

XXIX Edition
2021



International Organ Festival “Città di Bergamo”

September 24 - October 29

Free entrance

in compliance with the anti Covid-19 rules in force

supported by



Comune di Bergamo



PROVINCIA DI BERGAMO



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XXIX International Organ Festival "Citta di Bergamo" - 2021

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".



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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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The XXIX edition

We didn't give up in 2020; we have great faith in 2021...

After the overwhelming emotional experience of last year - with concerts in partial presence and the novelty of live streaming on social media, in a very complicated psychological climate for our city and amidst a thousand organizational difficulties - here is this year's rich edition that wants to invite our community to a rebirth party in the name of a laboriously reconquered Light.

Strong signals of Beauty for Bergamo and its citizens but also from Bergamo to the world, with the hope that the town will be a shining symbol of renewal for the whole Country, as outlined by the award of the title of Italian Capital of Culture, together with Brescia, in 2023.

This is why the staging of six concerts - one more than the traditional five - which constitute a billboard of absolute excellence, full of current events and curiosities in the wake of our historical guidelines: a program that, in terms of quality and content, is perhaps among the best of our successful artistic history, and which for this very reason, regardless of the epidemiological conditions of the moment, will again be fully broadcast in live streaming on the official YouTube channel of the Festival (links available at website or Facebook page).

Due to the sanitary conditions, the (free) admission to churches will be still reduced to maintain the correct distance between people. Any church foresees a different maximum number of persons. Following the actual Italian law the access will be allowed only by presenting your 'green-pass' and giving to our employees the minimum data (name and phone number) for tracing possible contacts. Inside it will be mandatory to wear a mask for the whole duration of the concert.

The inauguration, on September 24 in the Cathedral, is dedicated to the 50th anniversary of the death of Marcel Dupré, the French composer and teacher who trained two entire generations of organists, great protagonists, like him, of the twentieth century; from Alain brothers to our closer J.Guillou and L.F.Tagliavini. The invitation could only fall on his greatest connoisseur, Ben van Oosten, the one who recorded his complete work (12 CDs) and whose entire life was spent in the deepening of the great French symphonic school, becoming its essential interpretative reference.

The second concert introduces a never played instrument at our Festival, the Adeodato Bossi 1850 organ kept in the church of San Leonardo, restored in 2005: a medium-sized instrument, with well-defined sounds and very rich in reed registers. A very welcome guest will be Giampaolo Di Rosa, who in his career boasts a deep knowledge of the Portuguese and Spanish school due to his prestigious professional experience. Starting from another important anniversary, J.P.Sweelinck's one, the program

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develops by interspersing improvisations in Iberian forms with as many repertoire pieces.

The third evening, October 8 at Le Grazie church, is that one dedicated to a young winner of an International Competition of the previous calendar year. However, the pandemic meant that in 2020 all the biggest improvisation competitions did not take place! So we chose the German Chris Schönfelder, already winner of various prizes in improvisation, who repaid us with a very special 'recital around Bach'.... without playing Bach.

The guest of the fourth appointment, on October 15 in the Basilica of Santa Maria Maggiore, is one of the most incredible performers and improvisers of the last generation, already considered a veteran at only 31 years old: Thomas Ospital. We have entrusted to him the task of our tribute to Dante Alighieri, on the 700th anniversary of his death. In the second section of the concert we will be able to listen to an entire improvised Symphony in four parts (Hell, Purgatory, Paradise, Magnificat) inspired by the Divine Comedy. The formal idea comes from Franz Liszt's 'Dante-Symphony', which also it ends with a section on the Marian theme.

On October 22, in Sant'Alessandro della Croce church, the monumental Serassi 1860 organ will be entrusted to a unique figure on the international organ scene: the compelling Marina Tchbourkina, organist of the Versailles Chapel. Russian by birth and studies, but French by adoption, she is ambassador in the world both of the seven-eighteenth-century transalpine school, and of the unknown twentieth-century Russian literature. Her beautiful program in Pignolo will be focused on these two fascinating and un-explored musical poles, among which we point out to you another 'Infernal' opera, Valeri Kikta's Orfeo.

