

500 YEARS OF ORGAN MUSIC, Vol. 2

ORGAN SPECIFICATIONS *(for complete track list, see page 125)*

CD1

Bruno Forst at the Joseph de Sesma organ (1658), Church of Santa Ana, Brea de Aragón

Built by Joseph de Sesma in 1658, restored in 2009 by Desmottes Bros of Landete (Cuenca)

Stoplist:

Flautado 4'

Flauta tapada 4'

*Octava 2' **

*Docena 1½' **

*Quincena 1' **

*Alemana 1⅔' **

*Lleno III **

Dulzaina (en chamade) 8'

**Divided registers (split at c'/c#')*

One manual of 42 notes (C, D, E, F, G, A–a''')

Pitch: 415 Hz

Tuning: Meantone temperament

1) Flautado, octava, docena, quincena, lleno, dulzaina.

- 2) Flauta tapada/ +flautado, octava, docena.
- 3) Dulzaina, octava, docena, quincena, alemana.
- 4) Flautado, octava, quincena/+lleno.
- 5) Flautado, octava, docena, quincena, lleno/flauta tapada, octava/dulzaina/ flauta tapada, octava, docena, quincena, alemana.
- 6) Flautado, flauta tapada, octava/+quincena.
- 7) Flautado, octava/+quincena.
- 8) Flautado, flauta tapada, octava, quincena, lleno/dulzaina.
- 9) Flautado, flauta tapada, octava, quincena.
- 10) Flautado, flauta tapada/+octava, docena, quincena/dulzaina
- 11) Flauta tapada, octava.
- 12) Flautado, flauta tapada, octava, docena, quincena.
- 13) Flauta tapada.
- 14) Dulzaina, docena.
- 15) Flautado, octava.
- 16) Flauta tapada, octava.
- 17) Flautado.
- 18) Flauta tapada, octava, docena.
- 19) Flautado, octava, docena/+quincena, lleno.
- 20) Flautado, flauta tapada, octava.
- 21) Flautado.
- 22) Flautado, flauta tapada, octava, docena, quincena, lleno.

CD2

Luca Scandali at the Onofrio Zeffirini da Cortona Organ (1551), Pieve di Santo Stefano protomartire, Lucca, Italy

Organ built by Onofrio Zeffirini da Cortona (c.1510–1580) in 1551. Manual compass F – c''', without F sharp and G sharp, divided keys (split sharps) for a flat, a' flat and d' sharp (42 notes).

Pedal compass F – E, without F sharp and G sharp (10 notes), coupled to the keyboard.

Meantone tuning

Pitch: a' = 395 Hz at 18°C

Specification:

Principale [6', doubled from d'']

Ottava

XV

XIX [repetition: f'' sharp]

XXII [repetition: c'' sharp]

Flauto in VIII (3')

Restored by Glauco Ghilardi, Santa Maria a Colle (Lucca, Italy), 2003

Registrazioni / Registrations

Ricerca	Pr., Ott., XV, XIX, XXII
Pavana	– XV, XIX, XXII
Saltarello de la pavana	+ XXII
La Tedeschina	Fl. + XV + XXII
Pavana de la battaglia	Pr., Fl. + Ott. – Pr., Ott.

Il saltarello de la bataglia Gazollo La Delfina	+ Ott. + Pr., XV + XXII – Ott. – XV + Fl.
Recercada	Pr., Ott., XV, XIX, XXII
Pass'e mezo nuovo (I, II, III) Gamba Gagliarda	Pr., Ott., XV + XXII
Moneghina Gagliarda Gonella Gagliarda	Pr., XIX, XXII – XXII + Ott.
Toccata del Secondo Tuono	Pr., Ott., XV, XIX, XXII
Todescha Balletto	Pr., Fl. – Pr. + XV
Ballo Ongaro Il suo Balletto	Pr., Ott. – Pr.
Canzon sopra la Battaglia	Pr., Fl. Batt. / Bar 25: + XV, XXII Batt. / Bar 64: Fl., XIX Batt. / Bar 84: + Pr., XXII
Tenore Grande alla Napolitana	Pr., Fl., XIX
La Romanesca	Pr., Fl., XXII
Ricercar del Secondo Tuono	Pr., Ott.
Canzona Franzesa Prima	Pr., Fl. Batt. / Bar 15: – Pr. Batt. / Bar 19: + Pr., Ott. Batt. / Bar 27: + XIX
Gagliarda Quarta à 5 alla Spagnola	Pr., Ott., XV, XXII Batt. / Bar 20: – XXII + XIX Batt. / Bar 45: – XIX Batt. / Bar 58: + XIX, XXII
Fuga Secunda à 4	Pr., Fl., XV, XIX
Ballo della Regina (I) Ballo della Regina (II) La sua Sarabanda Ciaccona	Pr., XV + XXII – Pr. + Fl. – XV, XXII + Pr. –Pr.
Ballo del Gran Duca Aria di Fiorenza (I) Aria di Fiorenza (II) Rotta di Fiorenza	Pr., Fl., XV + XXII – Fl., XV + Ott. Pr., Fl., XIX, XXII

CD3

Francesco Cera at the positive organ (organo ottavino): Neapolitan school, dated 1772

The positive organ on this recording is an Italian organo ottavino (based on a four foot stop). The date "7 Ottobre 1772" is engraved on the languid's upper surface inside the major front pipe. Although no name of the builder appears, the building style and decorations are with all evidences Neapolitan. No modifications were undertaken in the following centuries, therefore the organ maintained a remarkable state of conservation. Pipes escaped alterations that often occurred in the early 20th century, so they are virtually untouched in their voicing, being without nicking's or with just spare and light signs over the languid edges. The stone weights upon the two wedge bellows give a considerably high pressure (68 mm.), which was actually quite common in four foot organs, apparently on the purpose of giving more solidity to the tone. A rare feature in this organ is the presence of two four foot stops. While similar small organs in Italy were based on just one four foot stop, Principale, this organs has in addition a four foot Flute stop, from c' upwards, borrowing from the Principale the 5lower two octaves. This gives a second alternative base in combination with the two high ranks, and a round effect in the treble when combined with the Principale.

The organ has been restored in 2012 in the workshop of Giuseppe Fontana in Altavilla Silentina; the painted and gilded case was restored by Teresa Trapanese. A modified $\frac{1}{4}$ comma mean-tone temperament (with fifths C#-G#, B-F and Eb-B pure) was set after evidences found on the front pipes. Pitch is A = 412 at 20 C°.

Keyboard with 45 keys, C-c''', short octave. Diatonic keys are covered with box-wood, chromatic keys covered with granadilla-wood. No pedalboard. Slider-chest. Wooden pipes are in chestnut. Five stop knobs with bronze heads. Façade divided in two fields with nineteen pipes, from f. Organ doors are painted with a "false marble" decoration. An electric blower has been placed in an extra wooden box under the bellow case. During the recording session, bellows have been hand-operated by Antonio Prinzo.

Principale 4' (C and D stopped, E-e open wood)

Duodecima 1 1/3' (repeats on f#')

Decimaquinta 1' (repeats on c#')

Flauto 4' (C-b from Principale)

CD4

Luca Scandali at the Graziadio Antegnati Organ 1565, Basilica of Santa Barbara, Mantua, Italy

Organ built by Graziadio Antegnati in 1565 under directions of Girolamo Cavazzoni (ca. 1520-1577), the Court organist. The organ had originally nine ripieno stops, two flutes and fiffaro, the usual disposition for the most important organs of the time in the Po Valley region. However, this particular church organ was required to meet the demanding needs of the Patron: the keyboard, extended to the CC 16', was especially rich in split keys. It was undoubtedly Cavazzoni who wanted a keyboard with split keys at the notes d sharp/e flat and g sharp/a flat; the organ was delivered "so good that nothing better could be asked for". The division of certain chromatic keys into two elements, one on top of the other, enabled the customary sixteenth and seventeenth century limits of meantone temperament to be exceeded, providing precious notes for perfect harmony in the most daring modulations and, especially, for the transposition of vocal music.

The organ is located in an area of brickwork closed off by a wooden partition. The choir is made of wood and is located above the small chapel, "in cornu Epistulae".

Two doors protect the prospect in the form of large painted canvases attributed to Fermo Ghisoni (1505-1575) and depicting S. Barbara and S. Pietro when closed and the Annunciation when open.

Prospect in fine tin, with 15 pipes in 3 divisions of 5 pipes, starting from FF 12'.

Keyboard with 57 notes extending from CC to f'' with short octave and seven split keys, rebuilt to the original model conserved in Almenno S. Salvatore (Bergamo).

Pedalboard with 18 keys (from CC to a), short octave, constantly coupled to the keyboard.

Stops moved by 12 levers, ordered in one column on the right of the console, rebuilt according to the original design.

Specification:

Principale (16')

Ottava

Decima Quinta

Decima Nona

Vigesima Seconda

Vigesima Sesta

Vigesima Nona

Trigesima Terza

Trigesima Sesta

Fiffaro (16')

Flauto in VIII (8')

Flauto in XIX (2 2/3')

There are 312 pipes made by G. Antegnati.

Original wind spring-chest in walnut, including windbox floor, with 12 stop beams and 57 channels, fir pallets.

Pipe-rack in leather modeled on the original, now in a museum after conservation work.

Four wedge-bellows in a rear room, with original wind conduit, operated by hand, blower or automatic inflating unit.

Meantone temperament.

Pitch: a' (Principale 16') 466 Hz at 20°C.

Restored by Giorgio Carli, Pescantina (Verona) in 1995–2006.

CD5

Federico Del Sordo

at the Meiarini organ (1630), Chiesa S. Maria del Carmine, Brescia (1, 3, 5, 8, 11, 13, 16, 18)

harpsichord Francesco Marini after anon. Italian, early 17th-century (2, 4, 7, 9, 12, 14, 17)

fretted clavichord Michele Chiaramida after anon., c.1620 (6, 10, 15)

Tomaso Meiarini organ (1630), Chiesa S. Maria del Carmine, Brescia, Italy

The organ was built by Tomaso Meiarini during 1629–30 and installed in 1633 by Graziadio Antegnati III. In the second half of the 19th century Giovanni Tonoli added the 16-foot pipes and modified the pedalboard. Other modifications were made in the early 1900s, perhaps by Porro. In 1962 Armando Maccarinelli restored the instrument to its present condition. Finally, in 1991 Mascioni Organi Builders of Cuvio (Varese) conducted stylistically accurate restorations of the manual, pedalboard and bellows, altering the intonation as it had been left tuned by Maccarinelli. It is assumed the instrument originally possessed a rank of 16-foot metal pipes in the pedal, as supports for the corresponding windchests remain.

Grande organo

Principale [bassi & soprani, 12']

Ottava

Decimaquinta

Decimanona

Vigesimaseconda

Vigesimasesta

Vigesimanona

Trigesimaterza

Trigesimasesta

Quadrigesima

Flauto in Quintadecima

Flauto in Duodecima

Flauto in Ottava [bassi & soprani]

Fiffaro

Accessories:

Tira-ripieno lever ('Full Ripieno' combination action)

The 'window-style' console features a 54-key manual (F1–C5, short lowest octave missing F# and G#, bass/soprano split point at C3–C#3) and a 'lectern-style' 18-pedal pedalboard (F1–C2, short lowest octave missing F# and G#) lacking its own ranks and permanently coupled to the manual. Drawknobs are on the right side jamb.

CD6

Federico del Sordo at the Organ (1680) of The Abbazia di San Magno, Amelia, Umbria

harpsichord · clavichord

The organ used on this recording is that of the convent church of San Magno in Amelia (Umbria). The oldest part of this instrument dates back to somewhere between the late 1500s and early 1600s; in 1680 (when the church was rebuilt) and again in 1781 the organ was expanded and modified, although fortunately without an alteration to the original timbre, which can still be

heard today, thanks also to the meticulous restoration work carried out in 1996 by Riccardo Lorenzini. The organ reflects the cloistered life of the Benedictine sisters resident in the convent. It is in fact one of the few surviving organs with a dual console and with a system of double pallets which enables works written for two organs to be performed. One of the two consoles is only accessible from within the convent itself, and was therefore designed for the nuns' exclusive use. The other is located within the church, just above floor level, and would have been used by the organist, who would have been prohibited from entering the convent's living quarters. Both consoles are equipped with keyboards of 45 keys (C1–C5), with a short first octave and a nine-note pedalboard (C1–C2), permanently coupled with the keyboard. Its specification (pitch, A4 = 429 Hz; temperament: 1/6 comma meantone) is as follows: Principale 8', Ottava, Flauto in XV, XIX, XXII, Voce umana, Uccelliera, Zampogna.

The harpsichord used is a Francesco Marini copy of an anonymous 17th-century instrument, strung with iron wire rather than brass, given that, until the first decade of the 17th century, Italian quilled keyboard instruments (harpsichords, spinets, virginals) favoured the use of iron wire (brass was then systematically used from the second decade of the century onwards; see Wraight 1997, I, 251). Two of the eight canzoni were performed on a fretted clavichord, built by Michele Chiaramida and based on an illustration in Praetorius's *Syntagma Musicum* (1620, plate XV). I recorded the different parts of the two toccate and the two dialoghi in two separate sessions, and they were then edited together in the studio.

CD7

Roberto Loreggian at the V. Colombi organ of the Duomo di Valvasone, Italy

The Valvasone organ

The recently restored organ in Valvasone, in the province of Pordenone, has a crucial role in the history of the organ in Italy. As the only surviving Venetian instrument, it is the ideal choice for performing the extensive 16th-century Venetian organ repertoire.

Although the instrument was not preserved in full, the elements we have inherited and the aspects that were restored with academic rigour provide vivid proof of a musical civilisation that was at its peak in Renaissance Venice – a civilisation reflected in the sounds of the Valvasone organ, where the intense cantabile of the Tenori register, the incisive and well-rounded Flauto stop and the majesty of the Ripieno celebrate a penchant for the magnificence and brightness of colour on a par with the great Venetian painters.

This rediscovered ancient voice therefore provides documentary evidence in sonic form of an extremely refined musical environment, mediated by the great organ builder Vincenzo Colombi (1490–c.1574), who built this instrument and lived in close contact with the leading musicians, scholars and artists of the era, reacting to their requests and drawing on their cultural models. The Valvasone organ's incredible case also underlines its importance: architecture, dazzling carvings and decorative paintings combine to create undoubtedly the most complete and most unusual organ case from Renaissance Venice.

Technical features

Organ built in Venice by Vincenzo Colombi between 1532 and 1533, restored and renovated by Francesco Zanin of Codroipo (Udine) in 1999.

Locality: Valvasone (Pordenone), Duomo of S. Corpo di Cristo, in the choir attached to the wall

in cornu epistolae of the single nave.

Prospect: made up of 41 tin alloy pipes from F1 of the Tenori register; divided into five ranks (7/11/5/11/7) including some dummy pipes.

Keyboard: 47 notes (F1–F4 lacking F#1 and G#1); the diatonic notes are faced in boxwood with lunette shaped arcades, the chromatic notes in ebony.

Pedalboard: lectern-style, with 20 short walnut pedals (F1–D2), permanently coupled to the keyboard.

Stops: activated by means of draw knobs arranged horizontally in a single line to the right of the keyboard

Tenori [10'] Ottava Quintadecima Decimanona Vigessimaseconda Vigesimasesta

Vigesimanona Flauto in XV

Accessories: Tremolo in the flue, i.e. Fiffaro

Bellows: three wedge-shaped bellows activated by pulleys and cables; electric fan blower

Wind chest: in walnut, with 8 sliders corresponding to the following registers (starting from the front):

Tenori, Ottava, XV, XIX, XXII, XXVI, XXIX, Flauto in XV

Rackboards: in leather above the pipe mouths

Pipes: The Tenori are in tin alloy with mitre-shaped upper lips; the pipes of the Ripieno and the Flauto registers are in lead; tuning slots are absent from most of the flues, or are very small

Wind pressure: 43mm WC

Tuning: quarter-comma meantone; pitched at Tenor A3 = 492.5 Hz at 22°C

CD8

**Francesco Cera Renaissance Organ in the church of Santa María in Garrovillas de Alconétar,
Extremadura, Spain**

The Renaissance organ in Garrovillas de Alconétar

The organ in the church of Santa María in Garrovillas de Alconétar, in the Spanish region of Extremadura, is probably the oldest Spanish organ in playing condition. It still retains most of the original pipes and a beautiful carved case, built in around 1550 by an unknown Spanish organ maker. The original pitch, which is high (a tone and a half above 440 Hz), was reinstated as part of Gerard de Graaf's meticulous restoration work of 1990. This high pitch corresponds with the description of the highest-pitched organs - called "de nueve palmos" - given in 1555 by the theorist Juan Bermudo. In 1677 a partial renovation of the organ was carried out by Juan Amador, according to a painted inscription on the front panels. The renovation consisted of the replacement of the original wind chest with a new one in the new style, with each stop divided into bass and treble, except for the front stop of Flautado, still undivided. The specification included a Llano (with no Docena 2 2/3' rank) and an independent rank called "Diecisetena 1 3/5' and only one stopped flute. No reed stops were included in the specification.

This kind of organ, with few variants including one or two reed stops, was the most common in the Spain at the time of Francisco Correa de Arauxo. The horizontal reed stops were introduced only in the late 17th century, as was the Cornet stop. Therefore, the Renaissance organ in Garrovillas de Alconétar provides a rare opportunity to hear Correa de Arauxo's music in a very authentic fashion, with its appealing and limpid sonorities. Its clear voicing combined with a high pitch, renders the polyphony in a very transparent way.

One keyboard of 42 keys C/E-a'', no pedalboard.

