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A photograph of the Antegnati 1565 organ pipes, which are arranged in a series of arches within a stone structure. The pipes are silver and vary in height, creating a rhythmic pattern.

**OTTAVIO
BARIOLLA**

RICERCATE FOR ORGAN

SILVA MANFRÈ

AT THE ANTEGNATI 1565 ORGAN OF THE
PALATINE BASILICA OF SANTA BARBARA, MANTUA, ITALY

Ottavio Bariolla, *Ricercate per sonar d'Organo*, Milan 1585

‘Ottavio Bariola represented absolute musical perfection. The organs of the [church of] Madonna di San Celso are honoured to have passed through the hands of such an excellent performer. His listeners rejoiced while he pressed the keys, and the original way he moved up and down the keyboard provided an earthly imitation of the harmony of heaven. Published works: *Capricci* or *Canzoni à 4*, three volumes, Milan 1594; *Ricercate per sonar d'Organo*, Milan 1585.

These works were so beautiful that other renowned musicians added to the published repertoire with their own works that imitated and competed with them. [...]

This rapturous description, provided by the abbot Filippo Piccinelli in his work *L'Ateneo dei Letterati Milanesi* (Milan, 1670), provides a good summary of all the biographical information available for the organist and composer Ottavio Bariolla. His birth and death dates are unknown, as are his precise origins, although he is named in lists of Milanese musicians. The sources cannot even agree on his name: Bariola, Barioli and Bariolus are all given; the variant Bariolla appears in the printed edition of the *Capricci, ovvero canzoni a quattro voci d'Ottavio Bariolla organista alla gloriosa Madonna presso Santo Celso di Milano. Libro terzo*, published in Milan in 1594.

The book of *Capricci* and the 12 *Ricercate* from 1585, along with a five-part motet, *Laudate Dominum*, contained within *Psalmodia Vespertina* (Milan: Tini, 1596), and the five-part madrigal *All'Arme, all'Arme* in the collection *Vittoria Amorosa de diversi autori* (Venice, 1596) are all that remains of this composer's artistic endeavours. The archives of Milan Cathedral (Ordinazione capitolare, n. 1:1, f. 48) reveal that Ottavio Bariolla was appointed organist there on 27 November 1570, while the cathedral's annals note that on 25 June 1573 the authorities ordered ‘Octavius Bariolus, organist of the new organ in the aforementioned main church, to remain in the first position or accept the second position.’ He held this post until at least 1576, after which he no longer appears in the cathedral's records. He surfaces again in 1588 at the church of Santa Maria presso San Celso, where he probably remained until 1594.

Johann Gottfried Walther also provides us with news about the Milanese composer, noting under ‘Bariola’ in his *Musikalisches Lexikon* (Leipzig, 1732): ‘an excellent composer and organist in Milan, at the church of La Madonna di San Celso, who printed *Ricercate per suonar d'Organo* here in 1585, and in 1594 printed *Capricci* or *Canzoni à 4*, in 3 volumes.’ Walther cites the aforementioned *Ateneo dei Letterati Milanesi* by Piccinelli as his source: Bariolla's fame was therefore not only alive and well over 100 years after his death, it had even spread beyond Italy.

The organist and organ builder Costanzo Antegnati, the son of the renowned Graziadio Antegnati who built the organ for the church of Santa Barbara in Mantua, bears witness to the fact that Bariolla was still alive in 1608, naming him in his *Arte Organica* (Brescia, 1608) as one of the many ‘illustrious and most excellent composers’ that inspired him to write his treatise. He also reveals a very interesting detail about the organ at the church of San Marco in Milan: he himself had ‘modernised [it] [...] with split stops’ having been ‘requested to do so by the reverend Fathers and their organist Mr Ruggero Trofpei, and Mr Ottavio Bariola; [...] with the aim of ‘creating dialogues, as these stops are divided at the centre of the keyboard.’