Finally, on October 29, we will re-propose in the Cathedral what last year was forcibly cancelled and replaced at the last minute. We refer to the winning project of the 2nd 'Children Project Competition' 2019, organized by the ECHO Association (European Cities of Historical Organ) where our artistic direction is part of the jury. The winner is a new organ transcription of Modest Musorgskij's 'Pictures from an Exhibition', illustrated through a large-screen video animation specially designed for children. Authors are the Scott Brothers Duo: Jonathan, phenomenal organist and transcriber who grew up in the great English tradition of the Organ-Hall, and his brother Tom, pianist, who on this occasion will be the director of the show. The recital, in the first part, includes the famous 'Four Seasons' by Antonio Vivaldi transcription with which we want to celebrate the 1600th anniversary of the foundation of Venice, whom empire included for more than three centuries the fortified city of Bergamo.

Fabio Galessi

Program

Cathedral
Città Alta

Friday, September 24 - 9 p.m.
Ben van Oosten (Holland)

San Leonardo church
Largo Rezzara

Friday, October 1 - 9 p.m.
Giampaolo Di Rosa (Italy)

S.Maria Immacolata delle Grazie church
Porta Nuova

Friday, October 8 - 9 p.m.
Christoph Schönfelder (Germany)

Basilica of S.Maria Maggiore
Città Alta

Friday, October 15 - 9 p.m.
Thomas Ospital (France)

S.Alessandro della Croce church
Via Pignolo

Friday, October 22 - 9 p.m.
Marina Tchbourkina (Russia)

Cathedral
Città Alta

Friday, October 29 - 9 p.m.
Jonathan Scott (UK)

All the concerts will be broadcast live on



Free entrance

Ben van Oosten



Ben van Oosten was born in The Hague in 1955. He studied organ and piano at the Sweelinck Conservatoire in Amsterdam and also in Paris. Since 1970 his numerous highly successful concert tours have taken Ben van Oosten to the foremost international organ venues, where he has emerged as one of the most remarkable organ virtuosos of our time. In addition to his concert career Ben van Oosten gives organ master-classes in many countries and is Professor of Organ at the Rotterdam Conservatoire. The musician has dedicated himself exhaustively to French music. His recordings of Alexandre Guilmant's Eight organ sonatas and the complete organ works of

Camille Saint-Saëns, Louis Vierne, Charles-Marie Widor and Marcel Dupré have been awarded many international prizes and awards, among them the Echo Klassik, the Preis der deutschen Schallplattenkritik, the Choc du Monde de la Musique and the Diapason d'Or. Ben van Oosten has also written the comprehensive Widor biography 'Charles-Marie Widor – Vater der Orgelsymphonie', dedicated to the life and work of the composer. For his services to French organ culture Ben van Oosten was honoured on three occasions by the Société Académique des Arts, Sciences et Lettres in Paris. The French government created him a Chevalier (1998) and Officier (2011) of the Ordre des Arts et des Lettres. In 2010 he was made a Knight of the Order of the Dutch Lion by the Queen of The Netherlands. Ben van Oosten is Titular Organist of the Grote Kerk in The Hague and Artistic Director of the international organ festival that takes place annually in that church.

Cathedral

Friday, September 24
9 p.m.

Organist:
Ben van Oosten

Limited admission
150 seats

César Franck (1822-1890)

- 'Pièce pour Grand Orgue' in A major [1854]

Louis Vierne (1870-1937)

- 'Première symphonie' op.14 in D minor [1899]

- Prélude
- Fugue
- Pastorale
- Allegro Vivace
- Andante
- Final

Marcel Dupré (1886-1971)

- 'Symphonie-Passion' op.23 [1924]

- Le Monde dans l'attente du Sauveur
- Nativité
- Crucifixion
- Résurrection



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)

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.

Giampaolo Di Rosa



Born in 1972, is a pianist, organist, harpsichordist, composer. He completed his studies in Italy, Germany, France and Portugal, with Fausto Di Cesare (piano), Günther Kaunzinger (organ), Glen Wilson (harpsichord and historical interpretation practice), Jean Guillou (organ interpretation and improvisation), Mons. Valentino Miserachas (counterpoint and fugue), Joao Pedro Oliveira (music theory and analysis), earning seven bachelor's, master's and doctorate degrees. He interprets a repertoire from every era up to improvisation and transcription, including

the whole organ works by Girolamo Frescobaldi, Jan Pieterszoon Sweelinck, J.S. Bach, César Franck, Franz Liszt and Olivier Messiaen. He is titular organist of the church of Sant'Antonio dei Portoghesi in Rome, of the Cathedral of Vila Real in Portugal and of the Church of S. Ildefonso of Porto. Following a ten-year university teaching, he devoted himself to liturgical practice, concert playing, the diffusion of improvisation, organology and musical production, particularly, since 2008, with Mons. Borges, for the Portuguese Institute of Sant'Antonio in Rome - IPSAR - where a personal record publication of improvisations on the 150 Psalms is in progress. The President of the Portuguese Republic awarded him in 2010 with the rank of Officer of the Order of Prince Henry the Navigator. He performs concerts in Europe, Russia, North and South America, the Middle and Far East and Australia.

