

# XXXIII International Organ Festival Città di Bergamo 2025



BergamoBrescia  
città degli organi



Festival Organistico  
Internazionale  
"Città di Bergamo"

ADMISSION FREE

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*Information*



**Vecchia Bergamo**


**Associazione Culturale**

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**Maurizio Maggioni**

Artistic Director

**Fabio Galessi**

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**Sandra Münch**

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Embraced by the convinced and widespread support of the city's major institutions, flattered by the growing appreciation of an increasingly wide audience both locally and internationally, driven by an incurable passion for Beauty, this year too we have prepared a new edition of the Festival which, in our intentions, aims to quickly outshine the success of previous editions, continuing the path of excellence we have pursued since our foundation.

We are especially pleased to note how the decision to maintain and strengthen the synergic partnership with our Brescia-based collaborator – involved during "Bergamo-Brescia, Italian Capital of Culture 2023" (the Association "Amici della Chiesa del Carmine") – has been widely appreciated at all levels and has further boosted (if there was ever a need) the general interest in our initiatives, the product of an artistic vision that originally went against the grain, and now often taken as a model.

Despite being completely autonomous in terms of management and financial support, our 33<sup>rd</sup> International Organ Festival "Città di Bergamo" and the 3<sup>rd</sup> International Organ Series "Città di Brescia" will share this year – under the banner "Bergamo-Brescia, Città degli Organi" – three artists performing on Fridays in Bergamo and on Sundays in Brescia, with slightly different programs. A far-reaching project further enhanced this summer by the second edition of *Pedàliter*, the biennial series aimed at promoting the talent of very young performers using historic instruments of particular value located in churches along the new cycle path that connects the two cities.

All the most recent organizational innovations for the Festival have been confirmed. There will be six events (as has been the case since 2022, the year of our 30<sup>th</sup> anniversary); concerts will be streamed live on our YouTube channel (pending the artists' permission); and we are actively working on a possible additional "special concert" for organ and strings in November. Admission is free, extensive program notes will be available and printed materials will also be provided in English completing a rich cultural offering.

As proof of our relentless exploration over decades into all that happens in the international organ world, this year's edition puts the spotlight on new compositions, a crucial aspect for understanding how a musical work can serve as a living testimony of its time. Far removed from the more extreme forms of experimentation, we will enjoy a powerful wave of fresh and engaging novelties through a meaningful selection of top-tier musicians who make the joy of composition – or the art of interpreting new works – a central part of their artistic identity. Naturally, our daily bread, the art of improvisation, will also be featured,

as one of the most intuitive and creative paths to composition. We will also commemorate several important anniversaries, particularly through the art of transcription.

The opening concert — Friday, September 19 in the Cathedral — is emblematic of all the above and has every hallmark of a major event. We will present an extraordinary figure, perhaps unique today on the global organ scene: Gunnar Idenstam. With solid classical training, this charismatic Swedish musician has embraced vivid experiences in rock and folk, refining a highly personal and captivating musical language used not only in his stunning improvisations but also in numerous visionary compositions. Driven by deep emotional sensitivity, his program reflects the dramatic times we are living through, marked by the rumble of war and faint hopes for peace: starting with the stormy 'Sturm und Drang' embedded in Julius Reubke's 'Sonata on the 94<sup>th</sup> Psalm' (Reubke was Franz Liszt's favorite student and died at just 24), continuing into the abyss of his brand-new suite 'Pictures from the Future', before rising back toward the Light through an improvisation symbolically titled 'Peaceful', and ending with a thrilling transcription of selections from Carl Orff's beloved 'Carmina Burana', marking the 130<sup>th</sup> anniversary of the composer's birth.

No less impressive is the second recital, Friday, September 26 at the Church of Le Grazie, dedicated primarily to the art of improvisation and featuring Enno Gröhn, absolute winner of the 55<sup>th</sup> Haarlem Competition. Gifted with a strong communicative empathy and experience in jazz and pop, this 29-year-old German already shows a clear vision of the need to 'serve' great Music... yet with the spirit of today. Highly original is his favored approach: inserting stylistically coherent improvisations into unfinished or fragmentary works, transforming them into truly new compositions. The evening's climax will be a demanding tribute to Max Reger and an entire symphony improvised in four movements based on themes given by the audience (!), a performance worthy of a seasoned top player. Nestled within the repertoire is also a tender piece by Marco Enrico Bossi, marking the 100<sup>th</sup> anniversary of his death, which we honored with a monographic preview concert held on June 20 in the Basilica of Santa Maria Maggiore, performed by Emanuele Carlo Vianelli.

