

2022

Bergamo Brescia

città degli organi

XXXI International
Organ Festival
"Città di Bergamo"
2023



Festival Organistico
Internazionale
"Città di Bergamo"

BERGAMO
BRESCIA
Capitale Italiana
della Cultura

ADMISSION FREE

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On the occasion of the designation of Bergamo and Brescia as “Capitale Italiana della Cultura” and in full compliance with the criteria expressed by its promoting Committee, the project “Bergamo-Brescia, Città degli Organi” was born, where the word “City” should be conceived and declined in the singular, exactly as “Capital”. It is an initiative promoted and organised by the *Vecchia Bergamo Associazione Culturale* – founder of the thirty-year old International Organ Festival “Città di Bergamo” – and by the Associazione *Amici della Chiesa del Carmine* of Brescia, founder of the well-known “Vespri Musicali” in Santa Maria del Carmine. The project consists of the 31st edition of the International Organ Festival “Città di Bergamo”, the 1st International Organ Festival “Città di Brescia” and a series of summer concerts travelling along the new cycle path between the two cities named “Pedàliter”.

31st International Organ Festival “Città di Bergamo”

As widely announced, in the year of “Bergamo-Brescia Italian Capital of Culture”, our beloved Festival doubles the concerts involving the “City of the Lioness” in an ambitious program.

As matter of fact, when the Municipality of Bergamo asked us, a couple of years ago, what we could have done in our “field” to give deep meaning to the embrace between the two cities, we did not hesitate to set ourselves the primary objective of bringing a seed of our lucky “format” to the friendly city, which has had such success both nationally and internationally.

And so it was, immediately finding in the “*Amici della Chiesa del Carmine*” Association of Brescia a very interested and motivated partnership to give prestige both to the local organ heritage and to the city organ music world, through the foundation of a new International Festival twinned with our one.

A very happy cooperation both for the complementarity of their respective very rich instrumental patrimonies – Brescia, home of the Antegnati family activity (fifteenth-seventeenth centuries), Bergamo, center of excellence in the eighteenth-nineteenth centuries for the presence of organ builders as the Bossi and Serassi – and for the immediate unity of purpose, fortified by the flattering esteem and admiration for our past experience.

For Brescia it is a real “restart” – as well explained by Claudia Franceschini in her presentation – for Bergamo it is a generous “spin-off” which will further strengthen its driving role in Italy and the exciting journey of constant international growth accomplished in these thirty years.

To give to our “cousins” a worthy baptism of welcome this year the billboards of the two festivals will be parallel, i.e. whoever plays in Bergamo

on Friday will also play in Brescia on Sunday, with partially equal programs since the organs of the two cities have been selected and matched for constructive similarity and artistic potentiality.

To seal the new adventure, we absolutely did not want to skimp on the quality of the performers – proverbial for our Festival – by calling upon musicians of the highest profile and charisma who today embody the successful guidelines of our event at the highest levels: personality of the performer at the center of the musical event, great space for the art of improvisation, search for unusual proposals including, in particular, transcriptions, presentation of a young winner of an International Competition.

But what is most important to know is that the synergy between the two organizing entities will also be maintained in the next years, each with its own artistic direction and economic support, in a close partnership. In our opinion, this is the most beautiful and interesting fact of the entire project: a successful experience in one of the two cities that becomes an opportunity to create, with the other, a common path in a shared vision that looks to the future.

In fact, it is no coincidence that the “Bergamo-Brescia, Città degli Organi” project had as a natural premise and complement the “Pedàliter” exhibition dedicated specifically to very young interpreters of the two provinces, which took place between May and September in 10 villages located on the new cycle path, hence the captivating title. A cycle of concerts with a deliberately refined and symbolic structure (a progressive approach, from the capitals to the border, to indicate the will to meet in a fraternal embrace) but above all with a disruptive content in its simplicity: to signal how an entire generation of players, with very remarkable artistic qualities, was born and raised being able to enjoy the presence on the territory of an International Festival from which to take important ideas, stimuli and models. Seeing young people in their early twenties who proudly bring the art of improvisation in concert today (our primary goal since 1992) is an extraordinary inner joy for us. We also believe that the future custody and safeguarding of the enviable organ heritage of which our territories must be proud can only depend on the cultural background of those who use and value it.

But let's go back to the program, as mentioned stellar, designed for this very special year. Four centuries of music, with many unpublished works for Bergamo, and the return to the bill of the oldest organ in the city, the small portative at the Church of the Beata Vergine del Giglio.

The sumptuous inauguration, which will take place on Friday 22 September in the Cathedral on the great Corna 2010 organ, is entrusted to the man who today embodies an almost “mythical” role in the global collective imagination. We are talking about Olivier Latry, titular organist of Notre-Dame de Paris since 1985, already our guest in a couple of editions. As always happens with him, improvisation will play the main role, with a *Symphonic Triptique* on themes given by the audience occupying the entire second section of the concert. In the first, in addition to the beloved French authors – where Saint-Saëns appears in the curious double role of composer and fine transcriber – two “masterpieces” by Johann Sebastian Bach and Franz Liszt peep out.

The following Friday, September 29, we will meet in the historical site of the Festival, where it all began, that is Sant'Alessandro della Croce in

Pignolo. To underline the central role of our city in the shared project, we invited Simone Vebber, organ teacher for many years now at our city Conservatory – recently merged into the newborn Polytechnic of Arts – considered today one of the best Italian improvisers. Given the nineteenth-century setting of the monumental Serassi 1860 organ, the “focus” of the evening is Padre Davide da Bergamo whose 160th anniversary of his death falls. However, the proposed musical counterpart is very original, including pieces by Heinrich Knecht, a little-known German composer who is the subject of a recent CD published by Vebber, and above all by the contemporaries Marco Uvietta and Anđelko Klobučar.

The third appointment will be at Grazie church, on Friday October 6, for the usual presentation of a young winner of an international competition. As known, in times of pandemic many Competitions have not been held or have adopted innovative rules in order not to miss their deadline, usually two years. This is the case of the one in St.Albans (UK) which in 2021 awarded the best “performances” delivered in video form. Among them, those of the young Lithuanian (born in Moscow) Mona Rozdestvenskyte, mainly concerning authors from the 1900s, impressed the illustrious jury. It will be so also for her debut in Italy, on Balbiani 1924 in the central church of Porta Nuova, highlighting the music by Thierry Escaich, Akira Nishimura and the visionary György Ligeti, in honor of the centenary of her birth. The concert is dedicated to the mourned Maestro Gino Rossi, on the 25th anniversary of his death.

Friday October 13 we will return to the Cathedral to listen to the historic Felice Bossi 1842 organ entrusted to one of the most overwhelming “in style” improvisers in the world: the Dutch Sietze de Vries. Each of his impromptu performances is in fact a surprising distillation of compositional wisdom, illuminated by inexhaustible creativity and imagination. To make the evening enjoyable and interactive as always, we decided to let the public choose themes selected by us from among the most loved and most popular of the liturgy ones in our diocese. Please note Sietze has already declared the “forms” that he will use, ranging from an intriguing Prelude, Chorale and Fugue up to an entire Sonata. It is not the first time that we present an only improvisation concert, but we are sure that this one will remain in the annals of the city.

After nine years of silence, exactly twenty after its restoration, the small meantonic organ in the church of the Beata Vergine del Giglio will once again play in concert for the Festival Friday October 20. The temple is a treasure trove of art, located under the defense-wall of Porta San Giacomo and it has been closed to the public for several years. On the initiative of our Association, the instrument will be cleaned and repaired, bringing it back to its original condition, while the Parish of Sant'Alessandro in Colonna will make the magnificent temple that houses it welcoming. For the occasion, we invited one of the leading experts of early music in whole Europe, Wolfgang Zerer, former “pillar” of that forge of talents which is the Schola Cantorum Basiliensis. As per tradition (rediscovered), to overcome the limited capacity of the church, there will be two concert appointments, one in the late afternoon, at 6.30 p.m., and a second at 9 p.m.

A fireworks final will be on Friday October 27 in the Basilica of Santa Maria Maggiore with David Briggs, the English-born organist, now

Artist-in-Residence at the Cathedral of St. John the Divine in New York, beloved by the general public for his immense communicative ease in making the magical world of the organ accessible to all (not surprisingly the same “mantra” of our Festival...). To do this, for many years Briggs has been transcribing and performing some of the best known orchestral pieces in concert. We remember him in Bergamo in 2018, in the Cathedral, to present Tchaikovsky's 4th Symphony. This year the challenge is titanic: two symphonies in the same evening! And of two authors closely linked by fate such as Johannes Brahms (with the 1st Symphony) and Robert Schumann (with the 3rd, the most famous, so called “Rhenish”). An unprecedented, unique concert, never experienced before by Briggs, and designed together with us to celebrate this very special year for Bergamo.

Despite the modified “look” for the occasion, the salient organizational characteristics of the event have certainly not changed: strictly free admission, preparation of rich notes for the programmes, printing of all the illustrative material, even the booklets, in two languages (Italian and English), live streaming on Youtube if authorized by the artist.

