

XXVIII Edition
2020



International Organ Festival “Città di Bergamo”

September 25 - October 16

Free entrance

in compliance with the anti Covid-19 rules in force

supported by



Regione
Lombardia



Comune di Bergamo



PROVINCIA DI BERGAMO



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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 organ 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”.

XXVIII International Organ Festival
“Città di Bergamo” - 2020

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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 sometimes more than four centuries of organ music.

Recently other important instruments are available for the Festival: the renewed Mascioni organ, built in 1906 at Alfredo Piatti Hall, where particular ensembles or unusual artistic proposals can be happily managed; the dazzling totally new big Corna organ, installed ten years ago in Cathedral, based on a very interesting and original modern project; the renaissance organ built by Giovanni Pradella for the Santa Cecilia Musical Academy; the three keyboard organ built in 1884 by Giacomo Locatelli in S.Bartolomeo church.

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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For Pierangelo and Roberto

The XXVIII edition

We have repeatedly wondered, in these last dramatic months of Covid-19, lost in the painful count of who died, stunned by the whirlwind of the daily figures about contagious that would have, they alone, certified or not the return to a coveted normality, if our thinking about Music, Culture, the realization of our beloved Festival in autumn, made sense.

Not only for reasons of respect for suffering, which indeed, through Art, can find peace and compassion, or consideration for the weakest, bent by an economic crisis of which we see today only the prodromes, or, again, of justice, in having to request and use resources perhaps destined for much more urgent needs.

There is more. The sense of collective fear and vertigo, induced by the pandemic, mockingly found a perfect resonance precisely in the only effective solutions to fight it: social distance, the 'non-sharing' of spaces and places, isolation.

In other words, everything that annihilates that 'empathic humus' on which live music is based.

We have written it several times in our presentations: we are deeply convinced that a musician, in each recital, exchanges a rarefied energy with the public, each time in a different way, breathing the emotions emanating from the hall, which he himself stimulates. A continuous osmosis, which makes that concert an unrepeatable 'unicum'. An effect that is multiplied considerably when there are interactive moments in the program, such as those dedicated to improvisation, the art for which our Festival was born.

It is in fact undeniable that the success of our events has always been measurable through the presence of an extraordinary audience - each time at the limit of the capacity of the churches - which contributes decisively, and perhaps unconsciously, to the artistic and emotional success of the evenings.

So, organizing a series of concerts like ours, with the current necessary limitations to marginalize the new Coronavirus, which provide 'primarily' limited number of entries in the various churches, seems to us almost a 'contradiction in terms', knowing well that the use of modern technologies - with the transmission of all concerts live on some social channels - will only be able to partially recreate those 'magical' conditions that occur in a crowded 'live' concert.

However, the desire of rebirthing is so strong in all sectors of society and it is so significant being able to demonstrate that we can go back to do what we know how to do even in moments of serious difficulty, that we would never have renounced to give our contribution, in particular after noting that our wonderful city, the unlucky Italian epicenter of the crisis, is today cited in the world more for these nefarious vicissitudes than not for its historical charm and its renowned cultural activities.

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A feeling, ours, certainly not of revenge, but of the undeniable assertion of our identity, to be reaffirmed by representing in the best possible way the territory, its proverbial ability in doing, its undoubted quality. A thought of resilience mixed with pride, perfectly expressed by that syncretic 'Mola mia!', a popular saying which came to the fore in the darkest moments. In this sense we positively see the broadcast of the concerts live on the web, and therefore all over the world: Bergamo must soon return to radiate harmony and beauty.

And then, there are Them, all those innocent victims and their loved ones, to not be forgotten, to be honored. Music already has its own strong thaumaturgical power; organ music, either because of its intrinsic inspiration, or because of the place in which it is heard, can really bring souls closer to Heaven, to the point of touching its Mystery and Greatness.

