

XXVII Edition
2019



International Organ Festival “Città di Bergamo”

September 27 - October 25

Free entrance

supported by



Comune di Bergamo



PROVINCIA DI BERGAMO



Camera di Commercio Bergamo



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XXVII International Organ Festival "Città di Bergamo" - 2019

The Festival history

The International Organ Festival "Città di Bergamo" was born at the beginning of the Nineties as a gamble among friends. Convinced of the need to bring to the town an international top circuit of concerts, especially considering the quality and variety of its organs, in 1992 the association Vecchia Bergamo organized a 'test' concert. Jean Guillou, one of the most famous contemporary players in the world and titular of the great organ at St.Eustache in Paris, was invited with a special mission: to introduce the improvisation on themes given by the audience in his program.

As a matter of fact this art, which is considered as a fundamental pillar by all northern European organ Schools, had practically disappeared from the Italian churches in the last fifty years. The clear goal was to show and consequently to measure the reactions of the public, on how much the interpreter's capability in communicating his own unique feeling is of basic importance to create a larger popular interest around organ music, which up to that time was considered a specialists' niche.

The success was so great and enthusiastic that the year after the International Organ Festival started officially on the big Serassi organ at S.Alessandro della Croce in Pignolo: a perfect instrument, just restored, for portraying a wide range of music and, at the same time, for representing worthily the important organ builders' tradition of our land.

The guidelines and contents of the Festival were, and still are, the following: to focalize on the real actor of the event - the interpreter - with his skill in guiding the audience through emotions and spirituality; to systematically spread the improvisation, an art where the personality and ability of the player are joined in an unrepeatable moment, revealing the real soul of the musician; to invite top international artists, particularly those who are engaged in teaching plans or recording projects of well known interest; to introduce a young organist, winner of an important International Competition held the year before; to explore, with no inhibitions or limits, all the organ literatures, including contemporary music, and promoting forgotten or unknown composers.

A key point of the immediate Festival success has been its strong didactic approach: we prepare for each concert detailed 'guides for listening', not the usual list of birth dates, names, places and so on, but a real explanation of the structures of the played pieces, their styles, and the historical links among them.

Few years later, in 1997, the municipality of Bergamo asked Vecchia Bergamo to expand the International Organ Festival to the whole town, donating the title "City of Bergamo".



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Four churches among the most representative ones were selected for the qualities of the organs there preserved: Basilica of Santa Maria Maggiore, Cathedral, S.Alessandro della Croce church, S.Maria Immacolata delle Grazie church.

The reason of these choices is easy to understand: the characteristics of the instruments are very different but complementary. They are the highest artistic expression in the town of four different Italian firms: two of them, ancient, with mechanical action and pipes from the XVIII century, are manufactured by the families Serassi and Bossi, historical rivals in Bergamo; the other two, modern, with electrical action, by Vegezzi Bossi and Balbiani, represent the only sample in the town of the Romantic Organ (S.Maria Maggiore) and of the Caecilian Organ (Grazie).

Since 2004, the oldest organ of the city - a little portable one, manufactured by an anonymous in the second part of the XVII century, at the Madonna del Giglio church, just restored - has been added, allowing the Festival to offer sometimes more than four centuries of organ music.

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

This richness and variety of organs attract many foreign players and teachers too, choosing Bergamo as a favourite place for holding visits and master classes with their pupils. In summer 2014 the 'Gesellschaft der Orgelfreunde' (Association of the Organ Friends), the biggest one in Europe with more than 6000 members, has visited Bergamo for its annual meeting. In one week we offered to the 196 participants the audit of 33 organs in the city and in the province, 28 dedicated concerts, 4 concerts open to all citizens, 1 masterclass on ancient music, 1 symposium on Bergamo organs history, 1 gala dedicated to a collection of rare harmoniums.

Currently the Organ Festival is one of the most loved and well attended musical attractions in Bergamo. Its reputation is renowned in all Europe, and many foreign tourists often decide to spend a week-end in October for visiting our town due to the organ concerts. This English version of the official brochure has been conceived especially for them, and for all the non-Italian mother-tongue who wish to be introduced into the magic world of Bergamo organs sound.



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The XXVII edition

This year, beyond the usual excellence of the invited artists - enhanced by the extraordinary presence of a baroque music star like Ton Koopman - there are two events, both inauspicious, which will imprint in our hearts an indelible memory of this twenty-seventh edition.

The first is the disappearance, on January 26, of our beloved Jean Guillou. Those who follow us from the first steps know very well how much the figure of this genius of our times has inspired our choices. We were - and always will be - very close to him. It is not just about affection for man, gratitude for his friendship and generosity, admiration for his unparalleled art, amazement at his incredible artistic longevity, but a sincere intimate gratitude for pointing us with his example, with his ideas, with his tenacity against the tide, a road of truth and beauty, which we have made ours, and tried to honor with great dedication.

