

XXXII International Organ Festival Città di Bergamo 2024



BergamoBrescia
città degli organi



Festival Organistico
Internazionale
"Città di Bergamo"

ADMISSION FREE

Information



Vecchia Bergamo
Associazione Culturale
via Zelasco, 1 - 24122 Bergamo
telefono 035.213009
www.organfestival.bg.it

f [@organfestival.bg.it](https://www.instagram.com/organfestival.bg.it)



President
Maurizio Maggioni

Artistic Director
Fabio Galessi

Secretary
Sandra Münch

After the exciting success achieved by the rich programming designed for "Bergamo-Brescia, Italian Capital of Culture 2023" — honoured by widespread and flattering comments, particularly from the institutional world of the two cities — this year the Festival returns to its traditional format.

However, as announced, it does so while maintaining collaboration and synergy with its Brescia partner, the "Amici della Chiesa del Carmine" Association, which last year was able to launch a parallel high-quality international series to our own.

Each Festival will now continue with its own financial resources and artistic direction, retaining the lucky subtitle used for the Capital: "Bergamo-Brescia, Città degli Organi".

This year, there will be two events common to both festivals, and, as in 2023, those performing on Friday in Bergamo will also perform on Sunday in Brescia: Pieter van Dijk during the weekend of October 4-6 and the duo Vernet-Meckler during the weekend of October 25-27.

After a great season like the one just passed, there is always the risk of wanting to rest both mind and body: spirits are satisfied, one does not want to challenge fate again by recalling the recently faced journeys, the stupor from applause slows the usual energy. In the history of our Festival, this has never happened. In fact, every time we took a step upward — and there have been many in over thirty years — the following year we immediately sought to match or improve upon it. We believe this mechanism is essential for maintaining the incredible international interest gained over these decades.

Thus, the artistic lineup for this year has absolutely nothing to envy from the previous two celebratory years; on the contrary, by firmly holding onto its successful guidelines (the centrality of the interpreter's personality, the art of improvisation, transcriptions and unusual repertoires, featuring a fresh competition winner), we can say that it exceeds them in terms of innovation and experimentation, goals that have always been inherent to the nature of the Festival.

First of all, the appointments remain six (as in 2022 for our 30th anniversary, and as in 2023 for the "Capital").

Moreover — with the desirable approval of the artists — the streaming of the concerts on the YouTube channel is confirmed, a powerful means of dissemination and promotion for both our Festival and the entire city (to date, concerts from the last four editions have been viewed online by over 59,000 people worldwide).

Finally, except for the inauguration, all the artists chosen for this edition will be in Bergamo for the first time, each bringing a specific and special contribution.

What is it? Let's look at the details.

The opening concert is entrusted to a great friend of the Festival, Hungarian László Fassang, holder of the improvisation chair at the Conservatory of Paris, who was in Bergamo as a competition winner back in 2003 and starred, along with Zuzana Ferjenčíková, in the promotional film shot in the Cathedral in 2022 for the International Online Organ Festival, Munich. On the same church's Corna four-manual symphonic organ, Fassang will bring a new and very original approach on Friday, September 20: he will propose a spectacular 'compilation' of pieces performed without interruption, from Bach to Vierne, held unknown to the public until the moment of the concert, representing simply the 'best' of four different historical periods, what he would suggest listening to as his best friend. But there's more. With great sensitivity, László will dedicate the evening to the memory of Kalevi Kiviniemi, the legendary Finnish organist who suddenly passed away two days after last Easter and had been entrusted to inaugurate this edition. He will do this by improvising based on his name (using the letter-to-sound conversion in the German notation) and on themes given by the audience. We like to think that the friend to whom he is 'telling' his love for his 'compilation' is indeed Kalevi...

The second appointment — Friday, September 27 at Santa Maria Immacolata delle Grazie — is intended to shine a spotlight on a fresh competition winner. Last year, the prestigious St.Albans improvisation competition (UK) — one of our historical partners, alongside Chartres (Fr) and Haarlem (NI) — awarded two 'first prizes' ex aequo. Our choice fell on Samuel Gaskin — a young American of Asian descent, already a promising composer and currently a student of Jean-Baptiste Robin in Versailles — a musician with a multicoloured and multidisciplinary personality, making relevant incursions into jazz as well. It is no coincidence that, in addition to the two improvisations, among composers never heard before in Bergamo, such as Morel and Robin himself, stands out the figure of Oscar Peterson, the unforgettable Afro-American pianist who won as many as eight Grammy Awards.

On Friday, October 4, we will return to the little church of the Beata Vergine del Giglio, where the oldest organ in the city is housed, a portable one from the 17th century that was restored to its original functionality last year after a long period of silence thanks to our Association during the "Capital". Seated at its small console will be another big name in the 'informed' performance of ancient repertoire, Pieter van Dijk. Traditionally, to accommodate the limited seating of the church, there will be two concert appointments, one at 6:30 p.m. and one at 9 p.m. Two days later, the Dutch artist will officially inaugurate the 2nd International Organ Festival "Città di Brescia" (which this year consists of four concerts) with a completely different program on the magnificent Meiarini-Antegnati organ at the Church of Santa Maria del Carmine.

The fourth concert, on Friday, October 11 at the Church of Sant'Alessandro della Croce, is a brand-new event for the Festival and for our city. We have invited one of the most original improvisers and composers of our time, Franz Danksagmüller, to play the monumental Serassi organ from 1860, who is also a lecturer at the London Royal Academy, one of the most prestigious music institutions in the world.

The Austrian maestro is known for his intriguing spontaneous performances based on extensive use of electronic sounds, combined with those of historical organs, like the Serassi in Pignolo. On our proposal, seen the Puccini anniversary (one hundred years since his death), the first part of the performance will use famous melodies by the Tuscan musician, thus giving rise to a world premiere (“Puccini Reloaded”), while the second part will focus on themes given at the moment by the audience. A unique and extraordinary event that aims to ideally reconnect to the preview concert held in San Bartolomeo by Paolo Bottini on June 14, with the performance of recently discovered and published youth works by Giacomo Puccini.

Always in the theme of anniversaries, this year marks the 150th anniversary of the birth of Franz Schmidt, a composer very little known to the general public but of fundamental importance in understanding the fascinating developments of 20th-century musical language, not only organ music. To fully commemorate him and illustrate where his historical roots lie, we have invited his foremost expert and the author of the complete recording of his works, Martin Schmeding, holder of a chair at the prestigious Hochschule in Leipzig, now one of the most loved and esteemed teachers in Europe. On Friday, October 18, in the Basilica of Santa Maria Maggiore, in addition to Schmidt's major works, important transcriptions of works by Beethoven, Bruckner (whose bicentennial is being celebrated), Mahler, and a rare Fuchs will also be performed.

Finally, a grand closure in the Cathedral on Friday, October 25, with the flamboyant French duo formed by Olivier Vernet (the titular organist of the Cathedral of Monte Carlo) and Cédric Meckler: a musical partnership that has travelled the world to present their fresh and captivating four-hand transcriptions of famous orchestral pieces. In Bergamo, they will first tackle works by Johann Sebastian and Johann Christian Bach (also using the historic Felice Bossi organ 1842), while in the second part they will present two renowned and popular symphonic pieces such as Paul Dukas' “The Sorcerer's Apprentice” and Maurice Ravel's “Boléro”. As mentioned, the duo will also conclude the Brescia Series on October 27 in the new Cathedral.