An edition ideally dedicated to the memory of those who have suffered and are no longer here, which joins in particular to that one for our dear Pierangelo Serra, secretary of the Festival since its establishment, who died suddenly last October, and Roberto Zanoni, who left us this August.

All this, of course, if, as we hope, the mobility in autumn in Europe will be the same as in these days in which we are printing brochures... About the program, we have reduced the number of concerts, including the four historical churches, and centered it mainly on improvisation art.

The honor and the burden of inaugurating this season of 'restart' are entrusted, on Friday 25 September on the great Corna symphonic organ at the Cathedral, to an artist of the highest magnitude, Thierry Escaich, unanimously recognized as one of the most charismatic and important contemporary composers, as well as legendary improviser and highly coveted teacher at the Paris' Conservatory.

Following, on 2 October, in Sant'Alessandro della Croce, Thomas Lennartz, from the Hochschule of Leipzig, will be engaged in a 'lectio magistralis' around 'Style improvisation', using themes from a very popular author, such as Ludwig van Beethoven whose 250th birthday happens this year, chosen by the auditors (the most voted among forty, prepared by our Association).

A nice pleasant new of this year - on 9 October - is that the young winner of the international competition, to whom the concert at Le Grazie church is traditionally dedicated, is finally an Italian player, Gabriele Agrimonti, the first in its history to win the prestigious St.Albans Competition in improvisation.

Then a great closure in the Basilica of Santa Maria Maggiore, Friday 16 October, hosting the phenomenal Jonathan Scott, who will perform, among others, the winning project of the 2nd 'Introducing Children to Organ Music' competition organized by the E.C.H.O. (European Cities of Historical Organ), realized through a large-screen video animation by his brother Tom.

Fabio Galessi

Program

**Cathedral
Città Alta**

**Friday, September 25 - 9 p.m.
Thierry Escaich (France)**

**S.Alessandro della Croce church
Via Pignolo
Friday, October 2 - 9 p.m.
Thomas Lennartz (Germany)**

**S.Maria Immacolata delle Grazie church
Porta Nuova
Friday, October 9 - 9 p.m.
Gabriele Agrimonti (Italy)**

**Basilica of S.Maria Maggiore
Città Alta
Friday, October 16 - 9 p.m.
Jonathan Scott (UK)**

All the concerts will be broadcast live on



Free entrance

Thierry Escaich



Composer, organist and improviser, Thierry Escaich is a unique figure in contemporary music and one of the most important French composers of his generation. The three elements of Escaich's artistry are inseparable, allowing him to express himself as a performer, creator and collaborator in a wide range of settings. Born in 1965, he studied organ, improvisation and composition at the Conservatoire de Paris (CNSMDP), where he won 8 First prizes and where he teaches improvisation and composition since 1992. He is one of the ambassadors of the great French school of improvisation in the wake of Maurice Duruflé, whom he succeeded as organist of Saint-Étienne-du-Mont in Paris. He appears in recitals internationally, combining repertoire pieces with his own compositions and improvisations. Escaich composes in many genres and forms and his catalogue numbers over 100 works which has been honoured by four

'Victoires de la Musique Composer' of the year awards (2003, 2006, 2011 and 2017). Drawing from the French line of composition of Ravel, Messiaen and Dutilleux, and imbued with references from contemporary, pop and spiritual music, the distinctive sound-world of Escaich's music is anchored by an obsessive rhythmic drive and an overarching sense of architecture. This very personal style encompasses both intimate works and large-scale pieces, such as 'Chaconne' for orchestra; oratorio 'Le Dernier Évangile' and a double concerto for violin and cello, 'Miroir d'ombres'.

