

XXXIV International Organ Festival Città di Bergamo 2026



BergamoBrescia
città degli organi



Festival Organistico
Internazionale
"Città di Bergamo"

ADMISSION FREE

Information



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Maurizio Maggioni

Artistic Director
Fabio Galessi

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The years pass swiftly by, and the many cherished memories of the appreciation and recognition we have received over more than three decades of activity continue to accumulate, becoming ever richer. While the individual contours of each season gradually blur with time, they simultaneously nurture the profound sense of pride that accompanies every new beginning.

For each year marks a new start: a blank page upon which to write yet another chapter in an ongoing challenge. Not merely for confirming the extraordinary acclaim we have earned, but for possibly generating new enthusiasm by exploring fresh perspectives capable of inspiring curiosity and opening new avenues of interest.

It is with this still pioneering spirit that the thirty-fourth edition continues – and completes – the successful trilogy inaugurated in 2024, dedicated specifically to the themes of experimentation and innovation.

The key word for this year's edition is 'versatility'.

We have always regarded our guests not simply as performers, but as Musicians in the fullest sense of the word: artists capable of transcending the mechanical nature of their instrument to create a sonic universe that establishes a profound emotional connection with the listener.

Performance – and above all the art of improvisation, whose rediscovery inspired the Festival's very foundation – should, in our view, represent the distilled essence of an artistic and human experience as broad as possible. Such experience often encompasses disciplines and perspectives that may appear quite distant from, and not always directly connected with, the world of the organ.

With this in mind, the 2026 programme brings together artists of remarkable versatility and backgrounds, laying the foundations for truly original musical experiences that place improvisation, transcription, and new compositions at the forefront, while never neglecting the great repertoire.

Before exploring the programme in detail, we are delighted to highlight that, once again this year, three of our guest artists will perform in Bergamo on Friday and in Brescia on Sunday. This initiative continues the close collaboration with the 'Associazione Amici della Chiesa del Carmine', established during 'Bergamo-Brescia, Italian Capital of Culture 2023', and now fully embodied in the shared territorial project 'Bergamo-Brescia, Città degli Organi'.

All the organisational innovations introduced in recent years have also been confirmed: six Festival concerts; live streaming of every concert on YouTube; a spring preview recital devoted to a single composer; and an additional special concert for organ and strings in November.

There is little need to dwell on the considerable international visibility that both the Festival and the city continue to enjoy through these online broadcasts. It is worth mentioning, however, that we are approaching 100,000 views from audiences around the world, not

including the substantial contribution of our German partner, the International Online Organ Forum (Munich), whose Facebook channel attracts many tens of thousands of additional viewers during several of our live streams.

And now to the heart of this year's programme, which collectively embraces the Beauty of almost six centuries of music.

The Festival opens on Friday September 18 in the Cathedral with a musician who has made versatility his karma: Wayne Marshall, one of today's leading international conductors. Alongside his distinguished conducting career, Marshall is an outstanding keyboard artist, both as pianist and, above all, as organist, his instrument of choice. A renowned specialist in twentieth-century repertoire, this iconic musician is equally celebrated for his passion for jazz and improvisation. Appropriately, the second half of the recital will consist entirely of an improvised Jazz Symphony based on themes suggested by the audience. The first half features, in addition to excerpts from Widor's popular Symphony n.6, a rare opportunity for Bergamo audiences to discover the music of the Anglo-Canadian composer Healey Willan, through his monumental and compelling 'Introduction, Passacaglia and Fugue'. The programme is completed by recent compositions by Marshall himself and by George Baker. Given its strong affinity with the traditions of African-American music, this opening concert has been organised in prestigious cooperation with the 'Bergamo Jazz Festival'. Our heartfelt thanks go in particular to Roberto Valentino, the Festival's historic figure, and to Giorgio Berta, President of the Fondazione Donizetti, together with its General Director, Massimo Boffelli.

The second concert – on Friday September 25 at Pignolo – is even more intriguing and profoundly expressive of this year's theme: the fusion of different artistic disciplines. Its protagonist, Samuel Liégeon – one of the most outstanding French improvisers of his generation, holding diplomas in seven different disciplines and winner of numerous international competitions – is today also an accomplished painter. His programme offers a genuine emotional journey across the centuries, interweaving works from the established repertoire and his own transcriptions with entirely improvised sections that serve as stylistic bridges between them. The result is a seamless succession of musical works unfolding like chapters of a single sonic narrative. Beginning with Bach and progressing towards Debussy, the recital culminates in two improvisations inspired by paintings: the first by Claude Monet, marking the centenary of the artist's death, and the second by Liégeon himself. During the performance, both paintings will be projected so that the audience may follow their colours and forms as they are transformed into sound. In this way, painting and music converge in a unique artistic creation, where the image becomes music and the music, in turn, paints within the organ's sonic landscape.

The following Friday – October 2 – the Festival returns to the Cathedral, this time featuring the historic Felice Bossi organ, whose noble and austere sonority still retains unmistakable eighteenth-century characteristics. The evening's guest is one of the foremost interpreters of Baroque music, Bernard Foccroulle, whose distinguished career has combined artistic excellence with leadership roles at major European opera houses and international festivals, alongside significant work as both conductor and composer. The first half of his recital presents a fascinating dialogue between ancient and contemporary, past and future: each historical masterpiece is paired with one of Foccroulle's own

compositions, specifically conceived for historic instruments, creating a captivating interplay of echoes and resonances. The second half offers a radiant tribute to J.S.Bach, whose music was recorded integrally by the Belgian master. Two days later, on Sunday October 4, he will inaugurate the Fourth International Organ Festival "Città di Brescia" on the magnificent Meiarini-Antegnati organ of the Church of the Carmine.

The concert on Friday October 9, at Santa Maria Immacolata delle Grazie, continues the Festival's long-standing tradition of presenting a young winner of a major international competition. This year we are delighted to welcome Niklas Jahn, who in 2023 shared First Prize for Improvisation at the St Albans International Organ Competition (UK) and won First Prize at the Ninth Musashino International Organ Competition in Tokyo. A remarkably versatile and creative musician – also active as a choir and orchestral conductor – Jahn enthusiastically accepted our proposal to undertake something entirely new for the Festival: an improvisation inspired by the sense of taste. Every member of the audience will receive the same chocolate. At the designated moment, everyone will be invited to taste it together with Niklas, who will improvise according to his own sensory impressions. A further Festival premiere will conclude the evening: an improvisation based not on a melody, but on a rhythm selected by the audience. More, in commemoration of the 800th anniversary of the death of Saint Francis of Assisi – and in recognition of the fact that the ancient Church of the Grazie and its adjoining monastery were founded through the initiative of the Franciscan friar Saint Bernardino of Siena – the first improvisation will be based on the Gregorian chant *Crucis Christi Mons Alvernae*, the solemn hymn for the Feast of the Stigmata of Saint Francis, celebrated on 17 September. The programme's written repertoire is equally compelling, opening with Bach's monumental Fantasia and Fugue in G minor and including powerful works by Escaich, Reger and Messiaen. In short, it promises to be an unforgettable evening.

