

Antegnati



Founded/Born

1481 - 1710

Closed/Death

Still active?

no

Description

The Antegnati were a family of organ builders active in Brescia between the late 15th and early 18th centuries. Their work extended beyond organs to include other instruments such as harpsichords and spinets. A total of 19 individuals from the family were associated with this profession, contributing to the professional development of *artifex instrumentorum musicorum* (craftsmen of musical instruments), a profession that was considered "more mechanical than free" art in the Middle Ages and sometimes viewed by people as "very low and almost begging".

The founder, Bartolomeo Antegnati, was mentioned in 1481 during a competition for the renovation of the organ of the Santa Maria de Dom church in Brescia. He was succeeded by his sons Giovan Battista, Giovan Giacomo, and Giovan Francesco I. Giovan Battista worked on several organs in Brescia and Padua but faced criticism for some of his works. Giovan Giacomo, on the other hand, expanded the family business to Milan and built organs that were highly esteemed by his contemporaries. Giovan Francesco I was known for his production of keyboard instruments.

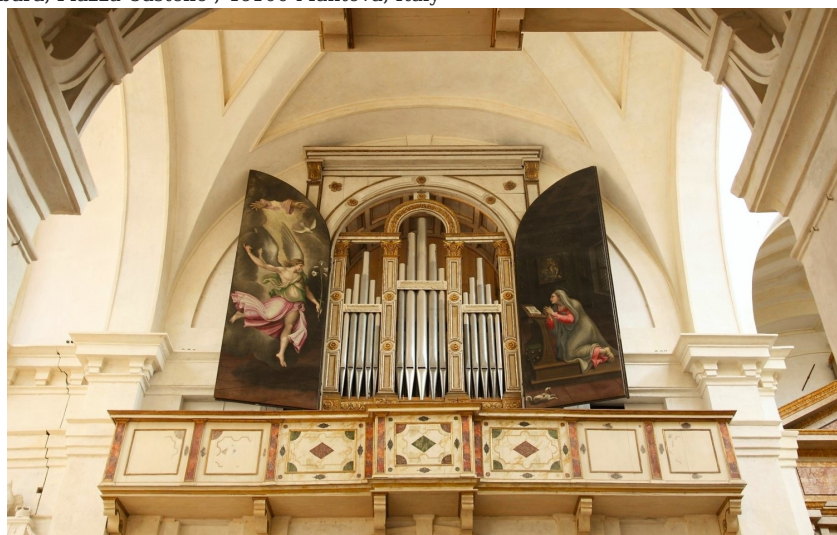
The next generations continued the family legacy, with notable figures like Graziadio, who built the largest and most famous Antegnati organ in the world, and Benedetto, who carried on his father's work in Parma and Turin. Costanzo, son of Graziadio, collaborated with his father on several projects and continued the family tradition, completing about 25 works in forty years. The family's legacy extended into the 17th century with figures like Giovan Francesco II, who inherited the mantle but faced challenges in maintaining the family business. The family's peak era ended around the early 18th century with the last representatives passing away in 1710.

Sources

[https://de.wikipedia.org/wiki/Antegnati_\(Orgelbauer\)](https://de.wikipedia.org/wiki/Antegnati_(Orgelbauer))

Mantova, Basilica Palatina Santa Barbara

Basilica Palatina Santa Barbara, Piazza Castello , 46100 Mantova, Italy



Builder	Antegnati
Year	ca. 1565
Period/Style	Renaissance
Stops	12
Keyboards	1+P
Keyaction	tracker/mechanical
Tuning	1/4 Comma Meantone at 466.0 Hz

Description

The organ was originally constructed by Graziadio Antegnati from Brescia in 1565. Several modifications and expansions have been made over the years, notably by Bernardino Virchi in 1599, Tomaso Meiarini in 1624, Giovanni Fedrigotti in 1718, Andrea Montesanti in 1759, and Giuseppe Antonini in 1804. From 1995 to 2006, it underwent restoration to its original state from 1565 by Giorgio Carli of Pescantina, Verona.