Flautado 8'

(Bass C-c') (Treble c#'-a'')

Octava 4' Octava 4'

Tapadillo 4' Tapadillo 4'

Quincena 2' Quincena 2' (2 unison ranks)

Lleno 4-5 ranks Lleno 6-7 ranks

Diecisetena 1 3/5' Diecisetena 1 3/5'

Two wedge bellows

Pitch one and a half tones above 440 Hz

¼ comma mean-tone temperament

CD9

Enrico Viccardi

at the Agostino Traeri organ (1784),

Santa Maria della Neve Parish Church, Gualtieri, Reggio Emilia (1, 2, 5, 7, 9–11)

& the F. Cimino organ (1726–36),

Auditorium Giani Casa d'Organi, Corte de' Frati, Cremona (3, 4, 6, 8)

CD10

Matteo Messori at the Johann Ignaz Egedacher organ (1732), Parish Church of Mariä Himmelfahrt, Vornbach am Inn

CD11

Joseph Rassam at the Bertrand Cattiaux organ, Church of St Martin d'Amilly, Loiret

"CLF" Harpsichord, c.1650/55

An anonymous mid-17th-century French instrument, whose decorative rose bears the initials "CLF". Its geometry and string lengths are directly inspired by the great two-manual harpsichords of the Antwerp school, while its internal structure, materials, range and registration come from the French tradition. Although it bears a certain resemblance to the 1652 Claude Jacquet instrument held by the

Ringling Museum of Art, Sarasota Florida), this harpsichord was probably made at a provincial French workshop, possibly that of Clément Le Febvre (a member of a famous organ-building family) in Rouen. Its luminous and polyphonic sound, the clarity of its diction and its resemblance to Flemish harpsichords make it particularly suitable for performing the music of Northern Europe composers.

Restored by Alain Anselm in 2008, it still has all its original elements (apart from the bottom of the case), which have remained unchanged since the 17th century. The external decoration has disappeared, the walnut balustrade stand of 8 twist turned legs probably dates from the late 17th century.

Registration: 2x8', 1x4', coupler

Original, pre-1700 compass: 50 notes (short octave G1/B1-c3)

Current compass: 53 notes (H1/G1/B1-C3, note extension, late 17th century)

Tuning: meantone temperament; pitch A = 412 Hz, registration with short octave C/E for the duration of the recording.

Alain Anselm Virginal, 1974

Large muselar virginal, six foot in length (1.71m), built by Alain Anselm in 1974 after an instrument made by the Antwerp builder Jean Couchet (1650, Musée Vleeshuis, Antwerp) – the last-known muselar built by the Ruckers-Couchet dynasty. Created by founding father Hans Ruckers in around 1580, this model was then produced in large numbers.

The strings of this kind of instrument are centrally plucked, giving the virginal a very distinctive tone quality, both flute- and lute-like.

Registration: 1x8'

Compass: 45 notes (C/E-c3)

Tuning: meantone temperament; pitch: A = 412 Hz

Bertrand Cattiaux Organ

The organ in the church of St Martin, Amilly (Loiret department of France) has 27 independent stops across three manuals and one pedalboard. Its maker, Bertrand Cattiaux, was directly inspired by the instruments of the Netherlands and Northern Germany, where organ-building had flourished since the 16th century and reached its apogee in the second half of the 17th, thanks to the work of master-builders such as Arp Schnitger (1648-1719). He drew particular inspiration from the organs of the villages of Altenbruch and Lüdingworth for this instrument, which has the transparent and songlike qualities for which his organs are renowned. It was inaugurated by Gustav Leonhardt on 14 & 15 November 2010.

CD12

Matteo Venturini at the organ of Our Lady of Fatima Parish Church, Pinerolo

The organ in Our Lady of Fatima Parish Church, Pinerolo (Italy)

The organ in Our Lady of Fatima parish church, Pinerolo, was built between 2006 and 2011 in the Dell'Orto & Lanzini organ workshop (Arona, Italy) under the artistic direction of Silvio Sorrentino, according to the north German baroque style and taking the work of Arp Schnitger (1648–1719) as a model.

The instrument is housed in an oaken case with gilded carvings, designed according to the typical North German Werk concept: Hauptwerk, Rückpositiv, Pedal towers on either side and a Brustpositiv over the keyboards. It features three keyboards (compass C to f3, 54 notes), a pedalboard (compass C to f1, 30 notes), suspended tracker action, mechanical stop action, and 34 speaking stops with the following specification:

Rückpositiv I Hauptwerk II Brustwerk III Pedalwerk Ped

Holfloit 8 1 Quintadena 16 10 Gedackt Bass 8 20 Principal 16 27

Quintadena 8 2 Principal 8 11 Gedackt Disk. 8 21 Octava 8 28

Principal 4 3 Spitzfloit 8 12 Holzprincipal Disk. 8 22 Octava 4 29

Rohrfloit 4 4 Octava 4 13 Blockfloit 4 23 Nachthorn 2 30

Gemshorn 2 5 Floit 4 14 Octava 2 24 Mixtur IV 31

Scharf III 6 Nasat 2^{2/3} 15 Quinta 11³ 25 Posaun 16 32

Sesquialtera II 7 Octava 2 16 Regal 8 26 Trompet 8 33

Dulcian 16 8 Mixtur V 17 Cornet 4 34

Trompet 8 9 Trompet 16 18

V

ox humana 8 19

*Manual coupler RW – HW (35), Pedal coupler HW – PW (36), Tremulant (37), Cimbelstern (38),
Vogelgesang (39)*

Windpressure 73 mmWS, pitch 440 Hz at 20°C, modified fifth-comma meantone temperament (after the restored Schnitger organ in Norden).

CD13

Emanuele Cardi at the Glauco Ghilardi organ (1996), Church of S. Maria della Speranza, Battipaglia, Salerno

Ghilardi Organ 1996 – Chiesa di S. Maria della Speranza – Battipaglia (Salerno, Italy)

The organ has been built by Glauco Ghilardi (Lucca) in 1996 taking inspiration from the XVII century German organs built by Arp Schnitger.

Oberwerk (I) Hauptwerk (II) Brustwerk (III) Pedal

54 keys (C1-F5) 54 keys (C1-F5) 54 keys (C1-F5) 30 keys (C1-F3)

Gedackt 8' Quintadena 16' Holzgedackt 8' Præstant 16'

Quintadena 8' Præstant 8' Blockflöte 4' Octave 8'

Præstant 4' Hohlflöte 8' Præstant 2' Octave 4'

Rohrflöte 4' Octave 4' Scharf II Nachthorn 2'

Nasat 3' Spitzflöte 4' Regal 8' Mixture IV

Gemshorn 2' Quinte 3' Posaune 16'

Octave 2' Octave 2' Trompete 8'

Sifflöte 1¹/₃' Tertia 13/5' Cornet 2'

Tertia 13/5' Mixture V-VI

Scharff IV-VI Trompete 8'

Dulzian 8'

Tremulant

Couplers: Ow/Hw - Ow/Ped - Hw/ped

Temperament: Kellner A3=440 hz

CD14

Manuel Tomadin at the Arp Schnitger organ (c.1700), Jacobikerk, Uithuizen (1–6, 8–17)

& Hans Scherer organ (1624), St Stephan's Church, Tangermünde (7)

Peter Mohrhardt (1630/40 – 1685)

1 Du Friedefürst, Herr Jesu Christ Auff 2 Clavier pedaliter

HW: P8,O4,Mix RP: Hp8,P4 Ped: B16,O8,Bas16 in Bar 11 Ped: -Bas16,+Cor2

in bar 14 Ped: +Bas16,-Cor2 in bar 24 Ped: -Bas16,+Cor2

in bar 60 Ped: +Bas16,-Cor2

2 Gelobet seist du, Jesu Christ

Auf 2 Clavier pedaliter

HW:Tr8,Spfl4 RP: Hp8,Hp4 Ped: B16,O8, Cor 2 in Bar 13 Ped: - Cor 2
 In bar 37 Rp: -Hp4 in bar 54 Rp: +Hp4

3 Was fürchtest du, Feind Herodes, sehr Auf 2 Clavier pedaliter
 HW: P8,O4,Sifl RP: Hp8,Hp4 Ped: B16,O8 in bar 16 Ped:+Nh2
 in bar 22 Ped:-Nh2 in bar 36 Ped:+Nh2 in bar 42 Ped:-Nh2 in bar 102 HW: +VH8

4 Alle Welt, was lebet und webet Auf 2 Clavier pedaliter
 HW: VH8,Sfl4 RP: Hp8, Ped: O8 in bar 36 HW: -VH8,+Hp8
 in bar 53 HW: +VH8,-Hp8

5 Allein zu dir, Herr Jesu Christ Auf 2 Clavier manualiter
 HW: P8,VH8 RP: Hp8,P4,Sch

6 Meine Seele erhebet den Herren
 Primus Versus Manibus solis
 HW: Hp8,Spfl4
 Secundum Versus ad manuale duplex cum ped.
 HW: Hp8,Spfl4 RP: D8,Wfl2, Ped: Ped: O8 in bar 6 Ped: +Cor2
 in bar 8 Ped: -Cor2 in bar 36 Ped: +B16

7 Wacht auf, ihr Christen alle Auf 2 Clavier pedaliter Tangermünde
 HW: P8 OP: Tr8,Zimbl RP: G8, Ped: P16,O8
 in bar 43 OP: +P8 in bar 56 OP: -P8

8 Aus tiefer Not schrei ich zu dir
 HW: P8,O4,Q3,S2,Mix,Tr8 RP: Hp8,P4 Ped: B16,O8,O4,Bas16,Tr8 Koppel II-I

9 Herr Gott, dich loben wir
 Praeludium HW: P8 RP: Hp8,P4,Sesq Ped: B16,O8
 Herr Gott, dich loben wir HW: Tr8 RP: Hp8,P4,Sesq Ped: B16,O8,Bas16 Koppel II-I

Nicolaus Adam Strunck (1640 - 1700)

10 Capriccio della Chiave di G b. RP: Hp8,Hp4,Quint

11 Capriccio (II) della Chiave di A
 HW: P8,O4,S2 Ped: B16,O8 in bar 41 HW: +Quint in bar 75 Ped: +Tr8

12 Capriccio della Chiave di E HW: P8,O4 Ped: B16,O8

13 Capriccio della Chiave di F

RP: Hp8,P4,Dulz8 Ped: B16,O8 in bar 28 HW: Hp8,Sifl
 In bar 45 + KOPPEL II-I in bar 86 Ped: +Tr8 in bar 95 Ped: -Tr8

14 Capriccio della Chiave di A HW: Hp8,Sfl4

15 Capriccio Primi Tuoni HW: Sfl4 Ped: O4 in bar 74 HW: +Sifl

16 Ricercar sopra la morte della mia carissima Madre Catharina Maria Stubenrauen Morsa a
 Brunsviga il 28 d'Augusto a[nn]o 1685 (20.12.1685)

HW: P8 Ped: B16,O8 in bar 51 RP: Hp8, Qd8 Ped: O8
 In bar 141 HW: Hp8 RP: Hp8, Qd8 Ped: B16,O8 Koppel II – I Trem

17 Capriccio sopra il Corale "Ich dank Dir schon durch deinen Sohn "

HW: Sfl4,Tr8 RP: Hp8,P4,O2 Ped: O8,Tr8 in bar 32 Ped: + B16

In bar 43 Rp: -O2 Ped: -Tr8, +O4

in bar 76 HW: +Mix Ped: +Bas16,+Nh2 +Koppel II-I

ORGANS

Ev. Kirchengemeinde St. Stephan – Tangermünde

A. Scherer Organ 1624

I Rückpositiv

CDEFGA–c³

1. Principal (A) 8'

II Oberwerk

CDEFGA–c³

9. Principal (A) 16'

III Oberpositiv

CDEFGA–c³

17. Principal (A) 8'

Pedal

CDEFGA–d¹

25. Principal (A) 16'

2. Gedact (B) 8'	10. Quintadeen (A) 16'	18. Holpipe (B) 8'	26. Untersatz (A) 16'
3. Quintadeen (C) 8'	11. Octave (A) 8'	19. Floit (C) 4'	27. OctavenBaß (A) 8'
4. Octave (A) 4'	12. Gedact (A) 8'	20. Nasath (B) 3'	28. FloitenBaß (A) 4'
5. Holfloit (A) 4'	13. Floite (A) 4'	21. Waldfloit (B) 2'	29. RuspipenBaß (B) 2 fach
6. Zifelit (B) 1½'	14. Ruspipen (B) 2 fach	22. Zimbel (C) 3 fach	30. BaßunenBaß (B) 16'
7. Mixtur (B) 2-4 fach	15. Mixtur (B) 5-8 fach	23. Trommete (A) 8'	31. TrommetenBaß (A) 8'
8. Scharp (B) 3-6 fach	16. Scharp (B) 3-5 fach	24. Zincke (C) 8'	32. CornettenBaß (C) 2'
		<i>Tremulant</i>	

H. Scherer (A), H. Scherer partial (B), M. Schuke (C)

Manual C D E F G A B H - c3 (kurze Oktave)

Pedal C D E F G A B H - d1 (kurze Oktave)

Pitch:: a1 = 486 Hz 15 °C

Temperament: meantone after Praetorius

Wind pressure: 75 mm WS

Uithuizen Jacobikerk A. Schnitger Organ 1700

Manuael (I): (CDE-c3)		Rughposityf: (CDEFGA-c3)		Pedaal: (CDE-d1)	
Praestant	8' (E)	Holpyp	8' (S)	Bourdon	16' (S/E)
Holpyp	8' (S)	Quintadena	8' (E,S)	Octaav	8' (S)
Octaav	4' (S)	Praestant	4' (E,S)	Octaav	4' (S)
Spitsfluyt	4' (S)	Holpyp	4' (S)	Nachthoorn	2' (S)

Quint	3' (S)	Octaav	2' (E,S)	Mixtuer	IV (E)
Superoctaav	2' (S/E)	Woudfluyt	2' (S)	Basuyn	16' (S)
Siflet	11/2' (S/E)	Quint	1 1/2' (S)	Trompet	8' (S)
Mixtuer	IV - V(S)	Sesquialter	II (S)	Cornet	2' (S)
Trompet	8' (E)	Scherp	IV (E)		
Vox Humana	8' (S)	Dulciaan	8' (S)		

A. Schnitger (S), P. Van Oeckelen (O), B. Edskes (E)

Wind pressure: 66.5 mm WS

Windchests: Rückpositiv and Pedal (Schnitger), I Manual (Edskes)

Temperament: Vallotti tuning (1/6th comma)

Pitch: one semitone over a1 = 440 Hz

CD15

Manuel Tomadin at the Dell'Orto e Lanzini organ (2011), Parish Church of Madonna di Fatima, Pinerolo, Turin

Dell'Orto e Lanzini organ (2011), Madonna di Fatima Parish Church, Pinerolo (Turin)

The new organ at Madonna di Fatima parish church, Pinerolo, was commissioned in 2002 and built between 2006 and 2010 at the Dell'Orto & Lanzini organ workshop (Arona, Italy) under the artistic direction of Silvio Sorrentino after a stylistic model made prevalent in the Hanseatic area in the 17th century by the celebrated organ builder Arp Schnitger (1648–1719). Inaugurated in 2011, the instrument is built into the inner church façade on a raised wooden platform resting in a specially modified niche above the choir-stall and is housed in a gold-inlaid Slavonian oak case presenting 136 tin façade-pipes. The case is designed according to the typical North German Werk concept: Hauptwerk, Rückpositiv, Pedal towers on either side and a Brustpositiv over the manuals. It features three manuals of 54 notes each in a centre console (C–f3, white notes finished in ivory,

rosewood black notes finished in ebony), a flat pedalboard of 30 pedals (C–f1), suspended tracker action, mechanical stop action and a total of some 2100 speaking pipes activated by 34 stops with drawknobs corresponding to the following stop list:

Rückpositiv R
Holfloit 8 H8
Quintadena 8 Q8
Principal 4 P4
Rohrfloit 4 R4
Gemshorn 2 G2
Scharf III Sch
Sesquialtera II Sesq
Dulcian 16 D16
Trompet 8 T8

Hauptwerk H
Quintadena 16 Q16
Principal 8 P8
Spitzfloit 8 S8
Octava 4 O4
Floit 4 F4
Nasat 2 $\frac{2}{1}$ Nas
Octava 2 O2
Mixtur V Mix
Trompet 16 T16
Vox humana 8 VH8

The instrument has 10 slider windchests in oak and red cedar, fed by three bellows (two wedgebellows and one reservoir bellows) at a wind pressure of 73 mm wc, and is pitched A=440 Hz at 20°C and tuned using a modified fifth-comma meantone temperament (after the restored Schnitger organ in Norden).

Brustwerk B
Gedackt Bass 8 G8b
Gedackt Disk. 8 G8d
Holzprincipal Disk. 8 Hp8

Blockflöit 4 B4
Octava 2 O2
Quinta 1 1/3 Quint
Regal 8 R8

Pedalwerk P
Principal 16 P16
Octava 8 O8
Octava 4 O4
Nachthorn 2 N2
Mixtur IV Mix
Posaun 16 Pos16
Trompet 8 T8
Cornet 4 C4

CD16

Carlo Guandalino at the Organ of the Church of SS. Peter and Paul, Castelnuovo Scrvia

Organ

The pipe organ of Castelnuovo Scrvia appears to be the oldest in the territory of Alessandria, going back to 1612, built by the brothers Angelo and Giuseppe Vitani and subsequently revised by Luigi Amati in 1796. This is testified by the presence of sounds by 12 feet and for the double ripieno; a typical characteristic in the Italian Renaissance pipe organ.