On Friday October 16, the Festival moves to the intimate Church of the Beata Vergine del Giglio, home to the oldest organ in the city, an anonymous seventeenth-century instrument distinguished by its characteristic meantone temperament. After many years, we are once again pairing it with a contemporary instrument: the cornett. Our invitation has been accepted by the outstanding Italian ensemble Seicento Stravagante, an emerging duo comprising David Brutti (cornett) and Nicola Lamon (keyboard). Their programme is both captivating and original, devoted entirely to composers from the Lombard tradition and crowned by an exceptional finale: a duet improvisation, a performance of extraordinary rarity in the world of classical music. We are especially delighted that such an ambitious challenge has been embraced by two young Italian artists. As always, owing to the limited seating capacity of the church, the concert will be presented twice, at 6.30 p.m. and 9.00 p.m.

The Festival concludes in magnificent style on Friday October 23 at the Basilica of Santa Maria Maggiore, featuring the distinguished Slovak organist Zuzana Ferjenčíková. She first appeared in Bergamo in 2005 as a young competition winner and returned in 2022 alongside László Fassang for the filming of Improvisation Challenge, produced in collaboration with the IOOF to promote 'Bergamo-Brescia, Italian Capital of Culture 2023'. A favourite pupil of Jean Guillou, whose complete organ works she is currently recording, Ferjenčíková has

for several years held the class of Organ at the prestigious Codarts University of the Arts in Rotterdam, succeeding another legendary figure in the international organ world, Ben van Oosten. A prolific and visionary composer as well as an improviser of exceptional refinement, Zuzana released earlier this year a highly acclaimed recording devoted to her own transcriptions, from which the audience will hear a representative selection. Yet her programme reaches far beyond this. Inspired by the figure of St Francis, she offers a deeply sensitive musical meditation on the human condition, exploring themes such as suffering (A Tear), the inner forces that strive to overcome it (Pathétique), and surrender to mystical spirituality (The Dream). The evening is dedicated to promoting End Polio Now, the global vaccination initiative of Rotary International, whose mission is the complete eradication of poliomyelitis worldwide.

As in previous years, the Festival is complemented by a rich programme of related events. Alongside the spring preview recital, held on June 5 at San Bartolomeo and dedicated to Vincenzo Antonio Petrali to mark the publication of the major new monograph edited by Aldo Salvagno and the Bergamo scholar Diego Ambrosioni, we are pleased to highlight the fifth edition of 'Aspettando il Festival', curated by Alessandro Chiantoni, featuring a recital by Sofia Korsakova at Sant'Anna church on September 4, followed the next Friday by Emanuele Colosetti at the Seminary's church. Also included are the Organ Masterclass (October 14-15), organised by the Politecnico delle Arti under the artistic direction of Simone Vebber and led by Tomaž Sevšek Šramel, focusing on the music of György Ligeti on the twentieth anniversary of the composer's death; the fourth edition of the increasingly successful 'Audizioni d'Organo' at San Bartolomeo church; and the special closing concert for portative organ and strings at San Pancrazio church on November 6, bringing the entire season to its conclusion.

We would also like to take this opportunity to announce that, after many years of anticipation, the magnificent three-manual Giuseppe Serassi organ (1781) at Sant'Alessandro in Colonna – a truly unique instrument featuring a 33-metre mechanical action running beneath the high altar, enabling the two opposing organ cases to be played from a single console – will undergo a meticulous conservation restoration by Pietro Corna of Leffe (Bergamo). Before the instrument is dismantled, on the evening of Saturday, September 13, an official presentation of the restoration project will take place, including a brief farewell ceremony, performances by the church's titular organist Fabio Nava, and the launch of a fundraising campaign. Our warmest appreciation is extended to the parish Mons. Gianni Carzaniga for his extraordinary commitment and determination in bringing this long-awaited project to fruition. Thanks to his efforts, a genuine masterpiece of the Italian organ-building tradition will be preserved and restored for the benefit of the city.

Finally, our deepest and most heartfelt thanks go to all those who make this Festival possible year after year: the public institutions, foundations, and partner companies whose generous support sustains our work. We truly feel embraced and encouraged by an entire community, and it is this shared commitment that continually inspires us to strive for excellence.

Fabio Galessi

PROGRAM

Cathedral

Città Alta

Friday, September 18, 9 p.m.

Wayne Marshall (Eng)

S.Alessandro della Croce church

Via Pignolo

Friday, September 25, 9 p.m.

Samuel Liégeon (Fra)

Cathedral

Città Alta

Friday, October 2, 9 p.m.

Bernard Foccroulle (Bel)

S.Maria Immacolata delle Grazie church

Porta Nuova

Friday, October 9, 9 p.m.

Niklas Jahn (Ger)

Beata Vergine del Giglio church

Via Sant'Alessandro

Friday, October 16, 6.30 and 9 p.m.

Seicento Stravagante (Ita)

David Brutti cornett – Nicola Lamon organ

Basilica of S.Maria Maggiore

Città Alta

Friday, October 23, 9 p.m.

Zuzana Ferjenčíková (Svk)



YouTube

ADMISSION FREE



Wayne Marshall

British conductor, organist and pianist, Wayne Marshall, is world-renowned for his musicianship and versatility on the podium and at the keyboard. He has served as Chief Conductor of WDR Funkhausorchester, Cologne (2014-20) and Principal Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi (2007-13). He is a celebrated interpreter of the music of George Gershwin, Leonard Bernstein as well

as other 20th-Century American Composers. Marshall was born in Oldham, Lancashire, to parents originally from Barbados. He began piano studies at the age of three, and heard organ music regularly as a child through Sunday church services, which initiated his interest in the organ. He was a student at Chetham's School of Music, Manchester, from 1971 to 1979. Marshall continued his music studies at the Royal College of Music, where he held a Foundation scholarship, and was in parallel an Organ Scholar at St George's Chapel, Windsor Castle. He did post-graduate studies at the Hochschule für Musik in Vienna from 1983-1984. As a city-organist, Marshall has served for many years at the Bridgewater Hall in Manchester. As an organ recitalist, he has an exceptionally varied repertoire and performs across the whole globe. 2024 saw Wayne perform at the Walt Disney Concert Hall in Los Angeles, Essen Philharmonie, Brussels Cathedral and at the Royal Albert Hall in London for the 150th-anniversary celebrations of the Henry Willis organ. He performed at the Royal Festival Hall and Norwich Cathedral in 2025. In recent years, he has gained a significant following on social media. As conductor, he worked with all the major orchestras in the world; recently highlights include his critically-acclaimed debut with the Berliner Philharmoniker in 2021, and debuts with the Munich Philharmonic, Tonhalle Zurich, Munich Rundfunk Orchestra, Frankfurt Radio Orchestra, Baltimore Symphony, Seattle Symphony, Chicago Symphony, Vancouver Symphony Orchestra, Nashville Symphony and Deutsches Symphonie-Orchester Berlin. He appeared as soloist, conductor and TV commentator at the BBC Proms. His many honours include an Honorary Doctorate from Bournemouth University (2004), a Fellowship of the Royal College of Music (2010) and the Golden Jubilee Award from the Government of Barbados (2016). In 2021 Wayne was awarded an OBE (Officer of the British Empire) by Her Majesty Queen Elizabeth II. In March 2024, Wayne was awarded an Honorary Doctorate from Coventry University.

Cathedral
Friday September 18
9 p.m.