The second, terrible, the burning of 'Notre Dame de Paris' on April 15. The shocking images of the wretched devastation that struck one of the symbols of Christianity have horrified the whole world. For us - always friends of one of the oldest and most prolific musical institutions in the organ field, with whom we have established repeated collaborations - an anguish, if possible, even more profound, in the uncertainty, then thwarted, that even the great organ Cavaille-Coll could be destroyed.

For an inexplicable design of destiny, when these dramatic events happened, our program was ready, foreseeing Vincent Dubois, the very new Notre-Dame organist, for the inauguration in Bergamo Dom on September 27 to perform, among other things, the big Liszt Fantasy 'Ad nos', one of the most loved by Jean Guillou, who played it in his last appearance at the Festival in 2010, for the inauguration of the same Corna organ.

So, after Guillou's sudden death, the whole program, rotating around that piece, was modified and dedicated to his memory.

Then, the fire, the fear, the darkness, the desolation of everyone, especially that of our young guest in having to give up for who knows how many years to carry out such a prestigious task, achieved with passion and sacrifices.

That's why we are sure that Dubois's concert will be an extraordinary evening, full of pathos, beauty and... hope. We invite all people of gentle heart to huddle around him, on a night of prayer, in music, for Jean, for all of us, for the destinies of humanity.

But emotions will not end with the inauguration...

The second appointment, on October 4 in the Basilica of Santa Maria Maggiore, is with a great interpreter and teacher, Stefan Engels. He is the first and only one in the world who has faced the recording of the entire production of Sigfried Karg-Elert,

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the successor of Max Reger at the Conservatory of Leipzig, and like him remained impervious to the violent dodecaphonic transformations of the second Viennese school. The immense record operation has allowed to introduce works never performed in modern times, gaining wide praise from the international criticism. The intentionally non-monographic program revolves around a lovely parallelism between Karg-Elert and the king of counterpoint, J.S.Bach, even in the field of transcription, ending with the hyperbolic synthesis of the Passacaglia and Fugue on his name.

The third evening, Friday October 11, is that one usually dedicated to a young winner of an International Competition, at the Church of Santa Maria Immacolata delle Grazie. It will be the turn of the austrian Johannes Zeinler, last year's winner of the most prestigious interpretation contest in the world, the 'Grand Prix de Chartres'. Zeinler is a pupil of that Pier Damiano Peretti who played on the same instrument in 2000, fresh winner of St.Albans, to then rapidly climb the empire of the international organist world up to the prestigious post of professor at the Musikhochschule in Vienna. One instrument, however - the Balbiani 1924 - which Zeinler will find improved. This summer, in fact, an electronic 'sequencer' has been installed. The color's richness necessary for Johannes's remarkable recital will be an excellent test.

The fourth concert, the next Friday, is at a new location for our Festival: the church of San Bartolomeo, downtown, where a very interesting three keyboards organ built by Giacomo Locatelli in 1884 is located. The organ is not in perfect conditions, but our purpose is double: informative, of the organs quality present in the city, and of stimulation to the owners, for a constant and effective maintenance of such so unique and rare pieces. To face this instrument, whose aesthetics is inspired by the French organs while maintaining a structure anchored to the purest Italian tradition, we called the Slovak Monica Melcova. She performed very solid studies in Vienna and Paris and is one of the best improvisers of her generation, so much so as to be the chair of one of the most important institutions of this discipline in Europe, the Musikene of San Sebastian. In the program, the tributes to Marchand, in the 350th anniversary of his birth, and Lefebure-Wely, in the 150th anniversary of his death, are to be underlined.

At the end, at S.Alessandro della Croce church, Friday 25, a great event for Bergamo, the icing on the cake of this edition. As matter of fact, after a very long courtship, we succeeded in bringing one of the worldwide key figures of the ancient music renaissance to our city, as organist: the mythical Ton Koopman, absolutely the number one in the historically informed performing approach.

Enjoy!

Fabio Galessi

Program

Cathedral

Città Alta

Friday, September 27 - 9 p.m.

Vincent Dubois (France)

Basilica of S.Maria Maggiore

Città Alta

Friday, October 4 - 9 p.m.

Stefan Engels (Germany-Usa)

S.Maria Immacolata delle Grazie church

Porta Nuova

Friday, October 11 - 9 p.m.

Johannes Zeinler (Austria)

Ss.Bartolomeo and Stefano church

Largo Belotti

Friday, October 18 - 9 p.m.

Monica Melcova (Slovakia-Spain)

S.Alessandro della Croce church

Via Pignolo

Friday, October 25 - 9 p.m.