At first glance of the 2024 materials, it's clear how the renewed color graphics adopted for the “Capital” have become, with few modifications, the official graphics of the Festival. However, the key organizational aspects have not changed at all: free admission, preparation of rich explanatory notes for the programs for the use of neophytes, printing of all materials in both Italian and English (this has been the case for 18 years), and streaming of concerts online.

We also note that this year, numerous sidebar activities, including collaborations and patronages, are underway. We started with the preview concert entirely dedicated to Puccini in San Bartolomeo, with the collaboration of the Donizetti Theatre Foundation (June 14 – Paolo Bottini); we will continue with the now traditional Assunta concert in the Basilica of Clusone (August 14 – Gianluca Cagnani); and we eagerly await the third edition of 'Aspettando il Festival', which on Friday, September 6, will feature a concert by young Belgian Pieter de Vos on the Serassi organ in the parish church of Sant'Anna – headquarters

of the organizing committee “Primavera dell’Organo” – and on Friday, September 13, a recital by Alessandro Chiantoni on the Piccinelli 1966 organ of the Hypogean Church at Seminario in Città Alta; we will finally ‘bless’ the second edition of the ‘Audizioni d’Organo’ in San Bartolomeo, conceived by its far-sighted prior, Fra Angelo Preda.

We are also working hard to offer a grand closing concert for organ and orchestra again this year, in November.

To all friendly institutions, foundations, and the many private patrons who support us, we extend our most sincere and grateful thanks. Their esteem and trust are a constant motivation for us to take this cherished and well-known event beyond the Walls to ever greater heights, a “model” that we believe should inspire pride throughout our territory.

Fabio Galessi

PROGRAM

Cathedral

Città Alta

Friday, September 20, 9 p.m.

László Fassang (Hun)

S. Maria Immacolata delle Grazie church

Porta Nuova

Friday, September 27, 9 p.m.

Samuel Gaskin (USA)

Beata Vergine del Giglio church

Via Sant'Alessandro

Friday, October 4, 6.30 and 9 p.m.

Pieter van Dijk (Hol)

S. Alessandro della Croce church

Via Pignolo

Friday, October 11, 9 p.m.

Franz Danksagmüller (Aut)

Basilica of S. Maria Maggiore

Città Alta

Friday, October 18, 9 p.m.

Martin Schmeding (Ger)

Cathedral

Città Alta

Friday, October 25, 9 p.m.

Olivier Vernet - Cédric Meckler (Fra)



ADMISSION FREE



As winner of the world's most prestigious organ competitions and awards, László Fassang is one of the most versatile organists of his generation. His main artistic mission is to bring people closer to the richness and variety of organ music and to share with them his passion for the instrument and its composers. In order to extend the traditional border

László Fassang

of the pipe organ, he regularly plays with musicians from the classical, folk and jazz fields, and works together with visual artists, dancers, actors, composers and organ builders. His interest spreads from the theatre organ all the way to the Hammond organ. With his innovative approach to music, thorough knowledge of musical styles, excellent technique and exceptional improvisation skills, he aims to redefine the identity of the organ. László Fassang graduated with distinction from the Liszt Academy of Music, Budapest and the Paris Conservatoire. Taking time away from studies, in 2000 he spent a year in Japan, where he was the resident organist of the Sapporo Concert Hall. Outstanding among his competitive triumphs are the 2002 Calgary Gold Medal for improvisation and the interpretation Grand Prix and audience prize of the 2004 Chartres competition. His recordings have been released in Hungary, Japan, France and Germany. He has performed in almost all European countries, as well as in Russia, the USA, Canada, Japan, South Korea and Taiwan. Alongside his performing activities he is a regular panel member at the major international organ competitions (St.Albans, Chartres, Freiberg, Kaliningrad, Nürnberg, Tokyo). Until 2022 he was head of the organ department of the Franz Liszt Academy of Music in Budapest. In autumn 2017, he presented the world premiere of Peter Eötvös's *Multiversum* on an extensive tour of Europe with the Royal Concertgebouw Orchestra. Zsigmond Szathmáry dedicated a new organ concerto to him, which he premiered in October 2018 during the inaugural concert of the reconstructed Voit organ in the Franz Liszt Academy of Music, Budapest. Currently, László Fassang works as resident organist at Müpa-Budapest (Palace of Arts) and professor of improvisation at the Paris Conservatoire, the first foreign organist to have ever held this position.

Cathedral
Friday, September 20
9 p.m.

In memoriam
Kalevi Kiviniemi

Organist
László Fassang

First part

“The music I would give to a friend
if he decided to go and live on a desert island”

(12 pieces, from Johann Sebastian Bach to Louis Vierne, played
without interruption, the detail of which will be revealed to the
audience in the church only at the last moment)

Second part

László Fassang (1973)

- Improvisation on the name K.a.l.e.v.i. K.i.v.i.n.i.e.m.i.
- Improvisation on themes given by the audience



Pietro Corna Organ 2010

Projected by
Don Gilberto Sessantini

Resonance Organ (IV)

- 58 Diapason 8'
- 59 Gran Flauto 8'
- 60 Corno di notte 4'
- 61 Nazardo 2' 2/3
- 62 Quarta di Nazardo 2'
- 63 Terza 1' 3/5
- 64 Quinta 1' 1/3
- 65 Settima 1' 1/7
- 66 Tromba en chamade 8'
- 67 Regale en chamade 16' sop.
- 68 (vuoto)
- 69 Tremolo
- 70 Grave IV
- 71 Annullatore unisono
- 72 Acuta IV

Toe Pistons

- Eight free combinations⁽³⁾
- Unione II - I
 - Unione III - I
 - Unione IV - I
 - Unione III - Ped
 - Unione generale tastiere
 - Sequencer (-)



In cooperation with:
Cattedrale di Bergamo

Great Organ (I)

- 17 Bordone 16'
- 18 Principale 8'
- 19 Flauto Armonico 8'
- 20 Fugara 8'
- 21 Ottava 4'
- 22 Flauto a camino 4'
- 23 Duodecima 2' 2/3
- 24 Quintadecima 2'
- 25 Ripieno V
- 26 Cromorno 16'
- 27 Tromba 16'
- 28 Tromba 8'
- 29 Grave I
- 30 Annullatore unisono
- 31 Acuta I

Pedal

- 1 Principale 16'
- 2 Subbasso 16'
- 3 Contra Viola 16' (E)
- 4 Gran Quinta 10' 2/3
- 5 Bordone 8'
- 6 Violone 8'
- 7 Grandi Armonici III (E)⁽¹⁾
- 8 Bordoncino 4'
- 9 Trombone 16'
- 10 Tromba 16'
- 11 Corno Inglese 16' (E)
- 12 Tromba 8'
- 13 Cromorno 4'
- 14 Tromba en chamade 8'
- 15 Regale en chamade 8'
- 16 Divisione Pedale⁽²⁾

Sequencer (+)

- Unione I - Ped
- Unione II - Ped
- Unione III - Ped
- Unione VI - Ped
- Fondi
- Ripieni
- Ance
- Tutti

⁽¹⁾ 6' 2/5; 4' 4/7; 3' 5/9 from
Bordone amabile 8' III.

⁽²⁾ It divides pedalboard compass in
two parts: the left one (C1-B1) with
only Subbasso 16' and Bordone 8'
registers; the right one (C2-G3)
where all other registers can be used.

⁽³⁾ For each piston, 500 memories
with sequencer are available.