In cooperation with:



Organist
Wayne Marshall

Charles Marie Widor (1844-1937)

- from 'Symphony n.6 in G minor op.42 n.2'

I. Allegro

II. Adagio

V. Finale

Wayne Marshall (1961)

- Berceuse

[2020]

Georg C. Baker (1951)

- The Wild Owest Toccata

[2025]

Healey Willan (1880-1968)

- Introduction, Passacaglia and Fugue
in E flat minor B.149

[1916]

Wayne Marshall (1961)

- Improvisation on themes given by the audience

Jazz Symphony



Pietro Corna Organ 2010

Projected by
Don Gilberto Sessantini

Resonance Organ (IV)

- 58 Diapason 8'
- 59 Gran Flauto 8'
- 60 Corno di notte 4'
- 61 Nazardo 2' 2/3
- 62 Quarta di Nazardo 2'
- 63 Terza 1' 3/5
- 64 Quinta 1' 1/3
- 65 Settima 1' 1/7
- 66 Tromba en chamade 8'
- 67 Regale en chamade 16' sop.
- 68 (vuoto)
- 69 Tremolo
- 70 Grave IV
- 71 Annullatore unisono
- 72 Acuta IV

Toe Pistons

Eight free combinations⁽³⁾

- Unione II - I
- Unione III - I
- Unione IV - I
- Unione III - Ped
- Unione generale tastiere
- Sequencer (-)

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



In cooperation with:
Cattedrale di Bergamo

⁽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.

Positiv Organ (II)

32 Quintadena 8'
 33 Bordone 8'
 34 Gamba 8'
 35 Vox Angelica 8'
 36 Flauto ottaviano 4'
 37 Corno Camoscio 2'
 38 Mixtur III
 39 (vuoto)
 40 Cromorno 8'
 41 Grave II
 42 Annullatore unisono
 43 Acuta II

Swell Recitative Organ (III)

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

Couplers

73 I - Ped	88 III - II
74 II - Ped	89 IV - II
75 III - Ped	90 IV - III
76 IV - Ped	91 GO II - Pos I
77 Acuta I - Ped	92 Acuta II - I
78 Acuta II - Ped	93 Acuta III - I
79 Acuta III - Ped	94 Acuta IV - I
80 Acuta IV - Ped	95 Acuta III - II
81 Grave II - I	96 Annullatore ance I
82 Grave III - I	97 Annullatore ance II
83 Grave IV - I	98 Annullatore ance III
84 Grave III - II	99 Annullatore ance IV
85 II - I	100 Annullatore ance Ped
86 III - I	101 (vuoto)
87 IV - I	102 (vuoto)

Expression Pedal

Sweller

Espressione Recitative III

Electronic action. Movable console. Four 61-notes (C1 C6) keyboards and 73-notes wind chests due to the real superoctave of 8' and 4' registers at I and II keyboards. 32-notes flat parallel pedalboard (C1 G3). 2789 pipes. Great, Positive and Resonance Organ in Cornu Epistolae. Swell Recitative Organ in Cornu Evangelii. Many part of the old Balbiani Vegezzi Bossi organ 1943-1995 has been employed for the new construction.



Samuel Liégeon, born in 1984 at Besançon (France), has forged a distinctive artistic career at the intersection of music and visual arts. A graduate of the Conservatoire National Supérieur de Musique et de Danse de Paris, he was awarded seven Premier Prix and three Master's degrees, reflecting exceptional achievement across a wide

Samuel Liégeon

range of musical disciplines. Among his teachers: Pierre Pincemaille, Thierry Escaich, Philippe Lefebvre, Jean-François Zygel, Cyrille Lehn, Yan Maresz e Alain Mabit. Prizewinner of numerous international competitions, including Haarlem, Chartres, Leipzig, Strasbourg, and Münster, he was appointed in 2009, following a competitive examination, as titular organist of the Grand Organ of Saint-Pierre de Chaillot in Paris, a historic parish located near the Champs-Élysées in the heart of the city's cultural district. He is the author of many organ transcriptions, including Modest Mussorgsky's "Pictures at an Exhibition," published by Delatour, as well as György Ligeti's "Musica Ricercata," "Hungarian Rock," and piano studies. As a composer, he has written several pieces for various instruments (string quartet, organ, piano, guitar, flute, choir). Artist-in-Residence in New Orleans during the 2012-2013 season, Liégeon developed a renewed approach to artistic creation, inspired by improvisation, jazz, and American painting. Alongside his musical career, he has cultivated a parallel practice as a painter, closely connected to his sonic universe. Moving away from figuration toward poetic abstraction, he explores rhythm, colour, and movement as visual counterparts to musical gesture. Internationally recognized both as an organist and visual artist, Samuel Liégeon regularly appears in projects that bring together music, visual arts, and film. A highly sought-after pedagogue, he teaches analysis, composition, orchestration, and improvisation at several leading French higher education institutions, including Pôle Sup'93, the Conservatoire and Haute École des Arts du Rhin in Strasbourg, and the École Supérieure d'Art de Lorraine in Metz. Bridging painting and music, his work reflects a constant search for dialogue between space, light, and sound. In his perpetual quest for these artistic ideals and drawn to "the elusive and ever-changing light of Le Havre", Samuel Liégeon established his studio there in 2022

**S.Alessandro
della Croce church
Friday September 25
9 p.m.**

Organist
Samuel Liégeon

Samuel Liégeon (1984)

- Opening improvisation
Free Prelude

Johann Sebastian Bach (1685-1750)

- Pièce d'Orgue in sol maggiore BWV572

Samuel Liégeon (1984)

- Improvisation on themes given by the audience
Transition to italian style

Domenico Scarlatti (1685-1757)

- Sonata K.159 in do maggiore
- Sonata K.141 in re minore
- Sonata K.380 in mi maggiore

Samuel Liégeon (1984)

- Improvisation on themes given by the audience
Meditation

Wolfgang Amadeus Mozart (1756-1791)

- Piano Sonata in A minor K.310 (*transcribed by Samuel Liégeon*)
- *Allegro maestoso*
- *Andante cantabile con espressione*
- *Presto*

Samuel Liégeon (1984)

- Improvisation on themes given by the audience
Transition to Romanticism

Franz Liszt (1811-1886)

- Consolation n.3 (*transcribed by Samuel Liégeon*)
- Consolation n.4 (*organ version by Franz Liszt*)

Samuel Liégeon (1984)

- Improvisation inspired by a Claude Monet painting
chosen by the Festival (*in memory of his 100th death anniversary*)

Claude Debussy (1862-1918)

- Première Arabesque for piano (*transcribed by Léon Roques*)
from 'Petite Suite' for four hands piano
- Ballet (*transcribed by Léon Roques*)

Samuel Liégeon (1984)

- Improvisation inspired by a Samuel Liégeon painting

Serassi n.659 Organ 1860

Organ restored in 1991
by Bottega Organaria
Cav. Emilio Piccinelli e Figli
in Ponteranica (Bergamo)

Great Organ (II)

- 22 Terzamano
- 23 Corni da Caccia 16' soprani
- 24 Cornetto I soprani
- 25 Cornetto II soprani
- 26 Fagotto 8' bassi
- 27 Tromba 8' soprani
- 28 Clarone 4' bassi
- 29 Corno Inglese 16' soprani
- 30 Violoncello 8' bassi
- 31 Oboe 8' soprani
- 32 Violone 8' bassi
- 33 Flutta 8' soprani
- 34 Viola 4' bassi
- 35 Clarinetto 16' soprani
- 36 Flauto in VIII 4' soprani
- 37 Flauto in XII soprani
- 38 Voce Umana 8' soprani
- 39 Voce Umana 4' soprani
- 40 Ottavino 2' soprani
- 41 Tromboni 8'
- 42 Bombarda 16'
- 43 Timballi

Echo Organ (I)

- 44 Principale 8' bassi
- 45 Principale 8' soprani
- 46 Ottava 4' bassi
- 47 Ottava 4' soprani
- 48 Quintadecima 2'
- 49 Decimanona
- 50 Vigesimaseconda
- 51 Due di Ripieno (XXVI e XXIX)

Stop-Action Pedals

- Timballone
- Distacco tasto al pedale
- Unione Tastiere
- Terzamano al Grand'Organo
- Corno Inglese 16' S.
- Fagotto 8' B.
- Tutte Ance

In cooperation with:

Parish of S. Alessandro della Croce

- 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

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.