The third event (split into two identical sessions — afternoon and evening — due to the venue's limited capacity) is dedicated to early music and will be held on Friday, October 3 at the tiny Church of Madonna del Giglio, using its meantone-tuned organ. We welcome the acclaimed Portuguese performer and scholar João Vaz, a major figure in 'historically informed' interpretation of Renaissance and early Baroque music. His fascinating program draws a parallel between Portuguese music (presented at our Festival for the first time) and its Italian contemporaries. Two days later, Maestro Vaz will open the Brescia Organ Series with a concert on the historic Meiarini-Antegnati organ at the Church of Santa Maria del Carmine.

Another multifaceted phenomenon, blessed with refined musicality and transcendental technique, is Benjamin Righetti from Switzerland, pianist, clavichordist, composer, and titular organist of the magnificent

instruments at the Church of Saint-François in Lausanne (including a five-manual Kühn organ and a Formentelli built in Italian Renaissance style). He will perform on Friday, October 10 on the monumental Serassi opus 659 at the Church of Sant'Alessandro della Croce in Pignolo, the Festival's historical venue. His vibrant and varied program includes one of his own works, 'Meantone Suite', full of colorful effects and archaic charm, along with extracts from his thrilling transcription of the Carmen Suite based on themes from Georges Bizet's famous opera, commemorating the 150<sup>th</sup> anniversary of Bizet's death.

Improvisation returns as the undisputed focus in the fifth concert on Friday, October 17, at the Church of the Dominican Friars of San Bartolomeo, a venue we use every three years (since 2019) to highlight the historical significance of the great Locatelli 1884 organ with its three manuals — an instrument unique in the city that would deserve at least cleaning and realignment of its mechanical components. A message of love on our part, well understood by the Dominican Community, which starting in 2023 — thanks to Prior Fra Angelo Preda — hosts a monthly concert series under our patronage: 'Audizioni d'Organo', featuring talented young performers. For this special occasion, we have invited the French organist Paul Goussot, who performed in Bergamo in 2012 as a competition winner and is now the distinguished titular of the prestigious Dom Bedos organ at the ancient Abbey of St-Croix in Bordeaux, and professor at the Conservatory of Rueil-Malmaison (successor to legends such as Marie-Claire Alain, Susan Landale, François-Henri Houbart). Besides charming gems from the repertoire, Paul will present several improvisations: two in 18th-century styles and two others with a particular character. The first inspired directly by Marco Enrico Bossi's Symphonic Study op. 78 (heard last June 20 in the Basilica), and the second, a suite on famous themes by Maurice Ravel chosen by the audience from a curated selection, in honor of the 150<sup>th</sup> anniversary of the composer's birth.

A highly spectacular finale awaits on Friday, October 24 in the Basilica of Santa Maria Maggiore, with the extraordinary Canadian musician Isabelle Demers, described by international critics as "the little dinamo" for her boundless energy despite her tiny figure. Listening to (and watching) this artist, with her explosive musicality and phenomenal memory (she always performs without score, a rarity among organists), is an unforgettable experience, a true joy for minds and hearts. Like the opening concert, this performance has a thematic title: 'Look Up', and explores everything that happens in the sky — phenomena, creatures, celestial bodies. At our request, Isabelle has created a truly "stellar" program, not only featuring the iconic 'Star Wars' soundtrack by John Williams, but also works by contemporary composers never before heard in Bergamo, such as Rachel Laurin, Cecilia McDowall, and George Baker, concluding with her dazzling transcription of Stravinsky's 'The Firebird'. The evening, coinciding with World Polio Day, is dedicated to promoting 'End Polio Now', the Rotary International vaccination program aimed at eradicating this terrible disease from the planet.

Lastly, we highlight the many side events of the 2025 Festival. We began with the aforementioned preview concert honoring Marco Enrico Bossi, and will continue with the fourth edition of 'Aspettando il Festival', curated by Alessandro Chiantoni, featuring performances by Victoria Urliksen (Norway), on Friday, September 5 at the Serassi organ of Sant'Anna, and Serena di Nuzzo (from Basilicata, now in Zurich), on Friday, September 12 in the Hypogean Church of the Seminary (Città Alta). We also continue our cooperation with Simone Vebber's organ class at the Bergamo Arts Polytechnic ('Mendelssohn Six Sonatas'), and the third edition of 'Audizioni d'Organo' in San Bartolomeo, which will open its season by sharing the concert of Paul Goussot.

To all our wonderful supporters and patrons, who — like us — believe in the civil and social value of Culture, we send our warmest and most heartfelt thanks.

