

XXII Edition  
2014



# International Organ Festival “Città di Bergamo”

October 3-31



**Regione Lombardia**  
Istruzione, Formazione e Cultura



**Comune di Bergamo**  
Assessorato alla Cultura e Spettacolo



**PROVINCIA DI BERGAMO**  
Assessorato alla Cultura Spettacolo  
Identità e Tradizioni



**Camera di Commercio  
Bergamo**



**Ario al Serio  
international  
airport**

**S.A.C.B.O. S.p.A.**



**FONDAZIONE DELLA  
COMUNITÀ  
BERGAMASCA ONLUS**



**CONGREGAZIONE  
MISERICORDIA  
MAGGIORE  
BERGAMO**

supported by



Regione Lombardia

Istruzione, Formazione e Cultura



Comune di Bergamo



PROVINCIA DI BERGAMO

Cathedral of Bergamo  
Basilica of S.Maria Maggiore  
Parish of S.Alessandro della Croce  
Parish of S.Maria Immacolata delle Grazie  
Parish of S.Alessandro in Colonna



FONDAZIONE DELLA  
COMUNITÀ  
BERGAMASCA ONLUS



Camera di Commercio  
Bergamo



Oblio al Serio  
international  
airport

S.A.C.B.O. S.p.A.



Fondazione  
Banca Popolare  
di Bergamo onlus



FONDAZIONE  
CREDITO  
BERGAMASCO



CONGREGAZIONE  
MISERICORDIA  
MAGGIORE  
BERGAMO



ERCA



TARCISIO MADASCHI  
IMPIANTI ELETTRICI  
GORLE (BG)

and under patronage of

**L'ECO DI BERGAMO**

CUORE BERGAMASCO



## The Festival history

The International Organ Festival “Città di Bergamo” was born at the beginning of the Nineties as a gamble among friends. Convinced of the need to bring to the town an international top circuit of concerts, especially considering the quality and variety of its organs, in 1992 the association Vecchia Bergamo organized a ‘test’ concert. Jean Guillou, one of the most famous contemporary players in the world and titular of the great organs at St. Eustache in Paris, was invited with a special mission: to introduce the improvisation on themes given by the audience in his program. As a matter of fact, this art which is considered as a fundamental pillar by all northern European organ Schools had practically disappeared from the Italian churches in the last fifty years. The clear goal was to show and consequently to measure the reactions of the public, on how much the interpreter’s capability in communicating his own unique feeling is of basic importance to create a larger popular interest around organ music, which up to that time was considered a specialists’ niche.

The success was so great and enthusiastic that the year after the International Organ Festival started officially on the big Serassi organ at S.Alessandro della Croce in Pignolo: a perfect instrument, just restored, for portraying a wide range of music and, at the same time, for representing worthily the important organ builders’ tradition of our land.

The guidelines and contents of the Festival were, and still are, the following: to focalize on the real actor of the event - the interpreter - with his skill in guiding the audience through emotions and spirituality; to systematically spread the improvisation, an art where the personality and ability of the player are joined in an unrepeatable moment, revealing the real soul of the musician; to invite top international artists, particularly those who are engaged in teaching plans or recording projects of well known interest; to introduce a young organist, winner of an important International Competition held the year before; to explore, with no inhibitions or limits, all the organ literatures, including contemporary music, and promoting forgotten or unknown composers. A key point of the immediate Festival success has been its strong didactic approach: we prepare for each concert detailed ‘guides for listening’, not the usual list of birth dates, names, places and so on, but a real explanation of the structures of the played pieces, their styles, and the historical links among them.

Few years later, in 1997, the municipality of Bergamo asked Vecchia Bergamo to expand the International Organ Festival to the whole town, donating the title “City of

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Bergamo". Four churches among the most representative ones were selected for the qualities of the organs there preserved: Basilica of Santa Maria Maggiore, Cathedral, S. Alessandro della Croce church, S. Maria Immacolata delle Grazie church. The reason of these choices is easy to understand: the characteristics of the instruments are very different but complementary. They are the highest artistic expression in the town of four different Italian firms: two of them, ancient, with mechanical action and pipes from the XVIII century, are manufactured by the families Serassi and Bossi, historical rivals in Bergamo; the other two, modern, with electrical action, by Vegezzi Bossi and Balbiani, represent the only sample in the town of the Romantic Organ (S. Maria Maggiore) and of the Caecilian Organ (Grazie).