Positiv Organ (II)

- 32 Quintadena 8'
- 33 Bordone 8'
- 34 Gamba 8'
- 35 Vox Angelica 8'
- 36 Flauto ottaviano 4'
- 37 Corno Camoscio 2'
- 38 Mixtur III
- 39 (vuoto)
- 40 Cromorno 8'
- 41 Grave II
- 42 Annullatore unisono
- 43 Acuta II

Couplers

- 73 I - Ped
- 74 II - Ped
- 75 III - Ped
- 76 IV - Ped
- 77 Acuta I - Ped
- 78 Acuta II - Ped
- 79 Acuta III - Ped
- 80 Acuta IV - Ped
- 81 Grave II - I
- 82 Grave III - I
- 83 Grave IV - I
- 84 Grave III - II
- 85 II - I
- 86 III - I
- 87 IV - I

Expression Pedal

Sweller

Espressione Recitativo III

Swell Recitativo Organ (III)

- 44 Contra Viola 16'
- 45 Bordone amabile 8'
- 46 Viola di Gamba 8'
- 47 Voce Celeste 8' II
- 48 Coro Viole 8' II
- 49 Salicet 4'
- 50 Cornetto d'eco II
- 51 Corno Inglese 16'
- 52 Oboe d'Amore 8'
- 53 Clarinetto 8'
- 54 Tremolo
- 55 Grave III
- 56 Annullatore unisono
- 57 Acuta III

- 88 III - II
- 89 IV - II
- 90 IV - III
- 91 GO II - Pos I
- 92 Acuta II - I
- 93 Acuta III - I
- 94 Acuta IV - I
- 95 Acuta III - II
- 96 Annullatore ance I
- 97 Annullatore ance II
- 98 Annullatore ance III
- 99 Annullatore ance IV
- 100 Annullatore ance Ped
- 101 (vuoto)
- 102 (vuoto)

Electronic action. Movable console. Four 61-notes (C1 C6) keyboards and 73-notes wind chests due to the real superoctave of 8' and 4' registers at I and II keyboards. 32-notes flat parallel pedalboard (C1 G3). 2789 pipes. Great, Positive and Resonance Organ in Cornu Epistolae. Swell Recitativo Organ in Cornu Evangelii. Many part of the old Balbiani Vegezzi Bossi organ 1943-1995 has been employed for the new construction.



Samuel Gaskin

As a keyboardist and improviser, Samuel Gaskin is interested in music of all kinds. As an improviser, he shared 1st prize with Niklas Jahn (Germany) in the 2023 St.Albans International Organ Competition, and received 2nd prize in the 2021 “American Guild of Organists” (AGO) National Competition of Organ Improvisation. As a

composer and arranger, recent premieres include “While I Wait”, for mezzo-soprano and piano, organ accompaniment of César Franck’s Sonata in A major for violin, “Chase”, for the Nois Saxophone Quartet, “In memoriam”, premiered by the Unheard-of Ensemble, and Psalm 118, for SATB choir. Samuel Gaskin was a student of Dr.Jesse Eschbach at the University of North Texas. He was Associate Director of Music at University United Methodist Church in San Antonio from 2012-16 before becoming organist at St.Andrew Presbyterian Church in Denton. Mr.Gaskin held the position of organ scholar at Christ Church Cathedral in Indianapolis during the 2010-11 academic year. Before St.Albans and AGO he has placed in organ competitions in Russia, France, New York City, Miami, Kansas City, and Philadelphia. He has appeared as a soloist for the Amarillo (Tex) Youth Symphony and the Wind Ensemble of the University of Texas at San Antonio. In 2013, Gaskin was Piano Fellow for the annual Summer Opera Aria / Recording Session (SOARS) of the historic Bay View Music Festival held in northwestern Michigan. Samuel has been assistant organist at St.Mark’s Episcopal Church in San Antonio, Texas, before receiving in 2022-23 a Fulbright grant to France, where he is currently finishing two Artist’s Diplomas: in organ with Jean-Baptiste Robin, and in jazz studies with Sylvain Beuf at the Conservatoire à Rayonnement Régional de Versailles. Samuel is currently professor of classical and jazz piano at the Ecole de musique in Le Chesnay-Rocquencourt.

**S. Maria Immacolata
delle Grazie church
Friday, September 27
9 p.m.**

*Concert of the
First Prize Winner
32nd St.Albans
International Organ
Competition (Uk) 2023
Improvisation*

Organist
Samuel Gaskin

Johann Sebastian Bach (1685-1750)

from the Suite for orchestra n.3 in D major BWV1068

- Overture

(transcribed by Samuel Gaskin)

from "The 18 Chorales of Leipzig"

- "Allein Gott in der Höh sei Ehr" BWV662

Samuel Gaskin (1991)

- Improvisation on "Allein Gott in der Höh sei Ehr"

Franz Liszt (1811-1886)

- Prelude and Fugue on B.A.C.H. S.260

Gaston Litaize (1909-1991)

from "Douze Pièces"

[1939]

- Lied

Samuel Gaskin (1991)

- Improvisation on themes given by the audience

François Morel (1926-2018)

from "Alleluias"

[1968]

- II. Répons

Olivier Messiaen (1908-1992)

da "Messe de la Pentecôte"

[1950]

- V. Sortie

Jean-Baptiste Robin (1976)

from "Trois solos pour grand orgue"

[2011]

- III. Allegro tempo preciso

Oscar Peterson (1923-2006)

- Bossa Béguine

[1966]

(transcribed by Samuel Gaskin)

Balbiani Vegezzi Bossi Organ 1924

Organ restored
and extended in 1995 by
Pontificia Fabbrica d'Organi
Balbiani Vegezzi Bossi
in Milan

Great Organ (I)

- 6 Principale 16'
- 7 Principale 8'
- 8 Flauto 8'
- 9 Dulciana 8'
- 10 Ottava 4'
- 11 Flauto 4' *
- 12 Quintadecima 2' *
- 13 Decimanona 1' 1/3 *
- 14 Vigesimaseconda 1' *
- 15 Ripieno 6 file
- 16 Unda Maris 8'
- 17 Tromba 8'
- 18 Tremolo

- 1 Ottava Grave I
- 2 Ottava Acuta I
- 3 Ottava Grave II
- 4 Ottava Acuta II
- 5 Unione tastiere

Toe Pistons

Six free combinations⁽¹⁾

- Unione I+II
- Pedale + I
- Pedale + II
- Ripieno I
- Ripieno II
- Fondi
- Ance
- Tutti

⁽¹⁾ The new electronic drive has 1344 levels of memory with sequencer.

In cooperation with:

Parish of S. Maria Immacolata delle Grazie

Swell Organ (II)

- 19 Oboe 8'
- 20 Voce Corale 8'
- 21 Bordone 8'
- 22 Salicionale 8'
- 23 Viola 8'
- 24 Concerto Viole 8'
- 25 Principalino 4' *
- 26 Flauto 4'
- 27 Eteera 4'
- 28 Nazardo 2' 2/3 *
- 29 Flautino 2' *
- 30 Terza 1' 1/3 *
- 31 Pienino 3 file
- 32 Tremolo

- 33 Ottava Grave II
- 34 Ottava Acuta II

Expression Pedals

- Sweller
- Espressione II

Pedal

- 35 Bordone 16'
- 36 Contrabbasso 16'
- 37 Basso 8'
- 38 Cello 8'
- 39 Tromba 16' *
- 40 Tromba 8' #
- 41 Tromba 4' #

- 42 Unione Ped I
- 43 Unione Ped II
- 44 Ottava acuta I
- 45 Ottava acuta II
- 46 Pedale automatico

Cancel

- Tromba 8' I
- Oboe 8' II
- Voce Corale 8' II
- Ance Pedale

* New stops, added on '95.

