

XXV Edition
2017

Improvisation, mon amour



International Organ Festival “Città di Bergamo”

September 29 - October 27



Regione
Lombardia



Comune di Bergamo

Direzione Cultura e Spettacolo



PROVINCIA DI BERGAMO

Settore Welfare, Turismo,
Cultura e Sport



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Camera di Commercio
Bergamo



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PROVINCIA DI BERGAMO



Camera di Commercio
Bergamo



S.A.C.B.O. s.p.a.



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

XXV International Organ Festival "Città di Bergamo" - 2017

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 Bergamo'. Four churches among the most representative ones were selected



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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 seven 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. In summer 2014 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. In one week 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.



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The XXV edition

It looks like yesterday when we started our adventure, but we have already reached the 25th edition: an unpredictable result, of which we are deeply proud.

To celebrate this flattering anniversary, we have organized a special edition that systematically addresses every possible facet of organ improvisation, such a fascinating and forgotten art whose recovery was the original root of our project and which has made the Bergamo Organ Festival so popular and loved.

We will face free improvisation on themes given by people, historical style improvisation - from baroque to contemporary age - but also more rare performances such as those on literary texts, on images, or as a soundtrack during the projection of a silent movie. Traditional repertoire will certainly be present too, but always functional to the subject of the evening.

To do this, as in a large gathering of friends, we have invited some of the most prestigious names of the discipline, already present at our Festival in the distant years, although engaged on different organs, in addition to the fresh winners of two of the most important improvisation contests, Haarlem and Chartres: a gorgeous syncretic edition of the previous 24, which underlines the peculiarity of a unique Festival in Italy.

To inaugurate it, on Friday September 29, we wanted with us one of the most famous and beloved artists in the world, Olivier Latry, titular organist of 'Notre Dame de Paris'. His presence celebrates at the highest level the great French symphonic school, which makes of the improvisation, and transcription, the irreplaceable cornerstones of his tradition. After a first part filled with a myriad of tasty musical preciousness adapted to the organ, an extemporaneous performance of titanic contours follows: an entire symphony in four parts, improvised on themes given at the moment by auditors. For the many young instrumentalists who wish to personally meet this great musician, we inform that Olivier Latry, during his stay in Bergamo, will hold an interpretation masterclass of three days⁽⁸⁾.

On the following Friday, October 6, at the Church of Santa Maria Immacolata delle Grazie, the usual concert dedicated to the young winner of an international competition (Harlem 2016) will take place. The Dutch Geerten Liefing, thanks to the synergy with Creberg Foundation, will be able to perform in a very seductive operation: he will improvise on the emotions arisen from the vision of old paintings, those shown at the exhibition 'Lorenzo Lotto - The Masterpieces of the Holy House of Loreto' at Palazzo Creberg, which will be inaugurated on the same day of the concert. The selected



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pictures will be two: one chosen by the Festival, and one by the audience. The rich evening will be the occasion to listen to the young Liefing also as brilliant interpreter, through rare pieces such as those by H.Andriessen, as well as very promising composer.

On Friday, October 13, we will return to the Cathedral, to listen to the ancient organ Bossi and an excellent Italian musician who has found his international consecration in teaching at the prestigious Eastman University of Rochester: Edoardo Bellotti. His magnificent program is divided among Baroque, XVIII and XIX century music, with relevant improvisations in their respective styles, but surprisingly includes also a contemporary excursus on the Corna organ too, with an initial improvisation on a Bachian fragment and the Italian premiere of a composition by Hans-Ola Ericsson.

The fourth concert, on Friday October 20 at St.Alessandro della Croce church, is inspired by the 500th anniversary of the Lutheran reform and is focused on one of the most used musical forms in the liturgy, the Chorale. To pick up the not easy challenge, on the monumental Serassi organ of Pignolo there will be one of the most genial improvisers of his generation, Ansgar Wallenhorst, today Kantor in Ratingen and lively researcher of new expressive paths through technology. Starting with the J.S.Bach's Passacaglia - whose performance on this type of instrument is already a musical challenge itself - Ansgar will propose an historical-stylistic attractive parallelism between literature and complex improvisations around the Chorale.

Also for David Cassan this is a welcome return to our Festival. The young top class French in the last three years, unique in European music history, has won the three most important improvisation contests in the world (Haarlem, St.Albans, Chartres). This year, we will be listening to him on Tuesday, October 24, at Alfredo Piatti Hall, in the intriguing role of musical commentator of a silent movie - The Phantom of the Opera, by Julian Rupert - an artistic craft still alive throughout northern Europe and into Anglo-Saxon countries.

