

XXIII Edition
2015 *Feed the soul!*



International Organ Festival “Città di Bergamo”

October 2-30

Con il Patrocinio di



MILANO 2015

NUTRIRE IL PIANETA
ENERGIA PER LA VITA

supported by



Regione Lombardia

Istruzione, Formazione e Cultura



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Cathedral of Bergamo
Parish of S. Alessandro della Croce
Parish of S. Maria Immacolata delle Grazie

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

XXIII International Organ Festival
"Città di Bergamo" - 2015



XXIII International Organ Festival "Città di Bergamo" - 2015

to the whole town, donating the title "City of 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 five 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. Last 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.



XXIII International Organ Festival "Città di Bergamo" - 2015

The XXIII edition

2015 is another special year for our Festival! In occasion and under the patronage of EXPO, this spring we held an extraordinary preview leading to Bergamo the American Cameron Carpenter, innovative spirit of the twenty-first century, capable of challenging the prerogatives both of the organ and organ music. For the first time this young phenomenon played in Italy with his International Touring Organ, a portable digital jewel of \$1.2 million, located on the big stage of the Donizetti Theatre. The event was made possible thanks to the collaboration of the International Piano Festival of Brescia and Bergamo, which has included it in its main program, and the Fondazione Credito Bergamasco. The enthusiastic response of the press, the cheers already after the first piece performed, the row of fans lasted half an hour to get to Cameron for an autograph after the concert, does not leave room for much doubt on the value and on the approval of our proposal. We are deeply flattered, and happy.

Because of EXPO2015 this year we have chosen the title "Feed the soul!". From a musical point of view the "red thread" is J.S.Bach in his 330th of born anniversary, but explored under not standard perspectives: Bach as transcriber and transcribed, Bach as cembalist, Bach as inspirer of new compositions and improvisations.

The Festival opens on October 2, in the Basilica of Santa Maria Maggiore, with a special concert for the centenary of Carlo Vegezzi Bossi's organ and for the 750th anniversary of MIA foundation. The prestigious appointment is entrusted to the Swede Hans Fagius, pupil of Maurice Duruflé, interpreter of 'reference' for decades for the music of Bach and for a lot of late Romantic literature: in his long career he has recorded an impressive number of CDs, including many integrals. In the program we highlight the superhuman 'Fantasy and Fugue on the name B.A.C.H.' by Max Reger and 'Theme and Variations' of Marco Enrico Bossi, the man that 100 years ago inaugurated the organ of the Basilica, then writing to the manufacturer an enthusiastic letter of praise.

Imagining increased turnout because of Expo, this year the usual appointment with the early music will take place in the far more capacious Cathedral instead of in the small church of Giglio. Here, on Friday 9th, onto the Felice Bossi organ the Dutchman Leo van Doeselaar will perform. Extremely eclectic soul, to whom many contemporary authors dedicated theirs compositions, van Doeselaar has attended as an interpreter and teacher to all the important

XXIII International Organ Festival "Città di Bergamo" - 2015



early music festivals. He is also titular of one of the most important historical instruments in Europe (Arp Schnitger in Groningen, restored by Jürgen Ahrend). In his refined recital we will hear both the Bach 'harpsichordist' and the 'transcriber' one, as well as a generous and enjoyable parade of authors close to the Galant and Opera styles.

Strongly focused on the art of improvisation is the evening of October 16, dedicated to monumental organ Serassi at the church of S.Alessandro della Croce, handed this year to the brilliant Spaniard Juan de la Rubia. He is considered by critics one of the best improvisers of his generation, much to be since many years professor of this discipline at the Conservatory of Barcelona and organist of the magnificent Basilica Sagrada Familia. The evening is set on the 'style' improvisation: three different parts, developed in the style and the forms of three different eras, including of course that of Bach.

Friday, October 23, the Cathedral is again protagonist with the Coma Organ 2010 through the spectacular recital by Winfried Böinig, organist of the Cologne Dom. Great improviser, Böinig is an impetuous artist, with a marked predilection for the symphonic orchestra genre, supported by an excellent technique. His superb program shows the modernist recovery of Bach's genius. The 'Mementos' of Widor, as the transcription of the violin great Chaconne written by Middelschulte, are not only works of transcendental execution but precious pearls of listening.