Finally, this year too, there are many collateral activities linked to the Festival, in the city and province. We recall, in chronological order, the concert of June 3 by Alessandro Chiantoni in San Bartolomeo church for the Donizetti Night; the concert in the Basilica of Santa Maria Assunta in Clusone, on the evening of August 14, with Stefano Rattini; the second edition of “Aspettando il Festival”, which includes a concert on Friday September 8 at the church of San Martino della Pigrazia by students of the organ class (M° Simone Vebber) and of chamber music of the “G. Donizetti” conservatory in Bergamo, and on Friday September 15 a nice recital by the young French Anaïs Payerne in the church of S. Anna.

Only one word goes out to all the Institutions, Foundations and Firms that show us their esteem and trust every year: thank you!

Ad maiora.

Fabio Galessi

Informations



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Maurizio Maggioni
Artistic Director
Fabio Galessi
Secretary
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PROGRAM

Cathedral

Città Alta

Friday, September 22, 9 p.m.

Olivier Latry (Fra)

S. Alessandro della Croce church

Via Pignolo

Friday, September 29, 9 p.m.

Simone Vebber (Ita)

S. Maria Immacolata delle Grazie church

Porta Nuova

Friday, October 6, 9 p.m.

Mona Rozdestvenskyte (Ltu)

Cathedral

Città Alta

Friday, October 13, 9 p.m.

Sietze de Vries (Hol)

Beata Vergine del Giglio church

Via Sant'Alessandro

Friday, October 20, 6.30 and 9 p.m.

Wolfgang Zerer (Ger)

Basilica of S. Maria Maggiore

Città Alta

Friday, October 27, 9 p.m.

David Briggs (UK-USA)



ADMISSION FREE



Olivier Latry is one of the most distinguished concert organists in the world today. He was born in 1962 in Boulogne-sur-Mer, France, where he began his musical studies. He later attended the Academy of Music at St. Maur-des-Fossés, studying organ with G. Litaize. From 1981 to 1985 he was titular organist of Meaux Cathedral, and at the age of 23 won the

competition to become one of the three titular organists of the Cathedral of Notre-Dame in Paris along with Philippe Lefebvre and Jean-Pierre Leguay, succeeding Pierre Cochereau. In 1990 he succeeded his teacher, Gaston Litaize, as organ professor at the Academy of Music at St. Maur-des-Fossés, and then subsequently in 1995 was appointed Professor of Organ at the Paris Conservatory, where he continues to teach today. Having performed in more than 50 countries on five continents, Latry does not want to specialize in any specific repertoire, but rather wishes to explore all styles of organ music, as well as the art of improvisation. In 2000, to celebrate O. Messiaen he performed three complete cycles (six recitals each) of his organ music, at the Cathedral of Notre-Dame in Paris, the Church of St. Ignatius Loyola in New York City, and St. Paul's Cathedral in London. Latry has also inaugurated many significant concert hall organs around the world. In addition to concerts and teaching, he has made his mark through many recordings on the BNL, Deutsche Grammophon and La Dolce Volta labels. In recognition of his distinguished work, Olivier Latry has received many prestigious awards and honorary degrees, including the Prix of the Foundation Cino et Simone Del Duca (Institut de France-Académie des Beaux Arts) in 2000, and "Honoris Causa" Fellowships from the North and Midlands School of Music (UK) in 2006, and from the Royal College of Organists (UK) in 2007. He was named International Performer of the Year by the American Guild of Organists in 2009 and received an honorary Doctor of Music degree from McGill University in Montreal in 2010. In 2021, together with musicologist and journalist Stéphane Friédérich, he published a book (Salvator Editions) on the links between organ music and liturgy, also describing the different aspects of his life as an organist.

Cathedral
Friday, September 22
9 p.m.

Organist
Olivier Latry

Alexandre Guilmant (1837-1911)

from "Sonata n.1 op.42"

- Final

Franz Liszt (1811-1886)

from "Two Légendes S.175"

- n.1 St François d'Assise: la prédication aux oiseaux

(transcribed by Camille Saint-Saëns)

Camille Saint-Saëns (1835-1921)

from "The Carnival of the Animals"

(transcribed by Shin-Young Lee)

- Aquarium

- Volière

- Cygne

Johann Sebastian Bach (1685-1750)

- Toccata and Fugue in D minor "Dorian" BWV538

Louis Vierne (1870-1937)

from "24 Pièces in Style Libre op.31, second book" [1914]

- n.1 Légende

- n.2 Scherzetto

Marcel Dupré (1886-1971)

- Cortège et Litanie op.19 n.2 [1922]

Olivier Latry (1962)

- Improvisation on themes given by the audience

Triptique improvisé

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 ottavante 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 Recitative 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 Recitative Organ in Cornu Evangelii. Many part of the old Balbiani Vegezzi Bossi organ 1943-1995 has been employed for the new construction.



Simone Vebber was born in Trento in 1983. He is the winner of numerous prizes in international competitions such as the First Prize at the "Bach" Competition in Saint-Pierre-lès-Nemours (France) in 2005, the First Prize at the J. Fux Competition in Graz (Austria) in 2010, the "Peter Hurford" prize at the St. Albans International

Competition (England) in 2012, the Third Prize at the Ritter International Competition in Magdeburg in 2013, as well as national competitions such as Borca di Cadore, Cremonino, Veneranda Fabbrica del Duomo di Milano, Viterbo, Acqui Terme. Simone Vebber graduated at the "F.A. Bonporti" Conservatory, in his hometown, in Organ and Organ Composition with Francesco Rigobello and in Piano with Maria Rosa Corbolini (with honors); he subsequently obtained the Diploma in Organ at the Academy of Ancient Music in Milan under the guidance of Lorenzo Ghielmi, the Diplôme de Concert at the Schola Cantorum in Paris with Jean Paul Imbert and the Gold Medal in Improvisation at the CNR in Saint Maur (Paris) with Pierre Pincemaille. He has an intense concert activity to his credit which leads him to play as a soloist in the most important international organ festivals (Vienna, Copenhagen, Paris, Bordeaux, Beirut, Rio de Janeiro, Moscow, Tokyo, Montreal). His repertoire ranges from early music to contemporary composers. He has recorded music by J.S. Bach, Ch.M. Widor, G.F. Haendel, C. Saint-Saëns, and by romantic and contemporary composers, for the labels Da Vinci Classic, La Bottega Discantica and Diapason. He has performed as a soloist with prestigious orchestras including the Mozart Orchestra conducted by Claudio Abbado. His performances have been broadcast by ORF (Austria), Vatican Radio, Rai Radiotre, Rete Toscana Classica and Radio Marconi. He is organ teacher at the "G. Donizetti" Conservatory of Bergamo (Politecnico delle Arti) and improvisation at the "C. Abbado" Civic School of Music in Milan.

S. Alessandro della Croce
in Pignolo church
Friday, September 29
9 p.m.

Organist
Simone Vebber

Andželko Klobučar (1931-2016)
Intrada, Pastorale and Toccata [1994]

Simone Vebber (1983)
- Improvisation on themes given by the audience
Aria variata in the ancient style

Justin Heinrich Knecht (1752-1817)
- Allegro
- Capriccio
- Sonata

Marco Uvietta (1963)
- Armonia sul palco per un'opera immaginaria [2020]
(Hommage to Padre Davide da Bergamo)

Johann Sebastian Bach (1685-1750)
- Pièce d'orgue à 5 BWV572

Wolfgang Amadeus Mozart (1756-1796)
- Fantasy in F minor K608
(Muzio Clementi version)

Simone Vebber (1983)
- Improvisation on themes given by the audience
Phantasmagoria

Padre Davide da Bergamo (1791-1863)
- "Le Sanguinose giornate di marzo, ossia la Rivoluzione di Milano"
(The Bloody Days of March, or the Revolution of Milan)

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

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

In cooperation with:
Parish of S. Alessandro della Croce

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.



The Lithuanian Mona Rozdestvenskyte was born in Moscow in 1994. At the Detmold University of Music, she finished her studies of Church Music (Bachelor and Master degree) as well as the Master Soloist Organ with Prof. Dr. Martin Sander. To supplement her education, she continued to study at the organ masterclass with Prof. Dr. Martin Schmeding at the

University of Music and Theatre Leipzig. During her studies she held a scholarship of the Bischöfliche Stiftung Cusanuswerk e.V. She has been awarded with several prizes at international organ competitions: amongst them are the St. Albans Organ Competition (UK) in 2021, the Boston International Bach Organ Competition (USA), the Saint-Maurice International Organ Competition (Switzerland), the Northern Ireland International Organ Competition, the organ competition Bachpreis Wiesbaden (Germany), Rheinberger Organ Competition in Vaduz (Liechtenstein), the international organ competitions in Wuppertal and Korschenbroich (Germany), the Ciurlionis organ competition in Vilnius (Lithuania), the Petr Eben competition in Opava (Czech Republic) and the international organ competition in Bad Homburg (Germany). She is internationally present as a concert organist giving recitals at the Mozarteum Salzburg, in Westminster Abbey and Southwark Cathedral in London, in the Frauenkirche Dresden, several cathedrals (Bremen, Osnabrück, Paderborn, Hildesheim and Riga Cathedrals), St. Thomas Church 5th Avenue New York City (USA) and several places across Germany, Switzerland, Austria, the Baltic states and Poland. In October 2022, she made her debut at Gewandhaus Leipzig, playing Thierry Escaich's concert for organ and orchestra. Her recital in the ORF Sendesaal in Vienna (Austria) was broadcast live in the Austrian Broadcasting Corporation. In 2021, she was broadcast in Deutschlandradio Kultur. From 2017 to 2021 Mona Rozdestvenskyte was employed as organist and music director in Bad Driburg (Germany) and from 2021 to 2023 at the Provost Church St. Johann in Bremen (Germany). Since 2023 she is the head of the church music department of the diocese Linz (Austria). Beginning October 2022 Mona Rozdestvenskyte teaches the Organ at the Hochschule für Kirchenmusik in Herford.