**Fabio Galessi**

## PROGRAM

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### **Cathedral**

Città Alta

**Friday, September 19, 9 p.m.**

**Gunnar Idenstam** (Sve)

### **S. Maria Immacolata delle Grazie church**

Porta Nuova

**Friday, September 26, 9 p.m.**

**Enno Gröhn** (Ger)

### **Beata Vergine del Giglio church**

Via Sant'Alessandro

**Friday, October 3, 6.30 and 9 p.m.**

**João Vaz** (Por)

### **S. Alessandro della Croce church**

Via Pignolo

**Friday, October 10, 9 p.m.**

**Benjamin Righetti** (Svi)

### **SS. Bartolomeo and Stefano church**

Largo Bortolo Belotti

**Friday, October 17, 9 p.m.**

**Paul Goussot** (Fra)

### **Basilica of S. Maria Maggiore**

Città Alta

**Friday, October 24, 9 p.m.**

**Isabelle Demers** (Can)



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ADMISSION FREE



Performer, composer and folk musician, he is well known throughout the world for his virtuosity, his magnificent improvisations and his original and unconventional approach to the organ repertoire. Gunnar Idenstam wants to make the organ accessible to the widest possible audience and to go beyond the limits of the instrument's use. Classically trained, he has always had a "distant love affair" with folk

music and the "symphonic rock" of the 1970s. In his current work, he has brought these different influences to the organ and built bridges between the musical traditions of the French cathedrals, rock and Swedish folk. He also transcribes great works from the orchestral repertoire for organ, such as Ravel's *La Valse* or Debussy's *La Mer*. He initially studied at the Royal College of Music in Stockholm with Anders Bondeman and Torvald Torén. He then discovered the tradition of the French organ school with the legendary Marie-Claire Alain in Paris. In both countries he has received the highest awards. In 1984 he was the first – and to date the only – organist from Northern Europe to win the Grand Prix de Chartres, the most prestigious international improvisation competition. Since 1986 he has begun an international career as a concert organist and has performed in prestigious concert halls around the world, including the Auditorio Nacional in Madrid, the Berliner Philharmonie, the Suntory Hall in Tokyo, the Cathedral of Monaco, the Church of Saint Eustache in Paris, the Zaryadie Concert Hall and the Center for the Performing Arts in Moscow, the Mariinsky Concert Hall in St. Petersburg and Balboa Park in San Diego. He collaborates with musicians such as ABBA legend Benny Andersson, dancer and choreographer Virpi Pahkinen, Lappish artist Ola Stinnerbom and Swedish folk musicians Erik Rydval (nyckelharpa) and Lisa Rydberg (violin), with who he has released several CDs of Swedish folk music and an all-Bach programme in Sweden. (Toccata Classics, Caprice and Gazell Records). His latest solo CD is *Metal Angel* (Toccata Classics) with a collection of his own compositions recorded in the Munich Cathedral. In 2012, Gunnar Idenstam received the "Performer of the Year" award from the Royal Academy of Music. The award was presented to him by His Majesty King Carl XVI Gustaf of Sweden. In June 2013 he was awarded the "Litteris et Artibus", a royal medal in recognition of outstanding artistic ability. Gunnar Idenstam has been a member of the Royal Swedish Academy of Music since May 2013.

# Gunnar Idenstam

**Cathedral**  
**Friday, September 19**  
**9 p.m.**

*"Darkness and Light"*

Organist  
**Gunnar Idenstam**

**Julius Reubke** (1834-1858)

- Sonata in C minor on the 94<sup>th</sup> Psalm  
*Grave - Larghetto*  
*Allegro con fuoco*  
*Adagio - Lento*  
*Allegro (Fuga) - Allegro Assai*

**Gunnar Idenstam** (1961)

- "Pictures from the Future", Suite [2023]
  - I Apocalypse Vortex*
  - II Paradise in Darkness*
  - III Wind of Death*
  - IV Hammers in the Sky*
- from "Metal Angel Project" Suite I [2015]
- Metal Angel

**Gunnar Idenstam** (1961)

- "Peaceful Organ"  
*Meditative improvisations in a turbulent time*  
*(partly based on themes given by the audience)*

**Carl Orff** (1895-1982)

- Carmina Burana, Suite [1936]
  - I Chume, Chum Geselle Min*
  - II Uf dem Anger: Tanz*
  - III Cour d'Amors: Dulcissime*
  - IV Cour d'Amors: In trutina*
  - V Blanzeflor et Helena*
  - VI Fortuna imperatrix mundi*  
*(transcribed by Gunnar Idenstam)*

## 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<sup>(3)</sup>
- Unione II - I
- Unione III - I
- Unione IV - I
- Unione III - Ped
- Unione generale tastiere
- Sequencer (-)



In cooperation with:  
**Cattedrale di Bergamo**

### 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)<sup>(1)</sup>
- 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<sup>(2)</sup>

- Sequencer (+)
- Unione I - Ped
- Unione II - Ped
- Unione III - Ped
- Unione VI - Ped
- Fondi
- Ripieni
- Ance
- Tutti

<sup>(1)</sup> 6' 2/5; 4' 4/7; 3' 5/9 from  
Bordone amabile 8' III.