The Closure of the Festival - Friday, October 30 at the Church of Santa Maria Immacolata delle Grazie - is the usual concert dedicated to the winner of an important international competition. It is the time of the French David Cassan, in his debut in Italy, winner of last year's first prize for improvisation in the 50th International Competition of Haarlem (Holland). Musician of incredible talent, he studied with the greatest masters of Paris, all well known to our audience (Pincemaille, Escaich, Lefebvre), of which he is following the glorious deeds. A demonstration of this is the program thought for the Balbiani organ, where rarities like the pieces of Pierné and Guilment are combined with a masterpiece like the 'Carillon de Westminster'. But the real value of this young will be measured in two large frescoes improvisation, the first on Gregorian melodies, the second in symphonic style on famous themes of J.S.Bach, chosen by the public in a wide selection prepared by the Festival.

Fabio Galessi

Program

Preview

Gaetano Donizetti Theatre
Thursday, June 11 - 9 p.m.
Cameron Carpenter (USA)

Basilica of S.Maria Maggiore
Città Alta
Friday, October 2 - 9 p.m.
Hans Fagius (Sweden)

Cathedral
Città Alta
Friday, October 9 - 9 p.m.
Leo van Doeselaar (Holland)

S.Alessandro della Croce church
Via Pignolo
Friday, October 16 - 9 p.m.
Juan de la Rubia (Spain)

Cathedral
Città Alta
Friday, October 23 - 9 p.m.
Winfried Böinig (Germany)

S.Maria Immacolata delle Grazie church
Porta Nuova
Friday, October 30 - 9 p.m.
David Cassan (France)

Free Entrance

Cameron Carpenter



Born in Pennsylvania in 1981, keyboard prodigy, he performed Bach's Well-Tempered Clavier at age 11 before joining the American Boychoir School in 1992 as a boy soprano. During his four years of high school studies at The North Carolina School of the Arts, he made his first studies in orchestration and orchestral composition, and transcribed for the organ more than 100 major works, including Gustav Mahler's complete Symphony n.5. Cameron continued composing after moving to New York City in 2000 to attend The Juilliard School where he received a Master's Degree in 2006. The same year, he began his worldwide organ concert tours, giving numerous debuts at venues including Royal Albert Hall, the Leipzig Gewandhaus, Tchaikowsky Hall in Moscow, Melbourne Town Hall, Davies Hall in San Francisco and

many others. A virtuoso composer-performer unique among keyboardists, Cameron's approach to the organ is smashing the stereotypes of organists and organ music while generating a level of acclaim, exposure, and controversy unprecedented for an organist.

His repertoire - from the complete works of J.S.Bach and C.Franck, to his hundreds of transcriptions of non-organ works, his original compositions, and his collaborations with jazz and pop artists - is perhaps the largest and most diverse of any organist. He is the first organist ever nominated for a GRAMMY® Award for a solo album, Revolutionary (2010) for Telarc. He regularly appears as a soloist with many of the world's great orchestras, and signed in 2013 an exclusive multi-album recording contract with Sony Classical. Cameron launches in 2014 his International Touring Organ - a monumental digital organ of his own design, playable throughout the world - with two Lincoln Center concerts, the release of the Sony album 'If You Could Read My Mind', and a 31 concert tour to Europe, the USA and the UK. Edition Peters became his publisher in 2010, beginning the ongoing release of his original works with Aria, Op.1 (2010) and his first major work for organ and orchestra, The Scandal, Op.3 (2011).

Gaetano
Donizetti Theatre

Thursday, June 11
9 p.m.