Bernard Foccroulle was born in Liège (Belgium) in 1953. He began his international career as an organist in the mid-s70s, playing a wide range of repertoire from Renaissance to Contemporary Music. He has performed many world premieres of composers such as Philippe Boesmans, Brian Ferneyhough, Betsy Jolas, Xavier Darasse, Jonathan Harvey, Pascal Dusapin; at the same time he recorded

masterworks of the organ repertoire, from Correa de Arauxo to Tournemire, from Scheidemann to Buxtehude. In the 1980s, he was a founder member of the Ricercar Consort, devoted mainly to German baroque music. His discography as soloist includes more than fifty CDs. Between 1982 and 1997, he recorded the complete organ works by Johann Sebastian Bach for the Ricercar label on the most beautifully preserved historic instruments selected by him. In 2007, his recording of the D.Buxtehude's complete organ works won the Diapason d'Or and the Grand Prix de l'Académie Charles Cros among other prizes. While continuing his career as organist, he became Director of the Brussels opera-house La Monnaie in 1992, holding this position until 2007. He has been director of the Festival d'Aix-en-Provence from 2007 until 2018. In 2017, he got the Leadership Award at the International Opera Awards in London. From 2010 until 2019, Bernard Foccroulle has been professor of Organ at the Conservatoire Royal de Musique in Brussels. As composer, Bernard Foccroulle has written several works for voices and music ensembles. 'Zauberland', a cycle of melodies for soprano and piano on poems by Martin Crimp will be premiered at the Théâtre des Bouffes du Nord in Paris in April 2019. He has also composed a cycle of pieces for historic organs (CD AEON, Diapason d'Or 2016) as well as 'Elegy for Trisha' for cello and organ (CD Fuga Libera). His composition 'after Le Journal d'Hélène Berr' was premiered in 2023 by La Belle Saison in France (Cherbourg, Paris) and produced on stage by the Opéra du Rhin. His opera 'Cassandra' on a libretto by Matthew Jocelyn has been premiered at the Monnaie on 10 September 2023. He is the author of 'La naissance de l'individu dans l'art' (Grasset, 2003), which was written in collaboration with Robert Legros and Tzvetan Todorov. He also published two books made of interviews: 'Entre passion et résistance' (Labor, 2005) and 'Faire vivre l'opéra', un art qui donne sens au monde (Actes Sud, 2018). He is Doctor Honoris Causa of the Montréal University, Aix-Marseille Université, and the two universities of Leuven: KULeuven and UCLouvain.

Bernard Foccroulle

Cathedral
Friday October 2
9 p.m.

Organist
Bernard Foccroulle

*"Experimentation
and Innovation"*

Antonio Valente (1520-1580)
from 'Intavolatura de cimbalo, 1576'

- Ballo dell'intorcia
- Bascia Flammignia
- La Romanesca

Bernard Foccroulle (1953)

Three pieces from 'Spiegel' [2005]
in dialogue with 'Salve Regina' by Adolf Schlick (ca.1455-1525)

- Praeambulum (Foccroulle)
- Ad te clamamus (Schlick)
- Vita dulcedo (Foccroulle)
- Eia ergo, advocata nostra (Schlick)
- Et Jesum (Foccroulle)
- O dulcis Maria (Schlick)

Francisco Correa de Arauxo (1584-1654)

- Tiento 39 de medio registro de tiple de quarto tono

Bernard Foccroulle (1953)

- O quam pulchra es [2012]

Tarquinio Merula (1596-1665)

- Intonazione cromatica del quarto tono
- Canzone seconda

Giovanni De Macque (1550-1614)

- Capriccio sopra re-fa-mi-sol

Bernard Foccroulle (1953)

- Capriccio sopra re-fa-mi-sol [1986]

Johann Sebastian Bach (1685-1750)

- Fantasia and Fugue in A minor BW904
- Chorale Prelude
'Erbarm' dich mein, o Herre Gott' BWV721
- Fugue on the Magnificat BWV733

Felice Bossi Organ 1842

Organ restored in 1995
by Casa Organaria
Famiglia Vincenzo Mascioni
in Azzio (Varese)

- 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'

Stop-Action Pedals

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



In cooperation with:
Cattedrale di Bergamo

- 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 Vigessimaseconda
- 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 8'⁽⁷⁾

Combination Pedals

Ripieno

Combinazione libera

Other Pedals

Terza mano

Rollante

* Totally rebuilt stop

** Partially rebuilt stop

⁽¹⁾ Of 4' in sopran C3 C5

⁽²⁾ Completed by ottava bassi

⁽³⁾ Completed by the first twelve pipes of duodecima

⁽⁴⁾ Complete

⁽⁵⁾ From C2

⁽⁶⁾ Other five Ripieno line of pipes from keyboard C1 B1

⁽⁷⁾ Of 6'

⁽⁸⁾ Panel that can be opened over the organist head, sopran pipes zone

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



Photo: Tobias Ritz
Copyright: Frauenkirche Dresden Foundation

Niklas Jahn

Organist and conductor from Fulda, he studied with Hans-Jürgen Kaiser at the University of Music in Mainz from 2014-2016 as an early student. From 2016-2021 he studied for his Bachelor of Church Music in Mainz, in the organ classes of Gerhard Gnann (organ) and Hans-Jürgen Kaiser (improvisation), as well as in the conducting classes of Ralf Otto (choral) and Wolfram Koloseus (orchestra). From

2021-2023 he completed his Master of Church Music at the University of Music in Freiburg in the organ classes of Matthias Maierhofer, Vincent Dubois and David Franke. He also studied for his Masters in Organ Improvisation with David Franke and Masters in Choral Conducting with Frank Markowitsch. Niklas Jahn has won multiple prizes in internationally renowned organ competitions, such as in 2023 the 32nd St. Albans International Organ Competition in improvisation (1st prize ex-equ), the 9th International Organ Competition Musashino-Tokyo (1st prize, combined with a record contract with the label 'Naxos'). For several years he served as assistant organist at Fulda Cathedral, Freiburg Cathedral and Mainz Cathedral and worked as a conducting assistant and accompanist for ensembles such as the Mainz Bach Choir, the Freiburg Bach Choir and the Camerata Vocale Freiburg. From 2023-2024 he worked at the Saar University of Music in Saarbrücken as a lecturer in organ literature and liturgical organ playing/improvisation. As part of a professorship replacement, he taught the major subject of organ improvisation at the University of Music in Freiburg in the semester of 2024/25. Since the semester of 2024/25 he has also been teaching organ and improvisation at the "Franz Liszt" University of Music in Weimar. On December 1st, 2024 – exactly 288 years to the day after Johann Sebastian Bach played an acclaimed organ concert on the Silbermann organ that had just been consecrated – Niklas Jahn was appointed organist at the Frauenkirche in Dresden. Today Niklas Jahn has a busy international concert schedule, which has taken him to countries such as Japan, England, France, Holland, Liechtenstein, Austria, Poland, Portugal, Italy and Switzerland. In his concert programs it is always important to him to focus on the 'special' and the 'unforeseeable'. He masters the balancing act between improvisation in all historical styles as well as in free form and style. In doing so, he exploits all creative sources of inspiration, such as silent films, poems, images, moods, topics from the audience, offering meaningful and energetic concert experiences.