Since 2004, the oldest organ of the city - a little portable one, manufactured by an anonymous in the second part of the XVII century, at the Madonna del Giglio church, just restored - has been added, allowing the Festival to offer more than four centuries of organ music.

Recently other two important instruments are available for the Festival: the renewed Mascioni organ, built in 1906 at Alfredo Piatti Hall in the Conservatory of Bergamo, where particular ensembles or unusual artistic proposals can be happily managed, and the dazzling totally new big Corna organ, installed four years ago in Cathedral, based on a very interesting and original modern project.

This richness and variety of organs attract many foreign players and teachers too, choosing Bergamo as a favourite place for holding visits and master classes with their pupils. This summer the 'Gesellschaft der Orgelfreunde' (Association of the Organ Friends), the biggest one in Europe with more than 6000 members, has visited Bergamo for its annual meeting (July 27 - August 2). We offered to the 196 participants the audit of 33 organs in the city and in the province, 28 dedicated concerts, 4 concerts open to all citizens, 1 masterclass on ancient music, 1 symposium on Bergamo organs history, 1 gala dedicated to a collection of rare harmoniums.

Currently the Organ Festival is one of the most loved and well attended musical attractions in Bergamo. Its reputation is renowned in all Europe, and many foreign tourists often decide to spend a week-end in October for visiting our town due to the organ concerts. This English version of the official brochure has been conceived especially for them, and for all the non-Italian mother-tongue who wish to be introduced into the magic world of Bergamo organs sound.



## The XXII edition

The opening, Friday October 3 in the Cathedral on the new 4-manual organ Corna, is entrusted to the "Marta Argerich of the Organ", the English Jane Parker-Smith, an international performer known for her spectacular and exciting programs. High virtuosity and overflowing musicality have indelibly marked the long career of this phenomenal artist, a pupil of Jean Langlais. Her recital includes many unknown music for Bergamo, ranging from various European schools of the early twentieth century, still anchored to an enjoyable late Romantic symphony style. There will also be space for the art of transcription, with an unpredictable Liszt re-thought by Parker-Smith herself, and of improvisation, with one of the most beautiful live performance of Pierre Cochereau fixed on the pentagram after his death by Jeremy Filsell.

Emotional tension and relentless pursuit of beauty also permeates the second appointment, in the Basilica of Santa Maria Maggiore, Friday October 10, in the presence of François-Henri Houbart, since 35 years organist of the Cavaillé-Coll organ in 1846 at the Madeleine church, one of the most coveted site in Paris that has seen musicians like James Lefébure-Wely, Camille Saint-Saëns, Théodore Dubois, Gabriel Fauré. The evening is dedicated, under the eager consent of the master, to the memory of Pope John XXIII, in the year of the proclamation of his Holiness. It is well known that Monsignor Roncalli spent many time in the French capital, as apostolic nuncio, from 1944 to 1953, leaving an indelible memory of his human, pastoral and diplomatic qualities. Houbart, a student of Chapuis and Cochereau, will pay tribute to him through a masterful summary of the French school, moving on three different and complementary lines: the first is formal and stylistic, with a parallel three-way on how 'Fantasia' was treated, the second is historical, with references to authors, including minors, who worked at the Madeleine, the third is based on purely elective affinity to famous pieces already entered into the collective musical memory. Particularly fascinating is the traditional epilogue through improvisation, which will be based not on musical themes but on the reading a thought of 'the Good Pope'.

The usual concert dedicated to the winner of a major international competition - Friday 17 in the Church of Santa Maria delle Grazie - will introduce this year a very young German musician with extraordinary multidisciplinary capabilities. He is Martin Sturm, who won last year's first prize for improvisation at the prestigious competition of St. Albans (UK), having already reported, however, at the

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European level as one of the most original composers of recent years, moving in very diversified areas (Jazz). The program for his Italian debut is an impressive mix of improvisation, interpretation, composition, transcription, experimentation, in the shadow of a figure as bulky as that of Johann Sebastian Bach, denouncing without any doubt a solid cultural background, a keen desire to research, an intriguing and very personal journey of self expression.