Great conclusion at Basilica of Santa Maria Maggiore, Friday October 27, to address another branch of the improvisation quite unknown and unexplored: that on literary texts. Jürgen Essl, nowadays one of the most interesting composers, multifaceted musician of an ever-amazing creativity, will have to deal with the Odyssey by Homer, one of the basic texts of Western classical culture. A handful of dances on themes from the audience, will close in a joyful way this one month through the improvisation art.

Fabio Galessi

(S) = for information www.accademiasantacecilia.it

Program

Cathedral

Città Alta

Friday, September 29 - 9 p.m.

Olivier Latry (France)

S.Maria Immacolata delle Grazie church

Porta Nuova

Friday, October 6 - 9 p.m.

Geerten Liefing (Holland)

Cathedral

Città Alta

Friday, October 13 - 9 p.m.

Edoardo Bellotti (Italy)

S.Alessandro della Croce church

Via Pignolo

Friday, October 20 - 9 p.m.

Ansgar Wallenhorst (Germany)

Alfredo Piatti Hall

Città Alta

Tuesday, October 24 - 9 p.m.

David Cassan (France)

Basilica of S.Maria Maggiore

Città Alta

Friday, October 27 - 9 p.m.

Jürgen Essl (Germany)

Free Entrance

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, G.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 along with M.Bouward. 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 and Deutsche Grammophon 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 received an honorary Doctor of Music degree from McGill University in Montreal in 2010.

Cathedral

Friday, September 29
9 p.m.

Organist:
Olivier Latry

The great French tradition: transcription et improvisation

Johann Sebastian Bach (1685-1750)

- Symphonie in D major from Cantata BWV29
'Wir danken dir, Gott, wir danken wir'
(Marcel Duprè transcription)

Felix Mendelssohn (1809-1847)

- Variations sérieuses op.54
(Reitze Smits transcription)

Franz Liszt (1811-1886)

- Légende n.2 in E major S175
'San Francesco da Paola walking on the waves'
(Max Reger transcription)

Claude Debussy (1862-1918)

- La Cathédrale engloutie
(Léon Roques transcription)

Gabriel Fauré (1845-1924)

Deux extraits de 'Pelléas et Mélisande'
- Fileuse
- Sicilienne
(Louis Robilliard transcription)

Marcel Dupré (1886-1971)

- Prélude et fugue en Sol mineur op.7 n.3

[1912]

Olivier Latry (1962)

- Improvisation on themes given by the audience
'Grand Symphonie improvisée'
(Allegro, Scherzo, Adagio, Final)

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.

Geerten Liefiting



Geerten Liefiting (dec 1983) studied Organ, Church music, Improvisation, Composition and Choir conducting at the Utrecht Conservatory, the Royal Conservatory of Antwerpen and at Codarts Rotterdam, with amongst others: Reitze Smits, Wim Henderickx, Luc van Hove and Wiecher Mandemaker. Over the past 10 years he took Improvisation classes with Cor Ardesch and Hayo Boerema. And he took Composition classes with Peter Jan Wagemans. Since 2007 he is employed as organist and conductor of the St. Bonaventura in Woerden, assistant organist of the 'Grote

of St. Laurenskerk' in Rotterdam and he regularly accompanies evensongs at 'De Dom' in Utrecht. In 2015 he became first at the International Improvisation Competition in Schwaebisch-Gmuend. In the same year he won second prizes in Luxemburg/Dudelange and Biarritz, both international Improvisation Competitions. In 2016 he won the 51st international improvisation contest at Haarlem (Holland). He performs as organist in large productions with amongst others the Ribattuta Ensemble and the Dutch Wind Ensemble (NBE). As a composer he won the International Hinsz Composition Competition in Kampen in 2013 with his piece 'Renovatio Mundi', performed by the Dutch Chamber choir. Geerten regularly gives concerts and composes on demand for numerous bidders representing various ensembles, including choirs and orchestras.

S. Maria Immacolata
delle Grazie Church

Friday, October 6
9 p.m.