**S. Maria Immacolata
delle Grazie church**
Friday, October 6
9 p.m.

Organist
Mona Rozdestvenskyte

for Gino Rossi

Johann Sebastian Bach (1685-1750)
- Prelude and Fugue in E flat major BWV552

Jehan Alain (1911-1940)
- Deuxième Fantaisie JA117 [1936]

Akira Nishimura (1953)
- Prelude "Vision in flames" [1996]
(Allegro molto - Adagio, tempo rubato - Allegro molto)

Alexander Borodin (1833-1887)
from "Prince Igor"
- Polovtsian Dances
(transcribed by Mona Rozdestvenskyte)

György Ligeti (1923-2006)
from "Etudes for organ" [1969]
- Coulée

Max Reger (1873-1916)
from "Wachet auf, ruft uns die Stimme" op.52,2
- Fugue

Thierry Escaich (1965)
- Poèmes [2002]
1. Eaux natales
2. Le Masque
3. Vers l'espérance

Balbani Vegezzi Bossi Organ 1924

Organ restored
and extended in 1995 by
Pontificia Fabbrica d'Organi
Balbani 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 Vigesimaesecunda 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.

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 Etere 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

Cancels

- 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 Evangelii.

In cooperation with:

Parish of S. Maria Immacolata delle Grazie



To make music from inner representation and own creativity; that is in short the creed of organist and church musician Sietze de Vries. Today he is internationally active both as a concert organist and church musician. His organ teachers included, among others, Wim van Beek and Jos van der Kooy, the latter with whom De Vries also studied

improvisation, as well as with Jan Jongepier.

In addition to his Bachelor's and Master's degrees he also holds the Dutch professional church music certificate with a specialisation in improvisation. Sietze de Vries won no fewer than 15 prizes at various national and international organ competitions, some whilst still a student at the Conservatory of Groningen and The Hague. These included his first prize at the Haarlem International Organ Improvisation Competition in 2002. Since 2000, Sietze de Vries has been in demand throughout the world. In addition to his performances in Europe, he has also travelled to the United States, Canada, South Africa, Russia and Australia. As an improvisation teacher he is international demand, in addition to his post at the Prince Claus Conservatory in Groningen. In addition to his work as a performer and teacher, Sietze is especially well known for his leading of organ tours, lecturing, giving masterclasses and developing programmes which bring children into contact with the organ. His commitment to developing young talent is also reflected in his role accompanying the "Roden Girl Choristers". He has published articles in various international magazines about church music, organ building and improvisation and is the organ building editor for the Dutch magazine "Het Orgel". Sietze de Vries is organist of the Martinikerk in Groningen and Artistic Director of the Groningen Organ Education Centre which promotes the collection of historic organs in the Groningen province from its base at the Petruskerk in Leens.

Cathedral
Friday, October 13
9 p.m.

Organist
Sietze de Vries

Sietze de Vries (1973)

Improvisations on popular church Hymns chosen by the audience

- Praeludium - Choral - Fugue
- Theme with variations
- Sonata
- (Allegro - Andante - Finale)*

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

- 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 sopran 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, sopran pipes zone

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



In cooperation with:
Cattedrale di Bergamo



The German organist Wolfgang Zerer, born in Passau in 1961, received his first organ lessons from the organist at Passau Cathedral, Walther Schuster. In 1980 he began his studies at the College of Music and Performing Arts in Vienna; organ with Michael Radulescu, conducting with Karl Österreich, harpsichord with Gordon

Murray, Church Music. He studied harpsichord for two years with Ton Koopman in Amsterdam and church music in Stuttgart (organ with Ludger Lohmann). Wolfgang Zerer has won awards at several competitions, among them Bruges in 1982 and Innsbruck in 1983. After teaching at the colleges of music in Stuttgart and Vienna, Wolfgang Zerer was appointed Professor of Organ at Hamburg's College of Music and Theatre in 1989. Since 1995 he has been a guest lecturer at the Groningen Conservatory in the Netherlands, and since October 2006 he has been a lecturer in organ at the Schola Cantorum Basiliensis. Wolfgang Zerer has given concerts and masterclasses almost all over Europe, Israel, USA, Japan and South-Korea. His wide list of recordings includes among others organ music by Matthias Weckmann, J.S. Bach and Max Reger.

Beata Vergine del Giglio church
Friday, October 20
6.30 and 9 p.m.

Organist
Wolfgang Zerer

Heinrich Scheidemann (ca.1596-1633)
- Preambulum in Fa

Andrea Gabrieli (ca.1510-1586)
- Canzona francese detta "Je prens en gre"

Johann Kaspar Kerll (1627-1693)
- Toccata V

Johann Jakob Froberger (1616-1667)
- Fantasia sopra "ut, re, mi, fa, sol, la"

Annibale Padovano (1527-1575)
- Toccata del Sesto Tono

Christian Erbach (ca.1570-1635)
- Canzona Sexti Toni

Tarquinio Merula (ca.1595-1665)
- Capriccio cromatico

Christian Erbach (ca.1570-1635)
- Fantasia Primi Toni

Costanzo Antegnati (1549-1624)
- Ricercar del Secondo Tono

Girolamo Frescobaldi (1583-1643)
- Capriccio sopra "ut, re, mi, fa, sol, la"

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 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 Moiola, 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 Carpofo 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.

In cooperation with:

Parish of S. Alessandro in Colonna

News from “XXII Rassegna Organistica su Organi storici della Bergamasca”, 2004, Province of Bergamo - “Chiesa della Beata Vergine del Giglio” by Don Gilberto Sessantini.

David Briggs



David Briggs is an internationally renowned organist whose performances are acclaimed for their musicality, virtuosity, and ability to excite and engage audiences of all ages. With an extensive repertoire spanning five centuries, he is known across the globe for his brilliant organ transcriptions of symphonic music by

composers such as Mahler, Schubert, Tchaikovsky, Elgar, Bruckner, Ravel, and Bach. Fascinated by the art of Improvisation since a child, David also frequently performs improvisations to silent films such as Phantom of the Opera, Hunchback of Notre-Dame, Nosferatu, Jeanne d'Arc, Metropolis, as well as a variety of Charlie Chaplin films. At the age of 17, David obtained his FRCO (Fellow of the Royal College of Organists) diploma, winning all the prizes and the Silver Medal of the Worshipful Company of Musicians. From 1981-84 he was an Organ Scholar at King's College, Cambridge University, during which time he studied with Jean Langlais in Paris. The first British winner of the Tournemire Prize at the St. Albans International Improvisation Competition, he also won the first prize in the International Improvisation Competition at Paisley. Subsequently David held positions at Hereford, Truro and Gloucester Cathedrals. He was Artist-in-Residence at St. James Cathedral, Toronto and is currently Artist-in-Residence at the Cathedral of St. John the Divine, New York City. David's schedule includes more than 60 concerts a year, spanning several continents. Deeply committed to making organ music vibrant for future generations, he enjoys giving preconcert lectures designed to make organ music more accessible to audiences. In addition, he teaches at Cambridge (UK), frequently serves on international organ competition juries, and gives masterclasses at colleges and conservatories across the U.S. and Europe. David Briggs is also a prolific composer and his works range from full scale oratorios to works for solo instruments. He has recorded a DVD, and 30 CDs, many of which include his own compositions and transcriptions.

Basilica of S. Maria Maggiore
Friday, October 27
9 p.m.

Organist
David Briggs

Johannes Brahms (1833-1897)

- Symphonie n.1 in C minor op.68
 1. Un poco sostenuto - Allegro - Meno Allegro
 2. Andante sostenuto
 3. Un poco Allegretto e grazioso
 4. Adagio - Più Andante - Allegro, ma con brio - Più Allegro*(transcribed by David Briggs)*

Robert Schumann (1810-1856)

- Symphonie n.3 in E flat major op.97 "Rhenish"
 1. Vivace
 2. Scherzo. Molto moderato
 3. Non presto
 4. Solenne
 5. Vivace*(transcribed by David Briggs)*



**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 Cancells

- 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

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

In cooperation with:



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

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.