The evening with Sietze de Vries, Friday October 24, in the throes on the monumental Serassi organ at S.Alessandro della Croce, will be mainly focused on the art of improvisation too. Multiple winner of competitions (15 awards in 15 years, including Haarlem), a pupil of the great Jos van der Kooy (our host on the same instrument as far back as 2001), this Dutch organist manifests a very pragmatic approach to organ music, as our Festival appreciates, integrating with a modern view his deep love for historical instruments and early music. His creativity has allowed him to conceive for the recital of Bergamo a high school essay on improvising 'in style', alternating large pieces of literature and improvisations developed on the same stylistic period. He starts from ancient (J.S.Bach) to the romantic (F.Mendelssohn), passing through the central figure of the concert, Carl Philipp Emanuel Bach, on the occasion of the 300<sup>th</sup> anniversary of his birth.

Last appointment is Friday October 31 on the most ancient organ of the city, at the church dedicated to the Beata Vergine del Giglio, with the usual formula of the double concerto, just to compensate for the limited capacity of this magnificent treasure trove of art. A big star of the baroque chant will be with us, the tenor Mirko Guadagnini, accompanied by Maurizio Croci, who trained at the Schola Cantorum Basiliensis, and now is a professor of ancient keyboards in prestigious European Academies as Freiburg and Milan. The charming program includes a very interesting parallel between the two giants of the 'Seconda Pratica', Claudio Monteverdi and Girolamo Frescobaldi.

Fabio Galessi

## Program

**Cathedral  
Città Alta**

**Friday, October 3 - 9 p.m.**

**Jane Parker-Smith (England)**

**Basilica of S.Maria Maggiore  
Città Alta**

**Friday, October 10 - 9 p.m.**

**François-Henri Houbart (France)**

**S.Maria Immacolata delle Grazie church  
Porta Nuova**

**Friday, October 17 - 9 p.m.**

**Martin Sturm (Germany)**

**S.Alessandro della Croce church  
Via Pignolo**

**Friday, October 24 - 9 p.m.**

**Sietze de Vries (Holland)**

**Beata Vergine del Giglio church  
Via S.Alessandro**

**Friday, October 31 - 6.30 and 9 p.m.**

**Mirko Guadagnini (Italy)**

**Tenor**

**Maurizio Croci (Italy)**

**Organ**

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**Free Entrance**



# Jane Parker-Smith



Described as 'the Martha Argerich of the organ' (Paul Driver, *The Sunday Times*), Jane Parker-Smith is internationally recognized by the critics and public alike for her musicianship, virtuosity, entertaining programmes and electrifying performances. An innate interpretative ability, prodigious technique and flair for tonal colour are the hallmarks that make Jane Parker-Smith one of the most sought-after organists in the world. Her studies at the Royal College of Music in London were crowned with a number of prizes and scholarships, including the Walford Davies Prize for organ performance. After a further period of work with the concert organist Nicolas Kynaston, a French government scholarship enabled her to complete her studies in Paris with the legendary blind organist Jean Langlais, perfecting the knowledge and understanding of twentieth-century French organ music for which she is today internationally renowned.

She made her London debut at Westminster Cathedral at the age of twenty, and two years later made her first solo appearance at the BBC Promenade Concerts in the Royal Albert Hall. She has since performed in concert halls throughout the world. She has recorded a wide range of solo repertoire for RCA, Classics for Pleasure, L'Oiseau Lyre, EMI, ASV, Collins Classics, Motette and AVIE. In addition, she has collaborated with the renowned Maurice André in a duo recording of music for trumpet and organ. Jane has performed numerous times on radio and television with special feature programmes on the BBC, German and Swiss television. Highlights in her concert career have been performances in major venues and international festivals. In 1996 she gave four solo concerts at the American Guild of Organists National Centennial Convention in New York City. She was also a featured artist for the AGO in 2002, 2007 and 2012. Jane Parker-Smith's extensive concerto repertoire has brought her performances with many leading orchestras of the world. She has worked with conductors of the stature of Sir Simon Rattle, Serge Baudo, Carl Davis, Vernon Handley, Matthias Bamert and Richard Hickox. Miss Parker-Smith is an Honorary Fellow of the Guild of Musicians and Singers and a member of the Incorporated Society of Musicians. She is also listed in the *World Who's Who* and the *International Who's Who in Music*.

## Cathedral

Friday, October 3  
9 p.m.