From a unique Tromba 16' stop of 4 and half octaves extension.

Electropneumatic action. Movable console. Two 58-notes keyboards (C1 A5). 30-notes radiating pedalboard (C1 F3). Great Organ in Cornu Epistolae, Swell Organ in Cornu Evengelii.



Pieter van Dijk (1958) is City Organist, and organist of the Grote Sint Laurenskerk, in Alkmaar, The Netherlands, where he acts as custodian to two of the world's most significant historic organs. As one of Europe's most sought-after teachers, Van Dijk is Professor and Head of Organ Studies at the Conservatory of Amsterdam, a position he

combines with a Professorship at the Hochschule für Musik und Theater in Hamburg. Together with Frank van Wijk, he is Artistic Director of Organ Festival Holland, which places the renowned Alkmaar instruments at the centre of a prestigious international organ competition, organ academy and concert series. Pieter van Dijk was a pupil of Bert Matter at the Arnhem Conservatory, before going on to further his studies with Gustav Leonhardt, Marie-Claire Alain and Jan Raas. As a performer he was awarded prizes at international competitions in Deventer (1979) and Innsbruck (1986). His many recordings on historic organs throughout the Netherlands and beyond have included the Fugue State Films DVD "The Organs of the Laurenskerk", which in 2013 was awarded the Preis der Deutsche Schallplattenkritik. In 2017 he commenced the recording of a complete Bach-cycle for DMP Records on 21 CDs. In 2021, he was awarded a Lifetime Achievement award by the Victorie Culture Foundation. Van Dijk's research interests have led to the publication of articles about Weckmann, Sweelinck, Bach and the playing style of the great early 20th century German organist Karl Straube. He was one of the advisors behind the much-lauded reconstruction of the organ at the St.Katharinenkirche in Hamburg, on which Bach famously performed in 1720. As a performer and jury member at international competitions, Pieter van Dijk has appeared throughout Europe as well as in the USA and Japan.

Pieter van Dijk

**Beata Vergine
del Giglio church
Friday, October 4
6.30 and 9 p.m.**

Organist
Pieter van Dijk

Heinrich Scheidemann (1595-1663)

- Preambulum in d

Jan Pieterszoon Sweelinck (1562-1621)

- Fantasia Cromatica SwWV258

- 6 Variations on

“Mein junges Leben hat ein Endt”, SwWV324

Heinrich Scheidemann (1595-1663)

- Galliarda ex D WV107

- Canzon in F WV44

- Benedicam Dominum WV48

after a motet by Hieronimus Praetorius

Anonimo

from “Camphuysen” manuscript (ca.1652)

- Daphne (3 variations)

Anthonie van Noordt (1619-1675)

- Fantasia in d

Matthias Weckmann (1616-1674)

- Toccata ex d

XVII century Organ by Anonymus

Organ restored in 2003
by Giovanni Pradella
in Berbenno di Valtellina
(Sondrio)

- 1 Principale 8'⁽¹⁾
- 2 Ottava 4'⁽²⁾
- 3 Decimaquinta 2'
- 4 XIX-XXII⁽³⁾
- 5 Flauto in XII⁽⁴⁾

⁽¹⁾ First fifteen keys always play (C1 F2#)

⁽²⁾ First ten keys always play (C1 C2#)

⁽³⁾ First thirteen keys have XXVI-XXIX pipes too

⁽⁴⁾ Sopran from C3

Mechanical action. One 50-notes original keyboards (C1 F5), with shortened first octave. 17-notes pedalboard, with shortened first octave constantly linked to the keyboard. Stop-actions at right of the keyboard. 1/6 comma mesotonic temperament.

Do you know that...

The "Madonna del Giglio" (Virgin of Lily) church is at the top of St.Alessandro street, at the beginning of the ramp to St.Giacomo's gate, one of the four sole entrances into Città Alta, in that area known as "Paesetto", once identified as part of St.Stefano's community.

As a matter of fact, before the erection of the big wall (Le Mura) under Venice government, two churches were located in that area: one dedicated to St.Giacomo and the other to St.Stefano, joint to a Dominican monastery. Both of them were completely razed to the ground in 1561 to build the new defensive system of the town, so the houses left out of the gate remained without any temple.

The only religious sign in the area was an image of the Holy Virgin, under a simple structure, located at the very beginning of the slope, next to the railing duty gate. For this reason people named her as "Madonna de' rastelli" (from an ancient Italian word that means "railing").

In cooperation with:

Parish of S. Alessandro in Colonna

In 1659 the holy image was involved in glamorous events: in summertime, during the first days of August, some lilies that had wilted some time ago suddenly bloomed again. Bergamo Church authorities investigated and denied any divine phenomena but a lot of the faithful continued to gather praying in front of the image. Among them a twelve years old girl left her crutches and started to walk alone. Obviously many believed in a miracle, but on August 27th, 1659 the Bishop, Cardinal Gregorio Barbarigo – then Saint – declared officially no particular Grace was in those facts. Nevertheless, taking in consideration the impressive amount of money left in front of the holy image as offer by prayers, he appointed a priest of the Cathedral, and later an entire administration board, for managing all financial and religious aspect of the matter. On March 10th, 1660 the Bishop welcomed the request, coming from both the board and the believers, to build a chapel for the community of St.Stefano, due to the long distance from other churches, including St.Alessandro in Colonna. At the end of the year the works were finished, and on January 2nd, 1661 the Main Priest of the Cathedral, rector Moiolo, blessed it. In 1663, finally, the holy image of the Virgin was moved into the new church; it was occasion of a great popular celebration, where all Municipal Authorities and the Cathedral representatives attended to. Three years later the head arcade in front of the chapel was built.

An inventory made in 1678 – very long (twenty pages) considering the dimension of the little temple – reveals an extraordinary richness on vestments and possessions, such to be able to support 4 priests, 3 for the work days, 1 for festivity. During the Cisalpina Republic period (1797) all properties were confiscated, and in 1802 the Municipality of Bergamo District dissolved the administration board. Unfortunately it was not the only religious site in Bergamo province who witnessed the transfer of the own whole property to a Municipal administration, by passing any council managed by the Church. The same situation happened to other more important organization, like the Misericordia Maggiore for instance ... (the charity foundation who is still managing the Basilica of St. Maria Maggiore).

The church interior shows one nave of two spans with barrel vault. The frescos on the vault are painted by Carpoforo Tencalla in 1664, while the stuccoes are made by Jeronimo Sala in 1669. The most valuable piece in the church surely is the altar manufactured by the Manni brothers, from Gazzaniga (Bg), dated 1714. The six paintings, showing Virgin history elements, are by Marco Olmo, probably around 1725.

Evidence about the presence of the actual precious XVII century little organ in this church dated back to 1835, and confirmed later in 1856. It is nowadays the most ancient organ surviving in the city of Bergamo, the only one with the original unmistakable 'not equal' temperament, typical at the time.