Our previous guests

1992

Jean Guillou (Francia)

1993

Josè 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 Ménissier (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 Allcoat (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 Waltherr (Germania)
Antonio Frigé (Italia)
Gabriele Cassone (Italia) -tr-
Louis Robilliard (Francia)

2009

Daniel Roth (Francia)
Wayne Marshall (Inghilterra)
Jacques van Oortmerssen (Olanda)
Aaron Edward Carpenè (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 Liégeon (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 Marle-Ouvrard (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 Doeselaar (Olanda)
Juan de la Rubia (Spagna)
Winfried Böinig (Germania)
David Cassan (Francia)

2016

Thomas Trotter (Inghilterra)
Simone Vebber (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. Cauchefer-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 Böinig (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)



Bergamo

Brescia

2023

Bergamo Brescia

città degli organi

1st International
Organ Festival
"Città di Brescia"
2023



BERGAMO
BRESCIA

Capitale Italiana
della Cultura

ADMISSION FREE



On the occasion of the designation of Bergamo and Brescia as "Capitale Italiana della Cultura" and in full compliance with the criteria expressed by its promoting Committee, the project "Bergamo-Brescia, Città degli Organi" was born, where the word "City" should be conceived and declined in the singular, exactly as "Capital". It is an initiative promoted and organised by the *Vecchia Bergamo Associazione Culturale* – founder of the thirty-year old International Organ Festival "Città di Bergamo" – and by the *Associazione Amici della Chiesa del Carmine* of Brescia, founder of the well-known "Vespri Musicali" in Santa Maria del Carmine. The project consists of the 31st edition of the International Organ Festival "Città di Bergamo", the 1st International Organ Festival "Città di Brescia" and a series of summer concerts travelling along the new cycle path between the two cities named "Pedàliter".

1st International Organ Festival "Città di Brescia"

In the spring of 2021 Fabio Galessi, founder of the prestigious International Organ Festival "Città di Bergamo", ahead of the extraordinary occasion of Bergamo Brescia Capitale della Cultura planned for 2023, came up with the idea of a collaboration to create an event best representing the long-lasting tradition of both cities of organizing organ related events.

The proposal was enthusiastically approved by the Executive Board of the *Associazione Amici della Chiesa del Carmine*, whose artistic director is also the author of this text. The shared vision of intents, aimed at the promotion of the exceptional organ heritage of each of the cities, led to a decisive acceptance, that resulted in the favorable reception of the initiative also by the government of the city of Brescia.

Brescia is famous in the organ world for the instruments built by the *Antegnati* family, sublime artisans that worked between the 15th and the 17th century, whose skillful art can be found in the surviving stunning instruments. It is indeed their exceptional sound quality that makes them unique and universally appreciated all over the world.

The attention to the historical organ, and particularly to the Antegnati ones, dates back to the early '50s of last century, especially thanks to the musical ensemble "Girolamo Frescobaldi", established in Brescia in 1952, that gave full value to the musical tradition focused on the Renaissance and Baroque period.

Following on from this activity, due to the effort of some priests and some professors working at the Scuola Diocesana di Musica Santa Cecilia, and particularly owing to Father Tullio Stefani, in 1988 the "Antegnati Festival" was born. This led throughout the years to the turnover of worldwide renowned experts in ancient music performance practice on the keyboards of the four Antegnati organs of the city: S. Giuseppe church, S. Maria del Carmine church, S. Carlo church, Old Cathedral (Duomo Vecchio). This



MAIN PARTNER



PARTNER ISTITUZIONALI



PARTNER DI SISTEMA



PARTNER DI AREA



MEDIA PARTNER



brought about the appreciation of a repertoire rarely played in concerts if not indeed never performed before, able to enhance the timbre peculiarities of the different ancient instruments.

Along with the “Antegnati Festival” the “Itinerari Organistici Bresciani” were born, dedicated to promote the organs of the churches of the province. These instruments, which are from different ages and have different characteristics, grant the inclusion of a wider and more varied literature. Also, since they are touring appointments, they have often allowed to reach outlying places provided with precious instruments but usually excluded because far from the city and therefore rarely graced with a fine concert proposal.

The “Itinerari Organistici Bresciani” continue to this day, while the “Antegnati Festival” came to a stop after its 28th edition in 2015, both for financial reasons and the deteriorating conditions of two of the four instruments, whose last restoration dates back to the '50s of the 20th century; as a matter of fact the Antegnati organ of S. Giuseppe (1581) and the 17th-century organ of S. Carlo are in such an unfortunate state that they cannot express their precious characteristics; the *Antegnati-Serassi* organ of the Duomo Vecchio, after a long-lasting restoration, will be inaugurated with a special concert on 19th November 2023. Considering that the attendance at the “Antegnati Festival” concerts was always remarkable, it is to be hoped that the urgent restoration works expected will start as soon as possible.

The *Associazione Amici della Chiesa del Carmine* was founded in 1992 with the aim of organizing cultural and religious activities having as their theme this marvellous sacred place and promoting the artistic heritage of the church of S. Maria del Carmine, also through artistic publications of high value.

The lamented Eva Frick Galliera, distinguished organist and vice-president, conceived the “Vespri musicali”, concert festival taking place every autumn starting from 1996 and relying on the most important performers of the national and international concert scene.

In the wake of the prolific activities of the city of Brescia and thanks to the synergy with the International Organ Festival “Città di Bergamo” the 1st International Organ Festival “Città di Brescia” was born. This festival intends to stand out for an original aspect: the concerts will be performed not only on the historical instruments but also on other organs that have a particular significance for the city. In line with the tradition of the International Organ Festival “Città di Bergamo”, in addition to the literature of all periods and styles (chosen to enhance the characteristics of the specific instrument) the art of organ improvisation will be a steady part of the program of the Brescia festival.

In collaboration with the *Associazione Amici della Scuola Diocesana di Musica Santa Cecilia*, “Pedaliter - Ciclovia della cultura organistica” festival was organised, a sort of preview of the two city festivals taking place in the province. Ten young talents from Bergamo and Brescia performed on the instruments of their reciprocal territories along the cycle path that connects Bergamo to Brescia. The Festival took place between May and September on Sunday afternoons, starting from the towns closest to the chief towns and ending in the two towns closest to the border between the two provinces. This fostered a symbolic approach and connection between the two cities.

The artistic direction and the concert organisation were assigned to two young people coming from their respective territories, Francesco Botti from Brescia and Carlo Cremaschi from Bergamo. Hopefully in the future there will be the generational change absolutely necessary to continue whatsoever project.

Finally, to end this new experience, a Special Inauguration Concert will be held on Sunday 19th November at 8.15pm in Duomo vecchio in collaboration with the *Associazione Amici della Scuola Diocesana di Musica Santa Cecilia* and the *Parrocchia della Cattedrale di Brescia*. The organist *Marco Ruggeri*, among the most renowned interpreters of the Italian organ repertoire, will perform on the restored *Antegnati-Serassi (1536-1826)* organ of the *Old cathedral (Duomo vecchio)*. Marco Ruggeri is also a musicologist and a professor at the “Luca Marenzio” Conservatory of music of Brescia-Darfo Boario Terme.

Along with the instrument the beauty of the organ case, of the shutters and of the frescoes will be returned to the city. The frescoes – rediscovered on the walls next to the balcony – were painted by the very famous artist *Girolamo Romanino* from Brescia (1485-1566) and portray *I Musicanti* (The Musicians).

Hereinafter some notes about the festival programme that includes six concerts in Bergamo on Friday evenings and six in Brescia on Sunday evenings, performed by the same great interpreters on organs with similar characteristics.

The Inauguration concert, performed by *Olivier Latry*, will take place on 24th September in the *Cathedral (Duomo nuovo)*. Olivier Latry, one of the three appointed organists of Notre-Dame cathedral, is playing the great *Mascioni organ (1968)*. A professor at the Conservatory of music of Paris, regarded as one of the main worldwide ambassadors of his instrument, he is a fine musician that explores all possible fields of organ music and an extraordinary talented improviser. The programme will include music by the great composers of the 19th-and-20th century organ repertoire, such as Saint-Saëns, Vierne, Duruflé and Dupré, by J.S. Bach and an improvisation on a theme given by the audience.

The second concert will be held on 24th September in the *church of Ss. Faustino e Giovita*. The *Serassi organ (1843)* will be played by *Simone Vebber*, a gifted Italian organist among the most renowned of his generation and an excellent improviser who has won many prestigious national and international competitions. The rich and varied programme will range from the classics of the organ literature to the work of the contemporary composer from Brescia Marco Nodari and will also include improvisations in different styles. The recital is expressly conceived to enhance both the sound features of the instrument and the technical and interpreting skills of the performer.

The third concert will take place on Sunday 8th October, in the *Cathedral (Duomo nuovo)*. The young Lithuanian organist *Mona Rozdestvenskyte*, winner of the prize for “Outstanding Overall Performance” at St. Albans International Organ Competition (UK) in 2021, is playing the *Mascioni organ (1968)*. The rich and demanding programme includes works by Bach, Alain, Pepping, Gubaidulina, Mendelssohn, Reger, Ligeti, Vierne, many of which have never been performed before in Brescia.