Thierry Escaich's works are performed by leading orchestras in Europe and North America and by musicians such as Lisa Batiashvili and François Leleux, Valery Gergiev, Paavo Järvi, Alan Gilbert, Alain Altinoglu, Louis Langrée, Renaud and Gautier Capuçon, Emmanuelle Bertrand and Paul Meyer. Works for organ are an important feature of Escaich's music and they are performed by organists around the world, including solo and chamber works, three concerti and the symphonic poem 'La Barque solitaire' for organ and orchestra. Escaich has been Composer-in-Residence with the Orchestre National de Lyon, Orchestre National de Lille and the Paris Chamber Orchestra. In 2013 received the honour of being appointed to the Académie des Beaux-Arts in Paris; in 2018 he took the prestigious role of Featured Composer at the Radio France Presences Festival in Paris.

Cathedral

Friday, September 25
9 p.m.

Organist:
Thierry Escaich

Limited admission
150 seats

Johann Sebastian Bach (1685 -1750)

- Prelude Chorale
'Nun komm der Heiden Heiland' BWV659
(dedicated to all Covid-19 victims)

Jean-Baptiste Lully (1632-1687)

from "Le Bourgeois gentilhomme"
- Overture
(transcribed by Thierry Escaich)

Jehan Alain (1911-1940)

- Variations sur un thème de Clément Jannequin JA118 [1937]
- Litanies JA119 [1937]

Johann Sebastian Bach (1685 -1750)

- Fugue in G major (à la Gigue) BWV577

Béla Bartók (1881-1945)

- Romanian folk dances [1915]
(transcribed by Thierry Escaich)

Thierry Escaich (1965)

- Récit [1995]

Maurice Duruflé (1902-1986)

from "Suite op.5"
- Toccata [1933]

Thierry Escaich (1965)

- Improvisation
'Prelude and Fugue' in romantic style on themes given by the audience
- Improvisation
'Andante and Scherzo' on themes given by the audience
- Improvisation
'Dances Suite' on themes given by the audience



Fondazione Vittorio Polli
ed Anna Maria Stoppani
MMIX

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)

Toe Pistons

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

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.

Thomas Lennartz



Born 1971 in Hanover, Lennartz studied church music, organ and organ improvisation in Hanover, Cologne, Leipzig and Paris and graduated from the soloist class with distinction and with the A-Diploma in church music. Important teachers were Ullrich Bremsteller, Arvid Gast, Volker Bräutigam, Vladimir Krajnew, Christophe Taubert, Thierry Escaich and Loïc Mallié. In masterclasses he also worked with Daniel Roth, Olivier Latry, Wolfgang Seifen, Ton Koopman, Ewald Kooiman and Harald Vogel. Thomas Lennartz received a scholarship of the Konrad

Adenauer Foundation and was a prize-winner in a number of international competitions for organ improvisation including St. Albans (England), Saarbrücken, “Orgues sans frontières” and Schwäbisch Gmünd. From 2003 to 2008 he worked as a church musician in Bingen am Rhein and taught organ at Mannheim Musikhochschule. In 2008 he was appointed as cathedral organist in Dresden (former “Hofkirche”) with the famous Gottfried Silbermann Organ. From September 2014 Lennartz is Professor of organ improvisation and liturgic organ at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” in Leipzig, and director of the church music institute. Thomas Lennartz enjoys playing concerts in Germany, various countries of Europe, the USA and Japan, and recorded many CD of literature and improvisation. Especially for this last discipline he is regularly invited to give masterclasses.

S. Alessandro della Croce
church in Pignolo

Limited admission
100 seats

Friday, October 2
9 p.m.

Organist:
Thomas Lennartz

Ludwig van Beethoven... à la carte

Thomas Lennartz (1971)

- Improvisation
'Prelude' in German Baroque style
on L.van Beethoven's themes chosen by the audience

Johann Pachelbel (1653-1706)

- Chorale Partita on 'Was Gott tut, das ist wohlgetan'

Thomas Lennartz (1971)

- Improvisation
'Fantasia' in the classic 'Viennese style'
on L.van Beethoven's themes chosen by the audience

Johann Gottfried Mützel (1728-1788)

- Fantasia in F major

Thomas Lennartz (1971)

- Improvisation
with stylistic elements of the 20th century
on L.van Beethoven's themes chosen by the audience

Bert Matter (1937)

- Fantasy on the Chorale 'Von Gott will ich nicht lassen' [1988]

Thomas Lennartz (1971)

- Improvisation
'Sonata' in romantic style
(Allegro - Andante - Scherzo - Finale)
on L.van Beethoven's 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.