Ton Koopman (Holland)

Free entrance

Vincent Dubois



Vincent Dubois is one of the finest concert organists to appear on the world stage in many years. He is a graduate of the Conservatoire National Supérieur de Musique in Paris where he was a student of Olivier Latry, and earned First Prizes in Organ, Harmony, Counterpoint, Fugue and 20th century composition. In January 2016, after a comprehensive audition and competition for the available post, Dubois was appointed the newest of three titular organists of Notre-Dame Cathedral in Paris, where he will serve along with the two other titular organists, Olivier Latry and Philippe Lefebvre. Dubois took the world's stage early in his career when he won two major organ competitions in 2002: the Recital Gold Medal at the Calgary International Organ Competition, and the Grand Prize at the International Competition of Toulouse, France. As a result of these prizes, Dubois has performed in major concert venues throughout

Europe, North America, Asia and the Pacific. His performances have included numerous international music festivals such as Cambridge, Stuttgart, Dresden, Vancouver, Montreal, Chartres, and Roskilde. Dubois has also appeared as guest soloist with several orchestras and ensembles, including the Philadelphia Orchestra, the Los Angeles Philharmonic, the Hong-Kong Philharmonic, the Orchestre Philharmonique of Radio France, the Orchestre National de France, the Orquesta Filharmonica del Gran Canaria, the Orchestre de Picardie, and the Orchestre de Bretagne. His performances have been broadcast over Radio France, the O.R.F. Vienna, CBC Radio Canada, Australian Radio and American Public Media's Pipedreams. In addition, he has been invited to teach organ master classes at such prestigious institutions as Yale University, Curtis Institute of Music in Philadelphia, Oberlin College, Baylor University, St. Paul University, Emory University, and he was recently appointed Continuing Guest Artist at the University of Michigan in Ann Arbor where he continues with teaching residencies each season. Dubois has made several recordings, including a CD of the organ music of F. Liszt, a CD recorded at St. Sulpice in Paris, a CD with the complete 3rd Symphonie of Louis Vierne and the Op. 7 of M. Dupré. In addition to his extensive performing and teaching, Dubois has held the post of Director General of the Strasbourg National and Superior Conservatory of Music in France since March 2012.

Cathedral

Friday, September 27
9 p.m.

Organist:
Vincent Dubois

In memory of Jean Guillou

Wolfgang Amadeus Mozart (1756-1791)

- Adagio and Fugue for strings in C minor K546
(transcribed by Jean Guillou)

Johannes Brahms (1833-1897)

- Rhapsody for piano in B minor op.79 n.1
(transcribed by Vincent Dubois)

Sergej Rachmaninov (1873-1943)

- Prelude for piano in G minor op.23 n.5
(transcribed by Vincent Dubois)

Franz Liszt (1811-1886)

- Fantasy and Fugue on the Chorale
'Ad nos, ad salutarem undam' S.259

Vincent Dubois (1980)

- Improvisation
Prelude and Fugue on the name G.u.i.l.l.o.u.

- Improvisation
Symphonic Poem on themes given by the audience

ORGAN

PIETRO CORNA 2010

PROJECTED BY
DON GILBERTO SESSANTINI

Great Organ (I)

- 17 Bordone 16'
- 18 Principale 8'
- 19 Flauto Armonico 8'
- 20 Fugara 8'
- 21 Ottava 4'
- 22 Flauto a camino 4'
- 23 Duodecima 2' 2/3
- 24 Quintadecima 2'
- 25 Ripieno V
- 26 Cromorno 16'
- 27 Tromba 16'
- 28 Tromba 8'
- 29 Grave I
- 30 Annullatore unisono
- 31 Acuta I

Pedal

- 1 Principale 16'
- 2 Subbasso 16'
- 3 Contra Viola 16' (E)
- 4 Gran Quinta 10' 2/3
- 5 Bordone 8'
- 6 Violone 8'
- 7 Grandi Armonici III (E)⁽¹⁾
- 8 Bordoncino 4'
- 9 Trombone 16'
- 10 Tromba 16'
- 11 Corno Inglese 16' (E)
- 12 Tromba 8'
- 13 Cromorno 4'
- 14 Tromba en chamade 8'
- 15 Regale en chamade 8'
- 16 Divisione Pedale⁽²⁾

Sequencer (+)

- Unione I - Ped
- Unione II - Ped
- Unione III - Ped
- Unione VI - Ped
- Fondi
- Ripieni
- Ance
- Tutti

Positive Organ (II)

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

Couplers

- 73 I - Ped
- 74 II - Ped
- 75 III - Ped
- 76 IV - Ped
- 77 Acuta I - Ped
- 78 Acuta II - Ped
- 79 Acuta III - Ped
- 80 Acuta IV - Ped
- 81 Grave II - I
- 82 Grave III - I
- 83 Grave IV - I
- 84 Grave III - II
- 85 II - I
- 86 III - I
- 87 IV - I