<sup>(2)</sup> 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.

<sup>(3)</sup> 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

### **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

### **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)

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.



"Expressing my own musical thoughts is a deep concern for me. Drawing on the rich tradition of music history while simultaneously expressing thoughts in the spirit of the present is, for me, a testament to living art".  
Enno Gröhn – organist, church musician, improviser and composer – was born in Bad Segeberg in 1996. After

# Enno Gröhn

learning various musical instruments, including piano, double bass, saxophone, and drums, and playing in bands and other pop and jazz ensembles, he began singing in choirs, eventually taking up the organ at the age of 16. After graduating from high school, at the age of 19, he held a full-time cantor position in Rickling, Schleswig-Holstein. During this time, his own compositions for organ, choir, orchestra, and popular music were performed, among other things. In 2018, he began studying church music (Bachelor's and Master's degrees) at the Hamburg University of Music and Theatre, studying organ with Prof. Wolfgang Zerer and Prof. Jan Ernst, Prof. Pieter van Dijk, and choir conducting with Prof. Annedore Hacker Jakobi. Since 2022, he has taught organ improvisation and liturgical organ playing there as a tutor. Master classes in Groningen, Hildesheim, and Norden with Franz Danksagmüller, Sietze de Vries, Erwin Wirsinga, Theo Jellema, and Harald Vogel rounded out his musical education. During his studies, he was organist at St. Petri Church in Buxtehude (with the historic Furtwängler organ) from 2019 to 2021, and subsequently as vacant organist at Hamburg's main church, St. Michaelis (Michel). From 2021 to 2023, he served as organist and church music assistant to Thomas Dahl at Hamburg's St. Peter's Church. Enno Gröhn has a busy concert schedule both in Germany and abroad (Schwerin Cathedral, Schleswig Cathedral, St. Michael's Church in Hamburg, St. Nikolai Church in Stralsund, St. Michael's Church in Leuven (BEL), Giengen City Church, St. Katharinen Church in Hamburg, St. Jacobi Church in Hamburg, among others). Already winner of numerous first prizes in improvisation competitions (Weimar, Cologne, Schwäbisch Gmünd), in 2024 he won the first absolute prize and the first audience prize at the prestigious 55th International Improvisation Competition in Haarlem.

**S. Maria Immacolata  
delle Grazie church  
Friday, September 26  
9 p.m.**

*Concert of the  
First Prize Winner  
55th Improvisation  
Haarlem Competition  
2024*

Organist  
**Enno Gröhn**

**Johann Sebastian Bach** (1685-1750)

- Fantasia in C minor BWV537

**Enno Gröhn** (1996)

- Improvisation

*Bach style Suite in C minor*

**Johann Sebastian Bach** (1685-1750)

- Fugue in C minor BWV537

**Marco Enrico Bossi** (1861-1925)

- Allegretto op.92 n.3

**Carl Philipp Emanuel Bach** (1714-1788)

- Sonata in B major Wq 256

*Improvisation (by Enno Gröhn)*

*Arioso*

*Allegro*

**Enno Gröhn** (1996)

- Improvisation

*Introduction and Passacaglia*

*"Hommage to Max Reger"*

**Johann Sebastian Bach** (1685-1750)

- Chorale Prelude

*"Vor deinen Thron tret' ich hiermit" BWV668*

**Enno Gröhn** (1996)

- Improvisation on themes given by the audience

*Symphony in French style*

*Maestoso*

*Scherzo*

*Largo*

*Allegro*

## Balbiani Vegezzi Bossi 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 Vigesimaseconda 1' \*
- 15 Ripieno 6 file
- 16 Unda Maris 8'
- 17 Tromba 8'
- 18 Tremolo

- 1 Ottava Grave I
- 2 Ottava Acuta I
- 3 Ottava Grave II
- 4 Ottava Acuta II
- 5 Unione tastiere

### Toe Pistons

Six free combinations<sup>(1)</sup>

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

<sup>(1)</sup> 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 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

### **Cancel**

- 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.



Born in Lisbon, João Vaz graduated in organ from the Higher School of Music in Lisbon, studying with Antoine Sibertin-Blanc, and from the Higher Conservatoire of Aragon, in Zaragoza, where he studied with José Luis González Uriol, on a scholarship from the Gulbenkian Foundation. He has a doctorate in Music and Musicology

from the University of Évora, where his thesis, on Portuguese organ music in the end of the Ancien Regime was supervised by Rui Vieira Nery.