The fourth concert will be happening on Sunday 15th October in the *church of S. Maria della Carità*. The Dutch concertist and professor *Sietze de Vries*, worldwide well-known for his ability to improvise in style, is playing the *Tonoli organ (1877)*. The programme will include the European repertoire between the 18th and 20th century, and improvisations. Giovanni Tonoli was an organ maker from Brescia who could compete with his fellow organ builders in researching technical innovations aimed at making his instruments as “modern” as possible. He was particularly sensitive to the changes in “taste” and aesthetics compared to the conventional music styles of his time.

The fifth concert will take place on Sunday 22nd October in the magnificent *church of S. Maria del Carmine*, home to the homonymous organising

Association. *Wolfgang Zerer*, organ soloist, professor at the Hochschule für Musik und Theater of Hamburg and at the famous Schola Cantorum Basiliensis, will perform on the *Meiarini-Antegnati organ (1630-1633)*. The recital will offer works of the most relevant European Renaissance and Baroque composers such as Frescobaldi, Philips, Böhm, Gabrieli and Froberger. Wolfgang Zerer is universally recognized as an authentic authority on the interpretation of this repertoire.

The Closing concert will be held on Sunday 29th October in the church of *S. Maria della Pace*. English organist David Briggs, worldwide praised for his musicality and virtuosity, is playing the great *Amati-Tamburini organ (1854-1972)*. David Briggs is also renowned as an improviser for silent films and for having created his organ transcriptions of many great symphonic pieces. The programme will include works that range from Bach and favourites by Dupré and CocherEAU to late Romantic scores by Reger and Mahler and contemporary works composed by himself. The recital will be concluded by the ever-present improvisation on a theme given by the audience.

Claudia Franceschini

Special thanks to:

The parish Priests and the Rectors of the churches where the concerts will be held for their helpfulness and collaboration; the Institutions, Foundations, Local entities and Companies that have supported the event; Professor Alberto Chiari, PhD, his contribution concerning the history of the Antegnati Festival and of the Itinerari Organistici Bresciani; Daniele Dallapiccola and Massimiliano Gatti for the technical profiles of the instruments (www.organibresciani.org).

English version by Alessia Franceschini

Informations



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Artistic Director
Claudia Franceschini
Festival Secretary
Luigi Capretti

Facebook: @AssociazioneAmiciChiesadelCarmineBrescia
Instagram: @amicichiesadelcarmine



In cooperation with Associazione
Amici della Scuola Diocesana di Musica S. Cecilia

PROGRAM

New Cathedral
Piazza Paolo VI
Sunday, 24 September, 8 p.m.
Olivier Latry (Fra)

Ss. Faustino e Giovita church
Via San Faustino
Sunday, 1 October, 8 p.m.
Simone Vebber (Ita)

New Cathedral
Piazza Paolo VI
Sunday, 8 October, 8 p.m.
Mona Rozdestvenskyte (Ltu)

S. Maria della Carità church
Via dei Musei
Sunday, 15 October, 8 p.m.
Sietze de Vries (Hol)

S. Maria del Carmine church
Contrada del Carmine
Sunday, 22 October, 8 p.m.
Wolfgang Zerer (Ger)

S. Maria della Pace church
Via Pace
Sunday, 29 October, 8 p.m.
David Briggs (UK-USA)



ADMISSION FREE

Olivier Latry



Olivier Latry is one of the most distinguished concert organists in the world today. He was born in 1962 in Boulogne-sur-Mer, France, where he began his musical studies. He later attended the Academy of Music at St. Maur-des-Fossés, studying organ with G. Litaize. From 1981 to 1985 he was titular organist of Meaux Cathedral, and at the age of 23 won the

competition to become one of the three titular organists of the Cathedral of Notre-Dame in Paris along with Philippe Lefebvre and Jean-Pierre Leguay, succeeding Pierre Cochereau. In 1990 he succeeded his teacher, Gaston Litaize, as organ professor at the Academy of Music at St. Maur-des-Fossés, and then subsequently in 1995 was appointed Professor of Organ at the Paris Conservatory, where he continues to teach today. Having performed in more than 50 countries on five continents, Latry does not want to specialize in any specific repertoire, but rather wishes to explore all styles of organ music, as well as the art of improvisation. In 2000, to celebrate O. Messiaen he performed three complete cycles (six recitals each) of his organ music, at the Cathedral of Notre-Dame in Paris, the Church of St. Ignatius Loyola in New York City, and St. Paul's Cathedral in London. Latry has also inaugurated many significant concert hall organs around the world. In addition to concerts and teaching, he has made his mark through many recordings on the BNL, Deutsche Grammophon and La Dolce Volta labels. In recognition of his distinguished work, Olivier Latry has received many prestigious awards and honorary degrees, including the Prix of the Foundation Cino et Simone Del Duca (Institut de France-Académie des Beaux Arts) in 2000, and "Honoris Causa" Fellowships from the North and Midlands School of Music (UK) in 2006, and from the Royal College of Organists (UK) in 2007. He was named International Performer of the Year by the American Guild of Organists in 2009 and received an honorary Doctor of Music degree from McGill University in Montreal in 2010. In 2021, together with musicologist and journalist Stéphane Friédérich, he published a book (Salvator Editions) on the links between organ music and liturgy, also describing the different aspects of his life as an organist.

New Cathedral
Sunday, September 24
8 p.m.

Organist
Olivier Latry

Johann Sebastian Bach (1685-1750)

- Concert in C major BWV595
(after Prince Johann Ernst von Sachsen-Weimar)
- Allein Gott in der Höh sei Ehr BWV663
- Toccata and Fugue in D minor "Dorian" BWV538

Camille Saint-Saëns (1835-1921)

- from "The Carnival of the Animals"
(transcribed by Shin-Young Lee)
- Aquarium
- Volière
- Cygne

Louis Vierne (1870-1937)

- from "24 Pièces de fantaisie" op.53 [1926]
- Toccata

Maurice Duruflé (1902-1986)

- Scherzo op.2 [1926]

Marcel Dupré (1886-1971)

- Cortège et Litanie op.19 n.2 [1922]

Olivier Latry (1962)

- Improvisation

Mascioni opus 898 Organ 1968

Organ restored by the
Mascioni Organ Company
of Cuvio (Varese) in 2005

Recitative Organ (III)

Bordone 16' (54)
Principale 8' (55)
Bordone 8' (56)
Viola da Gamba 8' (57)
Salicionale 8' (58)
Corno di Camoscio 4' (59)
Flauto 4' (60)
Flauto in XII (61)
Flauto in XV (62)
Flauto in XVII (63)
Ripieno 5 file (64)
Tromba Armonica 8' (65)
Oboe 8' (66)
Voce Celeste 8' (67)
Tremolo (53)

Great Organ (II)

Principale 16' (1)
Principale 8' (2)
Corno di Camoscio 8' (3)
Flauto Traverso 8' (4)
Ottava 4' (5)
Flauto a Camino 4' (6)
Duodecima (7)
Decimaquinta (8)
Decimanona (9)
Vigesimaseconda (10)
Ripieno 6 file (11)
Sesquialtera 2 file (12)
Tromba 8' (13)
Voce Umana (14)

Positive and Choir Organ (I)

Flauto Stoppo 8' (15)
Principale 4' (16)
Flauto a Cuspide 4' (17)
Nazardo 2' 2/3 (18)
Silvestre 2' (19)
Decimino 1' 3/5 (20)
Piccolo 1' (21)
Cimbalo 3 file (22)
Cromorno 8' (23)
Tremolo (24)
Principale 8' (25)
Bordone 8' (26)
Dolce 8' (27)
Ottava 4' (28)
Decimaquinta (29)
Ripieno 4 file (30)
Tromba Dolce 8' (31)
Unda Maris 8' (32)
Tremolo (33)

Pedal

Acustico 32' (68)
Contrabasso 16' (69)
Principale 16' (70)
Subbasso 16' (71)
Bordone Amabile (72)
Basso 8' (73)
Corno di Camoscio 8' (74)
Bordone 8' (75)
Ottava 4' (76)
Flauto 4' (77)
Superottava 2' (78)
Ripieno 4 file (79)
Tromba Dolce 16' (80)
Tromba 8' (81)
Clarone 4' (82)
Cromorno 8' (83)
Coperto 16' (84)
Dulciana 8' (85)
Bordone 8' (86)

Couplers

I-P 8' (34)
II-P 8' (35)
III-P 8' (36)
I-II 8' (37)
III-II 8' (38)
III-I 8' (39)
Corale-III 8' (40)
I-P 4' (41)
II-P 4' (42)
III-P 4' (43)
I-I 16' (44)
I-I 4' (45)
III-I 4' (46)
I-II 16' (47)
I-II 4' (48)
II-II 4' (49)
III-II 16' (50)
III-II 4' (51)
III-III 4' (52)

Cancels

Ance I
Ance II
Ance III
Ance Pedale
Ance Generale
Ripieni
Fondi 16'
Unioni Tastiere
Subottave
Superottave
Tasto-Pedale

Toe pistons and Expression pedal

P-I
P-II
P-III
I-II
III-II
III-I
Ripieno Corale
Ripieno I
Ripieno II
Ripieno III
Ance
Tutti
Six free combinations
Staffa Crescendo
Staffa Espressione I
Staffa Espressione III

In cooperation with:



Electric action with typical accessories of electric-action organs. Movable console situated next to the presbytery. Three 61-note manuals (C1 C6) 32-note pedalboard (C1 G3). The main body of the organ is situated in the 1880 neoclassical case in the gallery on the left side of the presbytery; the Choir organ is positioned behind the main altar in the swell box which is without display pipes and contains some Pedal stops and some Positive stops.