Stop list:

RIPIENO COLUMN Principale II Bassi (Wood)
 Principale Bassi (12')
 Principale Soprani
 Ottava
 XV-I
 XV-II
 XIX-I
 XIX-II
 XXII-I
 XXII-II
 XXVI
 XXIX
 XXXIII E XXXVI

Sesquialtera
Contrabbassi E Rinforzi

CONCERT COLUMN Principale Ii Soprani
Voce Umana
Ottavino Soprani
Oboe
Cornetto Iii File
Viola Bassi
Fagotto Bassi
Tromba Soprani
Clarone Bassi
Flagioletto Bassi
Flauto In VIII
Fluta Soprani
Tromboni Ai Pedali (12')
Timpani Ai Pedali
Campanelli

CD17

**Manuel Tomadin at the Van Hagerbeer/Schnitger organ (1646/1725), Great St Lawrence Church,
Alkmaar**

Organ

Grote Kerk, Alkmaar (NL)

Van Hagerbeer / Schnitger organ 1646/1725

The big organ at the west end of the church is one of the most famous, significant and beautiful organs in the world. It was built by Jacobus Galtus van Hagerbeer and sons, finished in 1646. The magnificent casework, which unusually stretches from floor to vault and makes the organ part of the architecture of the church, was designed by Jacob van Campen, a leading architect of the time. The enormous canvas shutters were painted by Caesar van Everdingen. The organ was rebuilt in 1725 by Frans Caspar Schnitger. He left the casework much as it was, but created an organ in the North German style within the old case. He reused much of the old fluework, but all the mixtures and reeds were new. The organ has not been changed much since then, and is rare in that 90 percent of the original material, pipework, action, soundboards, case, survives. As such it is one of the most important organs in the world.

Disposition:

Bovenwerk (III)

Praestant 8'	1646
Baarpyp 8'	1685
Rohrfluit 8'	1725
Quintadena 8'	(1646)1725
Octaav 4'	(1646)1725
Fluit Dous 4'	(1646)1725
Spitsfluit 3'	1725
Superoctaav 2'	1646
Speelfluit 2'	1725
Sexquialtera II	1725
Scherp IV	1725
Cimbel III	1725
Hautbois 8'	1725
Vox Humana 8'	1725
Tremulant	

Rugpositief (I)

Praestant 8' (Tr.II)	1782 (front)/1646/1725
Quintadena 8'	1646 (1782/1949/1986)
Octaav 4'	1725
Nasaat 3'	1725
Fluit 4'	(1545/1646)1725
Superoctaav 2'	1725
Quintfluit 3'	1646/1986
Waldfluit 2'	1646/1725/1986
Quintanus 1 ½'	1725/1986
Mixtuur V-VI	1725
Sexquialtera II	1725
Cimbel III	1725
Fagot 8'	1725
Vox Humana 8'	1725
Tremulant	

Groot Manuaal (II)

Praestant 16'	(1545)1646
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Pedaal

Principaal 22'	1646
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Praestant 8'	1646	Praestant 16'	1646
Praestantquint 6'	1646(1782/1986)	Rohrquint 12'	(1545/1644)1725(1782/1949/1986)
Octaav 4'	1646	Octaav 8'	1646
Quinta 3'	1986	Quinta 6'	(1646)1725(1986)
Octaav 2'	1646	Octaav 4'	1646
Flachfluit 2'	1646/1725	Nachthoorn 2'	1725
Ruyschpyp II	1646/1725	Ruyschpyp III	1725
Tertiaan II	1725	Mixtuur VIII	1725(1986)
Mixtuur VI	1986	Basuin 16'	1725
Trompet 16'	1725	Trompet 8'	1725
Viool di Gamba 8'	1725	Trompet 4'	1725
Trompet 4'	1725(1986)	Cornet 2'	1725

CD18

Manuel Tomadin at the Arp Schnitger organ (1695–96), Noordbroek Church, Groningen

Noordbroek (NL)

Reformed kerk

Arp Schnitger organ (1695-1696)

Hoofdwerk		Rugwerk		Pedaal	
Quintadena	16' (H)	Fluit douce	8' (F)	Bourdon	16' (S)
Prestant	8' (F)	Prestant	4' (O)	Prestant	8' (F)
Holpyp	8' (S)	Spitsfluit	4' (O)	Gedekt	8' (F)
Octaaf	4' (S)	Octaaf	2' (S,E)	Octaaf	4' (S)
Speelfluit	4' (S)	Sesquialter	II (E)	Bazuin	16' (S)
Quint	2 2/3' (O,S)	Scherp	III-IV (E)	Trompet	8' (S)
Octaaf	2' (S)	Dulciaan	8' (H)	Cornet	4' (S)
Mixtuur	IV-VI (S)				
Trompet	8' (S)				

Vox Humana	8' (H)				
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Specification: (O=Older than Schnitger, S=Schnitger, F=Freitag, H=Hinsz, E=Edskes)

Tremulant

Schuifkoppeling

Pedaalkoppeling

Tune: 1/2 tune higher.

Temperament: Werckmeister III

Noordbroek (NL)

Reformed kerk

Arp Schnitger organ (1695-1696)

A 1,2 Toccata et Fuga in E pro Organo pleno

HW: Q16,P8,O4,Mix RP: F18,P4,O8,O2 Ped: B16,P8,O4,Baz,Tr8 Koppel HW-RP

Koppel HW-Ped Bar 54 - Koppel HW-Ped

Fug HW: Q16,P8,O4,O2,Mix RP: F18,P4,O8 Ped: B16,P8,O4,Baz,Tr8,C4

Koppel HW-RP

A3 Ach herr mich armen Sünder à 2 Claviere è Pedale

HW: Hp8, Quint RP: Fl4 (one octave low) Ped: B16, Gd8 Trem

A4 Fantasia in F

HW: Hp8, Sf4 RP: Fl8, P4 Ped: B16, P8, O4

A5 Trio in d à 2 Claviere è Pedale

HW: P8 RP: P4 (one octave low) Ped: B16, P8

A6 Fuga in B

HW: P8, O4, Tr8 Ped: B16, P8, O4, Tr8

A7 Mitten Wir im Leben sind (à 2 Claviere è Pedale)

HW: Hp8, Vh8 RP: Fl8 Ped: G8 Trem

A8 Warum Betrübst Du Dich, mein Herz à 2 Claviere è Pedale

HW: O4 (one octave low) RP: P4, Fl4 (one octave low) Ped: B16, P8 Trem

A9 Praeludium in C pro Organo pleno

HW: P8, O4, O2, Mix Ped: B16, P8, O4, Tr8, C4

A10 Trio in a à 2 Claviere è Pedale

HW: P8 RP: Fl4, D8 Ped: B16, P8

A11 Fantasia sopra Freu Dich sehr, o meine Seele à 2 Claviere è Pedale

HW: P8, O8, O4 RP: Fl8, P4, Sesq Ped: B16, P8, O4 Bar 53 RP: - Sesq

A12 Trio in Es (à 2 Claviere è Pedale)

HW: Hp8, Sf4 RP: Fl8, Fl4 Ped: B16, P8

A13 Fuga in Es

RP: Fl8, Fl4 Ped: B16, P8, O4

A14 Fantasia à Gusto Italiano in F a 2 Claviere è Pedale

HW: Hp8 RP: Fl8, D8 Ped: B16, P8

A15 Wenn mein Stündlein vorhanden ist pro Organo pleno
HW: P8,O4,O2,Mix Ped: B16,P8,O4,Tr8,C4

A16 Trio in G (à 2 Claviere è Pedale)
HW: Hp8,O4 RP: P4,O2 (one octave low) Ped: B16,P8,O4

A17 Jesu, der Du Meine Seele à 2 Claviere è Pedale
HW: P8 RP: Fl8,D8 Ped: B16,P8

A18 Herzlich lieb hab Ich Dich, o Herr pro Organo pleno
HW: Q16,P8,O4,O2,Mix,Tr8 Ped: B16,P8,O4,Baz,Tr8,C4 Koppel HW-RP

B1, B2 Praeludium et Fuga in G
HW: Q16,P8,O4,O2,Quint,Mix RP: Fl8,P4 Ped: B16,P8,O4,Baz,Tr8,C4
Koppel HW-RP Koppel HW-Ped
Bar 25 - Koppel HW-Ped Bar 50 + Koppel HW-Ped Bar 63 - Koppel HW-Ped
Bar 80 + Koppel HW-Ped nella fuga HW: -Q16,-Quint

B3 Herr Jesu Christ, Du Höchstes Gut à 2 Claviere è Pedale
HW: P8,O4,Quint,Tr8 RP: Fl8,P4 Ped: B16,G8,Tr8

B4 Trio in c à 2 Claviere è Pedale
HW: Hp8 RP: Fl8 Ped: Gd8

B5 Fuga in c
HW: P8,O4 Ped: B16,P8

B6 Nun freut Euch, lieben Christen gmein
HW: P8,O4,O2 Ped: B16,P8,O4,Tr8,C4

B7 Nun freut Euch, lieben Christen gmein (à 2 Claviere è Pedale)
HW: P8,O4,O2,Quint RP: Fl8,P4 Ped: B16,P8,O4

B8 Praeludium in f pro Organo pleno

HW: Q16,P8,O4,O2,Quint,Mix RP: Fl8,P4 Ped: B16,P8,O4,Baz,Tr8,C4
Koppel HW-RP

B9 Trio in F à 2 Claviere è Pedale
HW: Hp8,Sf4,Vh8 RP: Fl8,D8 Ped: P8

B10 Fantasia sopra Wer nur den Lieben Gott, läßt walten à 2 Claviere è Pedale
HW: P8,O4 RP: Fl8,P4 Ped: Tr8

B11 O König, dessen Majestät à 2 Claviere è Pedale
HW: Hp8,Vh8 RP: F8 Ped: B16,P8

B12 Praeludium in c
HW: P8,O4,O2 Ped: B16,P8,Tr8

B13 Trio sopra chorale Mein Gott, das Herze bring Ich Dir à 2 Claviere è Pedale
HW: Hp8,Sf4 RP: Fl8,Fl4 Ped: B16,P8 Bar 68 RP: +D8 Bar 103 RP: -
D8

B14 Fuga in f
HW: O4 (one octave low) RP: P4 Ped: B16,P8,O4 Koppel HW-RP

B15 Fantasia sopra Jesus, meine Zuversicht à 2 Claviere è Pedale
HW: Sf4,Vh8 RP: Fl8,D8 Ped: B16,P8,O4

B16 B17 Toccata et Fuga in a pro Organo pleno
HW: Q16,P8,O4,O2,Quint,Mix RP: Fl8,P4 Ped: B16,P8,O4,Baz,Tr8 Koppel
HW-RP Bar 31 +Koppel HW-Ped Bar 57 -Koppel HW-Ped
Fug Ped: +C4,

CD19

Simone Stella at the Pinchi–Škrabl organ (2013), Basilica of San Giorgio fuori le mura, Ferrara

The Pinchi–Škrabl organ (2013), Basilica of San Giorgio fuori le mura, Ferrara

I Hauptwerk

1) Prinzipal 16'

2) Prinzipal 8'

3) Octav 4'

4) Superoctav 2'

5) Mixtur III-VII 2'

6) Rohrfloit 8'

7) Nassat 3'

8) Trommet 8'

9) Vox Humana 8'

Tremolo

II Oberpositiv

10) Quintaden 8'

11) Gedact 8'

12) Prinzipal 4'

13) Scharff III-V 1'

14) Blockflloit 4'

15) Waldflöte 2'

16) Sesquialter II

17) Dulzian 16'

18) Krummhorn 8'

Tremolo

III Oberwerk

19) Hollflöte 8'

20) Spitzflöte 4'

21) Gemshorn 2'

22) Siffloite 11 $\frac{1}{3}$ '

23) Blockwerk V 8'

24) Bahrpfeife 8'

25) Schalmei 4'

26) Cornet V 8'

Tremolo

Pedalwerk

27) Prinzipal 16'

- Prinzipal 8'

- Oktav 4'

28) Subbass 16'

- Gedackt 8'

29) Rohrquinte 102/3'

- Quinte 51/3'

30) Posaunen 16'

- Trommet 8'

Three manuals with 54 keys C–f'''

Pedalboard with 30 keys C–f'

Accessories: Cimbelstern, Vogelgesang

Couplers: I-P · II-P · III-P · II-I · III-I · III-I

Unequal temperament elaborated by Claudio Brizi

A = 465Hz

CD20

Stefano Molardi at the F. Volckland organ (1732–37), Cruciskirche, Erfurt

Disposition der Volckland-Orgel 1732-37 – Cruciskirche, Erfurt (Thuringia)

Hauptwerk c, d-c3

Principal 8'

Quintatön 16'

Viola di Gamba 8'

Gemshorn 8'

Bordun 8'

Traversière 8'

Octave 4'

Quinte 3'

Sesquialtera

Octave 2'

Mixtur 4f.

Cymbel 4f.

Vox humana 8'

Glockenspiel

Tremulant

Ventilzug

Manuelschiebekoppel II/I

Pedalkoppel an Hauptwerk

Stimmung: Kirnberger II

Brustwerk C, D-C3

Principal 4'

Quintatön 8'

Gedackt 8'

Flaut douce 8'

Nachthorn 4'

Quinte 3'

Octave 2'

Terz 1D/f'

Mixtur 4f.

Pedal C, D-C1

Principal 16'

Violone 16'

Subbaß 16'

Oktave 8'

Octave 4'

Posaune 16'

CD21

Manuel Tomadin at the Schnitger organ (1721), Church of St Michel, Zwolle

STOPS CHOOSE

Daniel Erich (1649 – 1712)

1 Christum wir sollen loben schon

II: Ot8, Ot4, So2, Ruy, Mix, Tr16 III: Pr8, Ot4, Quint6, Sot2, SherpV Koppel II-III

Ped: Sub16, Pr16, Ot8, Sot4, Mix, Baz16, Tr8, Tr4 in bar 25 + Fag32

2 Es ist das Heil uns kommen lei

IV: Dz 8, fl8, Rfl4, Sfl3

III: Vg8, Hp8

Ped: Ot8

3 Allein zu Dir, Herr Jesu Christ

I: Pr8, Fl4, Sesq

II: Pr8, Sfl4

Ped: Pr16, Ot8

Wolfgang Christoph Druckenmüller (1687-1747)

4 5 Praeludium et Ciaccona in D

I: Pr8, Ot4, Sot2, Scherp II: Pr16, Ot8, Ot4, So2, Ruy, Mix, Tr8 III: Pr8, Ot4, Sot2, Scherp

IV: Fl8, Pr4, Sot2, Nh1 Koppel II-I Ped: Sub16, Pr16, Ot8, Sot4, Vfl2, Baz16, Tr8, Tr4

I: Pr8, Ot4, fl4, Sot2, Sesq, Sch8

II: Q16, Ot8, Ot4, Sot2 Bar 55 +Ruy Bar 67 +Tr8 Bar 73 +Mix

III: Pr8, Ot4 Bar 31 + Sif1 1/2 Bar 55 +Vg8

IV: Fl8, Pr4 Bar 31 +Gh2

Ped: Sub16, Pr16, Ot8 Bar 31 +Sot4 Bar 43 +Tr8

Bar 79 +Fag32, +Baz16, + Koppel II-I, + Koppel II-Ped

6 7 8 Concerto in A

Allegro I: Rfl8, Fl4, Qfl3, Sot2 III: Holp8, Ot4 Ped: Sub16, Ot8, Sot4, Vfl2, Tr8

Siciliana II: Vh8, Rfl8 III: Hp8 Ped: Sub16, Pr16, Hp8

Vivace I: Pr8, Ot4, Sot2, Scherp, Sch8

II: Ot8, Ot4, So2, Ruy, Mix, Tr8 in bar 94 +Pr16

III: Hp8, Ot4, Sot2, Scherp

Ped: Sub16, Ot8, Sot4, Vfl2, Baz16, Tr8, Tr4 Koppel II-III

9 10 11 Concerto in F

Allegro I: Pr8, Ot4, Qfl3, Sot2 II: Ot8, Ot4, Nas3 Ped: Sub16, Ot8, Sot4, Vfl2, Tr8

Adagio IV: Fl8, Reg8 I: Fl4 (one octave lower) Ped: Sub16, Holp8

Vivace II: Ot8, Ot4, Sot2, Ruy, Tr8 III: Pr8, Ot4, Tert

Ped: Sub16, Pr16, Ot8, Sot4, Vfl2, Tr8, Tr4 Koppel II-III

12 13 14 Concerto in D

Allegro I: Rfl8, Ot4 II: Quint16, Ot8, Ot4, Sot2, Ruy, Mix III: Pr8, Ot4, Sot2, Quint3

Ped: Sub16, Ot8, Sot4, Baz16, Tr8, Tr4 Koppel II-III

Largo I: + Sch8 II: + Tr16, +Tr8 Ped: +Fag32 +Koppel II-Ped

Vivace III: Pr8, Hfl4, Wfl2 IV: Fl8, Rfl4, Nh2 Ped: Sub16, Pr16, Ot8, Sot4

15 16 17 Concerto in G

Allegro I: Rfl8, Ot4, So2 II: Ot8, Ot4, So2, Mix, Tr8

Ped: Sub16, Ot8, Sot4, Vfl2, Baz16, Tr8 Koppel II-I

Adagio III: Hp8 IV: Fl8, Rfl4, Sfl3 Tremolo Ped: Sub16, Holp8

Allegro III: Hp8, Hfl4, Sif 1 1/2 IV: Fl8, Pr4, Sfl3, Wfl2 Ped: Sub16, Pr16, Ot8, Vfl2

Georg Wilhelm Dietrich Saxer (1680/90 – 1740)

18 Pröludium in D

I: Pr8, Ot4, Sot2, Sch8 Bar 133+ Scharff II: Ot8, Ot4, Nas3, Sot2, Mix IV: Fl8, Rfl4, Dlc8 Koppel II-I Ped: Pr16, Ot8, Sot4, Tr8
Bar 8 +Tr4 Bar 42 –Sot4, –Tr8, –Tr4,

Bar 53 +Tr8 Bar 65 +mix, +Tr8 Bar 133 +Fag32, +Baz16

19 Pròludium in B

II: Ot8, Ot4, Sot2, Mix, Tr16 III: Pr8, Ot4, Sot2, Scherp Koppel II-III

Ped: Sub16, Pr16, Ot8, Sot4, Mix, Tr8 in bar 47 +Fag32, +Baz16

20 Pròludium in F

I: Pr8, Ot4, Sot2, Scherp III: Pr8, Ot4 IV: Fl8, Ot4, Mix Koppel II-I

II: Qu16, Ot8, Ot4, Sot2, Ruy, Mix in bar 48 - Qu16, +Pr16 in bar 91 + Cimbel

Ped: Sub16, Pr16, Ot8, Sot4, Vfl2, Mix, Tr8, Tr4 in bar 91 +Baz16

21 Preludium in D

II: Ot8, Ot4, Nas3, Sot2, Ruy, Mix III: Pr8, Ot4, Sot2 Koppel II-III

Ped: Sub16, Pr16, Ot8, Sot4, Mix, Baz16, Tr8, Tr4

22 Pròludium in e

II: Pr16, Ot8, Ot4, Nas3, So2, Ruy, Mix, Tr8 III: Pr8, Quint6, Ot4, Sot2, Scherp, Tert

Ped: Sub16, Pr16, Ot8, Sot4, Tr16 in bar 93 +fag32 Koppel II- Ped Koppel II-I

Hoofdwerk

Praestant 16'

Quintadena 16'

Octaav 8'

Roerfluit 8'

Octaav 4'

Speelfluit 4'

Nasaat 3'

Superoctav 2'

Ruyschpijp II

Mixtuur VI

Cimbel III

Trompet 16'

Trompet 8'

Vox Humana 8'

Rugwerk

Praestant 8'

Roerfluit 8'

Quintadena 8'

Octav 4'

Fluit 4'

Quintfluit 3'

Superoctav 2'

Sexquialtera II

Scherp IV

Cimbel III

Fagot 16'

Schalmey 8'

Onderwerk

Viola 8'

Praestant 8'

Holpijp 8'

Quinta 6'

Octaav 4'

Holfluit 4'

Quinta 3'

Woudfluit 2'

Superoctaav 2'

Tertiaan II

Siflet 1'

Scherp V

Viola di Gamba 8'

Trompet 4'

Borstwerk

Fluitgedekt 8'

Praestant 4'

Roerfluit 4'

Spitsfluit 3'

Gemshoorn 2'

Superoctav 2'

Quintanus 1½'

Nachthoorn 1'

Sexquialter II

Mixtuur IV

Dulciaan 8'

Regaal 8

Pedaal

Praestant 16'

Subbas 16'

Octaav 8'

Holpijp 8'

Superoctav 4'

Vlakfluit 2'

Mixtuur VIII

Fagot 32'

Bazuin 16'

Trompet 8'

Trompet 4'

Cornet 2'

CD22

Stefano Molardi at the Dell'Orto e Lanzini organ (2003), Parish Church of S. Tomaso, Gesso di Zola Predosa

Organ by Dell'Orto and Lanzini, 2003

Instrument built on the G. Silbermann model of 1735-38 in the Stadtkirche in Frauenstein.