**S.Maria Immacolata
delle Grazie church
Friday October 9
9 p.m.**

*Concert of the First Prize
ex-aequo Winner
32nd St.Albans (UK) Competition
Improvisation 2023*

Organist
Niklas Jahn

Johann Sebastian Bach (1685-1750)
- Fantasia and Fugue in G minor BWV542

Niklas Jahn (1996)
- Improvisation
on the gregorian chant 'Crucis Christi mons Alvérae'
(Hymn for the Stigmata Feast of St Francis of Assisi)

Felix Mendelssohn Bartholdy (1809-1847)
- Prelude and Fugue in F minor op.35 n.5
(transcribed by Christoph Bossert)

Niklas Jahn (1996)
- Improvisation
on taste sensations from a chocolate
(offered to the audience too)

Thierry Escaich (1965)
- Cinq Versets sur le 'Victimae Paschali' [1991]

Johann Sebastian Bach (1685-1750)
- Chorale Prelude
'Schmücke dich, o liebe Seele' BWV654

Olivier Messiaen (1908-1992)
from 'Livre d'orgue' [1951]
- VI. Les yeux dans les roues

Max Reger (1873-1916)
from 'Neun Stücke für die Orgel' op.129 [1913]
- n.4 Melodia in B flat major

Niklas Jahn (1996)
- Improvisation
"Ecstatic Toccata"
on rhythms chosen by the audience

Balbiani Organ 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

Six free combinations⁽¹⁾

- Unione I+II
- Pedale + I
- Pedale + II
- Ripieno I
- Ripieno II
- Fondi
- Ance
- Tutti

⁽¹⁾ The new electronic drive has 1344 levels of memory with sequencer.

In cooperation with:

Parish of S. Maria Immacolata delle Grazie

Swell Organ (II)

19 Oboe 8'
20 Voce Corale 8'
21 Bordone 8'
22 Salicionale 8'
23 Viola 8'
24 Concerto Viole 8'
25 Principalino 4' *
26 Flauto 4'
27 Eterea 4'
28 Nazardo 2' 2/3 *
29 Flautino 2' *
30 Terza 1' 1/3 *
31 Pienino 3 file
32 Tremolo

33 Ottava Grave II
34 Ottava Acuta II

Expression Pedals

Sweller
Espressione II

Pedal

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

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

Cancels

Tromba 8' I
Oboe 8' II
Voce Corale 8' II
Ance Pedale

* New stops, added on '95.

From a unique Tromba 16' stop of 4 and half octaves extension.

Electropneumatic action. Movable console. Two 58-notes keyboards (C1 A5).
30-notes radiating pedalboard (C1 F3). Great Organ in Cornu Epistolae,
Swell Organ in Cornu Evengelii.



Seicento Stravagante was founded in 2018 and consists of David Brutti on cornetto and Nicola Lamon on organ and harpsichord. The ensemble made its debut in June 2018 with three critically acclaimed concerts at the Basilica of San Vitale during the Ravenna Festival. Since then, the group has performed regularly at major organ and early music festivals in Italy

Seicento Stravagante

and abroad, including the Festival de l'Orgue de Valère (Switzerland), Les Amis de l'Orgue de Québec and Les Amis de l'Orgue de Montréal (Canada), Organy Plus (Poland), Belgrade Early Music Festival (Serbia), Festival Oude Muziek Utrecht (Netherlands), Trento MusicAntica / Fondazione Feininger (Trento), Roma Festival Barocco 2023, Accademia di Musica Antica di Milan, Monteverdi Festival (Cremona), Grandezze e Meraviglie (Modena), Festival Frescobaldi (Rome), Società Aquilana dei Concerti "B. Barattelli", La Voce e il Tempo (Genoa), Treviso International Organ Festival, among many others. Seicento Stravagante's discography includes: *Il Cornetto del Doge – Music in the Venice Renaissance* (Extended Place, 2021); *Maurizio Cazzati – Motets & Sonatas* (Pan Classics, 2022), recorded in collaboration with baritone Mauro Borgioni; *Seicento Stravagante – Music for Cornetto & Organ* (BIS Records, 2022); and *Violino over Cornetto* (BIS Records, 2025), featuring violinist Rossella Croce. Seicento Stravagante is also actively engaged in promoting and preserving the historical organ heritage. The two musicians regularly produce audio and video recordings featuring some of the most prestigious Renaissance and Baroque organs. These include recordings made at the Cathedral of Valvasone (Colombi organ, c.1532), the Church of Santa Barbara in Mantua (Antegnati organ, 1565), and the Church of San Francesco in Trevi (Paolo Pietro da Montefalco organ, 1509), among many others. The ensemble also collaborates regularly with musicians specializing in the repertoire of seventeenth-century Italian music. Together, they perform more elaborate programs aimed at showcasing the rich repertoire and instrumental virtuosity cultivated at the Italian courts during the transition from the sixteenth to the seventeenth century.

**Beata Vergine
del Giglio church
Friday October 16
6.30 and 9 p.m.**

Organ
Nicola Lamon
Cornett
David Brutti

*In memoriam
Giancarlo Losma*

"Lombard style"

Ottavio Bariolla (1573-1619)

- Ricercar Quinto (from "Ricerche per sonar d'Organo" Milan, 1585) (*)

Giovanni Antonio Cangiasi (ca.1571-ca.1631)

- 'La Guerra' Canzon decima. (from "Scherzi forastieri" Milan, 1614)

Cipriano de Rore (1515/6-1565)

- 'Ancor che col partire'
reduction by Riccardo Rognoni (from "Il vero modo di diminuire" Venice, 1594)

Giovanni Battista Fontana (1571-1630)

- Sonata prima. A violino solo (from "Sonate a 1 2 e 3 per il Violino..." Venice, 1628)

Costanzo Antegnati (1549-1624)

- 'L'Antegnata' (from "Nova musices organicae tabulatura" Basilea, 1617) (*)

Antonio Mortaro (fl.1587-1619)

- 'La Portia'
reduction by Francesco Rognoni (from "Primo libro de canzoni à 4" Venice, 1600)

Ignazio Donati (ca.1570-1638)

- 'Cantate Domino' (from "Primo libro de motetti a voce sola" Venice, 1634)

Biagio Marini (1594-1663)

- Sonata per organo e cornetto
(from "Sonate, sinfonie, canzoni, passamezzi... op.8" Venice, 1629)