He has been extremely active internationally, both as a performer and as a teacher on organ courses, and as a jury member in competitions. As performer and musicologist he has paid particular attention to Portuguese sacred music, founding in 2006 the ensemble Capella Patriarchal, which he directs.

He has made more than ten solo recordings, significant among them those made on Portuguese historic organs. He currently teaches organ at the Escola Superior de Música in Lisbon. He is artistic director of the organ festivals in Madeira as well of the concert series featuring the six organs of the Basilica of the National Palace of Mafra (for the restoration of which he was a permanent consultant) and of the historic organ in the Church of São Vicente de Fora in Lisbon, of which he became titular organist in 1997. In 2017 João Vaz was awarded the Medalha de Honra of the Municipality of Mafra.

# João Vaz

**Beata Vergine  
del Giglio church  
Friday, October 3  
6.30 and 9 p.m.**

*"Italy and Portugal"*

Organist  
**João Vaz**

**António Carreira** (a.1540-a.1597)

- Fantasia em Lá-Ré

*(Ms. 242, Biblioteca Geral da Universidade de Coimbra, XVI-XVII sec.)*

**Manuel Rodrigues Coelho** (ca.1555-1635)

- Kirios de 6° tom (5 versetti) *(Flores de música, 1620)*

**Anonimo** (Italia, XVII sec.)

- Aria con variationi *(Ms. 964, Arquivo Distrital de Braga)*

**Manuel Rodrigues Coelho** (ca.1555-1635)

- Tiento de 4° tom *(Flores de música, 1620)*

**Girolamo Frescobaldi** (1583-1643)

- Toccata avanti la messa della Madonna

- Canzona dopo la Pistola

*(from "Messa della Madonna", Fiori musicali, 1635)*

**Pedro de Araújo** (fl.1663-1705)

- Tiento sobre Salve Regina *(Ms. 964, Arquivo Distrital de Braga)*

**Bernardo Pasquini** (1637-1710)

- Partite sopra l'aria della folia da Spagna

*(Ms. 964, Arquivo Distrital de Braga)*

**Fr. Domingos de S. José** (XVII sec.)

- Obra de 5° tom *(Livro de órgão de Fr. Roque da Conceição, 1695)*

**Carlos Seixas** (1704-1742)

- Sonata for organ in G major (Moderato)

- Sonata for organ in A minor (Largo)

**Giuseppe Antonio Paganelli** (1710-1783)

- Aria II *(XXX ariæ pro organo et cembalo, 1756)*

**José da Madre de Deus** (XVIII sec.)

- Fugue in D minor

## XVII century Organ by Anonymus

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

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

<sup>(1)</sup> First fifteen keys always play (C1 F2#)

<sup>(2)</sup> First ten keys always play (C1 C2#)

<sup>(3)</sup> First thirteen keys have XXVI-XXIX pipes too

<sup>(4)</sup> 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 Carpoforo 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.



"One of the most brilliant organists of his generation" (Revue musicale de Suisse romande), "an immensely talented performer" (Diapason), Benjamin Righetti is a Swiss musician, titular organist at St-François and professor at the University of Music, Lausanne (HEMU). Born in Switzerland in 1982, Benjamin Righetti discovered and became passionate about keyboard instruments

# Benjamin Righetti

at a very young age. He studied the piano in the class of Jean-François Antonioli and organ with Yves Rechsteiner, François Delor, Jean Boyer, Jan Willem Jansen, Michel Bouvard and Philippe Lefebvre. He also regularly practices clavichord and fortepiano. An unclassifiable instrumentalist, or perhaps just an authentic organist, it is in any case at the keyboards of the "King of Instruments" that he was the laureate of the most prestigious international competitions, from 2002 to 2007: Swiss Organ Competition Musica Antiqua of Bruges, Tokyo Musashino Organ Competition, 1st prize at the Silbermann Competition of Freiberg, public prize at Chartres, and Grand Prix d'orgue of the City of Paris. During his studies, he was supported by the Migros Cultural Percentage, the Irene Dénéreaz Foundation and Pro Helvetia. Since then, he has divided his time between concert activities, church music and teaching. To date he has held over 800 concerts, in the most prestigious European venues, both as a soloist and accompanied by renowned orchestras. As a duo, he regularly performs with Antoine Auberson (saxophone). On the recording side, he has released five albums, all of which are currently available from Claves Records: Johann Sebastian Bach's Trio Sonatas in 2010, his transcription of Franz Liszt's Sonata in B minor and Missa choralis in 2011, César Franck's and Johannes Brahms's Chorales in 2013, Felix Mendelssohn's Sonatas in 2016 and "Flowers of degrowth" in 2020. His publications have been acknowledged by international critics (5 of Diapason, the essentials of Diapason d'or, Orphée d'or, Key of the month of Resmusica, 5 stars of Musica...), both for their originality and for the mastery of their production. He also produces music videos for its YouTube channel. Finally, Benjamin Righetti pursues a research activity, regularly writing articles for the website [orgue.art](http://orgue.art) and the magazine *La Tribune de l'Orgue*. He also produces organ transcriptions and composes original works (available on [imslp.org](http://imslp.org)), often for educational purposes, for his students or for himself.