San Leonardo church

Friday, October 1
9 p.m.

Organist:
Giampaolo Di Rosa

Limited admission
100 seats

Jan Pieterszoon Sweelinck (1562-1621)

- Chromatic Fantasy

Giampaolo Di Rosa (1972)

- Improvisation I
'Tento de mão direita'
on themes given by the audience

Domenico Scarlatti (1685-1757)

Four Sonatas
- K 159 in C major
- K 11 in C minor
- K 1 in D minor
- K 492 in D major

Giampaolo Di Rosa (1972)

- Improvisation II
'Tento de mão esquerda'
on themes given by the audience

Carlos Seixas (1704-1742)

- Sonata in C minor
(Allegro, Adagio, Presto)

Giampaolo Di Rosa (1972)

- Improvisation III
'Batalha'
on themes given by the audience

Johann Sebastian Bach (1685-1750)

- Chromatic Fantasy and Fugue in D Minor BWV903



TARCISIO MADASCHI
IMPIANTI ELETTRICI
GORLE (BG)

ORGAN

ADEODATO BOSSI 1850

ORGAN RESTORED IN 2005
BY PIETRO CORNA

Great Organ (II)

17 Unione Tastiere
18 Terzamano
19 Cornetto
20 Flauto in VIII
21 Fagotto 8' bassi
22 Clarinetto bassi
23 Violoncello 8' bassi
24 Tromba 8' soprani
25 Clarinetto soprani
26 Violoncello 8' soprani
27 Voce Puerile 8'
28 Flutta 8' soprani
29 Viola 4' bassi
30 Ottavino soprani
31 Voce Umana
32 Trombone 8'
33 Timballi

1 Principale 16' bassi
2 Principale 16' soprani
3 Principale 8' bassi
4 Principale 8' soprani
5 Ottava 4' bassi
6 Ottava 4' soprani
7 Duodecima
8 Quintadecima
9 Decimanona
10 Vigesimaseconda
11 Due di Ripieno
12 Due di Ripieno
13 Due di Ripieno bassi
14 Contrabassi 16'
15 Bassi 8'
16 Empty

Echo Organ (I)

Voce Corale
Tremolo

Stop-Actions Pedals

Tasto al pedale
Mezzoforte
Ance
Terzamano

Combination Pedals

Espressione Eco
Combinazione libera G.O.
Ripieno G.O.

In cooperation with:

Parish of
Sant'Alessandro in Colonna

Mechanical tracks.

Two 56-notes original keyboards (C1, G5),
56 real sounds, divided stops bass-sopran C#2-D3.

20-notes pedalboard (C1 G2),
12 real sounds (C1 B1) + Rollo and Timballone.

Great Organ stop-actions at right of the console.

Echo Organ stop-actions at left of the console.

Christoph Schönfelder



Born in Landsbut in 1992, he got his basic musical training from the Regensburger Domspatzen, receiving organ lessons from the cathedral organist Prof. Franz Josef Stoiber. After graduating from high school in 2011, Christoph Schönfelder studied Organ, Piano and Church Music with a focus on improvisation at the University of Music in Munich with Harald Feller, Olaf Dressler and Wolfgang Hörlin. For private studies he also worked with Francesco Finotti in Italy. Christoph Schönfelder has won numerous awards for improvisation at competitions in Stuttgart, Landau, Schlägl, Luxembourg and Bayreuth. In addition he was awarded the 1st prize at the prestigious Gasteig competition in Munich and was a scholarship recipient of the Studienstiftung des Deutschen Volkes, one of the best-reviewed scholarships in Germany. Concerts have led him to Spain, Italy, Austria and South Korea. After teaching organ improvisation at the University of Music in Munich since 2017 Christoph Schönfelder has recently been offered a position as a full-time lecturer of this subject starting this year where he is teaching his own class of organ students.