Composer and organist Franz Danksagmüller unites a broad musical spectrum in his innovative projects, compositions and live electronics performances. His work continually sounds out links between historic and contemporary music, between classical musical instruments and their modern electronic counterparts. Franz

Danksagmüller performs as a soloist and as part of various musical ensembles. He studied organ, composition and electronic music in Vienna, Linz, Saarbrücken and Paris. Among his teachers were Michael Radulescu, Daniel Roth, Erich Urbanner and Karlheinz Essl. In 1994 he was awarded a prize by the Austrian Federal Ministry of Science and Research, and he has won many prizes in various international music competitions. In his interdisciplinary projects, Franz Danksagmüller collaborated with scientists and various artistic personalities, including the bass-baritone Klaus Mertens, the composer and creator of the Kyma software, Carla Scaletti, the duduk player Gevorg Dabaghyan, Martin Haselböck and John Malkovich in the theater piece "Just Call Me God". Among his most original projects: "Buxtehude_21", with saxophonist Bernd Ruf, critically acclaimed as a "captivating adventure in sound", "Sounding Science", multiple compositions based on scientific, mathematical and demographic data, "Broken Bach", a live remix of baroque music for organ and live electronics, and "Dávny", a composition of sounds and images from abandoned places and defunct instruments. He has worked with many famous conductors including Sir Simon Rattle, Michael Schönwandt, Erwin Ortner and Ton Koopmann. From 1995 to 2003 he was a professor at the Universität für Musik und darstellende Kunst in Vienna. From 1999 to 2005 he was organist and composer at the Cathedral of St.Pölten, Austria, and since 2005 he has been professor of organ and improvisation at the Musikhochschule in Lübeck. He is often a jury member at prestigious organ competitions, including Haarlem, Alkmaar, Lübeck and St.Albans. Since 2015 he has been a visiting professor at the Xi'an Conservatory of Music in China, and since September 2018 he has been a visiting professor at the Royal Academy of Music in London.

Franz Danksagmüller

**S. Alessandro della Croce
in Pignolo church
Friday, October 11
9 p.m.**

*Improvisations
with live
electronics*

Organist
Franz Danksagmüller

Franz Danksagmüller (1969)

- "Puccini Reloaded"
Improvisations on renowned themes by Giacomo Puccini
(on the occasion of the centenary of his death)
- Improvisations on themes given by the audience

Serassi n.659
Organ 1860

Organ restored in 1991
by Bottega Organaria
Cav. Emilio Piccinelli e Figli
in Ponteranica (Bergamo)

Great Organ (II)

- 22 Terzamano
- 23 Corni da Caccia 16' soprani
- 24 Cornetto I soprani
- 25 Cornetto II soprani
- 26 Fagotto 8' bassi
- 27 Tromba 8' soprani
- 28 Clarone 4' bassi
- 29 Corno Inglese 16' soprani
- 30 Violoncello 8' bassi
- 31 Oboe 8' soprani
- 32 Violone 8' bassi
- 33 Flutta 8' soprani
- 34 Viola 4' bassi
- 35 Clarinetto 16' soprani
- 36 Flauto in VIII 4' soprani
- 37 Flauto in XII soprani
- 38 Voce Umana 8' soprani
- 39 Voce Umana 4' soprani
- 40 Ottavino 2' soprani
- 41 Tromboni 8'
- 42 Bombarda 16'
- 43 Timballi

Echo Organ (I)

- 44 Principale 8' bassi
- 45 Principale 8' soprani
- 46 Ottava 4' bassi
- 47 Ottava 4' soprani
- 48 Quintadecima 2'
- 49 Decimanona
- 50 Vigesimaseconda
- 51 Due di Ripieno (XXVI e XXIX)

Stop-Action Pedals

- Timballone
- Distacco tasto al pedale
- Unione Tastiere
- Terzamano al Grand'Organo
- Corno Inglese 16' S.
- Fagotto 8' B.
- Tutte Ance

In cooperation with:

Parish of S. Alessandro della Croce

- 1 Principale 16' bassi
- 2 Principale 16' soprani
- 3 Principale I 8' bassi
- 4 Principale I 8' soprani
- 5 Principale II 8' bassi
- 6 Principale II 8' soprani
- 7 Ottava 4' bassi
- 8 Ottava 4' soprani
- 9 Ottava II 4' bassi e soprani
- 10 Duodecima 2' 2/3
- 11 Quintadecima I 2'
- 12 Quintadecima II 2'
- 13 Due di Ripieno (XIX e XXII)
- 14 Due di Ripieno (XIX e XXII)
- 15 Due di Ripieno (XXVI e XXIX)
- 16 Due di Ripieno (XXVI e XXIX)
- 17 Quattro di Ripieno (XXXIII e XXXVI doppi)
- 18 Contrabassi I 16'
- 19 Contrabassi II 16'
- 20 Basso 8'
- 21 Ottava 4'

- 52 Arpone 8' bassi
- 53 Violoncello 8' soprani
- 54 Violoncello 8' bassi
- 55 Voce Corale 16' soprani
- 56 Viola 4' soprani
- 57 Flutta camino 8' soprani
- 58 Flauto in Selva 4' soprani
- 59 Violino 4' soprani
- 60 Voce Flebile 8' soprani

Combination Pedals

- Ripieno Grand'Organo
- Combinazione Libera Grand'Organo
- Ripieno Eco
- Espressione Eco

Mechanical actions. Two 70-notes original keyboards (C-1 A5), 70 real sounds, chromatic counter-octave, divided stops bass-sopran B2 C3. 24-notes pedalboard (C1 B2), 12 real sounds (C1 B1). Great Organ stop-actions at right of the console. Echo Organ stop-actions at left of the console.



“Breathtakingly virtuosic and full of genuine life” (The Organ/GB). “Martin Schmeding’s playing is superlatively good - good enough to allow you to forget there is someone working the instrument” (MusicWeb International). As Professor for Organ and Artistic Director of the European Organ Academy at the University of Music and Theatre Leipzig Martin

Martin Schmeding

Schmeding holds one of the most prestigious posts in the organists' world. In addition, he is Guest Professor at the Royal Conservatoire of Music Birmingham and since 2024 Professor für Organ at the Royal College of Music London. Already as a student he won many prizes in major international competitions. For his numerous CD recordings, among them the complete works of Max Reger, he was awarded e.g. the European music prize ECHO Classic as “Soloist of the Year” 2010 and the Prize of the German Record Critics 2009, 2017 and 2020. In 2017 he was named “Professor of the Year” out of 2500 nominated German university teachers. Born in 1975 in Minden, Westphalia, Martin Schmeding studied in Hanover, Amsterdam and Dusseldorf. Through his teachers Ulrich Bremsteller, Lajos Rovatkay, Dr. Hans van Nieuwkoop, Jacques van Oortmerssen and Jean Boyer he is part of the important German organ tradition of Karl Straube, Guenther Ramin and Helmut Walcha, as well as of the French tradition and the Dutch historical organ movement. In 1999, he was appointed Music Director at the Neander Church in Dusseldorf. As titular organist at the Kreuzkirche in Dresden, a place with a more than 700 year old tradition of church music, Martin Schmeding worked from 2002 until 2004. After teaching in Hannover, Leipzig, Weimar, and Dresden, he worked as organ professor at the University of Music in Freiburg from 2004-2015, where he was also the chair of the church-music and organ department. An extensive activity as recitalist in important places and in international festivals, jury member for international competitions and publisher of articles and music editions is completing his musical profile. In 2021 he finished his PhD in musicology summa cum laude.