Organist:
Cameron Carpenter

in cooperation with



Dmitrij Šostakovič (1906-1975)

- Overture festiva op.96 [1954]
(arrangement of Cameron Carpenter)

Johann Sebastian Bach (1685-1750)

from "Orgelbüchlein"
- Prelude Chorale "In dir ist Freude" BWV615
- Fugue 'alla Giga' in G major BWV577

Marcel Dupré (1886-1971)

- Variations sur un Noël op.20 [1922]

Frederic Chopin (1810-1849)

- Etudes op.10, extracts
(arrangement of Cameron Carpenter)

Leonard Bernstein (1918-1990)

from "Candide"
- Overture [1956]

Cameron Carpenter (1981)

- Pop songs paraphrases
- Music for an imaginary film

Aleksander Skrjabin (1872-1915)

- Sonata n. 4 in F sharp major op.30 [1903]
(transcribed by Cameron Carpenter)



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ORGAN
MARSHALL & OGLETREE
INTERNATIONAL
TOURING ORGAN 2014

PROJECTED BY
CAMERON CARPENTER

The International Touring Organ is the eighth organ by Marshall & Ogletree, organ builders redefining the digital organ as an instrument of artistic significance. Its concept is to innovate the relationship between organ and organist. While the uniqueness of each pipe organ is part of its collective magic, this makes it impossible to perform the same music regardless of where the organist plays, as any violinist can do through a relationship of years with a single instrument.

Therefore Marshall & Ogletree has sampled sounds from many traditional pipe organs, including many of Cameron's favorite instruments. "My vision is to keep the best of the classical organ - its emotional magnitude, its sonic range, its coloristic drama - but to liberate these from the pipe organ's immobility, its moving parts, its cost, its institutionalism," he says. "I want the 'American Classic' cathedral organ to combine with its counterpart, the cinema organ, in a single instrument. It has to have the cathedral organ's expansiveness, and the Wurlitzer's clarity, rapidity and audacity. It will be ethereal and rhythm-less at times and at other times more rhythmically intense than any pipe organ in the world."

These come together in an organ designed not for size, limitless variety, or to model any particular pipe organ, but rather to make a great organ internationally mobile, an idea impractical or impossible by other means. The true scale of its ambitiousness can be seen in its modular five-keyboard console

and extensive touring sound system. These insure the organ's consistency from venue to venue, both as the home instrument of the artist it was built for and an ultimate acoustical experience for the listener.

Perception of the organ as an institutional instrument is something Cameron looks forward to shifting with the touring organ. "Organists almost never own their instruments meaning they play at the pleasure of whomever does. The organ scene is rife with stories of organists who have lost instrument relationships of years at the behest of a change in management. Such a situation is too insecure for real artistic freedom, and the digital organ stands to give organists the chance for deeper relationships with their craft of which this organ may be a bold first step."

The entire organ assembles in less than three hours and travels in a single large truck; identical European and American sound systems (housed in Berlin, Germany, and Needham, Massachusetts) make it internationally mobile. Its sound system is a massive complex of specially sourced sound support and amplification equipment housed in mobile, location-adaptable touring cases. The organ console is assembled manually and hydraulically from only six modular parts, and like the sound system, travels in purpose-built robust touring cases.

A maverick in the traditional world of organ building, Marshall & Ogletree shot to prominence in 2003 with their Opus 1 at Trinity Church Wall Street in New York City, a landmark organ controversial for having replaced the former Aeolian-Skinner pipe organ damaged by debris on September 11, 2001. It was the first digital instrument to replace a major pipe organ in a venue of national prominence. Uniquely among organ builders, the firm's principals are also acclaimed organists: Douglas Marshall, a competition-winning former student of Virgil Fox, and David Ogletree, a Curtis Institute graduate. The firm is based in Needham, Massachusetts.

Gaetano Donizetti Theatre - June 11, 2015



Hans Fagius



Born 1951 in Norrköping, Sweden, he received his basic education with Bengt Berg, and, at the Stockholm Academy of Music, with Alf Linder for organ and Esther Bodin-Karpe for piano. In 1974-75 he continued his studies in Paris with Maurice Duruflé. His concert career began after getting prizes at international competitions in Leipzig (1972) and Stockholm (1973). Besides the many recitals he regularly plays in Europe, he has toured North America, Australia, South Korea and Japan. Although he basically is concentrated on early music and music from the romantic period, his repertoire spans music of all epochs. Something of a specialty has been the presentation of series of concerts that feature the complete organ works of a single composer. Such series have included the complete works of J.S.Bach (three times), Buxtehude,

