

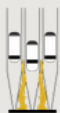
Stichting De Rijckere-orgel 1776
Sint-Augustinuskerk, Middelburg-NL
www.derijckereorgel.nl

Masterclass with Francesco Cera **organ & harpsichord**

Girolamo Frescobaldi (1583-1643): Secondo Libro di Toccate (1627) and the invention of Baroque in Rome



Middelburg (NL), September 30 to October 2, 2027



IL SECONDO LIBRO
DI TOCCATE · CANZONE
VERSI D · HINNI MAGNIFICAT
GAGLIARDE · CORRENTI
ET ALTRE PARTITE
D · INTAVOLATVRA
DI CIMBALO ET ORGANO
DI GIROLAMO FRESCOBALDI
ORGANISTA
IN S · PIETRO DI ROMA
Con priuilegio.



In Roma con licenza de Superiori i637 Da Nicoló Borbone .



Girolamo Frescobaldi: Secondo Libro di Toccate (1627) and the invention of Baroque in Rome

With his *Secondo libro di toccate, canzone, versi d'hinni, Magnificat, gagliarde, correnti et altre partite d'intavolatura di cimbalo et organo*, published in Rome in 1627 by Nicolò Borboni, Girolamo Frescobaldi reached a decisive stage in the development of Baroque keyboard music. The distinctive character of this publication lies in the exceptional breadth of its keyboard idiom. Unlike the first book of toccatas, the collection contains compositions explicitly intended for the organ: two toccatas sopra i pedali, two Toccate per l'Elevazione, and several hymn and Magnificat verses. At the same time, the harpsichord remains the principal instrument for the other toccatas, canzonas, dances, and variation works. Rather than establishing a strict distinction between the two instruments, the collection thus presents a spectrum of keyboard practices in which rhetoric, improvisatory freedom, contrapuntal technique, and virtuosic figuration are employed in different ways.

This very interplay is characteristic of the musical culture of early Baroque Rome. From 1608 onwards, Frescobaldi moved within an environment in which liturgical music, aristocratic patronage, virtuosity, and international musical exchange were closely intertwined. Rome in the 1620s was a city undergoing a profound artistic and cultural transformation. The election of Pope Urban VIII in 1623 marked the beginning of a period of particularly ambitious artistic patronage. Urban VIII and his circle of cardinals, above all his nephew Cardinal Francesco Barberini, promoted the arts as instruments of religious, cultural, and papal representation. Rome was increasingly shaping itself not only as the spiritual centre of Catholic Christianity, but also as a city where architecture, painting, sculpture, music, and urban space converged in a powerful language of magnificence and persuasion. Frescobaldi's music emerged within this vibrant cultural environment and reflects its spirit of grandeur, theatricality, and expressive intensity.



Four centuries after its first publication, we return to this extraordinary repertoire in a three-day masterclass with Francesco Cera, exploring Frescobaldi's music, its expressive language, and its enduring relevance for today's performers. Frescobaldi's "*new manner*" challenges the modern performer to make audible once again the rhetorical and expressive power of his music.



Others about Girolamo Frescobaldi

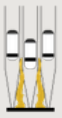
"It is not without reason that this famous organist has acquired such a reputation in Europe; because his printed works render sufficient evidence of his skill, to judge his profound knowledge adequately you must hear him as he improvises toccatas full of refinement and admirable inventions. That is why he deserves that you hold him up as a unique player to all our organists, to make them want to come to hear him in Rome. Since I have unwittingly begun the praises of this excellent man, it would not be bad for you to convey my feelings to other people."

[André Maugars, *Response faite à un curieux, sur le sentiment de la musique d'Italie. Escrite à Rome le premier octobre 1639, Paris, 1639/40*]



"The musical art of Frescobaldi is capable of charming today's listener profoundly, even without ever being fully grasped. And perhaps herein lies the beauty and mystery of his music: it shuns easy listening, and it expresses itself in a language that is both refined and rich in details. The ear is constantly suspended, tense, while the music leads us along a journey in which the usual points of reference are lost."