**Basilica of
S. Maria Maggiore
Friday, October 18
9 p.m.**

*Franz Schmidt
and his roots
in occasion
on the 150th
anniversary
of birth*

Organist
Martin Schmeding

- Franz Schmidt** (1874-1939)
- Prelude and Fugue in D major "Halleluja" [1928]
- Ludwig van Beethoven** (1770-1827)
from Symphony n.7 in A major op.92
- 2. Allegretto
(transcribed by William Th.Best)
- Johannes Brahms** (1833-1897)
from "Eleven Chorale Preludes op.122"
- 10. Herzlich tut mich verlangen
- Anton Bruckner** (1824-1896)
from Symphony n.7 in E major
- 3. Scherzo
(transcribed by Martin Schmeding)
- Gustav Mahler** (1860-1911)
from Symphony n.5 in C sharp minor [1902]
- 3. Adagietto
(transcribed by Martin Schmeding)
- Franz Schmidt** (1874-1939)
- Toccata in C major [1924]
- Robert Fuchs** (1847-1927)
- Fantasy in E minor op.91 [1911]
- Franz Schmidt** (1874-1939)
- Variations and Fugue on own theme in D major [1924]
("Königsfanfaren" from the opera "Fredigundis")

**Vegezzi Bossi
Organ 1915
Ruffatti 1948**

Organ restored in 1992
by the firm F.lli Ruffatti
in Padova

Great Organ (II)

- 1 Principale 16'
- 2 Principale I 8'
- 3 Principale II 8'
- 4 Flauto Traverso 8'
- 5 Dulciana 8'
- 6 Gamba 8'
- 7 Quinta 5' 1/3
- 8 Ottava I 4'
- 9 Ottava II 4'
- 10 Flauto Camino 8'
- 11 Xlla
- 12 XVa
- 13 Cornetto 3 file
- 14 Ripieno grave 6 file
- 15 Ripieno acuto 8 file
- 16 Trombone 16'
- 17 Tromba 8'
- 18 Clarone 4'

Pedal

- 80 Subbasso 32'
- 81 Contrabbasso 16'
- 82 Principale 16'
- 83 Bordone 16'
- 84 Violone 16'

Couplers and Cancels

- 35 II 8' Ped
- 36 II 4' Ped
- 37 III 8' Ped
- 38 III 4' Ped
- 39 I 8' Ped
- 40 I 4' Ped
- 41 III 16' II
- 42 III 8' II
- 43 III 4' II
- 44 I 16' II

Toe Pistons

Eight free combinations *

- I al Ped
- II al Ped
- III al Ped
- III al I
- I al II
- III al II

In cooperation with:



* The new electronic drive has more than 2000 levels of memory with sequencer.

Swell Organ (III)

- 19 Controgamba 16'
- 20 Principalino 8'
- 21 Bordone 8'
- 22 Viola gamba 8'
- 23 Viola Celeste 8'
- 24 Concerto Viole 8'
- 25 Flauto Armonico 4'
- 26 Voce Eterea 4'
- 27 Ottava Eolina 4'
- 28 Ottavina 2'
- 29 Ripieno 5 file
- 30 Tuba Mirabilis 8'
- 31 Oboe 8'
- 32 Voce Corale P 8'
- 33 Voce Corale F 8'
- 34 Tremolo

- 85 Armonica 16'
- 86 Gran Quinta 10' 2/3
- 87 Ottava 8'
- 88 Bordone 8'
- 89 Violoncello 8'

- 45 I 8' II
- 46 I 4' II
- 47 III 16' I
- 48 III 8' I
- 49 III 4' II
- 50 II 16' II
- 51 Ann unisono
- 52 II 4' II
- 53 III 16' III
- 54 Ann unisono

Expression Pedal

- Sweller
- Espressione III
- Espressione I

Positive Organ (I)

- 66 Bordone 16'
- 67 Eufonio 8'
- 68 Corno Dolce 8'
- 69 Salicionale 8'
- 70 Gamba 8'
- 71 Ottava 4'
- 72 Flauto ottavante 4'
- 73 Flauto in Xlla 2' 2/3
- 74 Piccolo 2'
- 75 Cornetto 3 file
- 76 Unda Maris 8'
- 77 Tromba dolce 8'
- 78 Clarinetto 8'
- 79 Tremolo

- 90 Quinta 5' 1/3
- 91 Ottava 4'
- 92 Ripieno 8 file
- 93 Controbombarda 32'
- 94 Bombarda 16'

- 55 II 4' III
- 56 I 16' I
- 57 Ann unisono
- 58 I 4' I
- 59 Ann ance I
- 60 Ann ance II
- 61 Ann ance III
- 62 Ann ance Ped
- 63 Ann Rip II
- 64 Ann Rip III
- 65 Ann Rip Ped

Toe Pistons

- Rip III
- Rip II
- Ance
- Forte Gen
- Ped I 1
- Ped II 2
- Ped III 3
- Ped IV 4
- Ann Ped

Electrical action. Movable console. Three 61-notes keyboards (C1 C6). 32-notes radiating pedalboard (C1 G3). Great Organ in Cornu Evangelii, Swell and Positive Organ in Cornu Epistolae.



Olivier Vernet Cédric Meckler

Since 2006, the Vernet-Meckler organ duo has enchanted audiences around the world by promoting a new repertoire of four-handed organ music through brilliant performances and numerous critically acclaimed recordings: Mozart's complete organ works (awarded Choc du Monde de la Musique), Mendelssohn's complete organ works (Diapason d'Or, 4 étoiles Monde de la Musique, 5/5Hifi-Video, Maestro Pianiste, CD of the

year Audiophile Mélomane, "essential recording" for Diapason), a recital album in the cathedral of Tulle including a piece composed especially for their organ duet by Julien Bret (Excellent disque Classica, 5/5Hifi-Video, 4 étoiles Monde de la Musique), a Haydn programme including the recently discovered four-hand Partita and the last Flötenuhr-Stücke (4 étoiles Monde de la Musique, La Clef ResMusica.com), Gade's complete organ works (5diapasons, excellent disque Classica), the Carl Reinecke's four-hand transcription of the Ciaccona as a bonus track in the republished Bach's complete solo organ works by Olivier Vernet, a programme around Hispanic dances entitled "Pasión" (Ravel, Albeniz, De Falla, Piazzolla and Cholley) including transcriptions by the composers themselves and Tango furioso composed especially for their organ duet by Pierre Cholley (CD of the year 2011 Orgelnieuws), four-hand extracts from Rameau's Les Indes Galantes on Jean-André Silberman organ of Sultz, the Brahms' piano concertos in a world premiere transcription for eight hands with piano duet («6/6 PianoNews»), pieces which are especially written for organ duet on Cavallé-Coll organ in Lunel (Excellent disque Classica, Disque presqu'idéal Musikzen) and on Merklin organ in Commeny, a programme "BACH(s)" around the Bach dynasty, including numerous world premieres. These recordings are broadcasted in Europe and USA (France Musique, Europe 1, France Inter, Radio Classique, RCF, RTBF, RAI, American Public Media,...). In addition to their concert activity, the duo dedicates a lot of time to research and development of the repertoire of organ duets. They collect old scores, often unpublished or stored as manuscripts. Several composers have written pieces dedicated specifically to them. They also edited the scores of their transcriptions (Rameau in La Sinfonie d'Orphée, Bach and French symphonic music in Lyrebird Music) and created a critical edition of Holst's Neptune (Planets op.32), in the unpublished version for duet composer's organ.