Two manuals with 51 notes (C1-D5)

Pedalboard with 27 pedals (C1-D3)

Pressure 60 mm

Temperament: Werckmeister III

Grand'Organo

Principale 8'

Flauto a camino 8'

Quintadena 8'

Ottava 4'

Flauto a cuspide 4'

Quinta 2' 2/3

Ottava 2'

Mistura IV

Cornetto III

Organo positivo

Bordone 8'

Principale 4'

Flauto a camino 4'

Nazardo 2' 2/3

Ottava 2'

Terza 1' 3/5

quinta 1' 1/3

Flagioletto 1'

Cimbalo II

Pedal

Subbasso 16'

Ottava 8'

Trombone 16'

Unione tastiere

Unione I-Pedale

Tremolo a vento perso

CD23

Stefano Molardi at the Dell'Orto e Lanzini organ (2003), Parish Church of S. Tomaso, Gesso di Zola Predosa

Organ by Dell'Orto and Lanzini, 2003

Instrument built on the G. Silbermann model of 1735-38 in the Stadtkirche in Frauenstein.

Two manuals with 51 notes (C1-D5)

Pedalboard with 27 pedals (C1-D3)

Pressure 60 mm

Temperament: Werckmeister III

Grand'Organo

Principale 8'

Flauto a camino 8'

Quintadena 8'

Ottava 4'

Flauto a cuspide 4'

Quinta 2' 2/3

Ottava 2'

Mistura IV

Cornetto III

Organo positivo

Bordone 8'

Principale 4'

Flauto a camino 4'

Nazardo 2' 2/3

Ottava 2'

Terza 1' 3/5

quinta 1' 1/3

Flagioletto 1'

Cimbalo II

Pedal

Subbasso 16'

Ottava 8'

Trombone 16'

Unione tastiere

Unione I-Pedale

Tremolo a vento perso

CD24

Chiara Minali at the Gio' Batta Sona organ (1812), Church of S. Pietro Apostolo, Valeggio sul Mincio

Gio' Batta Sona and son Organ

Organ built by Gio' Batta Sona in 1812, in the Cornu Evangelii choir of the parish church of San Pietro in Cattedra at Valeggio sul Mincio (VR).

Restored by Barthélémy and Michel Formentelli in 1998/2000.

The organ comprises a total of 49 'real' stops controlled by 45 Great Organ levers and 17 stops for the Organ Second Positive in Echo distributed over 2 manuals and a pedal board.

There is a total of 2133 pipes.

Mechanical transmission.

Facade pipes: principal deep bass 16' (the central pipe corresponds to the Mib1 of the 16') and principal 8'; the two side chests contain the pipes of the reed stop of the pedals (serpent or trombe "squarciate" 16').

Wind-chests: air operated for the Great Organ and the pedal, lever operated for the Organo Secondo.

Bellows: 4 wedge-shaped (originally 8).

Manuals in window console: each with 54 keys (C1 – F5), and the first is NOT a short octave, but complete.

Diatonic keys in spruce faced in boxwood; chromatic keys in spruce with walnut finte faced in smooth ebony. The rounded fronts are skilfully lathe turned.

The C1 of the upper manual (G.O.) is the only remaining original key.

Pedal board rebuilt on a model taken from another Sona organ: distended chromatic (the first documented model of this sort in Veronese organ history). Built in solid walnut, arranged like a lectern. It comprises 24 real notes from C1 to B2. It can be disconnected from the manual of the G.O. by means of inset manettone.

Manual connection through inset pedal.

Tiraripieno all'organo secondo.

Free combination in the Lombard fashion via the pedal

Usignoli activated through sliding manettina.

Basso tuba and Tamburo (a Pedalone).

Grande Organo

Principale profondo bassi 16'

Principale profondo soprani 16'

Principale primo bassi 8'

Principale primo soprani 8'

Principale secondo bassi 8' (dal Do2)

Principale secondo soprani 8'

Ottava bassi 4'

Ottava soprani 4'

Duodecima

Quintadecima

Decimasettima o Cornetto

Decimanona

Vigesimaseconda

Sesquialtera

Vigesimasesta

Vigesimanona

Trigesimaterza

Trigesimasesta

Campanelli

Tromba reale bassi 8'

Tromba reale soprani 8'

Corno inglese bassi 16'

Flauto reale soprani

Voce umana soprani

Flauto in ottava bassi

Flauto in ottava soprani

Flauto in duodecima

Cornetto primo doppio

Cornetto secondo doppio

Ottavino soprani

Flicorno 16'

Clarino bassi 4'

Oboe soprani 8'

Violoncello bassi 8'

Corno inglese soprani 16'

Organo Secondo

Violoncello bassi 8'

Principale bassi 8'

Violoncello soprani 8'

Principale soprani 8'

Tromboncino bassi 8'

Ottava 4'

Tromboncino soprani 8'

Quintadecima

Flauto bassi 4'

Decimanona

Flauto soprani 4'

Vigesimaseconda

Cornetto primo

Vigesimasesta

Cornetto secondo

doppio Vigesimanona

Voce umana

Pedale

Contrabbassi ed ottave 16'+8'

Trombe Squarciate o Serpan 16'

*Quinte dei Contrabbassi **

*Timpani (alla prima ottava) **

Quintadecima

*Basso Tuba – Banda turca **

Duodecima

Ottava di rinforzo

*I registri con * funzionano solo se*

Decimanona

sono inseriti i Contrabbassi

Vigesimaseconda

CD25

Stefano Molardi at the Giuseppe Bonatti organ (1713),

Sanctuary of the Blessed Virgin of Valverde, Rezzato, Brescia

Organ by Giuseppe Bonatti, 1713

Sanctuary of the Blessed Virgin of Valverde – Rezzato (Brescia)

1 manual consisting of 45 notes (C1-C5) with short first octave, pedal-board with 14 pedals (C1-F2), constantly connected to the manual.

Principale Bassi

Principale Soprani

Ottava del Principale

Quintadecima

Decimanona

Vigesimaseconda

Vigesimasesta

Vigesimanona

Trigesimaterza

Trigesimasesta

Cornetto Primo

Cornetto Secondo

Flauto in XII

Frasolè

Flauto in Ottava

Fiffaro Cromatico

Pastorale Bassi

Pastorale Soprani

CD26

Matthias Havinga at the Martti Porthan organ, Lutheran Church, Kotka

Disposition of the organ at Kotka Church 1998 Martti Porthan organ builders

Hauptwerk (C,D-d3)

Bordun 16'

Principal 8'

Rohrflöte 8'

Viola da gamba 8'

Oktave 4'

Spitzflöte 4'

Quinta 2 2/3'

Oktave 2'

Cornet (g-) 5x

Mixtur 4x

Zimbel 3x

Trompete 8'

Clarine 4'

Oberwerk (C,D-d3)

Quintaden 16'

Principal 8'

Gedackt 8'

Quintaden 8'

Oktave 4'

Rohrflöte 4'

Nasat 2 2/3'

Oktave 2'

Terz 1 3/5'

Flageolet 1'

Mixtur 4x

Vox humana 8'

Brustwerk (C,D-d3)

Gedackt 8'

Principal 4'

Rohrflöte 4'

Nasat 2 2/3'

Oktava 2'

Quinta 1 1/3'

Sifflet 1'

Sesquialtera

(rep.) 4/5'

Mixtur 3x

Krummhorn 8'

CD27

Massimo Gabba at the Mascioni organ, Church of San Giovanni Evangelista, Alessandria

Disposition of the Mascioni Organ Op.1184 (2010)

Great

1 Principale 16'

2 Principale 8'

3 Flauto doppio 8'

4 Viola da Gamba 8'

5 Ottava 4'

6 Flauto 4'

7 Duodecima 2.2/3'

8 Quintadecima 2'

9 Ripieno 4/6 file 1.1/3'

10 Cornetto 5f. 8'

11 Tromba 16'

12 Tromba 8'

13 Campana

Swell

14 Principale 8'

15 Flauto a camino 8'

16 Ottava 4'

17 Flauto a cuspide 4'

18 Flauto in XII 2.2/3'

19 Ottavina 2'

20 Terza 1.3/5'

21 Cembalo 2f. 1'

22 Cromorno 8

Tuba (400 mm)

45 Tuba 8' al III

46 Tuba 8' al I

47 Tuba 8' al Ped

Solo

23 Controgamba 16'

24 Principale 8'

25 Corno di notte 8'

26 Salicionale 8'

27 Flauto 4'

28 Flautino 2'

29 Terziana 4f. 5.1/3'

30 Plen jeu 3/5 f. 2'

31 Tromba armonica 8'

32 Oboe 8'

33 Vox Humaine 8'

34 Voce Celeste 8'

Tremolo

Pedal

35 Contrabbasso 16'

36 Subbasso 16'

37 Quinta 10.2/3'

38 Basso 8'

39 Flauto 8'

40 Corno 4'

41 Bombarda 16'

42 Controfagotto 16'

43 Fagotto 8'

44 Fagottino 4'

Couplers

48 I 8 Ped.

49 II 8 Ped.

50 III 8 Ped.

51 II 8 I

52 III 8 I

53 III 8 II

54 III 16 I

55 III 4 I

56 III 4 Ped.

61-note keyboards

32-note pedals

Combination memories 6 x 999 (5994)

Voicer: Franco Nicora

CD28

Nicola Reniero at the organ of the Duomo di Desenzano del Garda, Brescia

Organ reconstructed by Fratelli Serassi (1835-1837) as Opus n. 433, preserving some of the pipes that originally belonged to instruments by Matteo Cardinali (1655) and Giuseppe Bonatti (1710) in a monumental case that probably dates back to the 1655 organ.

Restoration and partial reconstruction by Marco Fratti (2014).

Director of restoration: Giuseppe Spataro.

Two manuals with 58 keys (C1-A5, first chromatic octave). The first manual corresponds to the Echo Organ, the second to the Grand'Organo. The division between basses and sopranos is between B2 and C3.

Sloping chromatic pedal board C1 – A2, with 22 pedals of which 20 sound pedals (12 real notes and 8 ritornellanti; The Bombarde and Tromboni registers are 20 real notes). The last two pedals control the Rollante and the Terzamano.

Stop list

Echo Organo (E)

[42] Principale Bassi

[43] Principale Soprani

[44] Ottava Bassi

[45] Ottava Soprani

[46] Quinta Decima

[47] Decimanona e Vigesimaseconda

[48] Vigesimasesta e Vigesimanona

[49] Cornetto a tre file

[50] Flauto a Becco

[51] Voce Umana Seconda

[52] Arpone (4') Bassi

[53] Violoncello (16') Soprani

Grand'Organo/Pedal (G/P)

[21] Corni Dolci Soprani

[22] Cornetto in VIII e XII

[23] Cornetto in XV e XVII

[24] Fagotto Bassi

[25] Trombe Soprani

[26] Clarone Bassi

[27] Corno Inglese Soprani

[28] Violoncello Bassi

[29] Trombe Soprani di 16 '

[30] Viola Bassi

[31] Flauto Traversiere

[32] Flauto in Ottava Bassi

[33] Flauto in Ottava Soprani

[34] Flauto in Duodecima Bassi

[35] Flauto in Duodecima Soprani

[36] Flautoletto Bassi

[37] Ottavini Soprani

[38] Voce Umana

[39] Bombarde ai Pedali

[40] Tromboni ai Pedali

[41] Timballi in tutti i Tuoni

1] Principale Bassi di 16'

[2] Principale Soprani di 16'

[3] Principale Primo Bassi

[4] Principale Primo Soprani

[5] Principale Secondo Bassi

[6] Principale Secondo Soprani

[7] Ottava Prima Bassi

[8] Ottava Prima Soprani

[9] Ottava Seconda Bassi

[10] Ottava Seconda Soprani

[11] Quintadecima Prima

[12] Quintadecima Seconda

[13] Decima 9a e Vigesima 2a Prima

[14] Decima 9a e Vigesima 2a Seconda

[15] Vigesima 6a e 9a Prima

[16] Vigesima 6a e 9a Seconda

[17] Trigesima Terza e Sesta

[18] Sesquialtera (XIX e XXVI)

[19] Contrabassi e Ottave

[20] Contrabassi e Duodecime

Accessories: two large pedals, Tiratutto Preparato and Tiratutti Ripieno, Grillastra (large pedal that controls the opening and closing of the expression box of the Echo Organ). Six small richiamo pedals: Fagotto Bassi, Trombe Soprani, Clarone Bassi, Corno Inglese Soprani, Distacco Pedale, Unione Tastiere.

Temperament: F. A. Vallotti.

Corista: A³ at 441,7 Hz at a temperature of 15° C and 57% relative humidity.

Air pressure: 48 mm water level.

Registrations

Track 1: G 3-14, 24, 25 E 42-47 P 19, 39

Track 2: G 33, 34 E 42-45, 47

Track 3: G 3, 4, 22, 23 E 42-45

Track 4: 1) E 42, 43 P 19, distacco pedale

2) G 25, 27, 31, 32, 35 (m.d. ottava sopra)

E 42, 43, 52, 53 (m.d. ottava sopra) P 39, dist. ped.

3) G 5, 6, 13, 32, 33

Track 5: G 1, 7, 8, 11, 18, 24, 25, 29 E 42-45 P 19

Track 6: G 3, 31 E 42, 43

Track 7: G 1-20, P 39

Track 8: G 3-6, 33, 34 (ritornelli -33 e 34)

Track 9: G 1, 7, 8, 11, 18, 24, 25, 29 E 42-45, P 19

Track 10: G 1-18, 24-26, 29 P 19, 39

Track 11: G 5, 6, 12, 34, 35 E 42, 43, 50, 51

Track 12: G 3-10, 13, 14

Track 13: G 5, 6, 9, 10 E 42, 50

Track 14: G 24, 25 E 42, 43

Track 15: G 3-17 E 42-48

Track 16: G 5, 6, 34, 35 E 50, 53 (ottava sopra)

Track 17: G 5, 6, 38 (ritornelli -38)

Track 18: G 12, 32, 33

Track 19: G 3-18, 24, 25 E 42-48 P 19, 39

CD29

Filippo Turri at the Francesco Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Disposizione fonica dell'organo F. Zanin, 2007

GRAND'ORGANO (HAUPTWERK):

Bordone 16'

Principale 8'

Flauto 8'

Viola 8'

Ottava 4'

Flauto 4'

Nazardo 2' 2/3

Superottava 2'

Flauto in terza 1' 3/5

Mixtur 5 file

Tromba 8'

PEDALE:

Subbasso 16'

Principale 8'

Ottava 4'

Trombone 16'

Trombone 8'

POSITIVO TERGALE (RÜCKPOSITIV):

Bordone 8'

Quintadena 8'

Principale 4'

Flauto 4'

Ottava 2'

Flautino 2'

Cimbalo 3 file

Sesquialtera 2 file

Dulzian 8'

ACCESSORI:

Unione a cassetto dei manuali, Primo al pedale, Secondo al pedale,

Tremolo funzionante sull'intero strumento.