*Concert of the Improvisation
First Prize winner at the
51st International Competition
of Haarlem (HOL) 2016*

**Organist:
Geerten Liefiting**

The improvisation on paintings in occasion of the exhibition

**"Lorenzo Lotto - I capolavori della Santa Casa di Loreto"
Palazzo Creberg - October 6/November 2 2017**

Geerten Liefiting (1983)

- Improvisation on a painting of the exhibition
chosen by the Festival

César Franck (1822-1890)

from 'Trois pièces pour grand orgue'
- Pièce Héroïque en si mineur

Geerten Liefiting (1983)

- Improvisation on themes given by the audience

Geerten Liefiting (1983)

from 'Suite op.8' [2017]
- Prélude

Jehan Alain (1911-1940)

- Aria [1938]

Geerten Liefiting (1983)

- Improvisation on a painting of the exhibition
chosen by the audience

Hendrik Andriessen (1892-1981)

- Aria [1944]
- Sonata da chiesa [1929]
(Theme with variation, Final)

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 Vigesimalseconda 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 Evengelii.

In cooperation with:

Parish of S.Maria
Immacolata delle Grazie

Edoardo Bellotti



Internationally renowned organist and harpsichordist Edoardo Bellotti performs as a soloist and with ensembles and orchestras in Europe, USA, Canada, Japan, and Korea. He is frequently invited to give seminars and master classes as an expert of Renaissance and Baroque repertory, performance practice, and improvisation. In addition to his musical studies (organ and harpsichord), he studied humanities at the University of Pavia, Italy, completing laurea degrees in philosophy and theology. Before joining Eastman School

of Music at Rochester (USA) in 2013 as Associate Professor of Organ, Harpsichord and Improvisation, Edoardo Bellotti taught in several academic institutions in Germany (Trossingen, Bremen) and Italy (Milan, Udine, Trento). In addition to teaching and performing, he has devoted himself to musicological research, publishing articles, essays and critical editions of organ music, and presenting his work in many international conferences and symposia. He has edited the first modern edition of two of the most important Baroque treatises on organ playing: Adriano Banchieri "L'Organo suonarino" (Venice 1605), and Spiridionis a Monte Carmelo 'Nova Instructio pro pulsandis organis' (Bamberg 1670). He has made more than thirty recordings on historical instruments, which have obtained critical acclaim.

Cathedral

Friday, October 13
9 p.m.

Organist:
Edoardo Bellotti

Fantasy & Fantasie: improvisations in historical styles

Corna organ:

Edoardo Bellotti (1957)

- Improvisation
Fantasia and Fugue on 'Pedalexercitium'
fragment by Johann Sebastian Bach BWV598

Bossi organ:

Antonio Vivaldi (1678-1741)

- Concert 'La Notte' op.10 n.2 [1728]
(transcribed by Edoardo Bellotti)
(Largo, Fantasmia, Il Sonno, Allegro)

Giovanni Benedetto Platti (1697-1763)

- Sonata Terza op.1 [1742]
(Non tanto allegro, Adagio, Minuet - Trio, Allegro)

Edoardo Bellotti (1957)

- Improvisation in XVIII century style on themes given by the audience

Francesco Pasquale Ricci (1732-1817)

- Elevazione (Grave) [1790]

Giuseppe Verdi (1813-1901)

- Symphony from 'La Forza del Destino' [1863]
(transcribed by Francesco Almasio)

Edoardo Bellotti (1957)

- Improvisation in XIX century style on themes given by the audience

Corna organ:

Hans-Ola Ericsson (1958)

- Prelude on Hambraeus Hymn [2016]
'God's Angels are his Messengers'

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 soprani C3 C5
- (2) completed by ottava bassi
- (3) completed by the first twelve pipes of duodecima
- (4) complete
- (5) from C2
- (6) other five Ripieno line of pipes from keyboard C1 B1
- (7) of 6'
- (8) panel that can be opened over the organist head, soprano pipes zone

Mechanical actions.

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

In cooperation with:



Cattedrale di Bergamo

Ansgar Wallenhorst



The Director of Music at Saint Peter and Paul's Church in Ratingen, and prizewinner of the 42nd Haarlem Improvisation competition is one of the most distinguished improvisers of his generation. Having performed in more than twenty countries in Europe, North-America, Asia and Australia, Ansgar Wallenhorst has been acclaimed as an ambassador of inspired improvisation and innovative organ culture. A native of Duisburg, Wallenhorst began his organ studies at the age of twelve. He pursued his music degree at the Hochschule für Musik in Würzburg, where he studied organ and improvisation with G.Kaunzinger, piano with N.Sbeller and music theory and composition with Z.Gárdonyi. He subsequently attended Prof. Kaunzinger's organ masterclass and took his master class diploma at the age of 25. He broadened his improvisation

skills with T.Eschaich and in the class of O.Latry in Paris, while J.Guillou provided him with further guidance on interaction of interpretation and improvisation. He took up the study of theology and philosophy in Münster and Paris. Under his artistic leadership the 'Orgelwelten Ratingen' has become one of Germany's finest venues for organ culture, including an international Festival as well as education-programs, scholarships and commissions.