Simone Vebber was born in Trento in 1983. He is the winner of numerous prizes in international competitions such as the First Prize at the "Bach" Competition in Saint-Pierre-lès-Nemours (France) in 2005, the First Prize at the J. Fux Competition in Graz (Austria) in 2010, the "Peter Hurford" prize at the St. Albans International

Competition (England) in 2012, the Third Prize at the Ritter International Competition in Magdeburg in 2013, as well as national competitions such as Borca di Cadore, Cremonino, Veneranda Fabbrica del Duomo di Milano, Viterbo, Acqui Terme. Simone Vebber graduated at the "F.A. Bonporti" Conservatory, in his hometown, in Organ and Organ Composition with Francesco Rigobello and in Piano with Maria Rosa Corbolini (with honors); he subsequently obtained the Diploma in Organ at the Academy of Ancient Music in Milan under the guidance of Lorenzo Ghielmi, the Diplôme de Concert at the Schola Cantorum in Paris with Jean Paul Imbert and the Gold Medal in Improvisation at the CNR in Saint Maur (Paris) with Pierre Pincemaille. He has an intense concert activity to his credit which leads him to play as a soloist in the most important international organ festivals (Vienna, Copenhagen, Paris, Bordeaux, Beirut, Rio de Janeiro, Moscow, Tokyo, Montreal). His repertoire ranges from early music to contemporary composers. He has recorded music by J.S. Bach, Ch.M. Widor, G.F. Haendel, C. Saint-Saëns, and by romantic and contemporary composers, for the labels Da Vinci Classic, La Bottega Discantica and Diapason. He has performed as a soloist with prestigious orchestras including the Mozart Orchestra conducted by Claudio Abbado. His performances have been broadcast by ORF (Austria), Vatican Radio, Rai Radiotre, Rete Toscana Classica and Radio Marconi. He is organ teacher at the "G. Donizetti" Conservatory of Bergamo (Politecnico delle Arti) and improvisation at the "C. Abbado" Civic School of Music in Milan.

Ss. Faustino e Giovita church
Sunday, October 1
8 p.m.

Organist
Simone Vebber

Simone Vebber (1983)

- Improvisation
- Toccata avanti il concerto*

Justin Heinrich Knecht (1752-1817)

- Allegro
- Capriccio
- Sonata

Marco Nodari (1969)

- Invention n.1 in Aeolian-Doric mode, for organ [2012]
- Invention n.3 in Ionic mode, for organ [2012]

Wolfgang A. Mozart (1756-1791)

- Fantasia for organ in F minor K608
(Muzio Clementi version)

Simone Vebber (1983)

- Improvisation on themes given by the audience
- Ouverture*

Vincenzo Petrali (1830-1889)

- Sonata in re minore

Simone Vebber (1983)

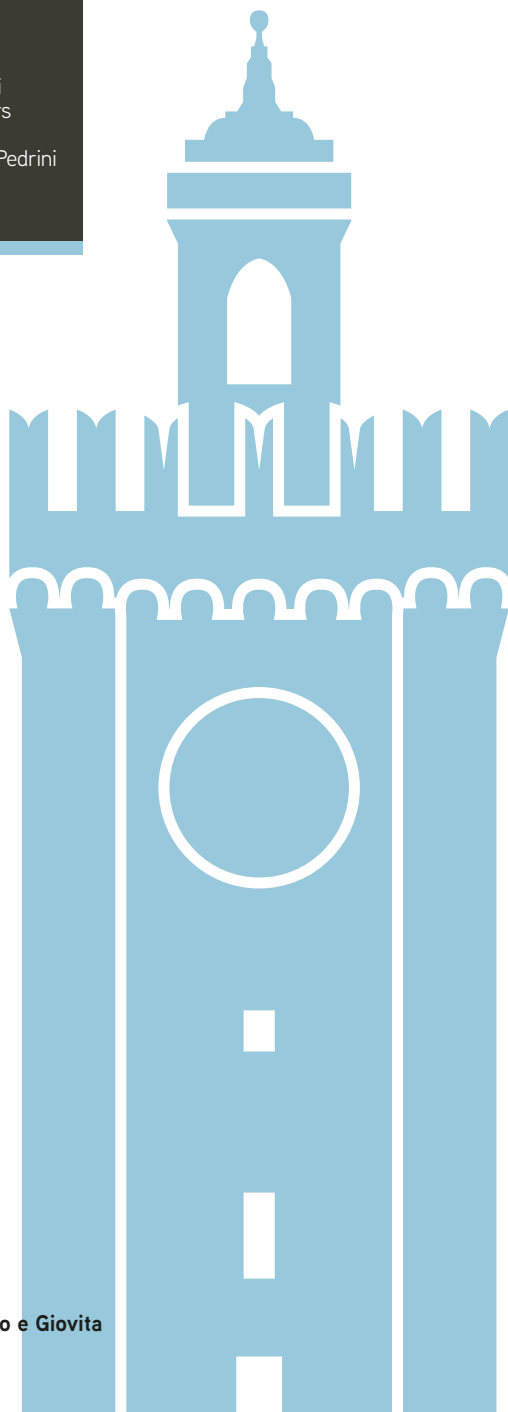
- Improvisation on themes given by the audience
- Phantasmagoria*

Padre Davide da Bergamo (1791-1863)

- Suonatina per offertorio e postcommunio
- Elevazione
- Gran Sinfonia
(*Allegro moderato - Larghetto - Allegro vivace*)

Serassi opus 567
Organ 1843

Cleaning by the Serassi
Brothers Organ Builders
in 1860 opus 661b.
Organ restored by the Pedrini
company of Binanuova
(Cremona) in 1986



In cooperation with:
Parish of Ss. Faustino e Giovita

Great Organ and Pedal

Fagotto B.	Ottava 4' B.
Tromba 8' S.	Ottava 4' S.
Clarone B.	Ottava 4' II
Tromba 16' S.	Duodecima
Corno Inglese S.	Decimaquinta
Corno Dolce S.	Decimanona
Flutta S.	Vigesimaseconda
Flauto in VIII	Vigesimasesta e Nona
Violetta B.	Trigesimaterza e Sesta
Ottavino	Quadragesima e Terza
Flagioletto B.	Contrabbassi e Rinforzi
Cornetto I S.	Basso Armonico 8'
Cornetto II S.	Bombarda 16'
Violone B.	
Viola 4' B.	
Voce Umana	
Violoncello	
Principale 16' B.	
Principale 16' S.	
Principale 8' B.	
Principale 8' S.	
Principale II	

Mechanical action. Situated in the gallery in the apse. 66-note manual (C1 A5) with controttava corta (short octave below bottom C). 27-real note pedalboard (C1 D3). Bassi-Soprani division: B2 C3. Accessories: Combinazione libera alla lombarda; Tiraripieno; Unione tasto-pedale (keyboard-pedalboard Union); Tremolo; Terzamano; Fagotto; Tromba. Wind pressure: 55mm; Chorister: 435 Hz a 8"; Equal temperament. Nine wedge bellows; eight of them, divided into two parallel rows, are situated in a chamber behind the organ. They have a shaft for manual loading.



The Lithuanian Mona Rozdestvenskyte was born in Moscow in 1994. At the Detmold University of Music, she finished her studies of Church Music (Bachelor and Master degree) as well as the Master Soloist Organ with Prof. Dr. Martin Sander. To supplement her education, she continued to study at the organ masterclass with Prof. Dr. Martin Schmeding at the

University of Music and Theatre Leipzig. During her studies she held a scholarship of the Bischöfliche Stiftung Cusanuswerk e.V. She has been awarded with several prizes at international organ competitions: amongst them are the St. Albans Organ Competition (UK) in 2021, the Boston International Bach Organ Competition (USA), the Saint-Maurice International Organ Competition (Switzerland), the Northern Ireland International Organ Competition, the organ competition Bachpreis Wiesbaden (Germany), Rheinberger Organ Competition in Vaduz (Liechtenstein), the international organ competitions in Wuppertal and Korschenbroich (Germany), the Ciurlionis organ competition in Vilnius (Lithuania), the Petr Eben competition in Opava (Czech Republic) and the international organ competition in Bad Homburg (Germany). She is internationally present as a concert organist giving recitals at the Mozarteum Salzburg, in Westminster Abbey and Southwark Cathedral in London, in the Frauenkirche Dresden, several cathedrals (Bremen, Osnabrück, Paderborn, Hildesheim and Riga Cathedrals), St. Thomas Church 5th Avenue New York City (USA) and several places across Germany, Switzerland, Austria, the Baltic states and Poland. In October 2022, she made her debut at Gewandhaus Leipzig, playing Thierry Escaich's concert for organ and orchestra. Her recital in the ORF Sendesaal in Vienna (Austria) was broadcast live in the Austrian Broadcasting Corporation. In 2021, she was broadcast in Deutschlandradio Kultur. From 2017 to 2021 Mona Rozdestvenskyte was employed as organist and music director in Bad Driburg (Germany) and from 2021 to 2023 at the Provost Church St. Johann in Bremen (Germany). Since 2023 she is the head of the church music department of the diocese Linz (Austria). Beginning October 2022 Mona Rozdestvenskyte teaches the Organ at the Hochschule für Kirchenmusik in Herford.