Organist:  
Jane Parker-Smith

### Marcel Lanquétuit (1894-1985)

- Toccata [1926]

### Arno Landmann (1887-1966)

- Variations on a theme by  
Friedrich Händel, op.29 [1935]

### Oreste Ravanello (1871-1938)

- Adorazione [1937]

### Joseph Jongen (1873-1953)

- Sonata Eroica, op.94 [1930]

### Franz Liszt (1811-1886)

- Mephisto Waltz n.1  
(transcribed by Jane Parker-Smith)

### John Ireland (1879-1962)

- Elegiac Romance [1958]

### Pierre Cochereau (1924-1984)

- Scherzo Symphonique [1974]  
(transcribed improvisation by Jeremy Filsell)

## ORGAN

PIETRO CORNA 2010

PROJECTED BY  
DON GILBERTO SESSANTINI

### Great Organ (I)

17 Bordone 16'  
18 Principale 8'  
19 Flauto Armonico 4'  
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

### Positive 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

### 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

### 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

### 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)<sup>(1)</sup>  
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<sup>(2)</sup>

### 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

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)

### Toe Pistons

Eight free combinations<sup>(3)</sup>  
Unione II - I  
Unione III - I  
Unione IV - I  
Unione generale tastiere  
Sequencer (-)

### Sequencer (+)

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

### Expression Pedal

Sweller  
Espressione Recitative III

- (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

*In cooperation with:*



Cattedrale di Bergamo

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.

# François-Henri Houbart



Born at Orléans (Loriet), he began studying the piano at age 7 and the organ at the age of 11, during his schooling in the Dominican Sorèze (Tarn). In Paris, he became a pupil of Pierre Lantier for harmony and counterpoint, Suzanne Chaisemartin, Michel Chapuis and Pierre Cochereau for organ and improvisation. In 1971 he studied under Jean Guillou at international organ Vevey academy. In 1978 he won second prize at the International Competition for improvisation Lyon. First organist at the Church of St. Paterne his hometown of Orléans in 1968, he began in 1974 a career Parisian organist as a substitute of the great organ of Saint-Severin. In 1975 he became co-owner of the organ of Saint-Nicolas-des-Champs with John Boyer; then,

the following year, holds the great organ of Sainte-Elisabeth-du-Temple. In 1979, when he was 26, he was appointed organist at La Madeleine in Paris, succeeding to figures as Camille Saint-Saëns, Gabriel Fauré and Théodore Dubois. As a teacher, François-Henri Houbart first taught organ at the National School of Music of Orleans from 1980 to 2000 and then became a professor at the Conservatory of Rueil-Malmaison, after Marie-Claire Alain and Susan Landale, until 2013. As a concertist he gave nearly 1200 concerts or recitals throughout Europe, the United States, Canada and Japan. He is recognized as one of today's greatest improvisers. His musical tastes are rather to interpret the masters of the Nordic School and composers of the nineteenth century. He has over 70 recordings, some of which have won prestigious awards. François-Henri Houbart is a soloist at Radio-France, a member of the artistic committee of the International Organ Competition of Chartres, and has written a book on the organ of the cathedral of Orléans. Elevated to the rank of Officer of the Order of Arts and Letters for his artistic achievements, he received the Vermeil Medal of the City of Paris.

Basilica of  
S. Maria Maggiore

Friday, October 10  
9 p.m.

Organist:  
François-Henri Houbart

Tribute to  
Pope John XXIII  
in the year of his canonization



**Alexandre Boëly (1785-1858)**

- Fantaisie et fugue en si bémol majeur

**César Franck (1822-1890)**

from 'Trois pièces pour grand orgue'  
- Fantaisie en la majeur

**Camille Saint-Saëns (1835-1921)**

- Fantaisie en mi bémol majeur

**Théodore Dubois (1837-1924)**

- Toccata

**Louis Vierne (1870-1937)**

from 'Pièce de Fantaisie - Deuxième Suite op.53'  
- Clair de lune [1926]

**Édouard Mignan (1884-1969)**

- Toccata médiévale [1953]

**Marcel Dupré (1886-1971)**

- Choral et fugue op.57 [1971]

**Olivier Messiaen (1908-1992)**

from 'La Nativité du Seigneur'  
- Dieu Parmi Nous [1935]

**François-Henri Houbart (1952)**

- Improvisation on a text of Pope John XXIII

## ORGAN

VEGEZZI BOSSI 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

Otto combinazioni libere \*

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 III 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

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

In cooperation with:



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.