Due manuali di 56 note (C1-G5)

Pedaliera di trenta note (C1-F3)

25 registri, 1626 canne, trazione integralmente meccanica

Temperamento Werckmeister III

Abbazia di Santa Maria delle Carceri, Este Padova (CD1)

Truhenergell di L. Patella, 1998

Disposizione: gedackt 8', flote 4', prinzipal 2'

Trasmissione: meccanica

CD30

Paolo Bottini at the Pietro Nacchini organ (1750), Church of S. Giorgio Maggiore, Venice

ORGAN SPECIFICATIONS

Basilica di S. Giorgio Maggiore in Venezia

Organo "Pietro Nacchini" (1750)

Restauro: "Alessandro Bazzani" (1864); "Pietro e Giacomo Bazzani" (1887-1914); "Gustavo Zanin" (1990)

Collocazione: in presbiterio dietro l'altar maggiore, su cantoria entro monumentale cassa che suddivide il presbiterio dal coro.

Facciata di 45 canne, con bocche allineate e labbro superiore a scudo, equamente suddivise in tre campate a cuspide.

Una tastiera di 57 tasti (Do-1/Do5) con prima ottava corta, reale dal Fa-1 (i primi tre tasti Do–Re–Mi richiamano meccanicamente le relative note dell'ottava superiore), suddivisa in bassi/soprani tra La2 e Sibemolle2.

Pedaliera di 20 pedali (Do1– Si2) con prima ottava corta.

Accordatura secondo “Vallotti”.

I registri sono azionabili da tiranti a pomello posti in doppia colonna a destra della consolle e corrispondono alla seguente disposizione fonica:

Principale bassi

Principale soprani

Ottava

Quintadecima

Decimanona

Vigesimaseconda

Vigesimasesta

Vigesimanona

Trigesimaterza

Trigesimasesta

Contrabbassi

Ottava di Contrabbassi

Duodecima di Contrabbassi

Voce umana

Flauto in VIII

Flauto in XII

Cornetta [in XVII]

Trombe basse

Trombe soprane

Tromboncini bassi

Tromboncini soprani

Accessori:

Ripieno a maniglia

Rollante

CD31

Adriano Falconi at the Jean-Pierre Cavallé organ, Gellone Abbey at St-Guilhem-le-Désert, Hérault

ORGAN INFORMATION AND SPECIFICATIONS

Jean-Pierre Cavallé Organ, Abbaye de Gellone, St Guilhem-le Désert (Hérault)

Makers

Built by Jean-Pierre Cavallé; work began in 1782

Positif dorsal pipework installed by Alain Sals in 1984

Restoration

Alain Sals, 2000

Maintained since 2010, and renovated in 2014, by Michel Formentelli

Details

27 stops

Three manuals and French-style pedalboard

Scheduled Historic Monument (MH category; 1974, 1975, instrument, case)

Composition

I Positif dorsal 51

notes: Ut1 à Ré5

Bourdon 8'

Prestant 4'

Nazard 2'2/3

Doublette 2'

Tierce 1'3/5

Larigot 1'1/3

Plein-jeu IV

Trompette 8'

Cromorne 8'

II Grand-orgue 51

notes: Ut1 à Ré5

Montre 8'

Bourdon 8'

Flûte 4-8'

Prestant 4'

Nazard 2'2/3

Quarte 2' 6

Tierce 1'3/5

Fourniture III

Cymbale IV

Grand cornet V

Trompette 8'

Cromorne 8'

Voix humaine 8'

Clairon 4'

III Récit 32 notes:

Sol² à Ré⁵

Cornet V 4

Pédale 18 notes:

Ut¹ à Fa²

Flûte 8'

Trompette 8'

Accouplement: I/II (à tiroir)

Tremblant fort à vent perdu

Tremblant doux dans le vent

Trompette de pédale : sol O sur Ut # 1

Clochette pour la soufflerie

Tempérament mésotonique à 6 tierces justes d'après Dom Bedos

Diapason LA = 415 Hz environ

Organistes

Les heureux titulaires de cet instrument prestigieux sont Frédéric Muñoz depuis 1980, et Peter Weinmann depuis 2000.

CD32

Chiara Minali at the Bazzani-Aletti-Zanin organ, Parish Church of Paderno di Ponzano Veneto

Organ Bazzani – Aletti – Zanin the Parish Church of Paderno di Ponzano Veneto (TV), Italy

Built in 1903 by the Aletti brothers of Monza, the organ actually embodies much of the earlier instrument constructed in 1845 by the Venetian Giacomo Bazzani. In 1997 it was meticulously renovated by Francesco Zanin of Codroipo.

Located in the choir above the main entrance, it has a wooden case with painted marbling, neoclassical pilasters and parapet occupying the entire back wall. There are 25 pipes in cusp formation, with lateral wings and mitered labia. Window console, mechanical action. Two manuals in spruce with 56 notes (C1-G5), the diatonic faced in bone and the chromatic in ebony; bass/soprano

division from notes C#-D3. Oak pedalboard with 30 straight parallel notes (c1-F3). Stops activated by nobs placed to the right for the grand organ and the pedal, and to the left for the positive, which was entirely rebuilt by Zanin on the Venetian model and placed on the base of the case. Original wedge-shaped bellows by Bazzani, non equable temperament for tuning.

Organ Specifications

Grand'Organo

Ottava

Quintadecima

Decimanona

Vigesimaseconda

Ripieno 4/2 file

Voce umana

Positivo laterale

Flauto tappato 8' bassi

Flauto tappato 8' soprani

Flauto in VIII bassi

Flauto in VIII soprani

Flauto in XII bassi

Flauto in XII soprani

Cornetto

Pedale

Contrabbasso

Ottava di contrabbasso

Trombone 8'

Principale bassi

Principale soprani

Flauto reale bassi 8'

Flauto reale soprani 8'

Flauto bassi 4'

Flauto soprani 4'

Flauto in XII bassi

Flauto in XII soprani

Cornetta

Tromba bassi 8'

Tromba soprani 8'

Quintadecima

Decimanona

Vigesimaseconda

Tromboncini bassi

Tromboncini soprani

Tremolo

Accessori

Unione I al pedale

Unione II al pedale

Unione manuali

Tiratutti

CD33

Andrea Chezzi

at the Andrea Domenico Boschini (before 1755) / Giovanni & Stefano Cavalletti (1814) organ,

Santuario della Beata Vergine dello Spino, Brugneto di Reggiolo

Organ Specifications

Organ in the Santuario della Beata Vergine dello Spino at Brugneto di Reggiolo (RE)

Builders: Andrea Boschini (ante 1755) and Giovanni Cavalletti (1814)

Sound arrangement:

Internal rank

External rank

Principale Bassi

Flauto in Duodecima

Principale Soprani

Voce Umana

Ottava

Cornetta Reale

Quintadecima

Cornetto Primo

Decimanona	Cornetto Secondo
Vigesimaseconda	Trombe Bassi
Vigesimasesta	Trombe Soprani
Vigesimanona	Trombone al Pedale
Contrabasso	

45 note keyboard (C1 - C5) with short first octave.

Sloping pedalboard with 18 pedals from C1 to G#2 + Rollante on the A2

Combinazione libera with 2 pedals

Choir: 449 Hz

Temperament: Valotti – Barca

Restored by: Silvio Micheli Organi a Canne

(Bibliography: L'organo settecentesco Andrea Boschini di Brugneto (RE), edited by Federico Lorenzani, Guastalla, Giuseppe Serassi Cultural Association, 2018)

CD34

Luca Scandali at the Gaetano Callido organ (1804),

Collegiate Church of San Bartolomeo Apostolo, Morrovalle, Macerata

ORGAN SPECIFICATIONS

Collegiate church of San Bartolomeo Apostolo, Morrovalle (Macerata, Italy)

Organ built by Gaetano Callido (1727 – 1813) in 1804, Op.408

Restored by Michel Formentelli, Camerino (Macerata, Italy) – St. Uze (France), 2011

Manual compass C – d''', short bass octave (47 notes). Pedal compass C – a (18 notes), short bass octave, coupled to the keyboard (the last pedal serves to action the Tamburo). Division bass / treble between c sharp' – d' (Bassi / Soprani). Unequal tuning.

Specification:

Principale Bassi (Bass, 8')	Voce Umana (Treble, 8')
Principale Soprani (Treble, 8')	Flauto in VIII Bassi (Bass, 4')
Ottava	Flauto in VIII Soprani (Treble, 4')
Quinta Decima	Flauto in XII (2 2/3')
Decima Nona	Cornetta (Treble, 1 3/5')
Vigesima Seconda	Tromboncini Bassi (Bass, 8')
Vigesima Sesta	Tromboncini Soprani (Treble, 8')
Vigesima Nona	Tromboni (Pedal, 8')
Trigesima Terza (C – f)	
Trigesima Sesta (C – c)	
Contrabassi (Pedal, 16')	
Ottava di Contrabassi (Pedal, 8')	

Collegiate church of San Paolo, Civitanova Marche (Macerata, Italy)

Built by Gaetano Callido in 1792

Restored by Michel Formentelli, Camerino (Macerata, Italy) – St. Uze (France), 2011

Manual compass C – d''', short bass octave (47 keys). Pedal compass C – a, short bass octave, coupled to the keyboard (the last pedal serves to action the Tamburo). Division between c sharp' – d' (Bassi / Soprani). Unequal tuning.

Specification:

Principale Bassi (Bass, 8')	Voce Umana (Treble, 8')
Principale Soprani (Treble, 8')	Flauto in VIII Bassi (Bass, 4')
Ottava	Flauto in VIII Soprani (Treble, 4')
Quinta Decima	Flauto in XII (2 2/3')
Decima Nona	Cornetta (Treble, 1 3/5')
Vigesima Seconda	Violetta Bassi (Bass, 4')
Vigesima Sesta	Violetta Soprani (Treble, 4')
Vigesima Nona	Tromboncini Bassi (Bass, 8')
Trigesima Terza (C – f)	Tromboncini Soprani (Treble, 8')
Trigesima Sesta (C – c)	Tromboni (Pedal, 8')
Contrabassi (Pedal, 16')	
Ottava di Contrabassi (Pedal, 8')	

CD35

Paolo Bottini

at the Pietro Nacchini organ (1750),

Basilica of San Giorgio Maggiore, Venice (1, 3–5, 7–8, 10–13, 15) ;

the Pietro Nacchini organ (1743), Church of San Rocco, Venice (2, 6, 9, 14) ;

the Angelo Bonatti organ (1760),

Parish Church of SS. Pietro e Paolo, Vallio Terme, Brescia (16–17, 19) ;

& the Gaetano Callido organ (1812),

Parish Church of San Floriano, Pieve di Zoldo, Belluno (18)

Pietro Nacchini organ (1750),

Basilica of San Giorgio Maggiore,

Venice

Restoration by Gustavo Zanin (1990).

Situation: in the chancel, behind
the main altar, above the choir-stall,
within a monumental casing which
partitions the choir from the rest
of the chancel.

Manual of 57 keys (C1/F1–C5)

beginning in a short octave,

bass/soprano split point at A2–A#2.

Pedalboard of 20 pedals (C1–B2) beginning in a short octave.

Vallotti temperament.

Two columns of drawknobs on the right side jamb correspond to the following stop list:

Principale bassi

Principale soprani

Ottava

Quintadecima

Decimanona

Vigesimaseconda

Vigesimasesta

Vigesimanona

Trigesimaterza

Trigesimasesta

Contrabbassi

Ottava di Contrabbassi

Duodecima di Contrabbassi

Voce umana

Flauto in VIII

Flauto in XII

Cornetta [in XVII]

Trombe basse

Trombe soprane

Tromboncini bassi

Tromboncini soprani

Accessories:

Tira-ripieno lever

(‘Full Ripieno’ combination action)

Drum-roll

Pietro Nacchini organ (1743),

Church of San Rocco, Venice

Restoration by Franz Zanin (1997);

cleaning and tuning

by Francesco Zanin (2015).

Situation: inner façade wall,

atop a monumental choir-stall

decorated with wooden statues

by Giovanni Marchiori.

Manual of 45 keys (C1–C5)

beginning in a short octave.

‘Lectern-style’ pedalboard of

18 pedals (C1–F2) beginning in a short octave.

Unequal 1/6-comma meantone temperament.

Stop list:

Principale [bassi e soprani, 8']

Ottava [bassi e soprani, 4']

Quintadecima

Decimanona

Vigesimaseconda

Vigesimasesta

Vigesimanona

Voce umana

Flauto in duodecima [bassi e soprani]

Cornetto [soprani]

Contrabassi

Accessories:

Tira-ripieno lever

(‘Full Ripieno’ combination action)

CD36

Carlo Guandalino at the Lucato organ, Parish Church San Michele Arcangelo, San Michele delle Badesse

ORGAN SPECIFICATION

San Michele delle Badesse (Padova) – Parish Church of San Michele Arcangelo

New organ inspired by the symphonic German music for organ, composed of 30 registers for a total of 1885 pipes. The transmission is mechanical for keyboards and pedal, electronic for stops, unions and couplings, according to the modern European tradition. The size is 7m height, 8.60 m wide and 1.70m deep. The Chorister is at 440Hz at 18°C with equal temperament.

I° Manuale: Grand Organo

(61 note)

Bordone 16’

Principale 8’

Flauto conico 8’

Dulciana 8'

Ottava 4'

Flauto cilindrico 4'

Decimaquinta 2'

Sesquialtera 2 File

Ripieno Grave 3 File

Rieno Acuto 2 File

Voce Umana 8'

Tromba 8'

Pedale (32note)

Contrabbasso 16'

Bordone 16'

Quinta 10'e 2/3'

Bordone 8'

Violone 8'

Principale 4'

Trombone 16'

Trombone 8'

II° Manuale: Espressivo

(61 note)

Principale Dolce

Bordone 8'

Viola 8'

Flauto armonico 8'

Flautino 4'

Flauto in duodecima 2'

Terza 2' e 2/3'

Ripiena 1' e 3/5'

Voce Celeste 4 File

Oboe 8'

Tremolo 8'

Unioni

II 16 I

II 8 I

II 4 I

I 4 I

II 16 II

II 4 II

I Ped.

II Ped.

CD37

Giulio Piovani

at the Sandri organ, Santuario Maria Ausiliatrice, Aprica (1–5)

& the Mascioni organ, Church of San Giovanni Evangelista, Alessandria (6–14)

Mascioni organ of San Giovanni Evangelista, Alessandria

Op.1184, built in 2009 · Three 61-note keyboards · 32-note pedalboard

I: Grande Organo

Principale 16'

Principale 8'

Flauto doppio 8'

Gamba 8'

Ottava 4'

Flauto 4'

Duodecima 2.2/3'

Quintadecima 2'

Ripieno 4/6 file 1.1/3'

Cornetto 5 file 8'

Tromba 16'

Tromba 8'

Tuba orizzontale 8'

Campane (25 note)

Keyboard II: Positivo

Principale 8'

Flauto a camino 8'

Ottava 4'

Flauto a cuspide 4'

Flauto in XII 4'

Ottavina 2'

Terza 1.3/5'

Cembalo 2 file 1'

Cromorno 8'

Tremolo I –II

Keyboard III: Recitativo

Controgamba 16'

Principale 8'

Corno di notte 8'

Salicionale 8'

Flauto Octaviante 4'

Flautino 4'

Terziana 4 file 5.1/3'

Plein jeu 3/5 file 2'

Tromba Armonica 8'

Oboe 8'

Vox Humaine 8'

Voce Celeste 8'

Tremolo

Pedalboard

Contrabasso 16'

Subbasso 16'

Quinta 10.2/3'

Basso 8'

Flauto 8'

Corno 4'

Controfagotto 16'

Fagotto 8'

Fagottino 4'

Bombarda 16'

Couplers

1 - I 8 Pedal

2 - II 8 Pedal

3 - III 8 Pedal

4 - III 4 Pedal

5 - II 8 I

6 - III 8 I

7 - III 8 II

8 - III 16 I

9 - III 4 I

Sandri organ of the Santuario Maria Ausiliatrice, Aprica

Completed in 2013 (using components of previous organs)

Pedal C-f

Untersatz 32'

Prinzipalbass 16'

Subbass 16'

Oktavbass 8'

Bourdon 8'

Violoncello 8'

Choralbass 4'

Theorbe 3f. 5 1/3'

Posaune 16'

Fagott (tr) 16'

Trompete 8'

Trompeta Major (tr) 8'

Clarine 4'

II. Hauptwerk C-g

Prestant 16'

Prinzipal 8'

Doppelflöte 8'

Viola da Gamba'

Oktav 4'

Rohrflöte 4'

Septimkornett 3f. 2 2/3'

Superoktav 2'

Mixtur 4-5f. 1 1/3'

Fagott (tr) 16'

Trompete 8'

Trompeta Major 8'

I. Rückpositiv

Traversflöte 8'

Holzgedeckt 8'

Prinzipal 4'

Augusto 4'

Sesquialtera 2f. 2 2/3'

Oktav 2'

Larigot 1 1/3'

Zimbel 3f. 2/3'

Cromorne 8'

Tremulant

III. Schwellwerk

Holzflöte 8'

Bourdon douce 8'

Salicional 8'

Vox Coelestis 8'

Prestant 4'

Blockflöte 4'

Nasatquinte 2 2/3'

Waldflöte 2'

Terzflöte 1 3/5'

Plein jeu 4-5f. 2'

Fagott 16'

Trompette 8'

Hautbois 8'

Clarine 4'

Tremulant

Trompeta Major (tr) 8'

Couplers

I-Ped,

II-Ped,

III-Ped,

I/II,

III/II,

III/I

I/II sub,

III/II sub,

III/II super,

I sub,

III sub,

III super

I/II Melodia,

III/II Melodia

Unisono Off I,

Unisono Off III

CD38

Carlo Guandalino at the Organ of Thiene Cathedral, Vicenza

ORGAN SPECIFICATIONS

The chosen instrument for the recording is the Organ of the Cathedral of Thiene (Vicenza, Italy), restored and enlarged by the Organ Company Cav.F. Zanin of Codroipo. They have been able to establish harmony between the heterogeneous pipes, that over the years have been enriched, starting from Callido through Pugina and Ruffatti, and the current phonic composition ; thus it is a

completely new work for mechanical transmission , windchests and in some stops especially conceived by Zanin, but unchanged as for the existing phonic material and just tuned up.