Giovanni Paolo Cima (1570-1630)

- Canzon 'La Gratosia' (*)
(from "Partito de Ricercari & Canzoni alla Francese" Milan, 1606)

Giovanni Cavaccio da Bergamo (1556-1626)

- Pavana e Saltarello (from "Musica... ovi si contengono due fantasie" Venice, 1597)

Bernardino Roncaglia (1614-1692)

- Aria di Mantova (from "Addi 6 agosto 1665..." Borgo a Mozzano, 1665)

Seicento Stravagante

- Improvisation
on a theme given by the Festival

(*) Solo organ



Completed his musical studies at the “Benedetto Marcello” Conservatory of Venice, graduating with highest honors (*summa cum laude*) in Organ and Organ Composition with Elsa Bolzonello Zoja, Harpsichord with Sergio Vartolo and Marco Vincenzi, and Early Polyphony with Lanfranco Menga. He has attended numerous courses and masterclasses at international academies,

Nicola Lamon

studying organ and improvisation with Harald Davidsson and William Porter in Smarano (Trento), with José Luis González Uriol in Daroca (Spain), and with Hans Fagius in Haarlem (The Netherlands). At the Accademia Chigiana in Siena, he studied harpsichord with Christophe Rousset, earning the Academy’s Diploma of Merit. Between 2001 and 2005, he received several awards in national and international competitions. For many years, Nicola Lamon has devoted himself to the study of *partimento*, historical *solfeggio*, and improvisation, with a particular focus on the historically informed performance of *basso continuo* on organ and harpsichord. He is a committed advocate for the use of historical keyboard instruments, both in concert and recording activities. In addition to Seicento Stravagante, he is the organist and harpsichordist of the ensemble I Disinvolti, specializing in early seventeenth-century repertoire. With this group, he recorded the world premiere of a *Vespers of the Blessed Virgin* by the Venetian composer Giovanni Antonio Rigatti for the Arcana label. Nicola Lamon regularly collaborates with renowned conductors and ensembles too, including Marco Mencoboni (Cantar Lontano), Diego Fasolis (I Barocchisti), Roberto Zarpellon (Orchestra Lorenzo Da Ponte), and Federico Maria Sardelli (Modo Antiquo). He is frequently invited as a harpsichord accompanist for masterclasses and advanced courses led by distinguished musicians such as Gemma Bertagnolli, Roberta Invernizzi, Peter Phillips, Paolo Pandolfo, Dominique Visse, Rinaldo Alessandrini, and Pedro Memelsdorff. In 2021, he recorded Book I of ‘The Well-Tempered Clavier’ and ‘The Art of Fugue’ by J.S.Bach for the label Velut Luna, performing on a Silbermann-style harpsichord built by Romain Legros. He has also recorded for labels including Tactus, Brilliant Classics, Arcana, Amadeus, Fra Bernardo, Concerto Classics, Extended Place, Pan Classics, and BIS Records. He has been described by the magazines Gramophone and Diapason as an “excellent organist.” He is currently Professor of *Basso Continuo* at the “Arrigo Boito” Conservatory of Music in Parma, Italy.



Studied saxophone with Jean-Marie Londeix and Marie-Bernadette Charrier at the Conservatoire de Bordeaux, where he was awarded the Médaille d'Or. He subsequently earned a Master's degree in Chamber Music under the guidance of Pier Narciso Masi at the Accademia Pianistica Internazionale di Imola. Between 2000 and 2008, David Brutti received awards in more than fifteen national

and international competitions. In 2012, he began studying the cornett with Andrea Inghisciano. He collaborates regularly with several prestigious ensembles throughout Europe, including the English Cornett and Sackbut Ensemble, Lautten Compagney, Odhecaton, Accademia Bizantina, Modo Antiquo, La Pifarescha, Ensemble Il Gusto Barocco, L'Estro d'Orfeo, Cappella Marciana, Wrocław Baroque Ensemble, La Folia Barockorchester, and Il Giardino Armonico. He performs at numerous early music festivals, including the Monteverdi Festival, Trigonale, and Sagra Musicale Umbra, and has appeared in major theatres, churches, and concert halls such as the Teatro Regio (Turin), Teatro Olimpico (Vicenza), Teatro Ponchielli (Cremona), Nationaltheater Mannheim, Auditorium Haydn (Bolzano), Teatro Abbado (Ferrara), Theater an der Wien (Vienna), Teatro della Pergola (Florence), and Theater Münster. David Brutti has made recordings for labels and broadcasters including Amadeus, BIS Records, Pan Classics, Brilliant Classics, Bongiovanni, Radio Vaticana, ORF 1, Tactus, Dynamic, and Extended Place. He is currently Professor of Saxophone at the "L. Perosi" Conservatory of Music in Campobasso, Italy.

David Brutti

XVII century Organ by Anonymus

Organ restored in 2003
by Giovanni Pradella
in Berbenno di Valtellina
(Sondrio)

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

⁽¹⁾ First fifteen keys always play (C1 F2#)

⁽²⁾ First ten keys always play (C1 C2#)

⁽³⁾ First thirteen keys have XXVI-XXIX pipes too

⁽⁴⁾ Sopran from C3

Mechanical action. One 50-notes original keyboards (C1 F5), with shortened first octave. 17-notes pedalboard, with shortened first octave constantly linked to the keyboard. Stop-actions at right of the keyboard. 1/6 comma mesotonic temperament.

In cooperation with:

Parish of S. Alessandro in Colonna

Do you know that...

The “Madonna del Giglio” (Virgin of Lily) church is at the top of St.Alessandro street, at the beginning of the ramp to St.Giacomo's gate, one of the four sole entrances into Città Alta, in that area known as “Paesetto”, once identified as part of St.Stefano's community.

As a matter of fact, before the erection of the big wall (Le Mura) under Venice government, two churches were located in that area: one dedicated to St.Giacomo and the other to St.Stefano, joint to a Dominican monastery. Both of them were completely razed to the ground in 1561 to build the new defensive system of the town, so the houses left out of the gate remained without any temple.

The only religious sign in the area was an image of the Holy Virgin, under a simple structure, located at the very beginning of the slope, next to the railing duty gate. For this reason people named her as “Madonna de' rastelli” (from an ancient Italian word that means “railing”).

In 1659 the holy image was involved in glamorous events: in summertime, during the first days of August, some lilies that had wilted some time ago suddenly bloomed again. Bergamo Church authorities investigated and denied any divine phenomena but a lot of the faithful continued to gather praying in front of the image. Among them a twelve years old girl left her crutches and started to walk alone. Obviously many believed in a miracle, but on August 27th, 1659 the Bishop, Cardinal Gregorio Barbarigo – then Saint – declared officially no particular Grace was in those facts. Nevertheless, taking in consideration the impressive amount of money left in front of the holy image as offer by prayers, he appointed a priest of the Cathedral, and later an entire administration board, for managing all financial and religious aspect of the matter. On March 10th, 1660 the Bishop welcomed the request, coming from both the board and the believers, to build a chapel for the community of St.Stefano, due to the long distance from other churches, including St.Alessandro in Colonna. At the end of the year the works were finished, and on January 2nd, 1661 the Main Priest of the Cathedral, rector Moiolo, blessed it. In 1663, finally, the holy image of the Virgin was moved into the new church; it was occasion of a great popular celebration, where all Municipal Authorities and the Cathedral representatives attended to. Three years later the head arcade in front of the chapel was built.