# Martin Sturm



Martin Sturm, born 1992, started in earliest childhood with playing music and composing. He is the winner of 27<sup>th</sup> International Improvisation Competition in St Albans 2013 - the year of the 50<sup>th</sup> anniversary of this glorious Musical Association - and he was awarded with the Tournemire Prize; he was finalist at the International Improvisation Competition Luxemburg "organ without borders" 2011 too. He visited masterclasses amongst others with Christoph Bossert, Laszlo Fassang, Cea Galan and Jan Dolezel. He studies at the university of music Würzburg with Christoph Bossert, where he also teaches improvisation.

*His eclectic concert activities are marked by an extensive oeuvre of improvisations, interpretations and compositions. Taken as a basis for his working with musical elements he has his spiritual home in theology and philosophy. Already in the years 2005-2007 he was an awardee of the composition competitions of the "Jeunesses Musicales Germany". In 2012 he wrote his Choralvorspiel on "Wir glauben all an einen Gott" on behalf of the well-known "John Cage Projekt Halberstadt". In 2007 he founded the "The Walking Stick Jazz Ensemble" which interest is placed mostly in playing together with the instrument organ to lead new sounds and musical structures. Under his direction many performances of contemporary chamber music and works for orchestra and choir round J.S. Bach were taking place the last years. Also he is responsible for some restorations of important historical organs in the east-bavarian room of Germany.*

S. Maria Immacolata  
delle Grazie Church

Friday, October 17  
9 p.m.

*Concert of the First Prize Winner  
at 27<sup>th</sup> International Competition  
of St. Albans (UK), 2013*

**Organist:**  
**Martin Sturm**

## ***Eight Visions on BACH***

### ***Martin Sturm (1992)***

- Improvisation  
"Variations and Triple Fugue" on
  - a Gregorian theme given by the audience
  - the choral "Aus tiefer Not schrei ich zu Dir"
  - B.A.C.H.

### ***Max Reger (1873-1916)***

- from Suite in E minor op.16 "Den Manen Johann Sebastian Bachs"
- II. Adagio Assai

### ***Martin Sturm (1992)***

- Drei Orgelstücke [2014]
  - I. Requiem
  - II. Lied 4
  - III. Building 24: Umfängen IV

### ***Max Reger (1873-1916)***

- from Suite in E minor op.16 "Den Manen Johann Sebastian Bachs"
- IV. Passacaglia

### ***Arnold Schönberg (1874-1951)***

- Sonate für Orgel (Fragment) [1941]
  - I. Molto moderato
  - II. Allegretto

### ***Johann Sebastian Bach (1685-1750)***

- from "Musicalisches Opfer" BWV1079
- Canon á 2 "quaerendo invenietis"

### ***Martin Sturm (1992)***

- Improvisation  
"Three Sketches" on
  - themes given by the audience
  - B.A.C.H.

### ***Johann Sebastian Bach (1685-1750)***

- from "Kunst der Fuge" BWV1080
- Contrapunctus XIV

## ORGAN

BALBIANI

VEGEZZI BOSSI 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

Sei combinazioni libere  
Unione I+II  
Pedale + I  
Pedale + II  
Ripieno I  
Ripieno II  
Fondi  
Ance  
Tutti

### 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 Eterea 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 Evengelii.

*In cooperation with:*

Parish of S.Maria

Immacolata delle Grazie

# Sietze de Vries



*Making music out of intrinsic conception and one's own creativity. That, in short, is the credo of the organist and church musician Sietze de Vries (1973). The spearhead is improvisation as trade, and thus as path of learning. The collection of historic organs in the Netherlands, especially in the province of Groningen, is an inexhaustible source of inspiration. Sietze de Vries received his professional training from, among others, Wim van Beek, Jan Jongepier and Jos van der Kooy. He was awarded his undergraduate degree at the Groningen Conservatoire; at the Royal Conservatoire in The Hague he completed his post-graduate studies with an endorsement for improvisation. In addition, he graduated from the Alkmaar*

*school for church music with the Dutch church music diploma. Between 1987 and 2002 he won fifteen prizes at various national and international competitions for both repertoire and improvisation. The pinnacle, and also the conclusion, of that period was his triumph at the International Improvisation competition in Haarlem in 2002. On two previous occasions he had been a finalist. Alongside his international concert work, Sietze de Vries also teaches. His teaching is geared towards propagating his ideas about the trade of improvisation. He achieves this by giving master classes and lectures in many European countries and The United States. He holds a position as 'Visiting Professor' at Collegedale University (USA) and teaches improvisation at the International Summer Organ Academy at Montreal (CA). He is also a great advocate of the historic organ and he shares this with others during excursions and other activities. Since 2006 he has been the accompanist of the Roden Boys Choir, a choir which sings in the English Anglican style. His playing has been recorded on various CDs and DVDs, mostly under the JSB-records label.*

S. Alessandro della Croce  
Church in Pignolo

Friday, October 24  
9 p.m.