Cathedral
Friday, October 25
9 p.m.

Organists
Olivier Vernet
Cédric Meckler

Johann Sebastian Bach (1685-1750)

- Concert for 2 organs BWV1061a

Johann Christian Bach (1735-1782)

- Sonata for four-hand in F major op.18 n.6 (*)

Johann Sebastian Bach (1685-1750)

from Partita for violin n.2 in D minor BWV1004 (**)

- Ciaccona

(arrangement by Vernet-Meckler for four-hand organ

from the piano versions by Mendelssohn and Schumann)

Paul Dukas (1865-1935)

- Symphonic Scherzo "The Sorcerer's Apprentice" (**) [1897]

(arrangement by Vernet-Meckler for four-hand organ

from the author's version for 2 pianos)

Maurice Ravel (1875-1937)

- "Boléro" (**) [1928]

(arrangement by Vernet-Meckler for four-hand organ

from the author's version for 2 pianos)

(*) Felice Bossi organ 1842

(**) Pietro Corna organ 2010

Olivier Vernet



Olivier Vernet's outstanding career has confirmed the hopes raised by the numerous awards he received over the course of his studies with Gaston Litaize at the Conservatoire National de Région in Saint-Maur-des-Fossés, Marie-Claire Alain at the Conservatoire National de Région in Rueil Malmaison, and Michel Chapuis in the class where

he won first prize for organ at the Conservatoire National Supérieur de Musique de Paris. After unanimously being given the First Prize with honours at the international competition arranged by the U.F.A.M. in Paris in 1984, he won First Prize in 1991 at the International Organ Competition in Bordeaux. He has also received awards from the foundations of Aram Khachaturian, Marcel Bleustein-Blanchet pour la Vocation, Marcelle and Robert de Lacour, and the Yehudi Menuhin Foundation. Renowned as one of the most brilliant representatives of the French school of organ music, he is enjoying an international career and being invited to perform at the most prestigious festivals. To date, Olivier Vernet has recorded 100 CDs, which have received distinguished awards including: the Diapason d'Or; the Choc du Monde de la Musique; and ffff from Télérama. Other awards include several 10 de Répertoire, Joker from Crescendo, and Recommandé by Classica. Four of the most sought-after honors have been bestowed on Mr. Vernet by the French language musical press: Le Grand Prix de la Nouvelle Académie du Disque for the complete works of Buxtehude, the Grand Prix de l'Académie Charles Cros, the Grand Prix de l'Académie des Beaux-Arts, the 2000 Diapason d'Or for his complete works of Bach and the 2016 Choc Classica for his recording of Bruhns, Hanff and Kneller complete organ works. Olivier Vernet is the titular organist of the Cathedral of Monaco. As such, he played at the grand organ for the princely wedding in 2011. He teaches at the Académie de Musique Prince Rainier III in Monaco and at the Conservatoire National à Rayonnement Régional de Musique in Nice. He is the Artistic Director for the Monaco International Organ Festival and the Mougins Organ Festival. Olivier Vernet is Chevalier de l'Ordre des Arts et des Lettres.



Holder of a Doctorate in Medicine (MD) and a Doctorate in Neuroscience (PhD), Cédric Meckler was a medical officer, with the rank of colonel, at the Institut de Recherche Biomédicale des Armées. After completing a thesis in Medicine at the Claude Bernard University of Lyon, dedicated to the mental illness of Robert Schumann, he defended

another thesis in Neuroscience at the C.N.R.S. of Marseille, focused on the study of brain activity linked to the control of motor activities, particularly during musical performances. Researcher and Hypnotherapist in the Army until 2017, he used his numerous research and publications (Biological Psychology, Experimental Brain Research, Psychophysiology, Journal of Applied Physiology, Frontiers in Psychology, Translational Psychiatry, International Journal of Psychophysiology, PLoS One, Ergonomics, Journal of Neuroscience Methods, Medical Gas Research, Scientific Reports, Critical Care Medicine, Revue Française de Psychiatrie et de Psychologie Médicale, Hypnose & Thérapies Brèves,...) on one hand, to offer a new reading grid of reference methods devoted to piano technique, on the other hand, to direct practices of non-ordinary states of consciousness (hypnosis, meditation, lucid dreaming) towards artistic help, especially for the preparation for the stage (Orgues Nouvelles n. 39 and n. 64, La Lettre du Musicien n. 517). He studied Ondes Martenot with Christine Ott and Thomas Bloch at the Strasbourg Conservatory, and sound synthesis with Tana Barbier in Michel Pascal's electroacoustic class at the Nice Conservatory.

Cédric Meckler

Felice Bossi Organ 1842

Organ restored in 1995
by Casa Organaria
Famiglia Vincenzo Mascioni
in Azzio (Varese)

- 1 Campanelli⁽¹⁾ *
- 2 Cornetta I
- 3 Cornetta II
- 4 Fagotti bassi 8'
- 5 Trombe soprani 8'
- 6 Corno Inglese soprani 16'
- 7 Clarone bassi 4' *
- 8 Oboe soprani 8'
- 9 Oboe bassi 8'
- 10 Flutta soprani 8'
- 11 Viola bassi 4' *
- 12 Corni da Caccia 16'
- 13 Ottavino soprani 2' *
- 14 Ottavino bassi 2' *
- 15 Flauto in VIII⁽²⁾
- 16 Flauto in XII⁽³⁾
- 17 Flauto in XVII⁽⁴⁾ *
- 18 Voce Umana⁽⁵⁾
- 19 Terza mano
- 20 Bombarde 16'

Stop-Action Pedals

Flauto in XVII
Fagotto e Trombe
Ottavino b.e s.
Corno Inglese
Tasto al pedale
Espressione⁽⁸⁾
Tutte Ance



In cooperation with:
Cattedrale di Bergamo

- 21 Principale bassi 16'
- 22 Principale soprani 16'
- 23 Principale bassi
- 24 Principale soprani
- 25 Principale II bassi **
- 26 Principale II soprani
- 27 Ottava bassi
- 28 Ottava soprani
- 29 Duodecima
- 30 Quintadecima
- 31 Decimanona
- 32 Vigesimaseconda
- 33 Due di Ripieno
- 34 Due di Ripieno
- 35 Due di Ripieno
- 36 Due di Ripieno
- 37 Ripieno ai pedali⁽⁶⁾ *
- 38 Contrabbassi
- 39 Bassi Armonici
- 40 Tromboni 8'
- 41 Basso 8'⁽⁷⁾

Combination Pedals

Ripieno

Combinazione libera

Other Pedals

Terza mano

Rollante

* Totally rebuilt stop

** Partially rebuilt stop

⁽¹⁾ Of 4' in soprano C3 C5

⁽²⁾ Completed by ottava bassi

⁽³⁾ Completed by the first twelve pipes of duodecima

⁽⁴⁾ Complete

⁽⁵⁾ From C2

⁽⁶⁾ Other five Ripieno line of pipes from keyboard C1 B1

⁽⁷⁾ Of 6'

⁽⁸⁾ Panel that can be opened over the organist head, soprano pipes zone

Mechanical actions. One 58-notes original keyboard (C1 A5), divided stops bass-soprano B2 C3. 18-notes pedalboard, all real sounds (C1 F2). Stop-actions at the right of the console.