Franck, Alain, Mendelssohn, Brahms, Duruflé and the complete symphonies by Vierné. Hans Fagius is wellknown for numerous successful recordings, especially on the Swedish label BIS. There is, above all, a recording of the complete organ works of J.S.Bach, but also a broad spectrum of music from the romantic period like Liszt, Widor, Saint-Saëns, Karg-Elert and Duruflé. He is also represented by the Danish firms DaCapo (Hartmann and Gade music) and CDKlassisk.dk (German romantic music), the Finnish firm Fuga (symphonies by Widor and Vierné) and in Sweden also by Musica Rediviva (Bach) and Daphne (Mendelssohn and music by sons and pupils of J.S.Bach). He has written a handbook about the organ works of Johann Sebastian Bach that was published in 2010, and in the autumn 2015 there will be released an edition of a selection of organ works Bach supplied with interpretation suggestions by Hans Fagius. He was appointed organ professor at Royal Danish Academy of Music in 1989 after several years as organ teacher at the Colleges of Music in Stockholm and Göteborg. He is a sought after teacher for masterclasses, and is frequently a jury member at international organ competitions all over the world (St.Albans, Odense, Calgary, Dallas, Labti, Erfurt, Lipsia). He was elected a member of The Royal Swedish Academy of Music 1998.

Basilica of
S. Maria Maggiore

Friday, October 2
9 p.m.

Special concert in occasion of
the centenary of the Vegezzi Bossi
organ and of the 750°
anniversary of MIA foundation

Organist:
Hans Fagius

Otto Olsson (1879-1964)

- Sonata in E flat major op.38 [1911]
 - Allegro moderato
 - Meditation - Fugue (Andante lento)
 - Final (Allegro con brio)

Johann Sebastian Bach (1685-1750)

- from "The Art of Fugue" BWV1080
- Contrapunctus I
- Contrapunctus III
- Contrapunctus IV
- from "The Great Eighteen Chorale Preludes" (Leipzig)
- "Vor deinem Thron treht' ich hiermit" BWV668

Marco Enrico Bossi (1861-1925)

- Theme and Variations op.115 [1899]

Max Reger (1873-1916)

- Canzona in E flat major op. 65 n.9 [1902]
- Fantasie und Fugue über B.A.C.H. op.46 [1900]

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 XlIIa
- 12 XVa
- 13 Cornetto 3 file
- 14 Ripieno grave 6 file
- 15 Ripieno acuto 8 file
- 16 Trombone 16'
- 17 Tromba 8'
- 18 Clarone 4'

Pedal

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

Couplers and Cancels

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

Toe Pistons

- 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 XlIIa 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.

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.

In cooperation with:



Leo van Doeselaar



Studied the organ with A.de Klerk and piano with J.Wijn at the Amsterdam Sweelinck Conservatory. After obtaining his solo degrees, he was awarded the Prix d'Excellence in organ. Then he specialized in the organ repertoire of the Baroque, following several international courses; he also studied French organ repertoire in Paris under A.Isoir and took fortepiano lessons with M.Bilson and J.van Immerseel. Leo van Doeselaar appears frequently in concert throughout Europe and the United States; he has also appeared as a soloist and teacher at numerous important Early Music festivals, including Flanders, Utrecht, York, Saintes, Berlin, San Antonio and Moscow. He has performed as a soloist with various orchestras and conductors including M.Jansons, R.Chailly, J.Fournet, I.Metzmacher, E.Bour, F.Brüggen and D.Zinman. He has appeared as a continuo player with many baroque

ensembles including those led by P.Herreweghe, S.Kuyken, T.Koopman, G.Leonhardt. In addition to these activities, he is a dedicated chamber music performer on both historic and modern pianos. He also partners W.Jordans in a widely acclaimed duo-piano team, using both historical and modern instruments. As an organist, van Doeselaar has made recordings for various different labels, including the first complete recording of the organ works of W.F.Bach and G.F.Händel. His discography further lists organ music on historic organs by Scheidemann (Echo Klassik 2014 and 'Preis der Deutschen Schallplattenkritik' 2013), Mozart, Krebs, J.S.Bach, A.van Noordt, J.P.Sweelinck and organ works by F.Liszt and C.Franck. He was the organ soloist with the Royal Concertgebouw Orchestra, conducted by R.Chailly, in Paul Hindemith's *Kammermusik n.7*, recorded by Decca. This recording received a Grammy Award. At the Concertgebouw he played also the world premieres of Organ Concertos by S.Gubaidulina, F.Donatoni, T.Keuris and W.Rihm. In 1995 he was appointed professor of organ at the "Universität der Künste" in Berlin. In addition he is titular organist of the Schnitger-organ of the Martinikerk in Groningen, as well as titular organist of the Concertgebouw. In 2007, Leo van Doeselaar received the prestigious 'Jan Pieterszoon Sweelinck' Award for his merits for the organ culture.