Organist:  
Sietze de Vries

## **Johann Sebastian Bach (1685-1750)**

- Fantasie in G minor BWV542,1

## **Sietze de Vries (1973)**

- Improvisation

"Partita in the style of Johann Sebastian Bach"  
on a choral chosen by the audience

## **Carl Philipp Emanuel Bach (1714-1788)**

- Sonate for organ in A minor

- Allegro assai
- Adagio
- Allegro

## **Sietze de Vries (1973)**

- Improvisation

in the style of Carl Philipp Emanuel Bach  
on a theme chosen by the audience

## **Felix Mendelssohn (1809-1847)**

- Sonate in B major op.65 n.4

- Allegro con brio
- Andante religioso
- Allegretto
- Allegro maestoso

## **Sietze de Vries (1973)**

- Improvisation

in the style of Felix Mendelssohn (and beyond)  
on a theme chosen by the audience



TARCISIO MADASCHI  
IMPIANTI ELETTRICI  
GORLE (BG)

## ORGAN

SERASSI n° 659

1860

ORGAN RESTORED IN 1991  
BY BOTTEGA ORGANARIA  
CAV. EMILIO PICCINELLI E FIGLI  
IN PONTERANICA (Bg)

### 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.

# Mirko Guadagnini



Thanks to his warm and versatile voice, his repertoire ranges from baroque to Lieder; from Mozart up to the authors of 20<sup>th</sup> and 21<sup>st</sup> Century. After having won the As.Li.Co. competition in 1998, he made his operatic debut and since then his career has taken flight. His stage debut has encompassed roles in *Don Giovanni*, *Die Zauberflöte*, *Gianni Schicchi*, *The Rake's Progress*, *Il Pirata*, *Il Matrimonio Segreto*, Verdi's *Otello*, *Falstaff*, and *Armide*. He has sung under the baton of many famous conductors (R.Muti, M.Viotti, B.Campanella, M.Whun Chung, D.Renzetti, E.Pidò, J.E. Gardiner, U.Benedetti Michelangeli) and worked with directors of great importance (P.L. Pizzi, D.Abbado, M.Hampe, W.Decker, J.Cox). Together with great baroque maestros such as J.E. Gardiner, W.Christie, P.Neumann, O.Dantone, F.Biondi, F.Bernius, A.De Marchi, G.Antonini, E.Onofri, he has been studying the Haendel and

Monteverdi repertoire in depth. He boasts several important recordings including a rare Medieval collection (Tirreno 1993), *L'Euridice* by Peri (1994), *Mottetti* by G.C.Monteverdi (Astrée 1996), *Gesualdo da Venosa* (Stradivarius 1998), *Arianna* by B.Marcello (Chandos 1999), *Memet* by Sammartini (Dymanic 2001), and *Orfeo* by Monteverdi (Glossa 2007). It is important to underline his passion for and his profound analysis of Lied. Noteworthy is his intense and dynamic work with internationally recognized orchestras, such as the Teatro alla Scala Orchestra, Radio France, Accademia of Santa Cecilia, Orchestra Rivoluzionaria e Romantica, Accademia Bizantina, *l'Europa Galante*, Les Arts Florissants, Orchestra della Toscana (Tuscany's Orchestra), and Orchestra del Maggio Fiorentino. From September 2005 to June 2007 he was the protagonist of 45 concerts completely devoted to the sacred opera omnia by Mozart (Mozartfest), together with the Mantua Chamber Orchestra, under the baton of U.Benedetti Michelangeli. He won a Grammy Award, a Choc du Monde award and an Amadeus award as the best Monteverdi protagonist in 2007. Mirko Guadagnini is the only Italian tenor of the current generation who has sung, performed, and recorded all three roles of the Trilitico Monteverdiano with important conductors such as William Christie, Claudio Cavina and Rinaldo Alessandrini.

