys (generally D#/Eb and G#/Ab) that allowed them to overcome the limitations of pure thirds tuning and allowed vocal pieces to be transposed for the convenience of the singers.

The challenge we took on in designing this instrument was to combine the above-mentioned characteristics in an instrument of domestic size and divisible into multiple parts.

Its creation was made possible thanks to years of organ building constantly oriented towards revisiting ancient models and reproducing their essence, that is their sound, in an architectural context as similar as possible to the historical reference model.

In this case, the sound section and keyboard are based on the Costanzo Antegnati (1588) from the church of San Nicola in Almenno San Salvatore (BG), while the case is inspired by the dozen or so Italian 17th- and 18th-century "wing" instruments still existing in Italy, among which the Anonymous organ from the Diocesan Museum of Osimo (AN) and the Filippo Testa (1716) from the Pontifical Institute of Sacred Music in Rome stand out.

Given its domestic purpose, it was not possible to propose a 12' organ, while I was able to propose one at its octave, therefore a 6' organ with Mi Re Ut which effectively becomes an 8'. The greatest design difficulty arose from the essential requirement for me of guaranteeing the OPEN sound of the Principal starting from F1 (6') – as per tradition – when the original wing organs and vintage Positives usually start with the first open Principal note only from D2/Eb2.

Since it is not a copy of anything, I have therefore calmly adopted some constructive license in this instrument that would allow me to achieve the goal of having a Principale open sound from F1, a condition that allows one to confidently explore most of the Italian literature of the period.

As always in our work, the decorative aspect and the strong reference to original models are an integral part of the piece.

Thus, the case, made of solid cherry wood with an oil finish, features a double-sided descending wing upper section (riser) according to the original models. Just as in the originals, the plan of the instrument corresponds to a very elongated isosceles trapezium, so the bass side is wider than the treble side: this means that the instrument is entirely built on a refined undercut; the riser part is decorated with fretwork and carved sculptures: at the client's request, the side panel closing the upper section was sculpted based on a detail of the "Crucifixion" from the woodcut cycle

"The Great Passion" by Albrecht Dürer. Since a sad Sun appears in the upper left of the woodcut,

mea sponte I had a cheerful Sun carved on the opposite panel, and in the center of the volutes of the carved panel of the base, we find other perforated small Suns.

The idea is to offer a minimal Italian edition of the *Sonnenorgel* of Görlitz by Casparini.

The base also features decorative elements: it can be inspected from both sides by means of two removable and interchangeable panels; one is perforated according to the decorative motif common to other panels on the instrument, the second is sculpted by tracing the modules of the closing doors of the vestment cabinets in the Old Sacristy of San Lorenzo in Florence.

The organ is divided into three parts: the riser that houses the (removable) keyboard, the windchest, the metal pipes, and the stop knobs; on his left side, (Bass) there is an extension simply attached to the riser that houses the main pipes of the Principal; the whole thing rests on a base that contains the stopped pipes Mi Re Ut, the bellows, the blower, the Usignoli, as well as the guides for storing the keyboard, pedalboard, and music rack during transport; on the outside, at the bottom left, is the pedalboard which can be attached to the keyboard and removed.

Like all our creations, this instrument is a unique, non-replicable piece and bears the work number 103.

The cabinet making is of the highest traditional standard, and everything is assembled to ensure maximum solidity combined with elegant proportions and, wherever possible, physical lightness.

DESCRIPTION

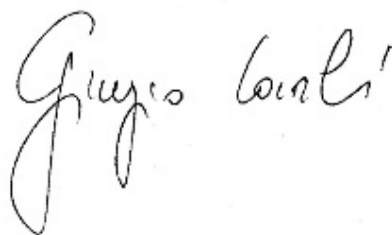
Tracker organ with six stops:

PRINCIPALE	8'
FIFARO sop.	8'
OTTAVA	4'
FLAUTO in VIII	4'
QUINTADECIMA	2'
DECIMANONA	1' - 1' 1/3 refrain in F#4

Accessory: Usignoli (Nightingales)

- Octave and Flute share the first octave;
- Fifaro has a split on the B2 - C3 keys, with the possibility of moving it to C3 - C#3 using small guillotines;
- All stop knobs are on the right of the keyboard, with a bronze knob;

- Keyboard: 50 keys C1 - C5 with a short first octave and split keys on D# and Ab, excluding Ab4; easily removable for transport and stowed in the base; oak frame, first-class levers for a balance action; linden wood keys, bleached brass guide pins; diatonic plated with national boxwood; chromatic and split keys in blackened oak according to the original Almenno model; diatonic front panels decorated with small stamped brass flowers according to the original Almenno model; felt trim; oil finish;
 - Pedalboard: 9 keys (C1-C2); connected to the keyboard by hooked straps, so that it is easily removable and stowed in the base.
 - Solid cherry case with hand-applied oil finish; the three parts of the case are equipped with sturdy forged iron handles for easy transport; inspections are possible on the riser thanks to a panel that opens upwards, on the left extension by removing the carved panel, and on the base by removing the two panels, one perforated and the other carved, which are interchangeable; an additional blind panel above the keyboard allows for any minor adjustments to the keyboard, as well as access to the pallet box;
 - the descending riser has two sides: the one opposite the organist is composed of open, tin pipes of the Principal 8', starting from C2; the one on the organist's side is composed of also open, tin pipes of Ottava 4' and Fiffaro; the attached part (left) houses the main tin pipes of the Principal, from F1 to B1;
 - open pipes: cut to length, except for those on the sides; the flute pipes are open and cylindrical; all pipes are anchored so that they cannot rotate during transport, thus facilitating retuning;
 - stopped pipes: Mi Re Ut of Principale 8', made of chestnut and located in the base;
 - slider windchest, with removable cedar pallets;
 - internal bellows consisting of an inverted bag-shaped bellows operated by calibrated springs; Laukhuff blower inside the base;
- The pneumatic connection between the riser, lateral extension, and base is such as to allow proper, leak-free airflow simply by placing the parts;
- Pitch at 18°C and 60% RH = 442 Hz;
 - Meantone temperament;
 - Pipes: 87% tin, hammered lead, chestnut, for a total of 274 pipes;
 - Dimensions: 1400 x 2150 x 680 mm (width x height x depth), including frames;
 - the weight is such that the three separate parts can be carried on a flat surface by just four people;
 - sweet, clear, and lively voicing.



Giorgio Carli
Organ maker