Expression Pedal

- Sweller
- Espressione Recitativo III

- (1) 6' 2/5; 4' 4/7; 3' 5/9 from Bordone amabile 8' III
- (2) it divides pedalboard compass in two parts: the left one (C1-B1) with only Subbasso 16' and Bordone 8' registers; the right one (C2-G3) where all other registers can be used
- (3) for each piston, 500 memories with sequencer are available

Swell Recitativo Organ (III)

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

- 88 III - II
- 89 IV - II
- 90 IV - III
- 91 GO II - Pos I
- 92 Acuta II - I
- 93 Acuta III - I
- 94 Acuta IV - I
- 95 Acuta III - II
- 96 Annullatore ance I
- 97 Annullatore ance II
- 98 Annullatore ance III
- 99 Annullatore ance IV
- 100 Annullatore ance Ped
- 101 (vuoto)
- 102 (vuoto)

Toe Pistons

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

In cooperation with:



Cattedrale di Bergamo

Electronic action.

Movable console.

Four 61-notes (C1 C6) keyboards and 73-notes wind chests due to the real superoctave of 8' and 4' registers at I and II keyboards.

32-notes flat parallel pedalboard (C1 G3).

2789 pipes.

Great, Positive and Resonance Organ in Cornu Epistolae.

Swell Recitativo Organ in Cornu Evangelii.

Many part of the old Balbiani Vegezzi Bossi organ 1943-1995 has been employed for the new construction.

Stefan Engels



Stefan Engels was appointed professor of organ and Leab Fullinwider Centennial Chair in Music Performance at Southern Methodist University in Dallas, Texas, in 2014, where he is also head of the organ department at the Meadows School of the Arts. Engels joined SMU from one of Europe's oldest and most prestigious musical institutions, the University of Music and Performing Arts "Felix Mendelssohn Bartholdy" in Leipzig, Germany, where he had served as professor of organ from 2005 until 2015. Prior to that he was associate professor of organ and chair of the organ department at Westminster Choir College in Princeton, N.J., from 1999 to 2005. During his appointment in Leipzig, Engels shaped the university's Organ and Church Music Institute into a center for organ performance and organ pedagogy of international acclaim. He also founded and served as artistic director of the European Organ Academy Leipzig, which still attracts faculty and students from around the

world. Furthermore, as an advocate and specialist for the music of the late-Romantic German composer Sigfrid Karg-Elert, he founded the Karg-Elert Festival in Leipzig, demonstrating and discovering the unique works of this Leipzig composer. From 2006 until 2012 Engels was artistic director of the Jordan International Organ Competition based at Columbus State University. As a juror, he is in frequent demand at most important international organ competitions. He also maintains a vigorous international concert schedule and is a sought-after teacher, having presented lectures and master classes across Europe, North America, South Korea and Russia. Engels has recorded two CDs with works by Dupré on the Naxos label, and one with works of Karg-Elert, Reger, Messiaen and Germani on the Priory label. His specialization in the organ works of Sigfrid Karg-Elert has resulted in the world premiere recording of the complete organ works of Karg-Elert, for Priory as well. This recording project came to its completion in 2017 with 15 CDs, which have been reviewed to the highest international critical acclaim. Engels studied organ, piano, harpsichord, choral conducting and church music at universities in Aachen, Düsseldorf and Cologne. From 1993 until 1998 he pursued further organ studies with Wolfgang Rübsam in Chicago and Robert Anderson in Dallas, receiving an Artist Certificate degree from SMU Meadows in 1995. In 1998 won the "Concerto Gold Medal" at the Calgary International Organ Competition.

Basilica of
S. Maria Maggiore

Friday, October 4
9 p.m.

Organist:
Stefan Engels

Johann Sebastian Bach (1685-1750)

- Prelude and fugue in C major BWV547

Sigfrid Karg-Elert (1877-1933)

from '66 Choral-Improvisationen' op.65 [1907]

- n.56 "Jesu, geh'voran"

- n.58 "Lobe den Herren, den mächtigen König"

- Rondo alla Campanella op.156 [1932]

from 'Trois Impressions' op.72 [1909]

- n.1 Harmonies du soir

Johann Sebastian Bach (1685-1750)

- Concerto in C major BWV594

(transcription for organ of the concerto in D major 'Grosso Mogul' for violin, string and continuo by Antonio Vivaldi)

(Allegro, Recitative grave, Allegro)

Georg Friedrich Haendel (1685-1759)

from 'Suite n.5 for harpsichord' HWV430 [1913]

- Aria with variations 'The harmonious blacksmith'

(transcribed by Sigfrid Karg-Elert)

Sigfrid Karg-Elert (1877-1933)

- Introduction, Passacaglia and Fugue [1931]

on B.A.C.H. op.150



ORGAN

VEGEZZI BOSSI 1915

RUFFATTI 1948

ORGAN RESTORED IN 1992

BY THE FIRM

F.LLI RUFFATTI IN PADOVA

Great Organ (II)