S. Maria Immacolata
delle Grazie church

Friday, October 8
9 p.m.

Organist:
Christoph Schönfelder

Limited admission
120 seats

Oskar Sigmund (1919-2008)

from "Contrapuncti Organales super B.A.C.H." [1972]

- 1. Toccata
- 5. Canon triplex per tonos
- 8. Fuga quadruplex

Christoph Schönfelder (1992)

- Improvisation I
*Partita in baroque style
on a J.S. Bach's Chorale chosen by the audience
(Choral, Manualiter, Trio, Recitativo, Duo,
5-voices with double pedal, Manualiter,
Imitatio with Cantus Firmus in the pedal)*

Franz Liszt (1811-1886)

- Prelude and Fugue on B.A.C.H. S260 [1870]

Christoph Schönfelder (1992)

- Improvisation II
*in free style on J.S. Bach's themes
chosen by the audience*

Max Reger (1873-1916)

- Fantasy and Fugue on B.A.C.H. op.46 [1900]



FONDAZIONE
CREDITO
BERGAMASCO

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

Thomas Ospital



Titulaire of the grand organ at Saint-Eustache Church in Paris, Organist in Residence at Maison de la Radio (Radio France Concert Hall) and recently appointed Harmony Tutor at the Paris Conservatoire (CNSMDP). Thomas Ospital is a young artist who has quickly earned a place amongst the world's finest concert organists. A laureate of several competitions, he was awarded First Prize at the 2009 International Competition of Organ in Saragossa, Spain, the Duruflé-Prize and the Audience Prize at the 2012 International Chartres Contest, and Second Prize at the 2013 International Xavier Darasse Competition in Toulouse. In May of 2014 he took the Grand Prize Jean Louis Florentz and the Audience Prize at the International Organ Competition of Angers under the direction of the Académie des Beaux-Arts. And most-recently, in November of 2014 he was awarded Second Prize, Audience Prize and the Florentz

Prize at the International Chartres Competition. Ospital is equally at home performing as a solo recitalist or with choir or orchestra. He is also eager to perpetuate the art of improvisation in all of its forms, including the accompaniment of silent films. His performances have taken him throughout Europe, including the United Kingdom, Spain, Italy, Greece, Germany, Switzerland and Holland. He has also performed in Russia and in North America, where in 2012 he served for six months as Young Artist in Residence at the Cathedral-Basilica of Saint Louis King of France in New Orleans, USA. Born in 1990, Thomas Ospital began his musical studies at the Conservatoire Maurice Ravel in Bayonne, France, completing his studies with Esteban Landart in 2008 (Mention Très bien à l'unanimité). From 2008 until 2015 he was a student at the Conservatoire National Supérieur de Musique de Paris where he earned five First Place prizes in organ, improvisation, harmony, counterpoint and fugue. His teachers at the Paris Conservatoire included O.Latry, M.Bouvard, T.Eschaich, P.Lefebvre, L.Fassang, I.Duba, P.Pincemaille and J.-F.Zygel. Ospital currently serves as Titular Organist of the largest pipe organ in France: the Grand Organ at Saint-Eustache in Paris. He took up the post in 2015 when he succeeded Jean Guillou. Ospital is also the newly appointed Organist in Residence at the Maison de la Radio (Radio France) where he presides over the new concert ball organ built by Grenzing.

Basilica of
S. Maria Maggiore

Friday, October 15
9 p.m.

Organist:
Thomas Ospital

Limited admission
150 seats

in cooperation with



Johann Sebastian Bach (1685-1750)

- Symphony from Cantata BWV29
(transcribed by Marcel Dupré)

Wolfgang Amadeus Mozart (1756-1791)

- Variations on "Ah, vous dirai-je Maman" K265
(transcribed by Thomas Ospital)

Thomas Ospital (1990)

- Improvisation
*'Prelude and Fugue' in romantic style
on themes given by the audience*

Marcel Dupré (1886-1971)

- Prelude and Fugue in G minor op.7 n.3 [1912]

Jean Guillou (1930-2019)

- Toccata op.9 [1963]

Thomas Ospital (1990)

- Improvisation
'Dante Symphony'

- Hell
- Purgatory
- Heaven
- Magnificat

*on texts from the 'Divina Commedia'
and themes given by the audience*



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.