**S. Alessandro della Croce  
in Pignolo church  
Friday, October 10  
9 p.m.**

Organist  
**Benjamin Righetti**

**Georg Muffat** (1653-1704)

- Toccata prima

**Abraham van den Kerckhoven** (1618-1702)

- Fantasia in d

**Pablo Bruna** (1611-1679)

- Tiento de segundo tono por gesolreut  
sobre la Letanía de la Virgen

**Benjamin Righetti** (1982)

- Meantone Suite

[2022]

*Altus Somnus, Clumsy Puppy, La Venezianità (2 parts),  
The Black Hole Pavan, Nocturne, Lætitia, Caritas*

**Louis James Alfred Lefébure-Wély** (1817-1869)

- Boléro de concert op.166

**Johann Ludwig Krebs** (1713-1780)

- Fantasia à gusto italiano

**Wolfgang Amadeus Mozart** (1756-1791)

- Piano Sonata in C major K 330

*Allegro moderato*

*Andante cantabile*

*Allegretto*

*(transcribed by Benjamin Righetti)*

**Georg Bizet** (1838-1875)

from "Suite Carmen pour orgue"

*Habanera*

*Seguedille*

*Les Toréadors*

*(transcribed by Benjamin Righetti)*

**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.



A versatile musician, Paul Goussot has always tried to diversify his job as an artist by specializing at once in the organ, the harpsichord and in improvisation. Professor at the Haute Ecole de musique of Geneva in Switzerland for the continuo and the improvisation, he teaches the organ at the Rueil-Malmaison conservatory (succeeding a line of prestigious professors:

Marie-Claire Alain, Susan Landale and François-Henri Houbart). He is the titular organist of the Dom Bedos organ (1748) of the Ste-Croix Abbey in Bordeaux. Prize winner of the international competitions of Bruges and St-Maurice d'Agaune, Paul Goussot successively won first prize for improvisation at the international competition in Luxembourg, first prize for improvisation at the 26th international organ competition in St-Albans and, in 2012, first prize and the prize of the public at the 49th international improvisation competition in Haarlem. He is invited in prestigious European festivals: "Musique sacrée à Notre-Dame de Paris", Festival de la Roque d'Anthéron, Bach Orgel festival Leipzig, Musik-fest Bremen, St-Albans organ festival, Haarlem, Lausanne. He has performed with well-known artists such as the pianist Christian Ivaldi, the organist Olivier Latry, the violinist Marina Chiche, the comedian Benjamin Lazar or Damien Laquet, the storyteller Elodie Fondacci. He played many concerts with Philippe Pierlot and the Ricercar Consort which resulted in recordings for the Label Mirare. His last CD recorded for the Label ROB on the Dom Bedos organ in Ste-Croix of Bordeaux received the Choc Classica award. Paul Goussot's improvisational skills plays an essential role in his artistic pursuits. His growing interest in silent movies leads him to accompany several screenings at the Musée d'Orsay in Paris, the Auditorium de Lyon, Toulouse les orgues. Frequently invited as a teacher in France and abroad, Paul Goussot gave masterclasses and workshops for improvisation at the Paris Conservatory and the Schola Cantorum Basiliensis. Born in 1984 in Bordeaux, Paul Goussot studied with Huguette Dreyfus before entering the Conservatoire National Supérieur de Musique de Paris at the age of 16. He gained the first prizes in harpsichord, organ, harmony, counterpoint, fugue and forms, as well as the prizes of continuo, improvisation and two teaching diplomas that qualified him as professor of harpsichord and organ studies. During his studies, Paul Goussot won a scholarship from the Meyer Foundation and a scholarship from Adami.