Cathedral

Friday, October 9
9 p.m.

Organist:
Leo van Doeselaar

Jan Adams Reincken (1643-1722)

- Toccata in G major

Alessandro Scarlatti (1660-1725)

- 'La Foglia' with variations

Johann Sebastian Bach (1685-1750)

from "Neumeister Collection"

- Chorale Prelude "Jesu, meine Freude" BWV1105

from "Kirnberger Collection"

- Chorale Prelude "Wer nur den lieben Gott lässt walten" BWV692

Alessandro Marcello (1673-1747)

- Concerto in d minor BWV974

(without time indication, Adagio, Presto)

(transcribed by Johann Sebastian Bach)

Johann Sebastian Bach (1685-1750)

- Chorale Prelude «Erbarm' dich mein, o Herre Gott» BWV721

- Toccata in D major BWV912

(Presto, Allegro, Adagio, Presto, Fuga)

Baldassarre Galuppi (1709-1785)

- Sonata prima

Ludwig van Beethoven (1770-1827)

- Adagio in F major für eine mechanische Orgel

Vincenzo Petrali (1830-1889)

- Marche

Johannes van Bree (1801-1857)

- Pas redoublé!

Giovanni Morandi (1777-1856)

- Benedizioni del Venerabile

Giacchino Rossini (1792-1868)

- Petit Caprice (style Offenbach)

ORGAN

FELICE BOSSI 1842

ORGAN RESTORED IN 1995
BY CASA ORGANARIA
FAMIGLIA VINCENZO MASCIONI
IN AZZIO (VA)

- 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'
- 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 Vigesimalseconda
- 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 ⁽⁷⁾ 8'

Stop-Action Pedals

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

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

Juan de la Rubia



Born in Valencia, he has performed in the main stages of Spain and Europe during the last years, including León, San Sebastián, Köln Cathedral, Auditorio Nacional de Música de Madrid, Palau de la Música Catalana in Barcelona, Auditorio Alfredo Kraus de Las Palmas. He is the organist of Gaudi's Sagrada Familia in Barcelona, and he has taught in the ESMUC (Escola Superior de Música de Catalunya) since 2005. He has recorded seven CDs as a soloist. Media have said about him:

"A concert of Juan de la Rubia is always an event full of exceptional beauty" (Revista Musical Catalana, 2014). His performances bring together "wisdom, strenght and technical skills" (La Vanguardia, 2013), with an "exuberant virtuosism" (Augsburger Allgemeine, 2013). His improvisations are "astonsishing" (Catalunya Música, 2014). De la Rubia's repertoire includes everything from early music to contemporary works.

The most appreciated performances are those including J.S.Bach, improvisations, Spanish Renaissance and Baroque Music, and great organ works of the Romantic period, such as works of Liszt and Reubke and Wagner and Brahms transcriptions - he himself has transcribed Brahms' First Symphony. He began his Music studies with his own father and Ricardo Pitarch. Later he studied Piano, Harpsichord and Organ in Valencia, Barcelona, the Universität der Künste in Berlin and in the Conservatoire National of Toulouse. Among his teachers are counted Ó.Candendo, W.Seifen, M.Bowward and M.Torrent. He has received masterclasses from D.Roth, B.Haas, E.Viccardi, W.Zerer, O.Latry and T.Koopman. Juan de la Rubia won the Concurso Permanente de Juventudes Musicales (2002), which was a milestone in his career, and in 2004 he obtained El Primer Palau (2004), awarded by the Palau de la Música Catalana, were he has performed regularly since then. Since 2012 he is member of the Royal Academy of Arts Sant Jordi. De la Rubia uses to work with artists from other disciplines. Thus, he has recently joined 'King Lear' cast directed by Lluís Pasqual and starred by Núria Espert in Barcelona. He has also recorded the soundtrack of La Rosa de Fuego, a 3D film directed by Manuel Huerga. His organ improvisations while screening Murnau's film Nosferatu have deserved excellent reviews.