Stoplist/Disposition

Manual	Pedal (always attached)
Principale 8'	
Fiffaro 8'	
Ottava 4'	
Flauto in VIII 4'	
Decima Quinta XV 2'	
Decima Nona XIX 11/3'	
Flauto in XIX 11/3'	
Vigesima Seconda XXII 1'	
Vigesima Sesta XXVI 2/3'	
Vigesima Nona XXIX 1/2'	
Trigesima Terza XXXIII 1/3'	
Trigesima Sesta XXXVI 1/4'	

Additional:

Sources

https://organindex.de/index.php?title=Mantua,_Santa_Barbara

Brescia, St. Carlo

Via Moretto 300, 25122 Brescia, Italy



Builder	Antegnati
Year	ca. 1636
Period/Style	Baroque
Stops	12
Keyboards	1+P
Keyaction	tracker/mechanical
Tuning	Equal
Sampleset	<u>Sonus Paradisi</u>

Description

"Antegnati" - the name of the proliferous family of the organbuilders in northern Italy is known to everyone who came in contact with the Italian organ music. They were active through XVth to XVIIth century. Their organs are the typus of the Italian organbuilding school.

By the end of XVIth century, the Italian organ assumed the stable form which persisted through the next two centuries. Usually, it had one manual with very primitive pull-down pedal. The basis of the organ was formed by the full "pyramid" of the principal chorus, separating each rank even in the highest registers. Therefore, there is no "mixture" stop found on traditional Italian organ. Instead, the brilliant "crown" of the organ sound is formed by individual principal ranks with the latin names designating their height (15th, 19th, 22nd, 26th, 29th...). As the Italian organbuilders did not build very small pipes, the stops usually break at the 1/8' of the pipe length, sometimes even lower, making an octave repetitions. Therefore, the plenum is dominated by the 2' and 2 2/3' sound, giving a "golden" timbre (while the German type of the organ plenum could be described as "silver").

In addition to the full principal chorus the "Ripieno", there are concertant stops, usually represented by the Flute quint (Flauto in duodecima) = a Nazard, and a "recorder"-like voiced Flauto in ottava. The pedal is usually hardcoupled to the manual without any proprietary stops. In the case of St. Carlo, there is one pedal stop named Contrabassi (Subbas 16') which was added in the course of the history.

There are several theories about the origin of the organ in S. Carlo in Brescia. Gilles Cantagrel suggests that the organ was built by Gian Giacomo Antegnati at the end of 16th century. Another

source attributes the instrument to Graziadio Antegnati who would build the organ "during the first years of XVIIth century". Finally, the modern label located on the organ case reads: "This instrument was built in 1636 by Antegnati organbuilding workshop in Brescia. It was restored by Armando Maccarinelli in 1958 under the technical direction of Luigi Ferdinando Tagliavini and Ernesto Meli."

René Saorgin describes the St. Carlo instrument as the ideal of the Antegnati's work: The timbre of its 8 feet Principale is, as the organbuilder himself required, very "cantable" and "delicate". I would describe its sound as "mild". The low pressure of the air (lower than 2 inches) does not "overdrive" the pipe so it is very naturally speaking without any shadow of force or pressure. It reminds me of the Baroque Salicional (not the modern "stringy" Salicional, though!!!) or even Gemshorn.

The reference is made to the treatise of Costanzo Antegnati "L'Arte organica" from 1608, where the famous organbuilder gives his observations and suggestions for the organ performance. His remarks are extremely important for the authentic interpretation of early Italian music.

Also the aliquote stops of the principal chorus are gently voiced which gives a subtle and "harpsichord"-like timbre to the whole Ripieno. The aliquotes are used for coloring the Principale fundamental.

The undulating "celeste" stop Fiffaro should be used - according to the Antegnati advice - only in conjunction with the Principale to produce the beating effect and it is recommended for the slow movements.

Stoplist/Disposition

Manual	Pedal
Principale bassi 8' (bass)	Contrabassi 16'
Principale soprani 8' (descant)	
Ottava 4'	
Quinta decima 2'	
Decima nona 1 1/3'	
Vigesima II 1'	
Vigesima VI 2/3'	
Vigesima IX 1/2'	
Flauto in VIII 4'	
Flauto in XII 2 2/3' (Nasard)	
Fiffaro 8' (descant, beating principal stop, to be used with Principale only)	

Additional:

Sources

<https://www.sonusparadisi.cz/en/organs/italy/brescia-st-carlo.html>