[Francesco Cera, booklet to CD recording of *Toccate - Capricci - Fiori Musicali*, 2019]



Planning

Thursday, 30 September 2027

10:00 – welcome & introduction

10:30 – 11:15 – lecture: *Frescobaldi and the invention of the Baroque in Rome*

11:15 – 12:30 – masterclass

12:30 – 13:30 – lunch

13:30 – 14:00 – presentation: *17th-century harpsichords in Rome*

14:00 – 18:00 – masterclass

Evening – individual practice time on organ and harpsichord

Friday, 1 October 2027

10:30 – 12:30 – masterclass

12:30 – 13:30 – lunch

13:30 – 14:00 – presentation: *Baroque organs in Rome*

14:00 – 17:00 – masterclass

20:00 – concert by Francesco Cera on the De Rijckere-organ and harpsichord

Saturday, 2 October 2027

10:30 – 12:30 – masterclass

12:30 – 13:30 – lunch

13:30 – 16:00 – masterclass

16:00 – 18:00 – opportunity to prepare for the presentation concert

20:00 – presentation concert by the participants and Francesco Cera

21:30 – drinks and certificate presentation

Repertoire

Girolamo Frescobaldi (1583-1643)

Choice from:

Libro Secondo di Toccate (1627)

- *Toccata*
- *Canzona*
- *Hinno*
- *Magnificat*
- *Gagliarda*
- *Aria*
- *Corrente*
- *Partite*





Instruments

De Rijckere-orgel (1776)

Stop list:

Prestant

Cornet

Bourdon

Fluyte

Doublette

Nazard

Tierce

Sexquialter bas / sup

Fourniture

Cimbal

Trompet bas / sup

Claron bas

Cromhoren sup

Tramblant doux

Tramblant roïal

Nachtegael

Manual compass: CD-d3

Pedal compass: CD-g

A=403, 1/4 comma meantone



De Rijckere-orgel, 1776

Harpsichord after Dominicus Pisaurensis,
Venice, 16th century. Replica by Jan Boon
1 x 8', A=440, 1/4 comma meantone

Harpsichord after Giovanni Battista Giusti
or other 17th century model (tbd)



Harpsichord after Pisaurensis



Francesco Cera

The Italian harpsichordist, organist and conductor **Francesco Cera**, is internationally recognized for his performances of 17th and 18th century keyboard music, and as a leading specialist of Frescobaldi's keyboard works and director of vocal music.

1989-1991 he specializes with L. Ferdinando Tagliavini and Gustav Leonhardt. diploma from the Amsterdam Conservatory.

1991-1994 harpsichordist of the ensemble Il Giardino Armonico, recordings for Teldec and concerts throughout Europe.

1996 he founds the Ensemble Arte Musica, specializing in Italian vocal music from Gesualdo and Monteverdi, to the cantatas of the 18th century.

Since 1990 he has performed solo recitals and as the director of the Ensemble Arte Musica Musica e poesia a San Maurizio in Milan, Accademia Filarmonica in Rome, Festival Monteverdi in Cremona, Bologna Festival, Ferrara Musica, Sagra musicale Malatestiana in Rimini, Festival of Flanders, Festival Oude Muziek in Utrecht, Resonanzen in Vienna, Baroktage Melk, Philharmonie Köln, Tage Alter Musik in Herne, Lådegard in Oslo, Festival in Maguelone, Abbaye de Saint-Michel en Thiérache, Les Sommets Musicaux in Gstaad, organ concert series in Europe, Scandinavia, and United States.

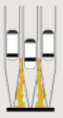


He has collaborated with soloists such as the singers Guillemette Laurens and Letizia Calandra, the violinists Enrico Onofri and Marco Serino, the lutenist and theorbist Francesco Romano. He has held master classes at the Royal Academy of Music in London, Smarano Organ Academy, Piccola Accademia Montisi, Oberlin Conservatory, Yale University, Eastman School of Music in Rochester, Academia de Organo J. Echevarria (Spain), Frescobaldi Akademiet in Grimstad (Norway) and on the historical organs in Bologna.

He has been a consultant for the restoration of historical organs and he is presently titular organist of the two Renaissance organs in the Basilica of San Petronio in Bologna.

Francesco Cera holds the chair of harpsichord at the Conservatorio "E.R.Duni" in Matera.

Since 2022 he is Secular Oblate of the Monastery of Monte Oliveto Maggiore (Siena).



Subscriptions

You can register as a participant or an auditor via our website: www.derijckereorgel.nl
There are spots for a maximum of 10 active participants. Masterclass language: English.