S. Alessandro della Croce
Church in Pignolo

Friday, October 16
9 p.m.

Organist:
Juan de la Rubia

Johann Sebastian Bach (1685-1750)

- Fugue on the Magnificat BWV733
from "Six Schübler Chorales»
- "Meine Seele erhebt den Herren" BWV648
- Prelude and Fugue in A minor BWV543

Juan de la Rubia (1982)

- Improvisation
"Partita in the style of Johann Sebastian Bach"
on one Chorale theme chosen by the audience

Sebastián Aguilera de Heredia (1561-1627)

- Obra de Octavo tono: Ensalada

Pablo Bruna (1611-1679)

- Tiento de falsas

Juan de la Rubia (1982)

- Batalla improvisada

Jesús Guridi (1886-1961)

- Variations on a Basque theme [1948]

Juan de la Rubia (1982)

- Improvisations
in free style on themes given 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 (Bc)

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 Umata 8' soprani
- 39 Voce Umata 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.

Winfried Bönig



Was appointed first organist in residence at Cologne Metropolitan Cathedral in 2001. Additionally, he has been holding a professorship for organ and improvisation at the distinguished Hochschule für Musik und Tanz Köln since 1998, where is also in head of the undergraduate course in Catholic Church music. Born in Bamberg, Bönig received his first organ lessons at the age of 13 from Wolfgang Wünsch, once cathedral organist of his hometown, before he was admitted to the organ class of Professor Franz Lehmendorfer at the Münchener Musikhochschule. After graduating with distinction, he gained several post-graduate qualifications in conducting as well as the Meisterklassendiplom for organ. He pursued further studies in musicology at the University of Augsburg, where he was admitted to the degree of Doctor philosophiae in 1992. His performance career began with a first appointment at St. Josef, Memmingen, where he held the post of organist and director of

music from 1984 until 1998. During this time, he staged a vast portfolio of organ recitals, Bach's entire organ works in a cycle of 15 performances being only one of them. For his outstanding contribution to the cultural life of Memmingen, he was awarded the Kulturpreis of Memmingen City Council in 1995. He directs also the traditional cycle of "Orgelfeierstunden" at the Cathedral of Cologne. In recent years, he has been invited for solo performances, organ inaugurations and first - performances (e.g. works by E.Schneider, J.Guillou, S.Tharp, C.Mawby) all over the world, destinations include China (Arts Centre Peking), Russia (Kantny - Manijsk Philharmonics) and Spain (Saragossa); additionally, he remains a sought-after conductor. His first CD-recording, featuring organ works of D.Buxtehude appeared in 1988 and was subsequently highly acclaimed by European and American critics alike. An impressive number of recordings - both as organist as well as conductor - were to follow and now constitute a respectable discography with a broad and virtuosic repertoire. Amongst these, his performances on the organs of Cologne Metropolitan Cathedral and his own transcription of Bach's Goldberg Variations have received remarkable international attention. The full repertoire of J.S.Bach, Max Reger and organ works of Olivier Messiaen are milestones in his career.

Cathedral

Friday, October 23
9 p.m.

Organist:
Winfried Bönig

Johann Sebastian Bach (1685-1750)

- Three transcriptions from Cantatas
- Symphony in D major from Cantata BWV29
- "Ertöt und durch dein Güte" from Cantata BWV22
- "Nun danket alle Gott" from Cantata BWV79

Karl Höller (1907-1987)

- Ciacona op.54 [1949]

Franz Schmidt (1874-1939)

- Prelude and Fugue in D major "Halleluja" [1928]

Charles Marie Widor (1844-1937)

- from "Bach's Memento" [1925]
- March du veilleur de nuit
- Sicilienne
- Mattheus Final

Johann Sebastian Bach (1685-1750)

- Chaconne in D minor
(transcribed by Wilhelm Middelschulte)

Winfried Bönig (1982)

- Improvisation
on themes given by the audience

ORGAN

PIETRO CORNA 2010

PROJECTED BY
DON GILBERTO SESSANTINI

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

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

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

- (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

Swell Recitativo Organ (III)

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

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

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 Recitativo Organ in Cornu Evangelii.