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

Pedal

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

Couplers and Cancels

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

Toe Pistons

- Otto combinazioni libere *
- I al Ped
 - II al Ped
 - III al Ped
 - III al I
 - I al II
 - III al II

Swell Organ (III)

- 19 Controgamba 16'
- 20 Principalino 8'
- 21 Bordone 8'
- 22 Viola gamba 8'
- 23 Viola Celeste 8'
- 24 Concerto Viole 8'
- 25 Flauto Armonico 4'
- 26 Voce Eterea 4'
- 27 Ottava Eolina 4'
- 28 Ottavina 2'
- 29 Ripieno 5 file
- 30 Tuba Mirabilis 8'
- 31 Oboe 8'
- 32 Voce Corale P 8'
- 33 Voce Corale F 8'
- 34 Tremolo

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

- 45 I 8' II
- 46 I 4' II
- 47 III 16' I
- 48 III 8' I
- 49 III 4' II
- 50 II 16' II
- 51 Ann unisono
- 52 II 4' II
- 53 III 16' III
- 54 Ann unisono

Expression Pedal

- Sweller
Espressione III
Espressione I

Positive Organ (I)

- 66 Bordone 16'
- 67 Eufonio 8'
- 68 Corno Dolce 8'
- 69 Salicionale 8'
- 70 Gamba 8'
- 71 Ottava 4'
- 72 Flauto ottavante 4'
- 73 Flauto in Xlla 2' 2/3
- 74 Piccolo 2'
- 75 Cornetto 3 file
- 76 Unda Maris 8'
- 77 Tromba dolce 8'
- 78 Clarinetto 8'
- 79 Tremolo

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

- 55 III 4' III
- 56 I 16' I
- 57 Ann unisono
- 58 I 4' I
- 59 Ann ance I
- 60 Ann ance II
- 61 Ann ance III
- 62 Ann ance Ped
- 63 Ann Rip II
- 64 Ann Rip III
- 65 Ann Rip Ped

Toe Pistons

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

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

In cooperation with:



Electrical action.
Movable console.
Three 61-notes keyboards (C1 C6).
32-notes radiating pedalboard (C1 G3).
Great Organ in Cornu Evangelii, Swell and Positive Organ
in Cornu Epistolae.

Johannes Zeinler



Born in 1993, the Austrian organist Johannes Zeinler started his musical career at the local music school in his native town near Vienna.

He continued his studies in organ with Klaus Kuchling and Pier Damiano Peretti, piano with Christiane Karajev and church music at the University of Music and Performing Arts Vienna.

Following his graduation, he studied the organ and harpsichord for one year in Toulouse under Michel Bouvard and Jan Willem Jansen (Organ) and Yasuko Bouvard (Harpsichord).

He is currently studying for his Masters in Claviorganum at the University of Music and Theatre in Hamburg, where he is focusing on early music repertoire with Wolfgang Zerer in organ and Menno van Delft in harpsichord.

After early successes at international organ competitions in Wiesbaden 2012, Kitzbühel 2012 and Liechtenstein 2013, Johannes won both the prestigious First Prize at the International Organ Competition in St. Albans in 2015 and the renowned "Grand Prix de Chartres" in 2018.

As recitalist he has been invited to major festivals and venues like the Chapel of King's College Cambridge, the Bavokerk in Haarlem, the Cathedral of Poitiers, the Philharmonic Hall in Essen and Notre Dame Cathedral in Paris.

S. Maria Immacolata
delle Grazie church

Friday, October 11
9 p.m.

*Concert of the Interpretation
First Prize winner at
26° International Competition
of Chartres (Fra) 2018*

Organist:
Johannes Zeinler

Johann Sebastian Bach (1685-1750)

- Prelude and fugue in G major BWV550

from 'Clavier-Übung, Dritter Teil'

- Prelude on the Chorale

"Dies sind die heil'gen zehn Gebot" BWV678

Robert Schumann (1810-1856)

from 'Six Fugues on B.A.C.H.' op.60

- n.2 Lebhaft

- n.3 Mit sanften Stimmen

César Franck (1822-1890)

- Duexième Choral in B minor

Anton Heiller (1923-1979)

- Tanz-Toccata

[1970]

Robert Schumann (1810-1856)

from 'Six Canonic Studies' op.56

- n.4 Innig

- n.5 Nicht zu schnell

Louis Vierne (1870-1937)

from '4th Symphony in G minor op.32'

- Romance

- Final

[1914]



FONDAZIONE
CREDITO
BERGAMASCO

ORGAN

BALBIANI

VEGEZZI BOSSI 1924

ORGAN RESTORED AND EXTENDED
IN 1995 BY
PONTIFICIA FABBRICA D'ORGANI
BALBIANI VEGEZZI BOSSI
IN MILAN

Great Organ (I)