# Maurizio Croci



Maurizio Croci was born in Varese (Italy). He holds diplomas in organ and harpsichord studies from the conservatoires of music of Milan and Trent (Italy) and spent four years at the Schola Cantorum in Basle (Switzerland) on advanced courses in organ and harpsichord under Jean-Claude Zebnder and Andrea Marcon. He also graduated "Summa cum laude" in musicology at Fribourg University in Switzerland under Luigi Ferdinando Tagliavini. Prize-Winner of the Paul Hofbaimer international competition in Innsbruck (1998), Maurizio Croci has concertized throughout Europe, Russia and Japan. He performed J.S. Bach's complete organ works in Bern to mark the 250<sup>th</sup> anniversary of the composer's death. Several of his concerts were broadcast by radio and television (RAI, SDR, RNE, RSI, RSR) and he had recorded several CD devoted to G. Frescobaldi, J.S. Bach, G.F. Kauffmann, G.F. Haendel, D. Scarlatti, A. Soler (Conciertos for two organs with

Pieter van Dijk) and the organ music of Southern Germany (Tactus, Stradivarius, Brilliant). In 2012, he performed in Milan the newly composed concerto for two harpsichords and orchestra *I tempi di Dafne* of Carlo Galante with Maurizio Salerno and the Pomeriggi Musicali Orchestra and made his second tour in Japan. The debut recording with his ensemble Il Pegaso, first modern execution of newly discovered compositions of Monteverdi and Frescobaldi, has been praised by international critics by getting prestigious awards (5 Diapason, 4 Classica, Nomination for International Classical Music Award). Maurizio Croci gives regularly Masterclasses on early keyboard music (Conservatoire de St-Petersbourg, Organ Festival Holland, Escola Superior de Música de Lisbonne, Yugakan Ishinomaki, Tokyo, Accademia Italiana di musica per Organo in Pistoia, etc.), and seats in the jury of international organ competitions. Maurizio Croci is currently working as Organ Professor at the HEMU (Haute Ecole de Musique Vaud-Valais-Fribourg) and at the Conservatoire de Fribourg (Switzerland), Harpsichord Professor and Director of the Early Music department of the Milano Civica Scuola di Musica, organist at the Basilica of the Holy Trinity in Bern and of the Collège St-Michel in Fribourg. Maurizio Croci is the artistic director of the Académie d'Orgue de Fribourg and seats in the artistic directors board of ECHO (European Cities of Historical Organs).



ORGAN  
ANONYMOUS  
XVII CENTURY

ORGAN RESTORED  
IN 2003 BY  
GIOVANNI PRADELLA IN  
BERBENNO DI VALTELLINA (So)

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

- (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.

*In cooperation with:*

Parish of  
S.Alessandro in Colonna

Beata Vergine del Giglio  
Church

Friday, October 31  
6.30 p.m. and  
9.00 p.m.

Organ:  
Maurizio Croci

Tenor:  
Mirko Guadagnini

*Claudio Monteverdi (1567-1643)*

- Venite videte [Venice, Stampa del Gardano - 1645]

*Girolamo Frescobaldi (1583-1643)*

- Aria detta la Frescobalda (\*) [autograph by Paris National Library]
- Monicha (\*) [autograph by Paris National Library]
- Balletto (\*) [autograph by Paris National Library]
- Canzon Terza (\*) [Rome, from *Il Libro di Toccate* - 1627]

*Claudio Monteverdi (1567-1643)*

- Salve Regina [Venice, from *Ghirlanda sacra* - 1625]

*Girolamo Frescobaldi (1583-1643)*

- Cento Partite sopra passacagli (\*)  
[Rome, from *I Libro di Toccate* - ed.1637]

*Claudio Monteverdi (1567-1643)*

- O quam pulchra [Venice, from *Ghirlanda sacra* - 1625]

*Girolamo Frescobaldi (1583-1643)*

- Aria detta la Frescobalda (\*) [Rome, from *Il Libro di Toccate* - 1627]
- Balletto (\*) [autograph by Paris National Library]
- Corrente (\*) [autograph by Paris National Library]

*Claudio Monteverdi (1567-1643)*

- Currite populi [Venice, from *Ghirlanda sacra* - 1625]

(\*) = solo organ



FONDAZIONE  
CREDITO  
BERGAMASCO

## Our previous guests:

### 1992

Jean Guillou (France)

### 1993

Josè Luis Gonzalez Uriol (Spain)  
Gianluca Cagnani (Italy)  
Francois Seydoux (Switzerland)

### 1994

Jan Willem Jansen (Holland)  
Alessio Corti (Italy)  
William Porter (United States)