# Paul Goussot

**SS. Bartolomeo  
and Stefano church  
Friday, October 17  
9 p.m.**

Organist  
**Paul Goussot**

**Paul Goussot** (1984)

- Improvisation

*XVIII century French style Suite*

*(Prelude, Fugue, Duo, Tierce en taille, Basse de trompette,  
Concert de flûtes, Dialogue sur les grands jeux)*

**Georg Friedrich Händel** (1685-1759)

- Coronation Anthem n.1 "Zadock the Priest" HWV258

*(transcribed by Paul Goussot)*

**Paul Goussot** (1984)

- Improvisation

*XVIII century German style Partita*

*on a theme chosen by the Festival*

**Edward Elgar** (1857-1934)

from "Enigma Variations" for orchestra Op.36

[1899]

- Nimrod

*(transcribed by Pierre Gouin)*

**Paul Goussot** (1984)

- Improvisation

*on "Studio Sinfonico op.78" by Marco Enrico Bossi (1861-1925)*

**Charles Tournemire** (1870-1939)

- Te Deum

[1931]

*(improvisation reconstructed by Maurice Duruflé on 1956)*

**Paul Goussot** (1984)

- Improvisation

*on themes by Maurice Ravel (1875-1937) chosen by the audience*

## Locatelli n.59 Organ 1884

Organ restored in 1985  
by Bottega Organaria  
Cav. Emilio Piccinelli e figli  
in Ponteranica (Bg)

### **Echo Organ (I)**

- 45 Tremolo
- 46 Bordone 8' bassi
- 47 Principale 8' soprani
- 48 Ottava 4' bassi
- 49 Ottava 4' soprani
- 50 Arpone 8' bassi
- 51 Clarino 8' soprani
- 52 Violoncello 8' bassi
- 53 Oboe 8' soprani
- 54 Dulciana 4' bassi
- 55 Violino 4' soprani
- 56 Violetta 8' soprani
- 57 Salicionale 4' soprani
- 58 Voce flebile 8' soprani
- 59 Voce Corale 16' soprani

### **Stop-Action Pedals**

- Timballone
- Tromba 16'
- Terzamano al Grand'Organo
- Terzamano al Canto
- Unione Eco al Grand'Organo
- Unione Canto al Grand'Organo
- Unione Grand'Organo al Pedale
- Piano Pedale



In cooperation with:  
**Comunità Frati Domenicani**

**Chant Organ (III) and Pedal**

- 23 Principale 8' bassi
- 24 Principale 8' soprani
- 25 Flauto in selva 8' bassi
- 26 Flauto polacco 8' soprani
- 27 Corni da caccia 8' (dal 2° do)
- 28 Corno Inglese 8' (dal 2° do)
- 29 Violoncello 8' bassi
- 30 Oboe 8' soprani
- 31 Viola d'Amore 8' (dal 2° do)
- 32 Flauto traversiere 8' soprani
- 33 Unda Maris 8' soprani
- 34 Ottavino 2' soprani
- 35 Contrabbassi 16'
- 36 Subbasso 16'
- 37 Timballi 8'
- 38 Tromboni ai pedali 8'
- 39 Duodecima
- 40 Violone 8'
- 41 Unione Eco al grand'Organo
- 42 Unione Canto al Grand'Organo
- 43 Terza mano al Grand'Organo
- 44 Unione Grand'Organo al pedale

**Great Organ (II)**

- 1 Controfagotto 16' bassi
- 2 Tromba 16' soprani
- 3 Fagotto 8' bassi
- 4 Tromba 8' soprani
- 5 Cornetta a tre file (dal 2° do)
- 6 Viola Gamba 8' bassi
- 7 Viola Gamba 8' soprani
- 8 Principale 16' bassi
- 9 Principale 16' soprani
- 10 Principale primo 8' bassi
- 11 Principale primo 8' soprani
- 12 Principale secondo 8' bassi
- 13 Principale secondo 8' soprani
- 14 Ottava prima 4' bassi
- 15 Ottava prima 4' soprani
- 16 Ottava seconda 4'
- 17 Duodecima 2' 2/3
- 18 Decimaquinta 2'
- 19 Due file di Ripieno
- 20 Due file di Ripieno
- 21 Due file di Ripieno
- 22 Due file di Ripieno

**Expression Pedal**

Espressione Organo Eco

**Combination Pedals**

Ripieno Grand'Organo  
Combinazione Libera  
Combinazione Libera Organo Eco

Mechanical actions. Three chromatic 61-notes original keyboards (C1-C6), divided stops bass sopran B2-C3. 20-notes pedalboard (C1-G2), all real sounds. Great Organ stop actions and Chant Organ stop actions at right of the console. Echo Organ stop actions at left of the console.



"If the organ is the 'king of instruments', then the king's consort must be Isabelle Demers...". Known as the 'little dynamo', Isabelle Demers is a force of nature on the organ, having wowed critics and audiences around the world with her "virtuoso" (Chicago Classical Review), "fearless and extraordinary" (Globe News) playing.