An inventory made in 1678 – very long (twenty pages) considering the dimension of the little temple – reveals an extraordinary richness on vestments and possessions, such to be able to support 4 priests, 3 for the work days, 1 for festivity. During the Cisalpina Republic period (1797) all properties were confiscated, and in 1802 the Municipality of Bergamo District dissolved the administration board. Unfortunately it was not the only religious site in Bergamo province who witnessed the transfer of the own whole property to a Municipal administration, by passing any council managed by the Church. The same situation happened to other more important organization, like the Misericordia Maggiore for instance ... (the charity foundation who is still managing the Basilica of St. Maria Maggiore).

The church interior shows one nave of two spans with barrel vault. The frescos on the vault are painted by Carpofo Tencalla in 1664, while the stuccoes are made by Jeronimo Sala in 1669. The most valuable piece in the church surely is the altar manufactured by the Manni brothers, from Gazzaniga (Bg), dated 1714. The six paintings, showing Virgin history elements, are by Marco Olmo, probably around 1725.

Evidence about the presence of the actual precious XVII century little organ in this church dated back to 1835, and confirmed later in 1856. It is nowadays the most ancient organ surviving in the city of Bergamo, the only one with the original unmistakable 'not equal' temperament, typical at the time.



Copyright Bartěk Barczyk Art Photography

Zuzana Ferjenčíková

Zuzana Ferjenčíková is Slovak organist, pianist and composer. She was educated from early childhood in alignment with the Russian piano tradition (Ol'ga Ormisová, Jewgenij Irshai) and pursued organ studies at the conservatory in Banská Bystrica (Milan Hric) and at the universities in Bratislava and Vienna. She has been influenced especially by the teaching of and collaboration with

her Maître Jean Guillou (Paris). Holder of numerous prizes in international competitions, 2004 she was the first woman to be awarded the First Prize at the International Organ Improvisation Competition in Haarlem in the Netherlands. From September 2021 she is appointed professor for organ at Codarts University in Rotterdam. She gives master-classes in improvisation, interpretation and transcription, takes part in international organ competition juries and follows an intense concert and recording career. She celebrated her debuts with great success in the most famous concert halls such as the Elbphilharmonie Hamburg, Wiener Konzerthaus, Berliner Philharmonie, as well as in cathedrals such as Notre Dame de Paris and Cologne Cathedral. As a performer, her focus lies in the Romantic period and the music of 20th century, in particular the oeuvres by Franz Liszt, César Franck, Marcel Dupré and Jean Guillou. As a composer, she writes concert pieces for organ, piano and various instrumental formations, and also for the Roman Catholic liturgy. She is author of numerous transcriptions of piano and orchestral works for organ. Since 2022 she is recording artist of the German label AEOLUS. New releases: Jean Guillou Vol. 1: "Symphonic poems". Jean Guillou and Franz Liszt, on Van den Heuvel organ at St. Eustache (Paris). Jean Guillou Vol. 2: "Colours and Shadows". Jean Guillou and Wolfgang Amadeus Mozart on Jean Guillou/Detlev Kleuker organ in Chant d'Oiseau, Brussels (Belgium) and on Gonzales/Klais/Guillou organ at the Cathédrale Notre-Dame de la Treille, Lille (France). "Passions". Organ transcriptions by Zuzana Ferjencikova (Mozart, Beethoven, Schumann, Liszt), on Seiffert/Sinua organ at St. Peter und Paul, Ratingen (Germany).

**Basilica of
S. Maria Maggiore
Friday October 23
9 p.m.**

Charity Night for

Rotary
Distretto 2042



Organist
Zuzana Ferjenčíková

"Canticle of Frate Sole"

Franz Liszt (1811-1886)

- St Francis
Prelude to 'Il Cantic del Sol' S.665

Modest Musorgskij (1839-1891)

- Sleza (A tear)
(transcribed by Zuzana Ferjenčíková)

Ludwig van Beethoven (1770-1827)

- Piano Sonata n.8 op.13 'Pathetique'
 - I. Grave – Allegro di molto e con brio
 - II. Adagio cantabile
 - III. Rondò. Allegro (with cadenza)*(transcribed by Zuzana Ferjenčíková)*

Franz Liszt (1811-1886)

- Two Legends S.175, for piano
- n.1 St Francis of Assisi preaching to the birds
(transcribed by Camille Saint-Saëns)
 - n.2 St Francis of Paola walking on the waves
(transcribed by Zuzana Ferjenčíková)

Zuzana Ferjenčíková (1978)

- Le Rêve, op.30 (The dream)
Symphonic Poem for great organ
inspired to Émile Zola romance

[2025]

Zuzana Ferjenčíková (1978)

- Improvisation
on St Francis popular themes and given by the audience

Vegezzi Bossi Organ 1915

Organ restored in 1992
by the firm F.lli Ruffatti
in Padova

Great Organ (II)

- 1 Principale 16'
- 2 Principale I 8'
- 3 Principale II 8'
- 4 Flauto Traverso 8'
- 5 Dulciana 8'
- 6 Gamba 8'
- 7 Quinta 5' 1/3
- 8 Ottava I 4'
- 9 Ottava II 4'
- 10 Flauto Camino 8'
- 11 Xlla
- 12 XVa
- 13 Cornetto 3 file
- 14 Ripieno grave 6 file
- 15 Ripieno acuto 8 file
- 16 Trombone 16'
- 17 Tromba 8'
- 18 Clarone 4'

Pedal

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

Couplers and Cancells

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

Toe Pistons

Eight free combinations *

- I al Ped
- II al Ped
- III al Ped
- III al I
- I al II
- III al II

In cooperation with:



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

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

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 XIIa 2' 2/3
- 74 Piccolo 2'
- 75 Cornetto 3 file
- 76 Unda Maris 8'
- 77 Tromba dolce 8'
- 78 Clarinetto 8'
- 79 Tremolo

- 85 Armonica 16'
- 86 Gran Quinta 10' 2/3
- 87 Ottava 8'
- 88 Bordone 8'
- 89 Violoncello 8'

- 90 Quinta 5' 1/3
- 91 Ottava 4'
- 92 Ripieno 8 file
- 93 Controbombarda 32'
- 94 Bombarda 16'

- 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

- 55 II 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

Expression Pedal

- Sweller
- Espressione III
- Espressione I

Toe Pistons

- Rip III
- Rip II
- Ance
- Forte Gen
- Ped I 1
- Ped II 2
- Ped III 3
- Ped IV 4
- Ann Ped

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 (Francia)

1993

José Luis Gonzalez Uriol (Spagna)
Gianluca Cagnani (Italia)
Francois Seydoux (Svizzera)

1994

Jan Willem Jansen (Olanda)
Alessio Corti (Italia)
William Porter (USA)

1995

Rudolf Meyer (Svizzera)
Luca Antonioti (Italia)
Christoph Bossert (Germania)

1996

Jean Ferrard (Belgio)
Jürgen Essl (Germania)
Erik-Jan van der Hel (Olanda)

1997

Stef Tuinstra (Olanda)
Francesco Finotti (Italia)
Peter Planyavsky (Austria)
Matt Curlee (USA)