Available current phonic:

G.O.: (58 note Do-La)

1 Principale 16'

2 Principale 8'

3 Ottava 4'

4 XII 2' 2/3'

5 XV 2'

6 XVII 1' 3/5'

7 XIX 1' 1/3'

8 XXII 1'

9 Ripieno II 2/3'

10 Viola 8'

11 Flauto 8'

12 Flauto in Ottava 4'

13 Fagotto 16'

14 Tromba armonica (en chamade) 8'

O.E.: (58 note Do-La)

15 Bordone 16'

16 Principalino 8'

17 Ottava 4'

18 Quinta Decima 2'

19 Ripieno II 1' 1/3'

20 Voce Umana 8'

21 Bordone 8'

22 Flauto a camino 4'

23 Nazardo 2' 2/3'

24 Flautino 2'

25 Terza 1' 3/5'

26 Oboe 8'

Tremolo

Pedal (30 note Do-Fa)

27 Contrabbasso 16'

28 Subbasso 16'

29 Quinta 5' 1/3'

30 Basso 8'

31 Bordone 8'

32 Ottava 4'

33 Trombone 16'

34 Tromba 8'

35 Clarone 4'

Mechanical transmission

Electrical stops with sequencers

Pipes in metal and in wood for a total of 1898

Accessories:

Tremolo for O.E.

Reversible unions for I-P, II-P, II-I, II 16'-I, II 4'-I

Union II-I mechanical or electrical

2 Swell shoes, for general crescendo and expression

No. 30,000 general adjustable combinations, with sequencer

Toe Pistons for couplers, Sequencer +/-, Ripieni, Reeds, Full Organ

Equal temperament

Wind pressure 73mm

CD39

Adriano Falcioni at the Tamburini (1967) / Pietro Corna (2016) organ, Cathedral of San Lorenzo, Perugia

ORGAN SPECIFICATIONS

Organo Cav. Giovanni Tamburini 1967 on Fernando Germani's project

Restyling and tuning Pietro Corna from Bergamo (2014-15)

Four manual (61 notes) and pedal (32 notes) with 87 Stops and 5178 pipes

Sequencer with 824 free combinatiois

I Positivo (Transet)

Principale	8'
Ottava	4'
XV	2'
Ripieno 4 file	2'
Quintadena	8'
Flauto a camino	4'
Flauto in XII	2.2/3'
Ottavino	2'
Flauto in XVII	1.3/5'
Piccolo	1'
Cromorno	8'
Tromboncino	8'

Tremolo

II Grand'Organo (Choir)

Principale	16'
Open Diapason	8'
Principale dolce	8'
Ottava	4'
XII	2.2/3'
XV	2'
XVII	1.3/5'
XIX	1.1/3'
XXII	1'
Ripieno grave 5 file	2'
Ripieno acuto 6 file	1.1/3'
Flauto traverso	8'
Corno camoscio	8'
Flauto in VIII	4'
Voce Umana	8'
Tromba	8'
Chiarina dolce	8'
Chiarina dolce	4'

II Grand'organo (Transet)

Diapason	8'
Ottava	4'
Ripieno 5 file	2'
Flauto dolce	8'
Tromba dolce	8'

III Eco Espressivo (Transet)

Principalino	8'
Ottava	4'
Ripieno 5 file	2'
Bordone	16'
Bordone	8'
Viola dolce	8'
Flauto armonico	4'
Flautino	2'
Sesquialtera 2 file	2.2/3'
Viola celeste 2 file	8'
Tromba armonica	8'
Oboe	8'
Voci corali	8'
Tromba chamade	8'
<i>Tremolo</i>	

IV Solo (Transet)

Diapason	8'
Ottava	4'
Ripieno 5 file	2'
Flauto dolce	8'
Quintadena	4'
Cornetto 3 file	
Fagotto	16'
Tromba dolce	8'
Tromba chamade	16'
Tromba chamade	8'
Tromba chamade	4'
<i>Tremolo</i>	

Pedale (Choir)

Principale acustico	32'
Principale	16'
Ottava	8'
XV	4'
Ripieno 6 file	2.2/3'
Contrabbasso	16'
Corno di notte	16'
Basso	8'
Corno di notte	8'

Bombarda	32'
Trombone	16'
Tromba Forte	8'
Cromorno	8'
Clarone	4'
Claroncino	2'
Pedale (Transet)	
Subbasso	32'
Principale	16'
Subbasso	16'
Bordone amabile	16'
Bordone	8'
Bordone amabile	8'
Flauto tappato	4'
Fagotto	16'
Fagotto	8'
Fagotto	4'

CD40

Marco Ruggeri at the Lingiardi organ (1854), Parish Church of St Vittore, Calcio

Organ Specifications

Calcio (Bergamo), Parish Church of S. Vittore

Lingiardi Organ 1854, Opus 108

A single keyboard with 62 notes (C1-C6) with division of bass (b.) – soprano (s.) between B2 and C3. Pedal board with 20 pedals (C1-E2, effectively C1-B2 + 3 pedals for Terzamano, Campanelli and Rollante). Side pedals (on right) for Tiratutti, Combinazione libera alla lombarda and Banda turca; 5 pedaleve for Fagotto b., Corno Inglese s., Ottavino s., Clarone b. and Tromba 16 s.

Restored by Pietro Corna, 2014.

Terzamano s.

Voce umana 8 s.

Corni dolci 16 s.

Ottavino 2 s.

Flauto Traversiere 8 s.

Viola 4 b.

Violetta 2 b.

Fagotto 8 b.

Trombe 8 s.

Corno Inglese 16 s.

Trombe 16 s.

Clarone 4 b.

Cornetto cinese XII s.

Flauto in Ottava

Cornetto I s.

Cornetto II s.

Bombarde 16 al ped.

Bombardino 8 al ped.

Campanelli s.

Principale 16 b.

Principale 16 s.

Principale I 8 b.

Principale I 8 s.

Principale II b.

Principale II s.

Ottava b.

Ottava s.

Ottava II

Duodecima b.

Duodecima s.

Decimaquinta

Decimanona

Quattro di Ripieno

Due di Ripieno

Quattro di Ripieno

Contrabbassi e rinforzi al ped.

Timpani al ped.

CD41

Marco Ruggeri

at the Gaetano Callido organ,

Parish church of SS. Simon and Thaddeus, Borca di Cadore, Belluno

ORGAN SPECIFICATIONS

Borca di Cadore (Belluno)

Parish church of SS Simon and Thaddeus

Organ by Gaetano Callido (1791), located in the choir gallery above the church entrance. Two manuals, 47 notes (C1-D5) with short first octave; straight 18-note pedal-board (C1-G#2) with short octave, crescendo pedal. Keyboards divide at C#3-D3. Accessories: piston and pedal for Full Organ; keyboard coupler pedal; side drum. Organ restored by Alfredo Piccinelli (1970).

Upper manual (Grand' Organo)

Principale bassi 8'	Voce Umana
Principale soprani 8'	Flauto in VIII bassi
Ottava	Flauto in VII soprani
Quintadecima	Flauto in XII bassi
Decimanona	Flauto in XII soprani
Vigesimaseconda	Cornetto soprani 1 3/5'
Vigesimasesta	Tromboncini bassi 8'
Vigesimanona	Tromboncini soprani 8'
Trigesimaterza	Tromboni al ped. 8'
Trigesimasesta	
Contrabassi al ped. 16'	
Ottava di contrabassi al ped	

Lower manual (Organo Eco)

Voce Umana	Principale bassi 8'
Flauto in VIII bassi	Principale soprani 8'
Flauto in VIII soprani	Ottava
Cornetto soprani 1 3/5'	Quintadecima
Violoncello bassi 8'	Decima Nona
Violoncello soprani 8'	Vigesima Seconda

CD42

Marco Ruggeri at the Bernasconi organ, Church of S. Bernardino, Vercelli

Vercelli, church of Confraternity of S. Bernardino

Organ built by Pietro Bernasconi, 1892

Located in the choir loft above the main door in the counter façade. Two manuals (C1 – A5); horizontal pedalboard with 29 notes (C1 – E3). Small pedals above the pedalboard from left to right for: manual coupling, key and pedal coupling, Terzo foot, Tromba, Quartetto d'Arco, Espression, Oboe, Istrumentale, Ripieno, Timpanone, Terza hand.

The organ was restored by Bottega Organara Dell'Orto & Lanzini (2010).

Phonic arrangement

GRAND'ORGANO (I)

Tromba 8

Clarinetto 8

Eufonio 8

Flauto traverso 8

Flauto 2

Cornetto [dal Do3]

Voce umana 8

Principale 16

Principale 8

Ottava 4

Duodecima

Decimaquinta

Tre di Ripieno

Tre di Ripieno

RECITATIVO (II)

Oboe 8

Gamba 8

Voce flebile 8 [dal Do3]

Violino 8

Violino 4

Flauto in VIII

PEDALE

Contrabasso 16

Basso 8

Timpani 8

Bombarda 16

CD43

Marco Ruggeri at the Angelo Bossi & Nipoti organ, Church of S. Bartolomeo, Cà de' Stefani, Vescovato

Ca' de' Stefani (c. Vescovato, Cremona province), church of S. Bartolomeo.

Organ built by the firm Angelo Bossi e Nipoti of Bergamo, inaugurated by Amilcare Ponchielli on 29 June 1856, restored by Daniele Giani of Corte de' Frati (Cremona) in 2007.

It is positioned in the choir loft in cornu epistolae. Keyboard with 58 keys (C1-A5), with bass-soprano division between C3 and C#3; sloping pedalboard with 20 pedals (C1-E2; pedals for Campanelli, Terzamani and Rollante); large side pedals for Banda turca, Combinazione libera alla lombarda and Tiratutti.

Stoplist:

Campanelli s.	Principale 8' I b.
Fagotto 8' b.	Principale 8' I s.
Tromba 8' s.	Principale 8' II b.
Clarone 4' b.	Principale 8' II s.
Corno Inglese 16' s.	Ottava 4' b.
Violoncello 4' b.	Ottava 4' s.
Flutta 8' s.	Duodecima di ripieno
Viola 4' b.	Quintadecima
Corni da caccia 16' s.	Decimanona
Flauto in ottava 4' b.	Vigesimaseconda
Flauto in ottava 4' s.	Vigesimasesta and nona

Ottavino militare 2' s.	Trigesimaterza andsesta
Cornetta 3 file s.	Sesquialtera
Voce Umana 8' s.	Timballi a tutti li toni
Terza Mano	(ped.)
	Contrabassi and Ottave (ped.)
	Distacco delle turcherie

CD44

Piet van der Steen

at the Cavallé-Coll (1881) organ, Augustinuskerk, Amsterdam (1–10)

& the Schyven (1907) / Flentrop (2000) organ, Sint-Petrus-en-Pauluskerk, Oostende (11–17)

Disposition

Cavallé-Coll (1881) organ, Augustinuskerk, Amsterdam

Grand-Orgue C-g'''

Bourdon 16'
Montre 8'
Salicional 8'
Bourdon 8'
Flûte harmonique 8'
Prestant 4'
Flûte 4'
Plein jeu II-IV

Récit C-g'''

Viole de gambe 8'
Cor de nuit 8'
Voix céleste 8'
Flûte octavante 4'
Basson 16'
Trompette 8'
Basson et hautbois 8'
Clairon 4'

Pédale C-f'

Soubasse 16' (transm. G.O.)
Basse 8' (transm. G.O.)
Basson 16' (transm. Réc.)
Trompette 8' (transm. Réc.)

Disposition

Schyven (1907) / Flentrop (2000) organ, Sint-Petrus-en-Pauluskerk, Oostende

Groot-Orgel (I)			Positief (II) in zwelkast			Récit (III) in zwelkast		
Bourdon	16'		Octave	8'		Bourdon	16'	
Montre	8'		Salicionaal	8'		Flûte harmonique	8'	
Flûte harmonique	8'		Flûte	8'		Bourdon	8'	
Bourdon	8'		Bourdon	8'		Dolciana	8'	
Gambe	8'		Flûte harmonique	4'		Voix céleste	8'	
Prestant	4'		Nasard	2 2/3'	*	Flûte d'écho	4'	
Flûte à cheminée	4'		Flageolet	2'	*	Doublette	2'	
Doublette	2'	*	Tierce	1 3/5'	*	Basson-Hautbois	8'	
Cornet	V	*	Trompette	8'	*	Voix humaine	8'	
Fourniture	IV-V	*	Clarinette	8'	*	Fourniture	III	*
Bombarde	16'	*	Cor Anglais	8'	*	Trompette	8'	*
Trompette	8'	*						
Clairon	4'	*	Tremulant			Tremulant		

Pedaal

Contrebasse	16'
Sous-basse	16'
Quinte	10 2/3'
Octave basse	8'
Violoncelle	8'
Flûte	4'
Bombarde	16'
Trompette	8'

Koppels

I + II	Manuaalomvang	C - g'''
I + III	Pedaalomvang	C - f'
II + III		
I + III 16'		
Ped + I		
Ped + II		
* Ped + III		
*		

* = Jeux de Combinaison

CD45

Fabio Macera

at the Organ of the Parish Church of S. Bartolomeo, Santuario del SS. Crocifisso, Borzonasca, Genoa

BORZONASCA (GE)

Parish Church of S. Bartolomeo Apostolo – Santuario del SS. Crocifisso

The organ in the Sanctuary of the Holy Crucifix at Borzonasca is a fine example of Lombard organs of the 19th century.

Positioned in the choir above the main entrance, it was built by the Serassi brothers of Bergamo in 1821, opus No.389.

It features a chromatic keyboard of 54 notes (C1-F5) with separation of basses and sopranos between B2 and C3, and a sloping with 19 pedals (17+2: C1-E2, + two pedals for Bass drum and Third hand) constantly connected to the keyboard.

The registers are activated by levers, arranged in two columns to the right of the keyboard:

Voce Umana	Principale I 8 Bassi
Ottavino [2 S]	Principale I 8 Soprani
Fagotto [8 B]	Principale II 8 Bassi
Tromba [8 S]	Principale II 8 Soprani
Clarone [4 B]	Ottava Bassi
Corno inglese [16 S]	Ottava Soprani
Viola Bassi 4	Duodecima
Flauto Traverso S.	Decimaquinta

Corni da caccia [16 S]	Decimanona e Vigesimaseconda
Flauto in ottava	Quattro di ripieno
Cornetto S. [quattro file]	Sesquialtera Bassi
Flagioletto Bassi	Contrabbassi e rinforzi
	Tromboni

Knob to the right of the music stand for Campanelli.

Knob to the left of the music stand for Uccelliera.

Small pedals to the right of the pedal board for: Lombard free combination and Tiratutti del Ripieno.

When the instrument was restored in 1995-96 by Bottega Organara Dell'Orto & Lanzini of Dormelletto (NO), the pipes, wind chest and bellows were all carefully inspected. This allowed for recovery of the original inequal temperament 1/6-comma.

CD46

Roberto Marini at the Klais organ, Kristus-Koningkerk, Antwerp

ORGAN SPECIFICATIONS

Kristus-Koningkerk – Antwerp (B)

Klais – orgel

Joh. Klais, Bonn 1930

The organ was built by Klais in 1930 and was inaugurated by Flor Peeters on 9 August of that same year. According to documentary evidence, it cost 78,000 marks. During World War II both the church and the organ suffered considerable damage. The instrument was partially restored in the 1970s, and at the end of the 1980s the job was continued and completed by Pels.