There is another record of his involvement on the city's music scene in 1619, when Paolo Morigi writes in *La Nobiltà di Milano*: ‘The great Ottavio Bariola, organist at the highly renowned church of La Madonna di San Celso, is still worthy of praise; he not only plays sweetly and proficiently, but is also praised by intelligent people for his compositions: Morigi's words are joined by a mention that same year by Girolamo Borsieri in *Il Supplemento della Nobiltà di Milano*: ‘Ottavio Bariola has printed various musical works, particularly for home concerts, given that he has published songs designed to be played: the same was done, in what almost amounts to virtuous imitation, by Agostino Sodarino and Ludovico Barretta, both esteemed musicians.’

At this point we lose track of Bariolla. The regard he commanded during his lifetime was not enough to ensure his works survived in later years. However, his renown cannot have disappeared immediately, as even in 1841, based on the same sources of Piccinelli, Morigi and Borsieri, Bariolla was included in the *New General Biographical Dictionary* compiled by Hugh James Rose and published that year in London.

The only copy currently known of Ottavio Bariolla's *Ricercate per sonar d'Organo* (the original has been lost) is contained within the Turin organ tablature held in the Biblioteca Nazionale di Torino (Fondo Giordano 8). This tablature, which has been dated to between 1637 and 1640, was drawn up by scribes working in southern Germany and is the largest manuscript source of keyboard music, featuring an incredible 1770 compositions.

Bariolla's collection, which in the Turin copy was given the title *Ricercari di Ms. Bariola. Org. Milanese*, was transcribed by Clyde William Young and published in volume 46 of the *Corpus of Early Keyboard Music* in 1986.

The inclusion of Ottavio Bariolla's two major works in the Turin source suggests that they were relatively well regarded at least at the time, just before the composer's death. But this did not continue in future years, all the way through to the present day: research into the 16th-century *ricercar* has completely ignored this musician and his contribution to the genre.

Bariolla was one of the first composers in the period when the *ricercar* was at its prime to break away from monothematic composition, preferring to use multiple themes in his *Ricercate* and therefore pre-empting the direction taken by his successors, including Giovanni Maria Trabaci, the best-known composer of the Neapolitan school, and Girolamo Frescobaldi. Two themes can be distinguished in *ricercars* IV and V; nos. I, III, VI, VII, IX, X and XI have just one theme, but with numerous variations; three themes are interwoven in nos. II and XII, and no. VIII has four themes.

In nos. II and V, the theme is involved in a canonic episode before the answer enters, while in nos. VI and X the answer is inverted.

There is also a sort of countersubject between the theme and the answer in *Ricercari* III and VIII. Two other noteworthy elements are the ornate plagal cadence at the end of *Ricercar* V and a six-bar 'pedal' in the soprano voice to support the cadence in *Ricercar* VII.

All the compositions show a clear desire for originality, both in the choice of themes and in the texture of the music, which often achieves an astonishing density when various themes and their variations are employed simultaneously. For a detailed analysis of the *ricercars*, see Wayne John Wyrembelski's work *The Organ Ricercars of Ottavio Bariolla*, Wayne State University, MA thesis, 1983.

In light of these considerations, we can state that Ottavio Bariolla was a fully fledged member of the generation of Italian composers active in the early 17th century – including Giovanni Gabrieli, Adriano Banchieri and Giovanni Paolo Cima (who succeeded Bariolla as organist and composer at Milan Cathedral) – who worked during an era of experimentation and transition, forming a genuine melting pot of ideas that ultimately resulted in Frescobaldi's amalgamation of styles and the baroque period.

Silva Manfrè

Translation: Ian Mansbridge

The organ of the Palatine Basilica of Santa Barbara was built by Graziadio Antegnati in 1565 according to the indications of Girolamo Cavazzoni.

An initial cleaning operation was necessary after only five years following the enlargement of the church; other significant maintenance was carried out at the end of the 16th century and in 1624. In the first decades of the 18th century the decline began; since then the continuous repairs and at least two serious tampering have brought it to the sad conditions in which the instrument was pouring **until a few years ago**. The restoration of recovery and conservation of the precious instrument took place in the years 1995 - 2006 by the organ builder Giorgio Carli of Pescantina.