Many part of the old Balbiani Vegezzi Bossi organ 1943-1995 has been employed for the new construction.

David Cassan



David Cassan was born in 1989. He studied at Conservatoire de Caen where he got a first prize in the class of Erwan Le Prado. Holder of a musicology bachelor's degree from the University La Sorbonne Paris IV, he also pursued the organ improvisation class of Pierre Pincemaille at Conservatoire de Saint-Maur-des-Fossés, rewarded by a first prize. After that, he studied composition and improvisation with Thierry Escaich, Pierre Pincemaille, Cyril Lehn, Alain Mabit, Olivier Trachier, Philippe Lefebvre, Laszlo Fassang, Louis-Marie Vigne et Jean-François Zygel at Conservatoire National Supérieur de Musique et de Danse de Paris, where he obtained the prizes for harmony, counterpoint, fugue and forms, Renaissance polyphonies and XXth century composition.

He also was unanimously admitted in the organ classes of François Espinasse and Liesbeth Schlumberger at Conservatoire National Supérieur de Musique de Lyon (CNSMD-Lyon). David Cassan is a recognized artist, as evidenced his numerous prizes and distinctions. Indeed, he received the best award from the international competitions of Pierre Pincemaille (France), André Marchal (France), Boëllmann-Gigout (France), Merklin (France), Haarlem (Netherlands), Westfalen Impro 5 (Germany), Schwäbisch Gmünd (Germany) as well as the Great Jean-Louis Florentz International Prize from the Academy of Arts (France). He is also laureate from several others competitions, including Dudelange (Luxembourg) and Saint-Albans (England). Consequently, he is one of the most rewarded organists of his generation. From now on, he is leading a soloist and accompanist career, while honouring his role of tenured organist of Notre-Dame de Lourdes in Paris. This career gave him the opportunity to play in prestigious places in France and abroad (Netherlands, Germany, Luxembourg, Belgium, England, Uruguay, Ireland). Bergamo concert is his debut in Italy. www.davidcassan.com

S. Maria Immacolata
delle Grazie Church

Friday, October 30
9 p.m.

Concert of the Improvisation
First Prize winner at the 50th
International Competition of
Haarlem (Hol) 2014

Organist:
David Cassan

Gabriel Pierné (1863-1937)

- 3 Pièces op.29
- Prélude
- Cantabile
- Scherzo de concert

Alexandre Guilmant (1837-1911)

- Prière et Berceuse op.71
- Marche funèbre et Chant Séraphique op.17 n.2

David Cassan (1989)

- Improvisation
- Gregorian Paraphrase in Maurice Duruflé style

Louis Alfred James Lefébure-Wély (1817-1869)

- Chœur de Voix humaine
- Élévation

Louis Vierne (1870-1937)

- Impromptu
- Carillon de Westminster

David Cassan (1989)

- Improvisation
- in French Symphonic style on themes of J.S.Bach
chosen by the audience

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 Eteera 4'
- 28 Nazardo 2' 2/3 *
- 29 Flautino 2' *
- 30 Terza 1' 1/3 *
- 31 Pienino 3 file
- 32 Tremolo

- 33 Ottava Grave II
- 34 Ottava Acuta II

Expression Pedals

Sweller
Espressione II

Pedal

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

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

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 Evengeli.

In cooperation with:

Parish of S.Maria
Immacolata delle Grazie

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 Ferjenciková (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-Ouvard (France)
Marco Ruggeri (Italy)
Franz Josef Stoiber (Germany)

2014

Jane Parker-Smith (England)
François-Henri Houbart (France)
Martin Sturm (Germany)
Sietze de Vries (Holland)
Mirko Guadagnini (Italy) -*ten*
Maurizio Croci (Italy)

Free Entrance



Associazione Culturale Città Alta
Via Zelasco, 1 - Bergamo

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

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