- 6 Principale 16'
- 7 Principale 8'
- 8 Flauto 8'
- 9 Dulciana 8'
- 10 Ottava 4'
- 11 Flauto 4' *
- 12 Quintadecima 2' *
- 13 Decimanona 1' 1/3 *
- 14 Vigesimalseconda 1' *
- 15 Ripieno 6 file
- 16 Unda Maris 8'
- 17 Tromba 8'
- 18 Tremolo

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

Toe Pistons

Sei combinazioni libere §
Unione I+II
Pedale + I
Pedale + II
Ripieno I
Ripieno II
Fondi
Ance
Tutti

Swell Organ (II)

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

- 33 Ottava Grave II
- 34 Ottava Acuta II

Expression Pedals

Sweller
Espressione II

Pedal

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

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

Cancels

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

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

* = New stops, added on '95.

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

Electropneumatic action.

Movable console.

Two 58-notes keyboards (C1 A5).

30-notes radiating pedalboard (C1 F3).

Great Organ in Cornu Epistolae, Swell Organ in Cornu Evengelii.

In cooperation with:

Parish of S.Maria
Immacolata delle Grazie

Monica Melcova



Monica Melcova received her first musical education at the age of five. After her studies at the Conservatoire in Košice, she went on to study at the University for Music and Performing Arts in Vienna with Michael Radulescu. In 1999, she graduated with the highest distinction and the prize of honour by the Austrian Ministry of Culture and Education. In the same year, she was accepted to the Conservatoire National Supérieur in Paris for postgradual courses "cycle de perfectionnement" with Olivier Latry and Michel Bouvard. At the same time, she studied improvisation with Loïc Mallié, which was made possible by the support of the Fondation de France La Bourse Nadia et Lily Boulanger and the Mécénat Musical Société Générale. During her studies, Monica received numerous prizes at international competitions: Brugges, European Music Festival Zilina, Prix de l'Unesco Lisabone, Prix de la Fondation Meyer (Paris 2002).

In 2002 she was appointed the organist in residence at the Sapporo Concert Hall Kitara, Japan, where she taught master classes, performed in numerous organ recitals at venues like Suntory Hall Tokyo, Metropolitan Art Space, Opera City Hall, Minato Mirai Hall, Niigata Performing Center, Morioka Civic Hall. From 2006 to 2011, she taught at the Gaston Litaize Conservatoire and was also the titular organist at Saint Martin de Champs from 2003 to 2011. Since September 2008, she started teaching improvisation at the Music Academy Musikene in San Sebastian. She has a great interest in improvisation in its connection with the teaching. She deals with improvisation within the master classes she gives in Europe and Japan as well in many radio programmes. Regularly she gives recitals on prestigious organs: Saint Sulpice, Notre Dame de Paris, Sankt Wenzel in Naumburg, Hofkirche in Dresden, Eglise de la Madeleine de Paris. She has made recordings for the Radio France, NHK Tokyo, Radio Suisse Romande, RTBF Bruxelles, ORF Wien, Slovak Radio Devin, Radio Clasica Espana. Monica also works with soloists such as Carlos Mena, Pere Ros, Nora Cismondi, Manuel Blanco, Walter Auer as well with ensembles Musica Aeterna and the Orchestre National de France. From 2016 she also teaching in Centro Superior Katarina Gurska in Madrid for master in improvisation.

Ss. Bartolomeo and
Stefano church

Friday, October 18
9 p.m.

Organist:
Monica Melcova

Jacques Boyvin (1653-1706)

- from 'Suite du Quatrième Ton' (Livre d'orgue I)
- Grand Prélude a 5 parties, a 2 choeurs
- Trio
- Cornet ou Tierce
- Duo
- Dialogue en Fugue

Monica Melcova (1974)

- Improvisations in ancient style
on themes given by the audience

Louis Marchand (1669-1732)

- Grand Dialogue en Ut (Troisième Livre)

Claude Debussy (1862-1918)

- Deux Arabesque pour piano
- n.1 in E major, Andantino con moto
- n.2 in G major, Allegretto scherzando
(transcribed by Monica Melcova)

Maurice Ravel (1875-1937)

- Menuet sur le nom d'Haydn pour piano [1909]
(transcribed by Monica Melcova)

Monica Melcova (1974)

- Improvisation
on themes given by the audience

Luis James Alfred Lefébure-Wély (1817-1869)

- Boléro de Concert in G minor op.166



TARCISIO MADASCHI
IMPIANTI ELETTRICI
GORLE (BG)

ORGAN

LOCATELLI n°59

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

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

Expression Pedal

- Espressione Organo Eco

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

Combination Pedals

- Ripieno Grand'Organo
- Combinazione Libera
- Combinazione Libera Organo Eco

In cooperation with:



Comunità Frati Domenicani

Mechanical actions. Three chromatic 61-notes original keyboards (C1-C6), divided stops bass soprano 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.