New Cathedral
Sunday, October 8
8 p.m.

Organist
Mona Rozdestvenskyte

Johann Sebastian Bach (1685-1750)
- Prelude and Fugue E flat major BWV552

Jehan Alain (1911-1940)
- Deuxième fantaisie JA117 [1936]

Ernst Pepping (1901-1981)
- Toccata "Mitten wir im Leben sind" [1941]

Sofia Gubaidulina (1931)
- Light and darkness [1976]

Felix Mendelssohn Bartholdy (1809-1847)
- Prelude and Fugue e minor WoO13
(Transcription by Martin Schmeding)

Max Reger (1873-1916)
from "Wachet auf, ruft uns die Stimme" op.52,2 [1900]
- Fugue

György Ligeti (1923-2006)
from Etudes for Organ [1969]
- II. Coulée

Louis Vierne (1870-1937)
- Adagio and Final from 6. Symphonie op.59 [1930]

Mascioni opus 898 Organ 1968

Organ restored by the
Mascioni Organ Company
of Cuvio (Varese) in 2005

Recitative Organ (III)

Bordone 16' (54)
Principale 8' (55)
Bordone 8' (56)
Viola da Gamba 8' (57)
Salicionale 8' (58)
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Tremolo (53)

Great Organ (II)

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Unda Maris 8' (32)
Tremolo (33)

Pedal

Acustico 32' (68)
Contrabasso 16' (69)
Principale 16' (70)
Subbasso 16' (71)
Bordone Amabile (72)
Basso 8' (73)
Corno di Camoscio 8' (74)
Bordone 8' (75)
Ottava 4' (76)
Flauto 4' (77)
Superottava 2' (78)
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II-P 8' (35)
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Corale-III 8' (40)
I-P 4' (41)
II-P 4' (42)
III-P 4' (43)
I-I 16' (44)
I-I 4' (45)
III-I 4' (46)
I-II 16' (47)
I-II 4' (48)
II-II 4' (49)
III-II 16' (50)
III-II 4' (51)
III-III 4' (52)

Cancels

Ance I
Ance II
Ance III
Ance Pedale
Ance Generale
Ripieni
Fondi 16'
Unioni Tastiere
Subottave
Superottave
Tasto-Pedale

Toe pistons and Expression pedal

P-I
P-II
P-III
I-II
III-II
III-I
Ripieno Corale
Ripieno I
Ripieno II
Ripieno III
Ance
Tutti
Six free combinations
Staffa Crescendo
Staffa Espressione I
Staffa Espressione III

In cooperation with:



Electric action with typical accessories of electric-action organs. Movable console situated next to the presbytery. Three 61-note manuals (C1 C6) 32-note pedalboard (C1 G3). The main body of the organ is situated in the 1880 neoclassical case in the gallery on the left side of the presbytery; the Choir organ is positioned behind the main altar in the swell box which is without display pipes and contains some Pedal stops and some Positive stops.



To make music from inner representation and own creativity; that is in short the creed of organist and church musician Sietze de Vries. Today he is internationally active both as a concert organist and church musician. His organ teachers included, among others, Wim van Beek and Jos van der Kooy, the latter with whom De Vries also studied

improvisation, as well as with Jan Jongepier.

In addition to his Bachelor's and Master's degrees he also holds the Dutch professional church music certificate with a specialisation in improvisation. Sietze de Vries won no fewer than 15 prizes at various national and international organ competitions, some whilst still a student at the Conservatory of Groningen and The Hague. These included his first prize at the Haarlem International Organ Improvisation Competition in 2002. Since 2000, Sietze de Vries has been in demand throughout the world. In addition to his performances in Europe, he has also travelled to the United States, Canada, South Africa, Russia and Australia. As an improvisation teacher he is international demand, in addition to his post at the Prince Claus Conservatory in Groningen. In addition to his work as a performer and teacher, Sietze is especially well known for his leading of organ tours, lecturing, giving masterclasses and developing programmes which bring children into contact with the organ. His commitment to developing young talent is also reflected in his role accompanying the "Roden Girl Choristers". He has published articles in various international magazines about church music, organ building and improvisation and is the organ building editor for the Dutch magazine "Het Orgel". Sietze de Vries is organist of the Martinikerk in Groningen and Artistic Director of the Groningen Organ Education Centre which promotes the collection of historic organs in the Groningen province from its base at the Petruskerk in Leens.

S. Maria della Carità church
Sunday, October 15
8 p.m.

Organist
Sietze de Vries

Sietze de Vries (1973)

- Improvisation

George Frideric Haendel (1685-1759)

- Theme with variations: The harmonious blacksmith

Matthew Camidge (1758-1844)

- Gavotta and Allegro

Samuel Wesley (1766-1837)

- Air and Gavotta

Louis James Alfred Lefébure-Wely (1817-1869)

- Entrée en Ré mineur

- Communion en Mi bémol majeur

- Marche en Fa majeur

Jean Langlais (1907-1991)

- Prelude

Sietze de Vries (1973)

- Improvisation

Giovanni Tonoli opus 18
Organ 1877-78

Organ restored by the
Chiminelli Bottega Organaria
company of Darfo Boario
Terme (Brescia) in 2013-14

In cooperation with:



PARROCCHIA DELLA
CATTEDRALE

Swell box
Great Organ

Violoncello B.
Oboe S.
Dulciana B.
Violetta S.
Flutta S.
Violetta S.

Great Organ and Pedal

Movimento II organo
Terzamano
Fagotto Dolce B.
Tromba S.
Clarone B.
Corno Inglese S.
Viola B.
Flutta S.
Ottavino S.
Voce Umana
Rollo
Principale 8' B.
Principale 8' S.
Ottava 4' B.
Ottava 4' S.
Decimaquinta
Decimanona
Vigesimaseconda
Vigesimasesta e Nona
Trigesimaterza e Sesta
Contrabbassi e Ottave

Mechanical action. Situated in the gallery in the counterfacade. Accessories: Combinazione libera alla lombarda; Tiraripieno; Fagotto B.; Corno Inglese; Tremolo; Espressione; Terzamano. Original 58-note manual (C1 A5). 18-note pedalboard (C1 F2); the last key of the pedalboard activates the Tamburo (Rollante). Bassi - Soprani division: B2 C3. Facade characterized by three single-spanned pinnacles, made of 39 pipes whose mouths are aligned, with upper lips in the shape of the mitre belonging to the Principale Bassi and Flutta Soprani (Armonica) stops. The main pipe corresponds to E-flat 1 of Principale. 970 pipes of which: 897 by Tonoli, 3 anonymous, 70 rebuilt.



The german organist Wolfgang Zerer, born in Passau in 1961, received his first organ lessons from the organist at Passau Cathedral, Walther Schuster. In 1980 he began his studies at the College of Music and Performing Arts in Vienna; organ with Michael Radulescu, conducting with Karl Österreich, harpsichord with Gordon

Murray, Church Music. He studied harpsichord for two years with Ton Koopman in Amsterdam and church music in Stuttgart (organ with Ludger Lohmann). Wolfgang Zerer has won awards at several competitions, among them Bruges in 1982 and Innsbruck in 1983. After teaching at the colleges of music in Stuttgart and Vienna, Wolfgang Zerer was appointed Professor of Organ at Hamburg's College of Music and Theatre in 1989. Since 1995 he has been a guest lecturer at the Groningen Conservatory in the Netherlands, and since October 2006 he has been a lecturer in organ at the Schola Cantorum Basiliensis. Wolfgang Zerer has given concerts and masterclasses almost all over Europe, Israel, USA, Japan and South-Corea. His wide list of recordings includes among others organ music by Matthias Weckmann, J.S. Bach and Max Reger.