I. Rückpositiv (C-c''')

27 Rohrgedackt 8'

28 Quintadena 8'

29 Zartflöte 8'

30 Praestant 4'

31 Spitzflöte 4'

32 Siffflöte 2'

33 Nachthorn 1'

34 Tertian II

35 Zimbel II/III

36 Krumhorn 8'

II. Hauptwerk (C-c''')

54 Praestant 16'

55 Quintadena 16'

42 Kupferprincipal 8'

43 Offenflöte 8'

44 Nachthorngedackt 8'

45 Dulciana 8'

46 Kupferoctave 4'

47 Singenprincipal 4'

48 Hohlflöte 4'

49 Spitzquinte 2 2/3'

50 Superoctave 2'

51 Gemshorn 2'

52 Cornett III/V

53 Mixtur IV/V

54 Dulcian 16'

55 Trompete 8'

56 Kopffregal 4'

III. Schwellwerk (C-c''''')

61 Lieblich Gedackt 16'

62 Geigenprincipal 8'

63 Holzflöte 8'

64 Bourdon 8'

65 Viola di gamba 8'

66 Salicional 8'

67 Vox coelestis 8'

68 Octave 4'

69 Schweizerpfeife 4'

70 Querflöte 4'

71 Waldflöte 2'

72 Sesquialtera II

73 Grosse Cymbel IV/V

74 Bombarde 16'

75 Trompete 8'

76 Clairon 4'

IV Brustwerk (C-c''''')

82 Diapason 8'

83 Rohrflöte 8'

84 Gemshorn 8'

85 Principal 4'

86 Blockflöte 4'

87 Flageolett 2'

88 Nachthornterz 1 3/5'

89 Superquinte 1 1/3'

90 Carillon II

91 Scharff III/IV

92 Oboe 8'

93 Geigend Regal 4'

Pedal (C-g')

16 Untersatz 32'

5 Principalbass 16'

6 Violonbass 16'

7 Subbass 16'

8 Gedacktbass 16'

15 Quintbass 10 2/3'

9 Octavbass 8'

10 Bassflöte 8'

11 Gedacktpommer 8'

12 Choralbass 4'

13 Flachflöte 2'

14 Hintersatz III/VII

17 Contraposaune 32'

18 Posaune 16'

19 Bombarde 16'

20 Basstrompete 8'

21 Schalmey 4'

CD47

Adriano Falcioni

at the Tamburini (1967) / Pietro Corna (2016) organ, Cathedral of San Lorenzo, Perugia

ORGAN SPECIFICATIONS

Organo Cav. Giovanni Tamburini 1967 on Fernando Germani's project

Restyling and tuning Pietro Corna from Bergamo (2014-15)

Four manual (61 notes) and pedal (32 notes) with 87 Stops and 5178 pipes

Sequencer with 824 free combinatios

I Positivo (Transet)

Principale 8'

Ottava 4'

XV 2'

Ripieno 4 file 2'

Quintadena 8'

Flauto a camino 4'

Flauto in XII 2.23/'

Ottavino 2'

Flauto in XVII 1.35/'

Piccolo 1'

Cromorno 8'

Tromboncino 8'

Tremolo

II Grand'Organo (Choir)

Principale 16'

Open Diapason 8'

Principale dolce 8'

Ottava 4'

XII 2.23/'

XV 2'

XVII 1.35/'

XIX 1.13/'

XXII 1'

Ripieno grave 5 file 2'

Ripieno acuto 6 file 1.13/'

Flauto traverso 8'

Corno camoscio 8'

Flauto in VIII 4'

Voce Umana 8'

Tromba 8'

Chiarina dolce 8'

Chiarina dolce 4'

Il Grand'organo (Transet)

Diapason 8'

Ottava 4'

Ripieno 5 file 2'

Flauto dolce 8'

Tromba dolce 8'

III Eco Espressivo (Transet)

Principalino 8'

Ottava 4'

Ripieno 5 file 2'

Bordone 16'

Bordone 8'

Viola dolce 8'

Flauto armonico 4'

Flautino 2'

Sesquialtera 2 file 2.23/'

Viola celeste 2 file 8'

Tromba armonica 8'

Oboe 8'

Voci corali 8'

Tromba chamade 8'

Tremolo

IV Solo (Transet)

Diapason 8'

Ottava 4'

Ripieno 5 file 2'

Flauto dolce 8'

Quintadena 4'

Cornetto 3 file

Fagotto 16'

Tromba dolce 8'

Tromba chamade 16'

Tromba chamade 8'

Tromba chamade 4'

Tremolo

Pedale (Choir)

Principale acustico 32'

Principale 16'

Ottava 8'

XV 4'

Ripieno 6 file 2.23/'

Contrabbasso 16'

Corno di notte 16'

Basso 8'

Corno di notte 8'

Bombarda 32'

Trombone 16'

Tromba Forte 8'

Cromorno 8'

Clarone 4'

Claroncino 2'

Pedale (Transet)

Subbasso 32'

Principale 16'

Subbasso 16'

Bordone amabile 16'

Bordone 8'

Bordone amabile 8'

Flauto tappato 4'

Fagotto 16'

Fagotto 8'

Fagotto 4'

CD48

**Jean-Baptiste Robin at the E.M. Skinner organ, Cincinnati Museum Center at Union Terminal,
Cincinnati**

Cincinnati Museum Center at Union Terminal, Cincinnati, Ohio, USA

E.M. Skinner Organs Opus 660 & 726, Boston, MA

IV manuals: 61 notes, Pedal: 32 notes, 79 ranks, electro-pneumatic action.

I. Choir

enclosed (6" WG)

8' Concert Flute

8' Gamba

8' Dulciana

8' Unda Maris

4' Flute d'Amore

2' Piccolo

16' Bassoon (9 ½" WG)

8' Clarinet

8' Harp (unit with Celesta)

4' Celesta

Chimes 25 notes

Tremolo

II. Great

enclosed (6" WG)

16' Bourdon

(Pedal Bourdon + 17 P)

8' First Diapason

8' Second Diapason

8' Claribel Flute

4' Flute

4' Octave

2' Fifteenth

III Mixture

8' Tromba

4' Clarion*

Chimes (Choir)

III. Swell

enclosed (7 ½" WG)

16' Bourdon

8' Diapason

8' Rohrflute

8' Salicional

8' Voix Celeste

8' Flauto Dolce

8' Flute Celeste

4' Flute Triangulaire

4' Octave

2' Fifteenth

V Mixture

16' Waldhorn

8' Cornopean

4' Clarion

8' Oboe d'Amour

8' Flugelhorn

8' Vox Humana

Tremolo

IV. Solo

enclosed (10" WG)

8' Flauto Mirabilis

8' Gross Gamba

8' Gamba Celeste

8' French Horn

8' Corno d'Bassetto

8' Tuba Mirabilis (22" WG)

4' Tuba Clarion

8' Harmonic Tuba

16' Tuba Profunda*

Tremolo

IV. Antiphonal

enclosed (7 ½" WG)

16' Flute (16', 8', 4' unit flute)

8' Concert Flute

8' Unda Maras (2 rk)

8' Voix Celeste (2 rk)

8' Flute Celeste (2rk)

8' Cello Celeste (2rk)

Celeste ranks in above four

stops can be turned off.

8' Diapason

8' Vox Humana

8' English Horn

8' Clarinet

8' French Horn

8' Trumpet

4' Clarion*

Harp (61 notes)

Chimes (20 notes)

Tremolo

Pedal

enclosed

32' Bourdon 32', 16',

8'(unit) (6" WG)

16' Open Diapason 16',

8'(unit) (6" WG)

16' Echo Lieblich (Swell

Bourdon duplex)

16' Violone 32 notes (6" WG)

32' Bombarde (Metal)

(unit with 8' Tromba)

(16 1/2" WG)

32' Bombarde (Wood)

32 notes, Located in

Antiphonal

(30" WG)**

16' Trombone 32 notes

(13" WG)

16' Waldhorn (Swell duplex)

8' Tromba

Chimes (Choir)

Antiphonal Pedal

enclosed

16' Violone 16'(7 ½ WG)

16' Lieblich Gedeckt (from

16', 8', 4' manual unit flute)

(7 ½ WG)

16' Bourdon 32 notes

(5" WG)

*A.R. Schopp's Sons

**Built at Cincinnati Museum

Center

Pipe chamber placement:

On the left: Antiphonal, Solo,

Great/Pedal

On the right: Choir, Swell

Expression shoe arrangement:

Antiphonal, Great/Pedal,

Choir, Swell, Solo, Cresc.

Unison Couplers:

Antiphonal on Ped, Swell,

Solo, Great, Choir

Swell, Choir, Solo to Great;

Swell, Solo to Choir; Solo to

Swell, Great to Solo

Antiphonal, Solo, Swell,

Choir to Great

Solo, Swell to Choir

Antiphonal, Solo, Swell,

Great, Choir to Pedal

Octave couplers:

Antiphonal 16', 4' Unison off

Solo 16', 4', Unison off

Swell 16', 4', Unison off

Choir 16', 4', Unison off

Great 4'

Pedal 4'

Solo to Great 16', 4'

Swell to Great 16', 4'

Choir to Great 16, 4'

Swell to Choir 16', 4'

All Swells to Swell

Divided Pedal (divided on C2)

Solo Manual C2 to Pedal C2

Crescendo pedal

128 memory levels, 25

Generals, 9 divisionals,

Sequencer

CD49

Willem Tanke at the Adema/Schreurs organ, St Bavo Basilica, Haarlem

Arrangement Willibrordus-organ, 1998

Hoofdmanuaal - I (c-g3)

Positief - II (C-g3)

(in swellbox)

Violon (diskant) 32'

Viola Major 16'

Principaal 16'

Principaal 8'

Bourdon 16'

Viola 8'

Praestant 8'

Vox Coelestis 8'

Portunaal 8'

Baerpijp 8'

Fluit Harm. 8'

Roerfluit 8'

Holpijp 8'

Viola 4'

Quint 5 1/3'

Fluit Douce 4'

Octaaf 4'

Quintviola 2 2/3'

Gemshoorn 4'

Viola 2'

Doublet 2'

Mixtuur 2'3-4 st.

Mixtuur 2 2/3' 4-5 st.

Cymbale 1/2' 3 st.

Cymbale 2/3' 4 st.

Sexquialter 2-3 st.

Cornet 8'3-5 st.

Engelse Hoorn 16'

Ripieno 1 1/3' 2 st.

Trompet 8'

Fagot 16'

Kromhoorn 8'

Trompet 8'

Schalmey 4'

Klaroen 4'

Tremulant

Reciet - III (C-g3)

Kroonpositief - IV (C-g3)

(in swellbox)

Quintadeen 16'

Praestant 8'

Viola da Gamba 8'

Holpijp 8'

Quintadeen 8'

Salicionaal 8'

Fluit Harm. 8'

Fluit Harm. Vanaf c0 8'

Nachthoorn 8'

Octaaf 4'

Unda Maris 8'

Roerfluit 4'

Salicet 4'

Quint 2 2/3'

Fluit Harm. 4'

Octaaf 2'

Nasard 2 2/3'

Mixtuur 4 st.

Octavin 2'

Cornet vanaf g0 3 st.

Terts 1 3/5'

Baryton 16'

Larigot 1 1/3'

Trompet 8'

Flageolet 1'

Klaroen 4'

Trompet Harm. 8'

Fagot Hobo 8'

Clarinet 8'

Vox Humana 8'

Tremulant

Pedaal - (C-f1)

Majorbas	32'
Openbas	16'
Contrebas	16'
Subbas	16'
Quint	10 2/3'
Openbas	8'
Gedekt	8'
Cello	8'
Openfluit	4'
Octaaf	2'
Ruispijp	2 2/3' 2-3 st.
Contre-Fagot	16'
Fagot	16'
Bazuin	16'
Trompet	8'
Klaroen	4'
Couplers	

P+I, P+II, P+III, P + IV

I + II, I + III, I + IV, II + III, II + IV, III + IV

CD50

Luca Scandali

at the Dell'Orto & Lanzini organ (2011),

Parish Church of Madonna di Fatima, Pinerolo, Turin

Dell'Orto & Lanzini organ (2011), Madonna di Fatima Parish Church, Pinerolo (Turin)

The new organ at Madonna di Fatima parish church, Pinerolo, was commissioned in 2002 and built between 2006 and 2010 at the Dell'Orto & Lanzini organ workshop (Arona, Italy) under the artistic direction of Silvio Sorrentino after a stylistic model made prevalent in the Hanseatic area in the 17th century by the celebrated organ builder Arp Schnitger (1648–1719). Inaugurated in 2011, the instrument is built into the inner church façade on a raised wooden platform resting in a specially modified niche above the choir-stall and is housed in a gold-inlaid Slavonian oak case presenting 136 tin façade-pipes. The case is designed according to the typical North German Werk concept: Hauptwerk, Rückpositiv, Pedal towers on either side and a Brustpositiv over the manuals. It features three manuals of 54 notes each in a centre console (C–f3, white notes finished in ivory, rosewood black notes finished in ebony), a flat pedalboard of 30 pedals (C–f1), suspended tracker action, mechanical stop action and a total of some 2100 speaking pipes activated by 34 stops with drawknobs corresponding to the stop list below.

The instrument has 10 slider windchests in oak and red cedar, fed by three bellows (two wedge bellows and one reservoir bellows) at a wind pressure of 73 mm wc, and is pitched A=440 Hz at 20°C and tuned using a modified fifth-comma meantone temperament (after the restored Schnitger organ in Norden).

Rückpositiv	R
Holflöit 8	H8
Quintadena 8	Q8
Principal 4	P4
Rohrflöit 4	R4
Gemshorn 2	G2
Scharf III	Sch
Sesquialtera II	Sesq
Dulcian 16	D16
Trompet 8	T8

Hauptwerk	H
Quintadena 16	Q16
Principal 8	P8
Spitzflöit 8	S8
Octava 4	O4
Flöit 4	F4
Nasat 2 /*	Nas
Octava 2	O2
Mixtur V	Mix
Trompet 16	T16
Vox humana 8	VH8

Brustwerk	B
Gedackt Bass 8	G8b
Gedackt Disk. 8	G8d
Holzprincipal Disk. 8	Hp8
Blockflöit 4	B4
Octava 2	O2
Quinta 1 [•] / _•	Quint
Regal 8	R8

Pedalwerk	P
Principal 16	P16
Octava 8	O8
Octava 4	O4
Nachthorn 2	N2
Mixtur IV	Mix
Posaun 16	Pos16
Trompet 8	T8
Cornet 4	C4

Manual coupler RW–HW (MK), Pedal coupler HW–PW (PK) , Tremulant (Trem), Cimbelstern (Cim), Vogelgesang (Vog)

Tracklisting

96139

500 Years of Organ, Vol. 2

CD1

Cristóbal de Morales c.1500–1553

1 In diebus illis 3'48

Juan de Urrede fl.1451–c.1482

2 2 verses of a Magnificat 3'30

João de Badajoz c.1460–after 1521

3 Pange lingua 1'48

Juan de Anchieta c.1462–1523

4 Congratulamini mihi omnes 3'01

Anonymous

5 Kyrie eleison de Nuestra Señora 3'01

Francisco de Peñalosa c.1470–1528

6 Unica est columba mea 2'24

7 Kyrie eleison 4° tono 1'28

8 Kyrie eleison 8° tono 1'18

Anonymous

9 Conditor alme siderum 2'19

Pedro de Escobar c.1465–after 1535

10 Clamabat autem mulier cananea 3'48

11 [untitled] 0'46

12 Patrem omnipotentem 2'21

Anonymous

13 Jesu nostra redemptio 2'06

Juan García de Basurto c.1490–1547

14 Deposuit potentes 1'25

Gonzalo de Baena c.1476/80–after 1540

15 Si dederó 1'24

16 Ave maris stella 1'24

Antonio de Baena d. after 1562

17 Agnus dei (Mass Fa–re–mi–re) 4'51

18 Kyrie eleison 1'21

19 Sanctus (Mass Sol–la–la–fa–re) 7'18

20 Pleni sunt 1'58

21 Kyrie eleison 6° tono 5'36

22 Sanctus (canon) 2'32

Bruno Forst

at the Joseph de Sesma organ (1658), Church of Santa Ana, Brea de Aragón

Recording: 9–11 July 2013, Church of Santa Ana, Brea de Aragón, Zaragoza, Spain

CD2

Anonymous 16th century

from Manoscritto di Castell'Arquato (c.1530)

1 Ricercada – Pavana,

Saltarello de la pavana 5'10

2 La Tedeschina – Pavana de la bataglia,
Il saltarello de la bataglia – Gazollo – La Delfina 6'27

Marco Antonio Cavazzoni c.1490–c.1560

from Manoscritto di Castell'Arquato

3 Recercada 3'30

Anonymous 16th century

from Intabolatura nova de balli (Venice, 1551)

4 Pass'e mezo nuovo – Pass'e mezo nuovo [segondo] –Pass'e mezo nuovo [terzo] –Gamba Gagliarda 3'50

5 Moneghina Gagliarda – Gonella Gagliarda 2'10

Gioseffo Guami 1542–1611

from Girolamo Diruta, Il Transilvano (Venice, 1593)

6 Toccata del secondo tuono 2'13

Giovanni Picchi 1572–1643 from Intavolatura di balli d'arpicordo (Venice, 1621)

7 Todescha, Balletto 2'17

8 Ballo ongaro, Il suo Balletto 4'20

Gioseffo Guami

from Partidura per sonare (Venice, 1601)

9 Canzon sopra la Battaglia 5'02

(tabulated by Luca Scandali)

Antonio Valente fl.1565–1580

from Intavolatura de cimbalo (Naples, 1576)

10 Tenore grande alla napolitana 2'49

11 La romanesca 2'28

Cristofano Malvezzi c.1547–1599

from Il primo libro de ricercari a quattro voci (Perugia, 1577)

12 Ricercar del secondo tuono 5'15

(tabulated by Luca Scandali)

Giovanni Maria Trabaci c.1575–1647

from Ricercate, Canzone francese, Capricci (Naples, 1603)

13 Canzona Franzesa Prima 2'54

from Il secondo libro de ricercate (Naples, 1615)

14 Gagliarda quarta à 5 alla Spagnola 3'12

Cristofano Malvezzi

from Tabulatur Buch, Bernhard Schmid, Strasbourg (1607)

15 Fuga Secunda à 4 3'29

Anonymous 17th century

from Intavolatura di Ancona (1644)

16 Ballo della Regina (I, II) – La sua Sarabanda – Ciaccona 5'59

17 Ballo del Gran Duca – Aria di Fiorenza (I, II) –Rotta di Fiorenza 6'20

Luca Scandali

at the Onofrio Zeffirini da Cortona organ (1551),

Parish Church of S. Stefano Protomartire, Lucca

Mauro Occhionero *Renaissance and popular percussion*

Recording: 3–4 June 2015, Parish Church of S. Stefano Protomartire, Lucca, Italy

CD3

Andrea Antico c.1480–after 1538

1 Gentil donna 2'01

Anonymous 16th century

2 Gagliarda Comadrina (1551) 1'23

3 Gagliarda Lodesana 0'50

4 Gagliarda Chataccio 1'09

Andrea Gabrieli c.1533–1585

5 Canzon francese 'Je n'en dirai mot' 1'58

6 Canzon francese 'Qui la dira' 4'12

Girolamo Frescobaldi 1583–1643

7 Canzone ottava 'La Vincenti' 3'18

8 Ricercare quarto sopra mi re fa mi 4'50

Bernardo Pasquini 1637–1710

9 Partite di Bergamasca 4'27

Antonio de Cabezón c.1510–1566

10 Diferencias sobre El canto llano del Caballero 3'14

11 Diferencias sobre La Gallarda Milanese 2'26

12 Diferencias sobre Las Vacas 3'54

Paul Hofhaimer 1459–1537

13 Tandernack 3'22

Heinrich Scheidemann c.1595–1663

14 Gagliarda 4'40

Samuel Scheidt 1587–1654

15 Alamanda (10 variations) 8'35 **Anonymous early 16th century**

16 Uppon la mi re 4'11

17 My Lady Careys dompe 1'52

Hugh Aston c.1485–1558

18 A Hornepype 4'00

Pierre Attaignant c.1494–1552

19 Pavenne 1'37

20 Gaillarde 1'02

21 Branle 0'45

Henri Dumont c.1610–1684

22 Allemande grave 3'33

Francesco Cera

at the Positive organ (Neapolitan school, 1772), Franciscan Convent, Lustra Cilento

Total time 67'41

Recording: 28–29 May 2015, refectory room of the Franciscan Convent, Lustra Cilento, Italy

CD4

Annibale Padovano 1527–1575

1 Toccata del ottavo tono 3'45

2 Ricercar del sesto tono alla terza 6'48

Vincenzo Pellegrini c.1562–1630

3 Canzone detta la Berenice 3'07

4 Canzon detta la Nora 2'47

5 Canzon detta la Cassiodora 3'53

6 Canzone detta la Barbarina 4'32

7 Canzon detta l'Archangiola 3'38

Annibale Padovano

8 Toccata del sesto tono 3'48

Vincenzo Pellegrini

9 Canzon detta la Serpentina 2'52

10 Canzon detta la Diana 3'26

11 Canzon detta la Serafina 2'42

12 Canzone detta la Gratiiosa 3'43

Annibale Padovano

13 Toccata del primo tono 6'59

14 Ricercar del duodecimo tono 6'17

Vincenzo Pellegrini

15 Canzon detta la Capricciosa 2'46

16 Canzon detta la Mariana 4'01

17 Canzone detta la Pellegrina 3'41

18 La Pelegrina (1617) 3'42

19 Canzon detta la Gentile 2'11

Annibale Padovano (attrib.)