Her 2010 performance

at the American Guild of Organists in Washington D.C. gave rise to the term "Demers fever". She has performed throughout Europe, Oman, Australia, New Zealand, the United States and Canada. In August 2023 she made her London debut at the BBC Proms at the Royal Albert Hall. Her award-winning recordings have been described as "expressive... precise and profound"; her highly virtuosic technique, and her choice to play all of her repertoire from memory, have set her apart as an outstanding performer in the world of organists. Born in Lachine, Quebec, Demers began studying piano at the age of six. At 11, she entered the Conservatoire de musique du Québec à Montréal and continued to study piano, with Madeleine Bélanger and Raoul Sosa. She began studying organ at age 16, first with Yves Garand and then with Jean Le Buis and Régis Rousseau, before being accepted in 2004 to the Juilliard School in New York. Under the teaching of Paul Jacobs, she graduated in 2006 (with classmate Cameron Carpenter). During her studies at Juilliard, she served as assistant organist at Trinity Church on Wall Street in New York City. Demers is beloved and often sought after by her colleagues, as evidenced by her numerous performances at regional and national conventions of the American Guild of Organists, the Institute of Organ Builders and International Society of Organbuilders, the Royal Canadian College of Organists, and the Organ Historical Society. She has released several CDs for the Acis and Pro Organo labels: her latest CD, recorded at the Rockefeller Chapel in Chicago, was released in January 2020. She is currently Professor of Organ at the Schulich School of Music at McGill University in Montreal, Canada. Previously, she was the Joyce Bowden Chair in Organ and Head of the Organ Program at Baylor University (Waco, Texas).

# Isabelle Demers

**Basilica of  
S. Maria Maggiore  
Friday, October 24  
9 p.m.**

Organist  
**Isabelle Demers**

*"Look up..."  
Live and  
Celestial Bodies*

*Charity Night for*

**Rotary**  
Distretto 2042



- John Williams** (1932)  
- "Star Wars", Suite [1977]  
*(transcribed by Isabelle Demers)*
- Rachel Laurin** (1961-2023)  
from "Douze courtes pieces", op.68 [2006]  
- n.5 "Flight of the Hummingbird"  
- n.6 "Dialogue of the Mockingbirds"
- Gustav Holst** (1874-1934)  
from "The Planets" op.32 [1917]  
- Saturne
- George C. Baker** (1951)  
- "Étoile dans le noir" [2025]  
*(Italian premiere)*
- Max Reger** (1873-1916)  
- Chorale Fantasia [1899]  
"Wie schön leucht't uns der Morgenstern" op.40 n.1
- Cecilia McDowall** (1951)  
- "Church Bells Beyond the Stars" [2013]
- Igor Stravinskij** (1882-1971)  
- "The Firebird", Suite [1910]  
*(transcribed by Isabelle Demers)*



**Vegezzi Bossi  
Organ 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**

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

- 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 XIIa 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 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

**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.



**Pietro Corna  
Organ 2010**

Cathedral

**Balbiani Vegezzi  
Bossi Organ 1924**

S. Maria Immacolata  
delle Grazie church



**XVII century Organ  
by Anonymus**

Beata Vergine  
del Giglio church





**Serassi n.659**  
**Organ 1860**

S. Alessandro  
della Croce church

**Locatelli n.59**  
**Organ 1884**

SS. Bartolomeo  
and Stefano church



**Vegezzi Bossi**  
**Organ 1915**  
**Ruffatti 1948**

Basilica of  
Santa Maria Maggiore

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## Our previous guests

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### 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 Ménière (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 Pincemille (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-  
Liuwe 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 Bertagnolli (Italia) -sop-  
Kalevi Kiviniemi (Finlandia)  
Samuel Liégon (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 Marle-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  
Bönig (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. Cauchefeher-Choplin (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 Bönig (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)

# 3<sup>rd</sup> International Organ Festival Città di Brescia 2025



Rassegna  
Organistica  
Internazionale  
Città di Brescia

## PROGRAM

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### INAUGURAL CONCERT

#### **S. Maria del Carmine church**

Meiarini Organ 1629 - Antegnati 1633

**Sunday, October 5, 8 p.m.**

**João Vaz** (Por)

#### **S. Maria della Carità church**

Tonoli Organ 1877

**Sunday, October 12, 8 p.m.**

**Alberto Gaspardo** (Ita)

#### **Duomo Vecchio**

Antegnati Organ 1536 - Serassi 1826

**Sunday, October 19, 8 p.m.**

**Paul Goussot** (Fra)

#### **Duomo Nuovo**

Tonoli Organ 1855 - Mascioni Organ 1968

**Sunday, October 26, 8 p.m.**

**Isabelle Demers** (Can)



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