Marina Tchebourkina



Marina Tchebourkina accomplished her graduate and postgraduate degrees (Master and Doctorate) at the Moscow State Tchaikovsky Conservatory, where from 1984 to 1992, she was studying both as musicologist and as organist. Among her teachers: Yuri Kholopov, Leonid Roïzman, Youri Boutsko, Elena Sorokina, Natalia Gureyeva, Galina Eguiazarova. At the end of her studies Marina Tchebourkina received the highest qualifications such as Concert performer, Musicologist, Professor of Organ and Professor of Musicology (1989), Professor of Organ in higher education institutions (1992), and after having defended her Doctorate thesis, Professor of Musicology and Music Science in higher education institutions (1994). From 1992 to 1994, Marina Tchebourkina received a French Government grant and deepened

her stylistic knowledge in organ music, in France with Marie-Claire Alain, Michel Chapuis, Louis Robilliard, and in Germany with Harald Vogel. Her meeting with Michel Chapuis, in 1992, enflamed both her passion for the French Baroque music and her interest in historical organs; this meeting determined one of the main directions of her artistic and scientific activities. In 1995, Michel Chapuis invited her to collaborate with him on the organ of the Royal Chapel of the Palace of Versailles. The 17th of November, 1995, she took part in the inaugural concert on the restored instrument, with Michel Chapuis. Their collaboration continued until 2010, the date when Chapuis resigned. The organist of the Royal Chapel of Versailles for fifteen years, Marina Tchebourkina acquired an international recognition as one of the leading experts in French Baroque organ music and historically informed performance. In 2006, Marina Tchebourkina was nominated as a member of the National Commission for Historical Monuments of the French Ministry of Culture, Organ section. Since 2010, she has been regularly invited to the Moscow State Tchaikovsky Conservatory to give organ recitals and master classes, to participate in International Scientific conferences and to be a member of the jury at International Organ competitions and a consultant for organ building projects.

S. Alessandro della Croce
church in Pignolo

Limited admission
120 seats

Friday, October 22
9 p.m.

Organist:
Marina Tchebourkina

Jean-Jacques Beauvarlet-Charpentier (1734-1794)

- Marche pour les rentrées de Processions

Louis-Nicolas Clérambault (1676-1749)

- Suite du Deuxième ton

- Plein jeu
- Duo
- Trio
- Basse de Cromorne
- Flûtes
- Récit de Nazard
- Caprice sur les grands jeux

Claude Balbastre (1724-1799)

- Noël Bourguignon

Jean-Jacques Beauvarlet-Charpentier (1734-1794)

from 'Messe Royale de Dumont'

- Récit de Hautbois et Flûte
- Grand Chœur

Valeri Kikta (1941)

- Suite n.2 'Orpheus' op.21

[1968]

- Orpheus in the Kingdom of Death
- Untiring Harpy
- Orpheus with the sad shadow of Eurydice
- The cry of departing Eurydice and Orpheus's despair
- Orpheus mournful implores the Gods

Dmitri Dianov (1963)

- Russian song

[1994]

Yuri Boutsko (1938-2015)

from the 2nd Great Organ Notebook 'Russian Images'
(dedicated to Marina Tchebourkina)

[2010]

- 'Morning, Dawn, Cry of the Alkonost'
- 'The Bewitched place'
- 'Singing coming from the Church'

Sergej Prokofiev (1891-1953)

from 'Romeo and Juliet', Suite II op.64
- 'Montagues and Capulets'

[1936]

(arranged by Marina Tchebourkina)

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.

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.

Cathedral

Friday, October 29
9 p.m.

Organist:
Jonathan Scott

Limited admission
150 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



CONFINDUSTRIA BERGAMO

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.

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 Panyavsky (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) -*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 Waltherr (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-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)

2015

Cameron Carpenter (USA)
Hans Fagius (Sweden)
Leo van Doeselaar (Holland)
Juan de la Rubia (Spain)
Winfried Böning (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 Liefing (Holland)
Edoardo 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. Cauchefer-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)

2020

Thierry Escaich (France)
Thomas Lennartz (Germany)
Gabriele Agrimonti (Italy)
Winfried Böning (Germany)



Associazione Culturale Città Alta
Via Zelasco, 1 - Bergamo

President: Maurizio Maggioni - Artistic Director: Fabio Galessi
Secretary: Sandra Münch

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