In 2012 Ansgar Wallenhorst inaugurated the prototype of a new concert console in Ratingen based on an ethernet system. With this innovative concept the organ becomes a fluid instrument and artistic playing is opened up to new challenges. Recent performances have included appearances at the Cultural Center Hong Kong, the MOFO-Festival in Australia, the Arts Center of Khanty-Mansiysk (RUS) as well as in European Festivals. In addition to hold teaching positions at the Conservatory in Dortmund and at the Ruhr-University Bochum, he is also a mentor and teacher of individual students. He is regularly invited as a jury member of competitions and festivals and to give masterclasses and lectures in Europe, Asia, Australia and North America.

S. Alessandro della Croce
Church in Pignolo

Friday, October 20
9 p.m.

Organist:
Ansgar Wallenhorst

The improvisation on Chorale, in occasion of 500° anniversary of the protestant Reform

Johann Sebastian Bach (1685-1750)

- Passacaglia in C minor BWV582
- Prelude on Chorale
'Nun komm, der Heiden Heiland' BWV659

Ansgar Wallenhorst (1967)

- Improvisation
on a Chorale chosen by the audience

Felix Mendelssohn (1809-1847)

- Sonate n.6 in D minor op.65
on the Chorale 'Vater unser im Himmelreich'
(Chorale with variations, Fuga, Final)

Ansgar Wallenhorst (1967)

- Improvisation
Triple Chorale
on three Lutheran themes
chosen by the audience

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 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.

David Cassan



David Cassan studied with Thierry Escaich, Pierre Pincemaille, Philippe Lefebvre and François Espinasse at Conservatoire National Supérieur de Musique et de Danse in Paris and in Lyon, where he obtained the prizes for organ, improvisation, harmony, counterpoint, fugue and forms, Renaissance polyphonies and XXth century composition. David Cassan is a recognized artist, as evidenced his numerous prizes and distinctions. He received the best award from the international competitions of Chartres (France),

Saint-Albans (England), Haarlem (Netherlands), Pierre Pincemaille (France), André Marchal (France), Boëllmann-Gigout (France), Merklin (France), Westfalen Impro 5 (Germany), Schwäbisch Gmünd (Germany) as well as the Great Jean-Louis Florentz International Prize from the Academy of Arts (France). Consequently, he is one of the most rewarded organists of his generation. From now on, he is leading a soloist career, while honouring his role of tenured organist of Notre-Dame des Victoires in Paris. This career gave him the opportunity to play with numerous famous artists and orchestras (Orchestre Philharmonique de Paris, Orchestre National de Lyon, Capitole de Toulouse...) in prestigious places in France and abroad (Germany, Russia, China, Israel, Luxembourg, Spain, Iceland, Belgium, England, Uruguay, Ireland, Netherlands, Italy, Swiss).

Alfredo Piatti Hall

Tuesday, October 24
9 p.m.

Concert of the Improvisation
First Prize winner at the
25^e International Competition
of Chartres (Fra) 2016

Organist:
David Cassan

Improvisation on silent movie 'The Phantom of the Opera' [1925] by Rupert Julian



LOSMA[®]
WORKING CLEAN, BREATHING HEALTHY

ORGAN

MASCIONI

1906

ORGAN RESTORED
IN 2005 BY
CASA ORGANARIA
FAMIGLIA VINCENZO MASCIONI
IN AZZIO (VA)

Great Organ (I)

- 1 Principale 16'
- 2 Principale 8'
- 3 Ottava 4'
- 4 Quintadecima 2'
- 5 Ripieno 2f 1' 1/3
- 6 Ripieno 4f 2/3'
- 7 Flauto 8' stoppo
- 8 Sesquialtera 2f 2 2/3'
- 9 Tromba 8'

Couplers

- I 4 Pedale
- II 4 Pedale
- II 16 I
- II 4 I
- I 16 I
- I 4 I
- II 16 II
- II 4 II

Swell Organ (II)