S. Maria del Carmine church
Sunday, October 22
8 p.m.

Organist
Wolfgang Zerer

for Eva Frick Galliera

Girolamo Frescobaldi (1583-1643)

- Toccata decima (Primo libro)
- Canzona quarta (Secondo libro)

Peter Philips (ca.1560/1561-1628)

- from "Fitzwilliam Virginal Book"
- Pavana Doloroso

Johann Kaspar Kerll (1627-1693)

- Toccata III

Girolamo Frescobaldi (1583-1643)

- Toccata quarta da sonarsi alla levatione (Secondo libro)

Georg Böhm (1661-1733)

- Partite super "Wer nur den lieben Gott läßt walten"

Tarquinio Merula (ca.1594/1595-1665)

- Capriccio cromatico

Johann Kaspar Kerll (1627-1693)

- Passacaglia in D minor

Andrea Gabrieli (ca.1510-1586)

- Canzona francese detta "Un gay berger"

Girolamo Frescobaldi (1583-1643)

- Capriccio sopra la bassa fiamenga

Samuel Scheidt (1587-1654)

- from "Tabulatura nova"
- Toccata super "In te Domine speravi"

Christian Erbach (ca.1570-1635)

- Canzona octavi toni

Johann Jakob Froberger (1616-1667)

- Toccata III

Tommaso Meiarini Organ 1629-1630

Assembled in 1633 by
Graziadio Antegnati III.
Modified by Giovanni Tonoli
in the second half of the 19th
century. Brought back to the
current state by Armando
Maccarinelli in 1962. Restored
by the Mascioni Organ Company
of Cuvio (Varese) in 1991

Great Organ

Principale B.
Principale S.
Ottava
Decimaquinta
Decimanona
Vigesimaseconda
Vigesimasesta
Vigesimanona
Trigesimaterza
Trigesimasesta
Quadragesima
Flauto in XV
Flauto in XII
Flauto in VIII B.
Flauto in VIII S.
Fiffaro

Mechanical action. Positioned in the gallery, in the first intercolumniation, in Cornu Epistulae. 54-note manual (F-1 C5) without F sharp-1 and G sharp-1 18-note pedal keyboard (F-1 C2) without F sharp-1 and G sharp -1. Bassi-Soprani division C3 C flat-3. Accessories: Tiraripieno. Chorister A3 = 445 Hertz. Temperament: Quarter- comma meantone. In the second half of 19th century Giovanni Tonoli added the Contrabbassi and modified the pedalboard; other changes were maybe made by Diego Porro at the beginning of the 20th century. In 1962 Armando Maccarinelli brought the instrument back to the actual state. It is thought that originally the organ was equipped with metal pipes for the Contrabbassi register.

In cooperation with:
Parish of Ss. Faustino e Giovita

David Briggs



David Briggs is an internationally renowned organist whose performances are acclaimed for their musicality, virtuosity, and ability to excite and engage audiences of all ages. With an extensive repertoire spanning five centuries, he is known across the globe for his brilliant organ transcriptions of symphonic music by

composers such as Mahler, Schubert, Tchaikovsky, Elgar, Bruckner, Ravel, and Bach. Fascinated by the art of Improvisation since a child, David also frequently performs improvisations to silent films such as Phantom of the Opera, Hunchback of Notre-Dame, Nosferatu, Jeanne d'Arc, Metropolis, as well as a variety of Charlie Chaplin films. At the age of 17, David obtained his FRCO (Fellow of the Royal College of Organists) diploma, winning all the prizes and the Silver Medal of the Worshipful Company of Musicians. From 1981-84 he was an Organ Scholar at King's College, Cambridge University, during which time he studied with Jean Langlais in Paris. The first British winner of the Tournemire Prize at the St. Albans International Improvisation Competition, he also won the first prize in the International Improvisation Competition at Paisley. Subsequently David held positions at Hereford, Truro and Gloucester Cathedrals. He was Artist-in-Residence at St. James Cathedral, Toronto and is currently Artist-in-Residence at the Cathedral of St. John the Divine, New York City. David's schedule includes more than 60 concerts a year, spanning several continents. Deeply committed to making organ music vibrant for future generations, he enjoys giving preconcert lectures designed to make organ music more accessible to audiences. In addition, he teaches at Cambridge (UK), frequently serves on international organ competition juries, and gives masterclasses at colleges and conservatories across the U.S. and Europe. David Briggs is also a prolific composer and his works range from full scale oratorios to works for solo instruments. He has recorded a DVD, and 30 CDs, many of which include his own compositions and transcriptions.

S. Maria della Pace church
Sunday, October 29
8 p.m.

Organist
David Briggs

Johann S. Bach (1685-1750)
 - Sinfonia from Cantata n.29

Marcel Dupré (1886-1971)
 - Prelude and Fugue in F minor op.7 [1912]

Pierre Cochereau (1924-1984)
 - "Cantem toto la Gloria" [1969]

Max Reger (1873-1916)
 - Introduction and Passacaglia in D minor

Gustav Mahler (1860-1911)
 Symphony n.5 [1901]
 - Adagietto
(transcribed by David Briggs)

David Briggs (1962)
 - Disneyrama [2009]
 - Improvisation on a given theme

Amati-Tamburini Organ 1854-1972

1972 Project by
M^o Gian Paolo Tonelli.
Organ restored by the
Tamburini Organ Company

Positive Organ

Principale 8' (38)
Ottava 4' (39)
Decimaquinta (40)
Decimanona (41)
Vigesimaseconda (42)
Vigesimasesta e Nona (43)
Flauto a Camino 8' (44)
Flauto in VIII (45)
Sesquialtera 2 file (46)
Cromorno 8' (47)
Tremolo (48)

Great Organ

Principale 16' (12)
Principale 8' (13)
Principale 8' II (14)
Ottava 4' (15)
Duodecima (16)
Decimaquinta (17)
Decimanona (18)
Vigesimaseconda e Sesta (19)
Vigesimaseconda e Sesta II (20)
Vigesimanona-Trigesimaterza (21)

Trigesimasesta e Quadragesima
doppia ne' B. (22)
Voce Umana (23)
(24)
Corno Dolce 16' S. (25)
Flutta 8' (26)
Bordone 8' (27)
Flauto in VIII (28)
Flauto in XII (29)
Ottavino 2' (30)
Cornetto I da Do2 (31)
Cornetto II da Do2 (32)
Viola 4' B. (33)
Corno Inglese 16' S. (34)
Violoncello 16' (35)
Tromba 8' (36)
Clarone 4' (37)

Swell Organ

Principale 8' (32)
Ottava 4' (63)
Decimaquinta (64)
Quattro di Ripieno (65)
Bordone 16' (66)
Corno di Notte 8' (67)
Flauto a Cuspide 4' (68)
Nazardo 2' 2/3 (69)
Flauto in XV (70)
Flauto in XVII (71)
Flauto in XIX (72)
Piccolo 1' (73)
Violetta 8' (74)
Salicionale 8' (75)
Voce Celeste 8' (76)
Tromba Armonica 8' (58)
Oboe 8' (59)
Regale 8' (60)
(61)
Tremolo (77)

Pedal

Contrabasso 16' (78)
Gran Quinta 10' 2/3 (79)
Basso 8' (80)
Ottava 4' (81)
Decimaquinta (82)
Ripieno 6 file (83)
Subbasso 16' (84)
Bordone 8' (85)
Flauto 8' (86)
Corno 4' (87)
Violone 16' (88)
Viola Armonica 8' (89)
Bombarda 16' (90)
Trombone 8' (91)
Clarone 4' (92)

Couplers

Unione I-P (1)
Unione II-P (2)
Unione III-P (3)
Sopra I-P (4)
Sopra II-P (5)
Sopra III-P (6)
Grave I (7)
Grave III-I (8)
Unione III - I (9)
Sopra III-I (10)
Sopra I (11)
Grave I-II (49)
Grave III-II (50)
Unione I-II (51)
Unione III-II (52)
Sopra I-II (53)
Sopra III-II (54)
Sopra II (55)
Grave III (56)
Sopra III (57)

Accessories

Unione Tastiere Placchetta
Unione I-P Pedaleto
Unione II-P Pedaleto
Unione III-P Pedaleto
Unione I-II Pedaleto
Unione III-II Pedaleto
Unione III-I Pedaleto
Ripieno I Pedaleto
Ripieno II Pedaleto
Ripieno III Pedaleto
Ripieno Pedale Pedaleto
Ripieni Pedaleto
Ance Pedaleto
Tutti Pedaleto
Graduatore Staffa
Espressione I Staffa
Espressione III Staffa
6 Combinazioni Aggiustabili
Annullatore Ance Generali
Annullatore Cromorno
Annullatore Corno Inglese
Annullatore Violoncello
Annullatore Tromba
Annullatore Clarone
Annullatore Tromba Armonica
Annullatore Oboe
Annullatore Regale
Annullatore Bombarda
Annullatore Trombone
Annullatore Clarone Pedale
Annullatore Ripieno I
Annullatore Ripieno II
Annullatore Ripieno III
Annullatore Ripieno P
Annullatore Ottave Gravi
Annullatore Ottave Acute

In cooperation with:



Electric and mechanical action. Two mechanical-action independent organs: in one gallery, in Cornu Epistulae, there is a one-manual Tamburini organ (1972); opposite, in Cornu evangelii, there is a one-manual Amati organ (1854). Accessories: typical of the electric-action organs. Three 61-note manuals (C1 C6). 3-manual electric console that controls both organs, in addition to an independent section. 4139 pipes in total.



Old Cathedral, Brescia
Sunday, November 19, 8.15 p.m.
Antegnati-Serassi Organ 1536-1826

Special concert for the restoration

Organist
Marco Ruggeri



PARROCCHIA DELLA
CATTEDRALE



ASSOCIAZIONE AMICI
DELLA SCUOLA
DIOCESANA DI MUSICA
Santa Cecilia
BRESCIA