### 1995

Rudolf Meyer (Switzerland)  
Luca Antoniotti (Italy)  
Christoph Bossert (Germany)

### 1996

Jean Ferrard (Belgium)  
Jurgen Essl (Germany)  
Erik-Jan van der Hel (Holland)

### 1997

Stef Tuinstra (Holland)  
Francesco Finotti (Italy)  
Peter Planyavsky (Austria)  
Matt Curlee (United States)

### 1998

Benoît Mernier (Belgium)  
Krzysztof Ostrowski (Polonia)  
Martin Baker (England)  
Naji Hakim (France)

### 1999

Gustav Leonhardt (Holland)  
Rudolf Lutz (Switzerland)  
Frédéric Blanc (France)  
Andrea Boniforti (Italy)

### 2000

Martin Haselböck (Austria)  
Wolfgang Seifen (Germany)  
François Ménissier (France)  
Pier Damiano Peretti (Italy)

### Speciale Bach 2000

Francesco Finotti (Italy)

### 2001

John Scott (England)  
Erwan Le Prado (France)  
Jos van der Kooy (Holland)  
Jean-Claude Zehnder (Switzerland)

### 2002

Klemens Schnorr (Germany)  
P.Theo Flury (Switzerland)  
Ansgar Wallenhorst (Germany)  
Jean Guillou (France)

### 2003

Michael Kapsner (Germany)  
László Fassang (Hungary)  
Luigi Ferdinando Tagliavini (Italy)  
Pierre Pincemaille (France)

### 2004

Ewald Kooiman (Holland)  
Stefano Innocenti (Italy)  
Thierry Escaich (France)  
Robert Houssart (England)  
Francesco Tasini (Italy)

### 2005

Guy Bovet (Switzerland)  
Zuzana Ferjencíková (Slovakia)  
Ben van Oosten (Holland)  
Loïc Mallié (France)  
Lorenzo Ghielmi (Italy)  
Isabella Bison (Italy) -vl-

### 2006

Olivier Latry (France)  
Gerben Mourik (Holland)  
Nigel Allcoat (England)  
Bruce Dickey (United States) -cor-  
Liuwe Tamminga (Holland)  
Bruno Canino (Italy) -pf-  
Claudio Brizi (Italy)

### 2007

Michael Radulescu (Austria)  
David Briggs (England)  
Marco Beasley (Italy) -ten-  
Guido Morini (Italy)  
Robert Kovács (Hungary)  
Barbara Dennerlein (Germany)

### 2008

Simon Preston (England)  
Lionel Rogg (Switzerland)  
Ulrich Walther (Germany)  
Antonio Frigé (Italy)  
Gabriele Cassone (Italy) -tr-  
Louis Robilliard (France)

### 2009

Daniel Roth (France)  
Wayne Marshall (England)  
Jacques van Oortmessen (Holland)  
Aaron Edward Carpenè (Australia)  
David Franke (Germany)  
Kenneth Gilbert (Canada)

### 2010

Jean Guillou (France)  
Jan Raas (Holland)  
Jean-Baptiste Dupont (France)  
Corrado Colliard (Italy) -ser-  
Vittorio Zanon (Italy)  
Hans-Ola Ericsson (Sweden)

### 2011

Eric Lebrun (France)  
Claudio Astronio (Italy)  
Gemma Bertagnoli (Italy) -sop-  
Kalevi Kiviniemi (Finland)  
Samuel Liégeon (France)  
Bernhard Haas (Germany)

### 2012

Michel Bouvard (France)  
Omar Zoboli (Italy) -oboe-  
Stefano Molardi (Italy)  
Bob van Asperen (Holland)  
Paul Goussot (France)  
Organisti di Bergamo (Italy)  
Theo Brandmüller (Germany)  
Ferruccio Bartoletti (Italy)  
Wolfgang Seifen (Germany)

### 2013

Philippe Lefebvre (France)  
Hans-Jakob Bollinger (Switzerland) -cor-  
Brett Leighton (Australia)  
Baptiste-Florian Marle-Ouvrard (France)  
Marco Ruggeri (Italy)  
Franz Josef Stoiber (Germany)

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## Free Entrance

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Associazione Culturale Città Alta  
Via Zelasco, 1 - Bergamo

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President: Maurizio Maggioni - Artistic Director: Fabio Galessi  
Secretary: Pierangelo Serra

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Tel. +39.035.213009 - [www.organfestival.bg.it](http://www.organfestival.bg.it)