- 10 Principale 8'
- 11 Ottava 4'
- 12 Quintadecima 2'
- 13 Ripieno 4f 1' 1/3
- 14 Flauto conico 4'
- 15 Flauto XII 2' 2/3
- 16 Gamba 8'
- 17 Voce Celeste 8'
- 18 Tromba Armonica 8'
- 19 Tremolo

Cancels

- Ance I
- Ance II
- Ance Pedale
- Principale 16'
- Ripieni
- Subottave
- Superottave
- Tasto pedale

Couplers

- I 8 Pedale
- II 8 Pedale
- II 8 I

Pedal

- 20 Contrabbasso 16'
- 21 Subbasso 16'
- 22 Basso 8'
- 23 Bordone 8'
- 24 Flauto 4'
- 25 Tromba 8'
- 26 Trombina 4'

Toe Pistons

- otto combinazioni libere
- Unione I al Pedale
- Unione II al Pedale
- Unione II al I
- Ripieno espressivo
- Ripieno Gr.Organo
- Forte Generale

Expression Pedals

- Sweller
- Espressione II

In cooperation with:



Electrical action.
Movable console.
Two 61-notes keyboards (C1 C6).
32-notes radiating pedalboard (C1 G3).

Jürgen Essl



Jürgen Essl is one of the foremost organists and composers in today's European musical scene. He performs regularly in the most prestigious venues around the globe and frequently appears on television and radio as both organist and conductor. Essl has recorded with several recording labels such as Carus, IFO, Organ Promotion, Kirche+Leben Edition, Audite and Veneto Musica. His critically acclaimed 1995 recording of the entire Jean Francaix's works for the organ appeared on the Audite recording label. J.Francaix himself wrote with excitement about this recording project, describing it as an 'excellent collaboration' between the composer and the organist. A special expertise of him is his inexhaustible flair and fantasy for free improvisation on the organ.

The Organ Promotion recording label has dedicated a full CD to Essl's improvisation in the Brussels Cathedral. As a composer, Essl's works have been performed by some of the leading choirs and orchestras. Most renowned are his motets and oratorios, which have been performed by leading choirs such as the Darmstädter Kantorei and the Regensburger Domspatzen. Jürgen Essl's music has been published by Carus-Verlag, Doblinger and Schott Verlag. He studied organ in Germany and France with L.Lohmann and F.Chapelet, completing later his studies in Vienna with M.Radulescu. A Professor at the Hochschule für Musik und Darstellende Kunst Stuttgart since 2003, Jürgen Essl has also served as Professor for Organ at the Musikbohschule Lübeck and as organist at the Castle Church of Sigmaringen. In 2008 he led the international "Kongress der Kirchenmusik" in Stuttgart, one of the largest meetings on sacred music in the world. He is a co-founder of the International Summer Academy of Music-ISAM in Ochsenhausen, Germany. "I was impressed by [Essl's] strongly distinctive style and compositional language and I treasure his strong and lucid feeling of structure." (Arvo Pärt).

Basilica of
S. Maria Maggiore

Friday, October 27
9 p.m.

Organist:
Jürgen Essl

Improvisation on text

Jürgen Essl (1961)

- Improvisation on chants from 'Odyssey' by Homer
 - Prelude
 - Book I 'Proci dance and song at Ulysses' home'
 - Book V 'Ulysses and Calypso'
 - Book VIII 'Demodoco the singer'
 - Book IX 'Polyphemus the cyclop'
 - Book X 'Circe'
 - Book XI 'Ulysses in the Underworld'
 - Book XII 'Scylla and Charybdis'
 - Book XIII 'Ulysses reaches the sleeping house'
 - Book XXII 'The fight against Proci'
 - Book XXIII 'Ulysses and Penelope'
 - Postlude

Jürgen Essl (1961)

- Improvisation on themes given by the audience
 - Five dances
 - Stones dance
 - Trees dance
 - Sea dance
 - Tarantella
 - Galaxies dance

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 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 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.

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:



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 (USA)

1995

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

1996

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

1997

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

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 Ménessier (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 (USA) -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)

2014

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

2015

Cameron Carpenter (USA)
Hans Fagius (Sweden)
Leo van Doeselaar (Holland)
Juan de la Rubia (Spain)
Winfried Böinig (Germany)
David Cassan (France)

2016

Thomas Trotter (England)
Simon Vebber (Italy)
Ursula Heim (Switzerland)
Hayo Boerema (Holland)
Ludger Lohmann (Germany)

Free Entrance



Associazione Culturale Città Alta
Via Zelasco, 1 - Bergamo

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

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