Keyboard of 57 notes (C1 - F5) with first short octave and 7 enharmonic notes for the notes D sharp 1, 2, 3 and 4 and for the notes A flat 1, 2 and 3, on the original model.



Pedalboard with 18 notes (C1 - A2) with first short octave, constantly joined to the keyboard.

Registers on the order of 16 feet, moved by 12 Lombard handcuffs, arranged in a single column to the right of the window console, rebuilt on the original model.

Phonic arrangement:

PRINCIPAL	VIGESIMA SIXTH
FIFFARO	VIGESIMA NINTH
OCTAVE	TRIGESIMA THIRD
TENTH FIFTH	TRIGESIMA SIXTH
TENTH NINTH	FLUTE IN XIX
SECOND VIGESIMA	FLUTE IN VIII

There are 312 **rods** from Antegnati or his workshop out of a total of 656 holes in the wind chest. Original wind chest, Lombard Renaissance wind.

Mesotonic temperament in the fourth  graph [extended].
Chorister: 466 Hz at 20 °C and 61%  4. at La4 of the Principal.

The façade of the instrument is protected by two doors in the form of painted eighteenth-century canvases, attributed to Fermo Ghisoni, depicting St. Barbara and St. Peter (closed) and the Annunciation (open).

Silva Manfrè studied organ and organ composition at the Conservatory of Music in Verona (Italy) and at the University of Music and Performing Arts of Vienna (Austria) and Musicology at the Universities of Pavia (I) and Vienna (A). She got her degree with a dissertation on the organ compositions of Arnold Schönberg, Olivier Messiaen und Paul Hindemith. As an organist, Silva Manfrè attended also several masterclasses in particular in historical performance practice.

International concert activities as soloist and chamber music player led her to Italy (Asiago Festival Internazionale, Festival di Musica Antica di Magnano, Festival Serassi and others), Austria (Orgelzyklus Jeunesse / ORF / Radio Ö1), Hungary, Czech Republic, Switzerland (Festival Antegnati – Bellinzona), Spain, the Principality of Andorra and to Slovenia. Silva Manfrè has recorded for the Austrian Broadcasting (ORF), radio klassik Stephansdom and the European Broadcasting Union.

Among her main interests there are less known or rarely performed compositions of the Renaissance, the Baroque and the classical period as well as organ chamber music. Her repertoire also includes works of contemporary composers such as Michael Radulescu, Wolfgang Sauseng, Victor Estapé and Pier Damiano Peretti.

Since 2018 Silva Manfrè has been holding masterclasses (organ, chamber music and basso continuo) at the Festival Musica Antica Magnano (Piemont, I).

Recording: ..?
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SILVA MANFRÈ

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OTTAVIO BARIOLLA

before 1573 - after 1619

RICERCATE PER SONAR D'ORGANO (MILAN, 1585)

1. RICERCAR PRIMO 3'52
2. RICERCAR SECONDO 4'19
3. RICERCAR TERZO 4'58
4. RICERCAR QUARTO 5'07
5. RICERCAR QUINTO 5'14
6. RICERCAR SESTO 6'07
7. RICERCAR SETTIMO 3'43
8. RICERCAR OTTAVO 5'43
9. RICERCAR NONO 5'52
10. RICERCAR DECIMO 5'33
11. RICERCAR UNDECIMO 5'24
12. RICERCAR DUODECIMO ET ULTIMO 5'10

SILVA MANFRÈ *organ*

AT THE ANTEGNATI 1565 ORGAN OF THE
PALATINE BASILICA OF SANTA BARBARA, MANTUA, ITALY



Total time: 61'09

Recording ...?..

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MM_IL_JB, Jewelbox Inlay, (c) MediaMotion 02-2007

Back

MM_IL_JB, Juwelbox Inlay, (c) MediaMotion 02-2007

96376
1: pantone 871c
2: 7613
3: Black
4: white base

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1: white base