Ton Koopman



Born in Zwolle (1944, The Netherlands) Ton Koopman had a classical education and studied organ, harpsichord and musicology in Amsterdam. He received the Prix d'Excellence for both instruments. Naturally attracted by historical instruments and fascinated by the philological performance style, Koopman concentrated his studies on Baroque music, with particular attention to J.S. Bach, and soon became a leading figure in the "authentic performance" movement. As organist and harpsichordist Ton Koopman has appeared in the most prestigious concert halls of the world and played the most beautiful historical instruments of Europe. At the age of 25, he created his first baroque orchestra; in 1979 he founded the Amsterdam Baroque Orchestra followed in 1992 by the Amsterdam Baroque Choir. Combined as the Amsterdam Baroque Orchestra & Choir, the ensemble soon gained worldwide fame as one of the best ensembles on period instruments, playing in the best sites of the world.

Koopman's most ambitious projects has been the recording of the complete Bach cantatas, a massive undertaking for which he has been awarded the Deutsche Schallplattenpreis "Echo Klassik", the BBC Award, the Hector Berlioz Prize and has been nominated for the Grammy Award (USA) and the Gramophone Award (UK). In addition of Bach, Koopman has long been an advocate of the music of the predecessor D.Buxtehude; following the completion of the Bach project, he embarked in 2005 on the recording of the Buxtehude Opera Omnia. The edition consists of 30 CDs, the last having been released in 2014. Ton Koopman is President of the International Buxtehude Society. In 2006 he was awarded the Bach-Prize of the City of Leipzig, in 2012 the Buxtehude Prize of the city of Lübeck, and in 2014 he received the Bach Prize of the Royal Academy of Music in London. In 2016 he received an honorary professorship with the Musikhochschule Lübeck and became Honorary Artistic Advisor of Guangzhou Opera House. In recent years, Ton Koopman has been very active as guest conductor too working with the most prominent orchestras of the world. Ton Koopman has recorded an enormous number of disc and CD for Erato, Teldec, Sony, Deutsche Grammophon, Philips and his own "Antoine Marchand". He publishes regularly. He has edited the complete Händel Organ Concertos for Breitkopf & Härtel and recently published new editions of Händel's Messiah and Buxtehude's Das Jüngste Gericht for Carus Verlag. Koopman is Professor at the University of Leiden, Honorary Member of the Royal Academy of Music in London and artistic director of the Festival "Itinéraire Baroque".

S. Alessandro della Croce
church in Pignolo

Friday, October 25
9 p.m.

Organist:
Ton Koopman

in memory of Silvio Albini

Anonimo

- Batalha Famosa in C major

Pablo Bruna (1611-1679)

- 'Tiento sobre la letanía de la Virgen' in G minor

Girolamo Frescobaldi (1583-1643)

from 'Fiori Musicali: La Messa della Madonna'

- Bergamasca

from 'Secondo Libro di Toccate'

- Toccata Terza da sonarsi alla levatione

Dietrich Buxtehude (1637-1707)

- Prelude and Fugue in G minor BuxWV163

- 'Wie schön leuchtet der Morgenstern' BuxWV223

Domenico Scarlatti (1685-1757)

- Sonata in D major K287

- Sonata in D major K288

- Sonata in G major K328

John Stanley (1712-1786)

- Voluntary in D major op.6 n.6

(Adagio, Andante for trumpet, Adagio, Echo)

Johann Sebastian Bach (1685-1750)

- Pastorale in F major BWV590

- 'Ich ruf zu dir, Herr Jesu Christ' BWV639

Carl Philipp Emanuel Bach (1714-1788)

- Sonata in D major Wq.70 n.5

(Allegro di molto, Adagio e mesto, Allegro)

Albini
GROUP

ORGAN

SERASSI n° 659

1860

ORGAN RESTORED IN 1991
BY BOTTEGA ORGANARIA
CAV. EMILIO PICCINELLI E FIGLI
IN PONTERANICA (BG)

Great Organ (II)

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

Echo Organ (I)

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

Stop-Action Pedals

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

- 1 Principale 16' bassi
- 2 Principale 16' soprani
- 3 Principale I 8' bassi
- 4 Principale I 8' soprani
- 5 Principale II 8' bassi
- 6 Principale II 8' soprani
- 7 Ottava 4' bassi
- 8 Ottava 4' soprani
- 9 Ottava II 4' bassi e soprani
- 10 Duodecima 2' 2/3
- 11 Quintadecima I 2'
- 12 Quintadecima II 2'
- 13 Due di Ripieno (XIX e XXII)
- 14 Due di Ripieno (XIX e XXII)
- 15 Due di Ripieno (XXVI e XXIX)
- 16 Due di Ripieno (XXVI e XXIX)
- 17 Quattro di Ripieno (XXXIII e XXXVI doppi)
- 18 Contrabassi I 16'
- 19 Contrabassi II 16'
- 20 Basso 8'
- 21 Ottava 4'