Active participants: €225 (3 days of masterclasses and free admission to the concerts)

Auditors: €30 (3 days of masterclasses; concerts not included)

The deadline for registering as an active participant is 1 July 2027.

For inquiries: info@derijckereorgel.nl

Practical information

B&B's

- B&B De Kaepstander, Koorkerkhof 10
- B&B 't Poorthuys, Koepoortstraat 10
- B&B De Kloostertuin, Lombardstraat 1a
- B&B Montancourt, Rouaansekaai 21

Hotels

- Hotel Sint-Joris, Balans 25
- Cityhotel Wood, Achter de Houttuinen 8
- Hotel de Sprenck, Seissingel 4
- Boutique Hotel The Roosevelt, Nieuwe Burg 4

Lunch & diner

- Brasserie de Huifkar, Markt 19
- Brasserie1600, Reigerstraat 9
- Jells Lunchcafé & Tuinerras, Nieuwe Kerkgang 3
- De Herberg, Pottenmarkt 2
- Restaurant IL Senso, Lammerensteeg 5

Parkings

Free car park at Oude Veerseweg (Cycle Hub) — This car park on Oude Veerseweg is located just outside the paid parking zone in Middelburg. From here, St. Augustine's Church and the city centre can be reached on foot in about 10 minutes.

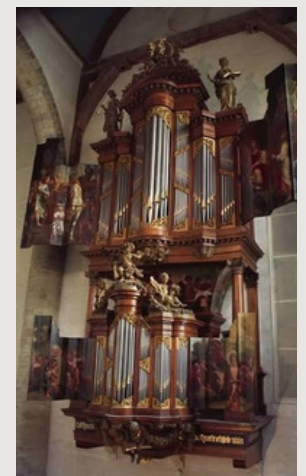


Middelburg-NL

As the capital of Zeeland, Middelburg boasts a long and multi-layered history. The city experienced its heyday in the 16th and 17th centuries as an international trading hub for the Dutch East India Company (VOC). This prosperity remains visible in the cityscape today, evident in monumental churches, patrician houses, and a refined urban culture that embraced international influences. Thanks to its central location between Amsterdam and Brussels, the city is easily accessible.

Middelburg also possesses a strong musical tradition. The city cherishes its organ culture, featuring high-quality historical instruments and an active performance scene. The presence of these authentic instruments allows for the study and experience of music from the 17th and 18th centuries, making Middelburg an ideal location for masterclasses with international experts.

Furthermore, Middelburg is a compact, peaceful, and inspiring city. Its walkable historic center, atmospheric setting, and proximity to the sea and nature reserves make it a popular destination for tourists.





Organisation

Foundation De Rijckere-orgel 1776

In 2025, the Foundation De Rijckere-orgel 1776 achieved a major objective: the historic De Rijckere organ (dating from 1776) —which had been acquired previously— was restored and installed in the St. Augustine Church in Middelburg. This unique instrument is perfectly showcased within the church's interior.

The Foundation is now dedicated to making the cultural heritage of the De Rijckere family — Flemish organ builders— accessible to a wide audience. It achieves this by deepening and sharing knowledge about the family and their instruments, and by organizing concerts, masterclasses, and organ excursions that allow students and enthusiasts alike to discover this distinctive type of Flemish organ.

In recent years, successful masterclasses have been held featuring international specialists in keyboard music—covering composers such as Byrd, Correa de Arauxo, L. Couperin, Frescobaldi, and Sweelinck, as well as music from the Brussels Court. For these events, the Foundation collaborated with artists including Andrés Cea Galán, Léon Berben, Jean-Luc Ho, Menno van Delft, Francesco Cera, and Luc Ponet.

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Paintings:

St Peter's Square and St. Peter's Basilica – Viviano Codazzi, 1630. Prado Museum, Madrid (ES)

View of Castel Sant'Angelo - Gaspar van Wittel, ca. 1690-1710. Pinacoteca Capitolina, Rome (IT)

Card Players - Theodoor Rombouts, ca. 1620-30. Hermitage, Saint Petersburg (RU)

Saint Cecilia - Giovanni Lanfranco, 1620. Museum/Gallery at Bob Jones University, Greenville (US)