Gabriele Agrimonti



Born in 1995, Gabriele Agrimonti is a Parmesan organist who conceives interpretation and improvisation as two arts linked by an indissoluble bond. Approaching music at the age of 11, he graduated in the organ and organ composition classes of M° Mario Verdicchio at the "Arrigo Boito" conservatory in Parma, with the highest votes, enconium and the honorable mention, by the unanimity of the jury. At the age of 13 he was appointed co-titular organist of the Magistral Basilica of S.Maria della Steccata in Parma, welcomed by the titular Ugo Leoni. He was admitted in 2016 to the 'Conservatoire National Supérieur de la Music et Danse' in Paris where he still continues his training in the

prestigious improvisation and literature classes, followed by leading international figures such as Thierry Escaich, Laszlo Fassang, Thomas Ospital, Thomas Lacôte. Through numerous master classes he had the opportunity to benefit from the advice of other stars of the organ world, such as Olivier Latry, Jean Guillou, Yanka Hékimova... In 2017 he won the 'Grand Prix of improvisation' at the Marchal-Litaize international competition in Paris, in 2018 he was a finalist at the international competition in Haarlem, the Netherlands, and in 2019 he won the 1st prize (Tournemire Prize) at the prestigious improvisation competition in St.Albans, England, establishing himself as the first Italian to have received this recognition since 1963, the year the competition was founded. Performing an increasingly intensive concert activity throughout Europe, his repertoire extends from Renaissance music to Contemporary one, leaving wide space for the art of improvisation, integrated and associated also with extra-musical areas, such as those of cinema and dance.

S. Maria Immacolata
delle Grazie church

Friday, October 9
9 p.m.

Concert of the Improvisation
First Prize winner at
the 30° International Competition
of St.Albans (UK) 2019

Organist:
Gabriele Agrimonti

Limited admission
100 seats

Johann Sebastian Bach (1685-1750)

- Passacaglia BWV582

Louis Vierne (1870-1937)

from "24 Pièces de Fantaisie: Deuxième Suite op.53" [1926]
- Clair de Lune
- Hymne au Soleil

Giacomo Puccini (1858-1924)

from "Suor Angelica" [1918]
- Intermezzo
(transcribed by Gabriele Agrimonti)

Gabriele Agrimonti (1995)

- Improvisation
on themes given by the audience

Pëtr Il'ič Čajkovskij (1840-1893)

- "Romeo and Juliet" Ouverture Fantasia
(transcribed by Edwin Henri Lemare)

Gabriele Agrimonti (1995)

- Improvisation
on themes given by the audience



FONDAZIONE
CREDITO
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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

§ The new electronic drive has 1344 levels of memory with sequencer.

* = 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

Jonathan Scott



Jonathan Scott enjoys a hugely varied performing career on a diverse spectrum of keyboard instruments. In addition to his career as pianist and organist Jonathan is also a specialist in the music for the art harmonium and has a busy concert schedule with his pianist brother, Tom Scott, performing as Scott Brothers Duo. Born in Manchester, Jonathan studied piano and organ at Chetham's School of Music before gaining a scholarship on both instruments to attend the Royal Northern College of Music (RNCM). With the aid of a Countess of Munster Scholarship he was able to continue his studies in USA and Holland. Jonathan won the coveted Worshipful Company of Musicians WT Best Scholarship and gold medal, and is a Freeman of The City of London. He has been a member of the keyboard staff at RNCM since 2001 and is also Associate Artist of the Bridgewater Hall, Manchester where he gives a series of popular lunchtime