1998

Benoît Mernier (Belgio)
Krzysztof Ostrowski (Polonia)
Martin Baker (Inghilterra)
Naji Hakim (Francia)

1999

Gustav Leonhardt (Olanda)
Rudolf Lutz (Svizzera)
Frédéric Blanc (Francia)
Andrea Boniforti (Italia)

2000

Martin Haselböck (Austria)
Wolfgang Seifen (Germania)
François Ménissier (Francia)
Pier Damiano Peretti (Italia)
Speciale Bach 2000
Francesco Finotti (Italia)

2001

John Scott (Inghilterra)
Erwan Le Prado (Francia)
Jos van der Kooy (Olanda)
Jean-Claude Zehnder (Svizzera)

2002

Klemens Schnorr (Germania)
P.Theo Flury (Svizzera)
Ansgar Wallenhorst (Germania)
Jean Guillou (Francia)

2003

Michael Kapsner (Germania)
László Fassang (Ungheria)
Luigi Ferdinando Tagliavini (Italia)
Pierre Pincemaille (Francia)

2004

Ewald Kooiman (Olanda)
Stefano Innocenti (Italia)
Thierry Escaich (Francia)
Robert Houssart (Inghilterra)
Francesco Tasini (Italia)

2005

Guy Bovet (Svizzera)
Zuzana Ferjenciková (Slovacchia)
Ben van Oosten (Olanda)
Loïc Mallié (Francia)
Lorenzo Ghielmi (Italia)
Isabella Bison (Italia) -vl-

2006

Olivier Latry (Francia)
Gerben Mourik (Olanda)
Nigel Allcoat (Inghilterra)
Bruce Dickey (USA) -cor-
Liuwé Tamminga (Olanda)
Bruno Canino (Italia) -pf-
Claudio Brizi (Italia)

2007

Michael Radulescu (Austria)
David Briggs (Inghilterra)
Marco Beasley (Italia) -ten-
Guido Morini (Italia)
Robert Kovács (Ungheria)
Barbara Dennerlein (Germania)

2008

Simon Preston (Inghilterra)
Lionel Rogg (Svizzera)
Ulrich Walther (Germania)
Antonio Frigé (Italia)
Gabriele Cassone (Italia) -tr-
Louis Robilliard (Francia)

2009

Daniel Roth (Francia)
Wayne Marshall (Inghilterra)
Jacques van Oortmerssen (Olanda)
Aaron Edward Carpené (Australia)
David Franke (Germania)
Kenneth Gilbert (Canada)

2010

Jean Guillou (Francia)
Jan Raas (Olanda)
Jean-Baptiste Dupont (Francia)
Corrado Colliard (Italia) -ser-
Vittorio Zanon (Italia)
Hans-Ola Ericsson (Svezia)

2011

Eric Lebrun (Francia)
Claudio Astronio (Italia)
Gemma Bertagnoli (Italia) -sop-
Kalevi Kiviniemi (Finlandia)
Samuel Liégeois (Francia)
Bernhard Haas (Germania)

2012

Michel Bouvard (Francia)
Omar Zoboli (Italia) -obo-
Stefano Molardi (Italia)
Bob van Asperen (Olanda)
Paul Goussot (Francia)
Organisti di Bergamo (Italia)
Theo Brandmüller (Germania)
Ferruccio Bartoletti (Italia)
Wolfgang Seifen (Germania)

2013

Philippe Lefebvre (Francia)
Hans-Jakob Bollinger (Svizzera) -cor-
Brett Leighton (Australia)
Baptiste-Florian Marie-Ouvard (Francia)
Marco Ruggeri (Italia)
Franz Josef Stoiber (Germania)

2014

Jane Parker-Smith (Inghilterra)
François-Henri Houbart (Francia)
Martin Sturm (Germania)
Sietze de Vries (Olanda)
Mirko Guadagnini (Italia) -ten-
Maurizio Croci (Italia)

2015

Cameron Carpenter (USA)
Hans Fagius (Svezia)
Leo van Doeselaar (Olanda)
Juan de la Rubia (Spagna)
Winfried Böning (Germania)
David Cassan (Francia)

2016

Thomas Trotter (Inghilterra)
Simone Vebber (Italia)
Ursula Heim (Svizzera)
Hayo Boerema (Olanda)
Ludger Lohmann (Germania)

2017

Olivier Latry (Francia)
Geerten Liefing (Olanda)
Eduardo Bellotti (Italia)
Ansgar Wallenhorst (Germania)
David Cassan (Francia)
Jürgen Essl (Germania)

2018

David Briggs (UK-USA)
Thomas Gaynor (N. Zelanda)
Jeremy Joseph (Sudafrica)
Yuzuru Hiranaka (Giappone)
S.V. Cauchefér-Chopin (Francia)
Eugenio Maria Fagiani (Italia)
Orchestra Pomeriggi Musicali
Yusuke Kumehara (Giappone) -dir-

2019

Vincent Dubois (Francia)
Stefan Engels (Germania-USA)
Johannes Zeinler (Austria)
Monica Melcova (SK-Spagna)
Ton Koopman (Olanda)

2020

Thierry Escaich (Francia)
Thomas Lennartz (Germania)
Gabriele Agrimonti (Italia)
Winfried Böning (Germania)

2021

Ben van Oosten (Olanda)
Giampaolo Di Rosa (Italia)
Christoph Schönfelder (Germania)
Thomas Ospital (Francia)
Marina Tchebourkina (Russia)
Jonathan Scott (Inghilterra)

2022

Giovanni Bietti (Italia) -mus-
Jean-Baptiste Dupont (Francia)
Karol Mossakowski (Polonia)
Gerben Mourik (Olanda)
Martin Baker (Irlanda)
Juan de la Rubia (Spagna)
Jürgen Essl (Germania)
Jeremy Joseph (Sudafrica)

2023

Olivier Latry (Francia)
Simone Vebber (Italia)
Mona Rozdestvenskyte (Lituania)
Sietze de Vries (Olanda)
Wolfgang Zerer (Germania)
David Briggs (Inghilterra)

2024

László Fassang (Hun)
Samuel Gaskin (USA)
Pieter van Dijk (Hol)
Franz Danksagmüller (Aut)
Martin Schmeding (Ger)
Olivier Vernet - Cédric Meckler (Fra)

2025

Gunnar Idenstam (Sve)
Enno Gröhn (Ger)
João Vaz (Por)
Benjamin Righetti (Svi)
Paul Goussot (Fra)
Isabelle Demers (Can)

4th International Organ Festival Città di Brescia 2026



Rassegna
Organistica
Internazionale
Città di Brescia

PROGRAM

OPENING CONCERT

in cooperation with the International Early Music Festival
"Settimane Barocche" of Brescia – 24th edition

S. Maria del Carmine church

Meiarini organ 1630 - Antegnati organ 1633

Sunday, October 4, 8 p.m.

Bernard Foccroulle (Bel)

S. Maria della Carità church

Tonoli organ 1877

Sunday, October 11, 8 p.m.

Niklas Jahn (Ger)

Duomo vecchio

Antegnati organ 1536 - Serassi organ 1826

Sunday, October 18, 8 p.m.

Brett Leighton (Aus)

Cathedral

Mascioni organ 1968

Sunday, October 25, 8 p.m.

Zuzana Ferjenčíková (Svk)



ADMISSION FREE



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