- 52 Arpone 8' bassi
- 53 Violoncello 8' soprani
- 54 Violoncello 8' bassi
- 55 Voce Corale 16' soprani
- 56 Viola 4' soprani
- 57 Flutta camino 8' soprani
- 58 Flauto in Selva 4' soprani
- 59 Violino 4' soprani
- 60 Voce Flebile 8' soprani

Combination Pedals

Ripieno Grand'Organo
Combinazione Libera Grand'Organo
Ripieno Eco
Espressione Eco

In cooperation with:

Parish of
S. Alessandro della Croce

Mechanical actions.

Two 70-notes original keyboards (C-1 A5), 70 real sounds, chromatic counter-octave, divided stops bass-soprano 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.

Our previous guests:

1992

Jean Guillou (France)

1993

Josè Luis Gonzalez Uriol (Spain)
Gianluca Cagnani (Italy)
Francois Seydoux (Switzerland)

1994

Jan Willem Jansen (Holland)
Alessio Corti (Italy)
William Porter (USA)

1995

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

1996

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

1997

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

1998

Benoît Mernier (Belgium)
Krzysztof Ostrowski (Polonia)
Martin Baker (England)
Naji Hakim (France)

1999

Gustav Leonhardt (Holland)
Rudolf Lutz (Switzerland)
Frédéric Blanc (France)
Andrea Boniforti (Italy)

2000

Martin Haselböck (Austria)
Wolfgang Seifen (Germany)
François Ménessier (France)
Pier Damiano Peretti (Italy)

Speciale Bach 2000

Francesco Finotti (Italy)

2001

John Scott (England)
Erwan Le Prado (France)
Jos van der Kooy (Holland)
Jean-Claude Zehnder (Switzerland)

2002

Klemens Schnorr (Germany)
P. Theo Flury (Switzerland)
Ansgar Wallenhorst (Germany)
Jean Guillou (France)

2003

Michael Kapsner (Germany)
László Fassang (Hungary)
Luigi Ferdinando Tagliavini (Italy)
Pierre Pincemaille (France)

2004

Ewald Kooiman (Holland)
Stefano Innocenti (Italy)
Thierry Escaich (France)
Robert Houssart (England)
Francesco Tasini (Italy)

2005

Guy Bovet (Switzerland)
Zuzana Ferjenciková (Slovakia)
Ben van Oosten (Holland)
Loïc Mallié (France)
Lorenzo Ghielmi (Italy)
Isabella Bison (Italy) -*vt*

2006

Olivier Latry (France)
Gerben Mourik (Holland)
Nigel Allcoat (England)
Bruce Dickey (USA) -*cor*
Liuwe Tamminga (Holland)
Bruno Canino (Italy) -*pf*
Claudio Brizi (Italy)

2007

Michael Radulescu (Austria)
David Briggs (England)
Marco Beasley (Italy) -*ten*
Guido Morini (Italy)
Robert Kovács (Hungary)
Barbara Dennerlein (Germany)

2008

Simon Preston (England)
Lionel Rogg (Switzerland)
Ulrich Walther (Germany)
Antonio Frigé (Italy)
Gabriele Cassone (Italy) -*tr*
Louis Robilliard (France)

2009

Daniel Roth (France)
Wayne Marshall (England)
Jacques van Oortmerssen (Holland)
Aaron Edward Carpenè (Australia)
David Franke (Germany)
Kenneth Gilbert (Canada)

2010

Jean Guillou (France)
Jan Raas (Holland)
Jean-Baptiste Dupont (France)
Corrado Colliard (Italy) -*ser*
Vittorio Zanon (Italy)
Hans-Ola Ericsson (Sweden)

2011

Eric Lebrun (France)
Claudio Astronio (Italy)
Gemma Bertagnolli (Italy) -*sop*
Kalevi Kiviniemi (Finland)
Samuel Liégeon (France)
Bernhard Haas (Germany)

2012

Michel Bouvard (France)
Omar Zoboli (Italy) -*oboe*
Stefano Molardi (Italy)
Bob van Asperen (Holland)
Paul Goussot (France)
Organisti di Bergamo (Italy)
Theo Brandmüller (Germany)
Ferruccio Bartoletti (Italy)
Wolfgang Seifen (Germany)

2013

Philippe Lefebvre (France)
Hans-Jakob Bollinger (Switzerland) -*cor*
Brett Leighton (Australia)
Baptiste-Florian Marke-Ouvrard (France)
Marco Ruggeri (Italy)
Franz Josef Stoiber (Germany)

2014

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

2015

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

2016

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

2017

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

2018

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



Associazione Culturale Città Alta
Via Zelasco, 1 - Bergamo

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

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