organ recitals which attract audiences approaching 1000. Jonathan's recent performances have included numerous solo recitals as well as concertos with BBC Philharmonic, Orchestra of Opera North and Royal Scottish National Orchestra and solo appearances at the BBC proms, mid-Atlantic performances on Queen Mary 2 and a series of performances as organ and piano soloist at The Royal Albert Hall, London. His recent performance of Copland Organ Symphony was broadcast live on BBC Radio 3 and has just been released on the Chandos label. Forthcoming performances include solo concerto appearances with Hallé Orchestra, Royal Philharmonic Orchestra, BBC Philharmonic Orchestra as well concert tours of Europe and the Far East. In collaboration with his brother, Tom Scott, Jonathan has released several recordings to great critical acclaim on the Scott Brothers Duo label. The discs have received wide international airplay, including their own special editions of BBC Radio 2's 'The Organist Entertains' and the duo's online performance videos have totalled over 16 million views. Their latest release is 'Duos for Piano & Organ II' recorded at the organ of Victoria Hall, Hanley was described by Organists' Review as "...an intensely musical experience where prodigious technique, perfect ensemble and consummate musicianship are to the fore. I cannot commend this CD too highly." Jonathan realized many acclaimed transcriptions for organ.

Basilica of
S. Maria Maggiore

Friday, October 16
9 p.m.

Organist: Jonathan Scott

Limited admission
120 seats

in cooperation with



Antonio Vivaldi (1678-1741)

- The Four Seasons op.8

(transcribed by Jonathan Scott)

Concert n.1 in E major RV269 'The Spring'

Concert n.2 in G minor RV315 'The Summer'

Concert n.3 in F major RV293 'The Autumn'

Concert n.4 in F minor RV297 'The Winter'

Modest Musorgskij (1839-1881) (*)

- Pictures at an Exhibition

(transcribed by Jonathan Scott)

- Promenade
- The Gnome
- Promenade
- The Old Castle
- Promenade
- Tuileris (Children Quarelling at Play)
- Bydło
- Promenade
- Ballet of the Unhatched Chicks
- Samuel Goldenberg and Schmuÿle
- Promenade
- Limoges, Le marché (The Big News)
- Catacombs (A Roman Sepulchre)
- The Hut on Hen's Legs (Baba-Yaga)
- The Great Gate of Kiev

(*) With animation by Tom Scott

Project winner of First Prize at 2° International Concourse
E.C.H.O. 'Introducing children to organ music' 2019



Fondazione
UBI Banca Popolare
di Bergamo onlus

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.

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.

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 Ferjencíková (Slovakia)
Ben van Oosten (Holland)
Loïc Mallié (France)
Lorenzo Ghielmi (Italy)
Isabella Bison (Italy) -vi-

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 Bertagnolli (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)
Simone Vebber (Italy)
Ursula Heim (Switzerland)
Hayo Boerema (Holland)
Ludger Lohmann (Germany)

2017

Olivier Latry (France)
Geerten Liefthout (Holland)
Eduardo Bellotti (Italy)
Ansgar Wallenhorst (Germany)
David Cassan (France)
Jürgen Essl (Germany)

2018

David Briggs (UK-USA)
Thomas Gaynor (New Zealand)
Jeremy Joseph (South Africa)
Yuzuru Hiranaka (Japan)
S.V. Cauchefeher-Choplin (France)
Eugenio Maria Fagiani (Italy)
Orchestra Pomeriggi Musicali
Yusuke Kumehara (Japan) -dir-

2019

Vincent Dubois (France)
Stefan Engels (Germany-USA)
Johannes Zeinler (Austria)
Monica Melcova (SK-Spain)
Ton Koopman (Holland)



Associazione Culturale Città Alta
Via Zelasco, 1 - Bergamo

President: Maurizio Maggioni - Artistic Director: Fabio Galessi
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