Our previous guests

1992

Jean Guillou (Francia)

1993

José Luis Gonzalez Uriol (Spagna)
Gianluca Cagnani (Italia)
Francois Seydoux (Svizzera)

1994

Jan Willem Jansen (Olanda)
Alessio Corti (Italia)
William Porter (USA)

1995

Rudolf Meyer (Svizzera)
Luca Antonioti (Italia)
Christoph Bossert (Germania)

1996

Jean Ferrard (Belgio)
Jürgen Essl (Germania)
Erik-Jan van der Hel (Olanda)

1997

Stef Tuinstra (Olanda)
Francesco Finotti (Italia)
Peter Planyavsky (Austria)
Matt Curlee (USA)

1998

Benoît Mernier (Belgio)
Krzysztof Ostrowski (Polonia)
Martin Baker (Inghilterra)
Naji Hakim (Francia)

1999

Gustav Leonhardt (Olanda)
Rudolf Lutz (Svizzera)
Frédéric Blanc (Francia)
Andrea Boniforti (Italia)

2000

Martin Haselböck (Austria)
Wolfgang Seifen (Germania)
François Ménessier (Francia)
Pier Damiano Peretti (Italia)
Speciale Bach 2000
Francesco Finotti (Italia)

2001

John Scott (Inghilterra)
Erwan Le Prado (Francia)
Jos van der Kooy (Olanda)
Jean-Claude Zehnder (Svizzera)

2002

Klemens Schnorr (Germania)
P.Theo Flury (Svizzera)
Ansgar Wallenhorst (Germania)
Jean Guillou (Francia)

2003

Michael Kapsner (Germania)
László Fassang (Ungheria)
Luigi Ferdinando Tagliavini (Italia)
Pierre Pincemaille (Francia)

2004

Ewald Kooiman (Olanda)
Stefano Innocenti (Italia)
Thierry Escaich (Francia)
Robert Houssart (Inghilterra)
Francesco Tasini (Italia)

2005

Guy Bovet (Svizzera)
Zuzana Ferjenciková (Slovacchia)
Ben van Oosten (Olanda)
Loïc Mallié (Francia)
Lorenzo Ghielmi (Italia)
Isabella Bison (Italia) -vl-

2006

Olivier Latry (Francia)
Gerben Mourik (Olanda)
Nigel Alcoat (Inghilterra)
Bruce Dickey (USA) -cor-
Liuwe Tamminga (Olanda)
Bruno Canino (Italia) -pf-
Claudio Brizi (Italia)

2007

Michael Radulescu (Austria)
David Briggs (Inghilterra)
Marco Beasley (Italia) -ten-
Guido Morini (Italia)
Robert Kovács (Ungheria)
Barbara Dennerlein (Germania)

2008

Simon Preston (Inghilterra)
Lionel Rogg (Svizzera)
Ulrich Walther (Germania)
Antonio Frigé (Italia)
Gabriele Cassone (Italia) -tr-
Louis Robilliard (Francia)

2009

Daniel Roth (Francia)
Wayne Marshall (Inghilterra)
Jacques van Oortmerssen (Olanda)
Aaron Edward Carpené (Australia)
David Franke (Germania)
Kenneth Gilbert (Canada)

2010

Jean Guillou (Francia)
Jan Raas (Olanda)
Jean-Baptiste Dupont (Francia)
Corrado Colliard (Italia) -ser-
Vittorio Zanon (Italia)
Hans-Ola Ericsson (Svezia)

2011

Eric Lebrun (Francia)
Claudio Astronio (Italia)
Gemma Bertagnolli (Italia) -sop-
Kalevi Kiviniemi (Finlandia)
Samuel Liègeon (Francia)
Bernhard Haas (Germania)

2012

Michel Bouvard (Francia)
Omar Zoboli (Italia) -oboe-
Stefano Molardi (Italia)
Bob van Asperen (Olanda)
Paul Goussot (Francia)
Organisti di Bergamo (Italia)
Theo Brandmüller (Germania)
Ferruccio Bartoletti (Italia)
Wolfgang Seifen (Germania)

2013

Philippe Lefebvre (Francia)
Hans-Jakob Bollinger (Svizzera) -cor-
Brett Leighton (Australia)
Baptiste-Florian Marie-Ouvard (Francia)
Marco Ruggeri (Italia)
Franz Josef Stoiber (Germania)

2014

Jane Parker-Smith (Inghilterra)
François-Henri Houbart (Francia)
Martin Sturm (Germania)
Sietze de Vries (Olanda)
Mirko Guadagnini (Italia) -ten-
Maurizio Croci (Italia)

2015

Cameron Carpenter (USA)
Hans Fagius (Svezia)
Leo van Doeseelaar (Olanda)
Juan de la Rubia (Spagna) Winfried
Bönig (Germania)
David Cassan (Francia)

2016

Thomas Trotter (Inghilterra)
Simone Vepper (Italia)
Ursula Heim (Svizzera)
Hayo Boerema (Olanda)
Ludger Lohmann (Germania)

2017

Olivier Latry (Francia)
Geerten Liefing (Olanda)
Edoardo Bellotti (Italia)
Ansgar Wallenhorst (Germania)
David Cassan (Francia)
Jürgen Essl (Germania)

2018

David Briggs (UK-USA)
Thomas Gaynor (N. Zelanda)
Jeremy Joseph (Sudafrica)
Yuzuru Hiranaka (Giappone)
S.V. Caucher-Choplin (Francia)
Eugenio Maria Fagiani (Italia)
Orchestra Pomeriggi Musicali
Yusuke Kumebara (Giappone) -dir-

2019

Vincent Dubois (Francia)
Stefan Engels (Germania-USA)
Johannes Zeinler (Austria)
Monica Melcova (SK-Spagna)
Ton Koopman (Olanda)

2020

Thierry Escaich (Francia)
Thomas Lennartz (Germania)
Gabriele Agrimonti (Italia)
Winfried Bönig (Germania)

2021

Ben van Oosten (Olanda)
Giampaolo Di Rosa (Italia)
Christoph Schönfelder (Germania)
Thomas Ospital (Francia)
Marina Tchebourkina (Russia)
Jonathan Scott (Inghilterra)

2022

Giovanni Bietti (Italia) -mus-
Jean-Baptiste Dupont (Francia)
Karol Mossakowski (Polonia)
Gerben Mourik (Olanda)
Martin Baker (Irlanda)
Juan de la Rubia (Spagna)
Jürgen Essl (Germania)
Jeremy Joseph (Sudafrica)

2023

Olivier Latry (Francia)
Simone Vepper (Italia)
Mona Rozdestvenskyte (Lituania)
Sietze de Vries (Olanda)
Wolfgang Zerer (Germania)
David Briggs (Inghilterra)

2nd International Organ Festival Città di Brescia 2024

PROGRAM

INAUGURAL CONCERT

S. Maria del Carmine church

Meiarini Organ 1629 - Antegnati 1633

Sunday, October 6, 8 p.m.

Pieter van Dijk (Hol)

Duomo Vecchio

Antegnati Organ 1536 - Serassi 1826

Sunday, October 13, 8 p.m.

Andrés Cea Galán (Spa)

S. Maria della Carità church

Tonoli Organ 1877

Sunday, October 20, 8 p.m.

Gabriele Agrimonti (Ita)

Duomo Nuovo

Tonoli Organ 1855 - Mascioni Organ 1968

Sunday, October 27, 8 p.m.

Olivier Vernet/Cédric Meckler (Fra)



ADMISSION FREE



Supported by



and under patronage of