20 Toccata del sesto tono 5'11

Luca Scandali

at the Graziadio Antegnati organ (1565), Basilica of Santa Barbara, Mantua

Recording: 6–7 November 2017, Basilica of Santa Barbara, Mantua, Italy

CD5

Costanzo Antegnati 1549–1624

1 Ricercar del Primo Tono 3'43

Anton Holzner c.1599–1635

2 Canzon [prima] 3'44

Costanzo Antegnati

3 Ricercar del Secondo Tono 2'45

Anton Holzner

4 Canzon [seconda] 3'07

Costanzo Antegnati

5 Ricercar del terzo tono 2'31 **Ercole Pasquini**

mid-16th century–1608/19

6 Toccata [del settimo tono] 2'37

Costanzo Antegnati

7 Ricercar del quarto tono 2'57

8 Ricercar del quinto tono 3'20

9 Ricercar del sesto tono 4'00

Vincenzo Pellegrini c.1562–1630

10 Canzon 'La Serpentina' 4'29

Costanzo Antegnati

11 Ricercar del settimo tono 3'23

12 Ricercar del ottavo tono 3'00

13 Ricercar del nono tono 3'03

Anton Holzner

14 Canzon [terza] 1'45

Agostino Soderini fl.1598–1608

15 Canzon 'La Ducalina' 4'32

Costanzo Antegnati

16 Ricercar del decimo tono 2'53

17 Ricercar del undecimo tono 2'59

18 Ricercar del duodecimo tono 2'39

Federico Del Sordo

at the Meiarini organ (1630), Church of S. Maria del Carmine, Brescia (1, 3, 5, 8, 11, 13, 16, 18)

harpsichord Francesco Marini after anon. Italian, early 17th century (2, 4, 7, 9, 12, 14, 17)

fretted clavichord Michele Chiaramida after anon., c.1620 (6, 10, 15)

Total time 58'08

Recording: September, October & November 2017,
Church of S. Maria del Carmine, Brescia, Italy (1, 3, 5, 8, 11, 13, 16, 18);
Modus Inveniendi Studios, Rome, Italy (2, 4, 6, 7, 9, 10, 12, 14, 15, 17)

CD6

Aurelio Bonelli c.1569–after 1620

- 1 Ricercar del I tuono 3'16
- 2 Ricercar del II tuono 2'59
- 3 Ricercar del III tuono 3'24
- 4 Ricercar del IV tuono 3'05
- 5 Ricercar del V tuono 2'56
- 6 Ricercar del VI tuono 2'31
- 7 Ricercar del VII tuono 2'48
- 8 Ricercar del VIII tuono 2'38
- 9 Toccata a 8 'Cleopatra' 1'58
- 10 Dialogo a 8 'Anime pellegrine' 3'04
- 11 Canzone 'Licori' 2'17
- 12 Canzone 'Arete' 2'32
- 13 Canzone 'Urania' 2'46
- 14 Canzone 'Istrina' 2'50
- 15 Canzone 'Nisa' 1'28
- 16 Canzone 'Irene' 2'18
- 17 Canzone 'Artemisia' 1'51
- 18 Canzone 'Erina' 2'17
- 19 Dialogo a 8 'S'un dì, mosso a pietà' 4'14
- 20 Toccata a 8 'Athalanta' 3'10

Federico Del Sordo

at the Organ (1680) of the Abbey of San Magno, Amelia, Umbria
harpsichord · clavichord

Total time 55'09

Recording: April 2018, San Magno Abbey, Amelia (Umbria), Italy (1–3, 6, 8, 9, 11, 12, 14, 16, 18, 20);
Modus Inveniendi Studios, Rome, Italy (4, 5, 7, 10, 13, 15, 17, 19)

CD7

Giovanni Gabrieli c.1554/6–1612

- 1 Toccata primi toni C.D10 1'39
- 2 Intonazione del ottavo tono C.246 – Ricercar ottavo tono C.215 5'07
- 3 Canzon francese C.232 3'40
- 4 Intonazione del terzo e quarto toni C.242 – Fantasia quarti toni C.227 3'32
- 5 Toccata C.D11 1'34
- 6 Ricercar C.223 3'32
- 7 Canzon III C.188 2'27
- 8 Canzon C.231 4'22
- 9 Toccata C.237 2'12
- 10 Canzon C.234 2'28
- 11 Intonazione del secondo tono C.241 – Ricercar C.221 5'56
- 12 Canzon I 'La Spiritata' C.186 3'37

- 13 Intonazione del quinto tono C.243 – Ricercar C.222 7'13
- 14 Toccata C.D12 1'30
- 15 Intonazione del primo tono C.240 – Ricercar C.217 3'51
- 16 Intonazione del duodecimo tono C.250 – Canzon IV C.189 3'00
- 17 Intonazione del nono tono C.247 – Ricercar C.218 2'54
- 18 Toccata C.D14 2'28

Roberto Loreggian

at the V. Colombi organ of Valvasone Cathedral, Pordenone

Total time 61'12

Recording: October 2016, Valvasone Cathedral, Pordenone, Italy

CD8

Francisco Correa de Arauxo 1584–1654

- 1 Segundo tiento de tiple de septimo tono 6'00
- 2 Tiento y Discurso de segundo tono 6'43
- 3 Tiento de dos tiple de septimo tono 6'26
- 4 Segundo tiento de quarto tono a modo de canción 4'44
- 5 Segundo tiento de baxon de septimo tono 5'08
- 6 Tiento de primero tono 6'32
- 7 Tercero tiento de tiple de septimo tono 6'22
- 8 Tiento de sexto tono sobre la Batalla de Morales 7'17
- 9 Canción Gaybergier 4'10
- 10 Tiento de tiple de septimo tono 5'06

Francesco Cera

at the Renaissance organ of the Church of Santa María, Garrovillas de Alconétar, Extremadura

Total time 58'52

Recording: 22–24 April 2017, Church of Santa María, Garrovillas de Alconétar, Extremadura, Spain

CD9

Bernardo Storace c.1637–1707

- 1 Toccata e Canzon in G
- 2 Passo e Mezzo
- 3 Romanesca
- 4 Monica
- 5 Ballo della Battaglia
- 6 Capriccio sopra Ruggiero
- 7 Ricercar
- 8 Ciaccona
- 9 Toccata e Canzon in F
- 10 Ricercar di ligature
- 11 Pastorale

Enrico Viccardi

at the Agostino Traeri organ (1784),

Santa Maria della Neve Parish Church, Gualtieri, Reggio Emilia (1, 2, 5, 7, 9–11)

& the F. Cimino organ (1726–36),
Auditorium Giani Casa d'Organi, Corte de' Frati, Cremona (3, 4, 6, 8)

Total time 58'52

Recording: 10 July 2016, Santa Maria della Neve Parish Church,
Gualtieri, Reggio Emilia, Italy (1, 2, 5, 7, 9–11);
24 August 2016, Auditorium Giani Casa d'Organi,
Corte de' Frati, Cremona, Italy (3, 4, 6, 8)

CD10

Johann Caspar Kerll 1627–1693

- 1 Toccata prima
- 2 Toccata seconda
- 3 Toccata terza
- 4 Toccata quarta [cromatica con durezza e ligature]
- 5 Toccata quinta [tutta de salti]
- 6 Toccata sesta [per il pedale]
- 7 Toccata settima
- 8 Toccata ottava
- 9 Canzone prima
- 10 Canzone seconda
- 11 Canzone terza
- 12 Canzone quarta
- 13 Canzone quinta
- 14 Canzone sesta

Matteo Messori

at the Johann Ignaz Egedacher organ (1732),
Parish Church of Mariä Himmelfahrt, Vornbach am Inn (6, 9, 12)
Italian harpsichord Romain Legros, after anon. at Ca' Rezzonico, Venice (1–4, 7, 11, 14)
Italian harpsichord Romain Legros, after Giovanni Battista Giusti, Lucca 1681 (5, 8, 10)
Harpsichord Barthélémy Formentelli, after anon., Southern France (13)

Recording: August 2012, Sala Vasari (former Convent of San Michele in Bosco,
now Istituti ortopedici Rizzoli), Bologna, Italy (1–5, 7–8, 10–11, 13–14);
Parish Church of Mariä Himmelfahrt, Vornbach am Inn, Germany (6, 9, 12)

CD11

Heinrich Scheidemann c.1595–1663

- 1 Præambulum in E minor 1'20
- ##### **Erbarm dich mein, o Herre Gott**
- 2 Versus 1 1'57
 - 3 Versus 2 2 mans 2'32
 - 4 Cantzoenn in G 3'32
- ##### **Vom Himmel hoch da komm ich her**
- 5 Versus 1 0'59
 - 6 Versus 2 1'01
 - 7 Versus 3 & 4 2 mans & ped. 2'14
 - 8 Præambulum N13 in G 4'41
 - 9 Toccata in G 7'34
- ##### **Mensch, willst du leben seliglich**
- 10 Versus 1 choral tune in tenor –Versus 2 choral tune in bass 3'26

11 Versus 3 – Versus 4 2 mans 2'58

Confitemini Domino

(after Roland de Lassus)

12 Prima pars 4'00

13 Secunda pars 4'08

Christ lag in Todesbanden

14 Versus 1 ped. 2'43

15 Versus 2 2 mans & ped. 2'34

16 Versus 3 1'45

17 Præambulum in G minor 2'51

18 Vater unser im Himmelreich 2'27

19 Fantasia in D minor 3'32

20 Jesus Christus, unser Heiland

2 mans & ped. 9'15

Joseph Rassam

at the Bertrand Cattiaux organ, Church of St Martin d'Amilly, Loiret

Total time 65'41

Recording: 11–13 April & 12–14 September 2016,

Church of St Martin d'Amilly, Loiret, France

CD12

Matthias Weckmann c.1616–1674

1. Præambulum primi toni a 5 in D minor 4'06

2. Fantasia Ex D in D minor 5'03

Ach wir armen Sünder

3. Versus I. – choral in tenor 1'59

4. Versus II. – à 2 Clav. è Ped. 2'42

5. Versus III. – à 2 Clav. 2'27

6. Fuga ex D pedaliter primi

Toni in D minor 5'22

Gelobet seist du, Jesu Christ (I)

7. Primus versus – à 4 1'34

8. Secundus versus – Auff 2 Clavir 6'40

9. Tertius versus – Auff 2 Clavir à 4 2'06

10. Quartus versus – à 3 1'34

11. Toccata dall 12 Tuono [V] in C 4'08

12. Canzon dall istesso

Tuono [I] in C 2'46

Gelobet seist du, Jesu Christ (II)

13. Primus versus – à 4 1'27

14. Secundus versus – Auff 2 Clavir 1'24

15. Tertius versus – à 3 voc. 1'02

16. Toccata [II] in E minor 4'21

Nun freut euch, lieben Christen gmein

17. [Primus] versus 2'13

18. Secundus versus – Auff zwey Clavier 3'15

19. Tertius versus 2'39

20. Toccata [III] in E minor 3'49

Matteo Venturini

at the Dell'Orto & Lanzini organ (2011),
Parish Church of Madonna di Fatima, Pinerolo, Turin

Recording: 26–29 November 2018 & 1–5 April 2019,
Parish Church of Madonna di Fatima, Pinerolo, Turin, Italy

CD13

Franz Tunder 1614–1667

- 1 Præludium in G minor [I] 3'09
- 2 In dich hab ich gehoffet, Herr 5'28
- 3 Auf meinen lieben Gott 7'26
- 4 Præludium in F 3'40
- 5 Herr Gott, dich loben wir 7'42
- 6 Canzona in G 1'42
- 7 Christ lag in Todesbanden 11'57
- 8 Jesus Christus, wahr' Gottes Sohn 5'19

Emanuele Cardì

at the Glauco Ghilardi organ (1996), Church of S. Maria della Speranza, Battipaglia, Salerno

Total time 46'41

Recording: March 2015, Church of S. Maria della Speranza, Battipaglia, Salerno, Italy

CD14

Peter Mohrhardt 1630/40–1685

- 1 Du Friedefürst, Herr Jesu Christ
- 2 mans & ped. 4'22
- 2 Gelobet seist du, Jesu Christ
- 2 mans & ped. 4'11
- 3 Was fürchtst du, Feind Herodes, sehr
- 2 mans & ped. 7'09
- 4 Alle Welt, was lebet und webet
- 2 mans & ped. 3'58
- 5 Allein zu dir, Herr Jesu Christ
- 2 mans & ped. 4'00
- 6 Meine Seele erhebet den Herren
- Primus Versus 1 man. –
- Secundum Versus 2 mans & ped. 6'02
- 7 Wacht auf, ihr Christen alle
- 2 mans & ped. 4'01
- 8 Aus tiefer Not schrei ich zu dir 2'57
- 9 Herr Gott, dich loben wir Praeludium – Herr Gott, dich loben wir 2'10

Nicolaus Adam Strungk 1640–1700

- 10 Capriccio della Chiave di G b.
[G minor] 3'21
- 11 Capriccio [II] della Chiave di A
[A minor] 4'27
- 12 Capriccio della Chiave di E
[E minor] 3'47
- 13 Capriccio della Chiave di F
[F major] 5'06

- 14 Capriccio della Chiave di A
[A minor] 3'07
15 Capriccio Primi Tuoni [D minor] 5'50
16 Ricercar sopra la morte della
mia carissima Madre, Catharina Maria Stubenrauen, morsa â Brunsviga il 28 d'Augusto a[nn]o 1685 9'23
17 Capriccio sopra il Corale
'Ich dank Dir schon durch deinen Sohn' 5'58

Manuel Tomadin

at the Arp Schnitger organ (c.1700), Jacobikerk, Uithuizen (1–6, 8–17)
& Hans Scherer organ (1624), St Stephan's Church, Tangermünde (7)

Recorded by Studio Cor Brandenburg:

24 April 2018, St Stephan's Church, Tangermünde, Germany (7);
9–10 July 2018, Jacobikerk, Uithuizen, Netherlands (1–6, 8–17)

CD15

Heinrich Scheidemann c.1595–1663

Magnificat VI toni

- 1 Versus 1 2'35
2 Versus 2 8'32
3 Versus 3 4'17
4 Versus 4 2'28
5 Dixit Maria ad angelum 4'41
6 Canzon in F 3'32
7 Dic nobis Maria 6'44

Melchior Schildt c.1592–1667

Magnificat Primi modi

- 8 Versus 1 1'58
9 Versus 2 9'29
10 Versus 3 4'17
11 Versus 4 2'02
12 Versus 5 2'12

Matthias Weckmann c.1616–1674

- 13 Toccata IV in A minor 5'04

Delphin Strungk 1601–1694

Magnificat noni toni

'Meine Seele erhebet den Herren'

- 14 Versus 1 2'23
15 Versus 2 3'49
16 Versus 3 5'27

Matthias Weckmann

Magnificat II toni

- 17 Versus 1 1'24
18 Versus 2 2'14
19 Versus 3 2'20
20 Versus 4 1'40

Manuel Tomadin

at the Dell'Orto e Lanzini organ (2011), Parish Church of Madonna di Fatima, Pinerolo, Turin
Giuseppe Maletto tenor

Total time 77'19

Recording: 29–30 November 2016 & 4 January 2017, Parish Church of Madonna di Fatima, Pinerolo, Turin, Italy

CD16

Domenico Zipoli 1688–1726

- 1 Toccata in D minor 7'39
- 2 Versi in D minor 4'53
- 3 Canzona in D minor 3'18
- 4 Versi in C 3'58
- 5 Canzona in C 2'53
- 6 Versi in F 4'10
- 7 Canzona in F 3'06
- 8 Versi in E minor 5'07
- 9 Canzona in E minor 3'30
- 10 Versi in G minor 4'04
- 11 Canzona in G minor 5'01
- 12 All'elevazione [I] in F 7'40
- 13 Al post comunio in F 2'19
- 14 All'elevazione [II] in C 5'41
- 15 All'offertorio in C 2'25
- 16 Pastorale in C 4'20

Transcription of Arcangelo Corelli's

Violin Sonata in D minor Op.5/7

- 17 I. Preludio: Vivace 1'06
- 18 II. Corrente: Allegro 1'36
- 19 III. Sarabanda: Adagio 1'32
- 20 IV. Giga: Allegro 1'41

Carlo Guandalino

at the Organ of the Church of SS. Peter and Paul, Castelnuovo Scivia

Total time 76'10

Recording: 20–22 November 2014, Church of SS. Peter and Paul, Castelnuovo Scivia (Alessandria), Italy

CD17

Vincent Lübeck 1654–1740

- 1 Praeambulum in D minor LübWV11 8'33
- 2 Praeambulum in G minor LübWV12 10'16
- 3 Chacon in A LübWV20 4'27
- 4 Praeambulum in E LübWV7 7'14
- 5 Ich ruff zu dir Herr Jesu Christ LübWV13 14'29
- 6 Praeambulum et fuga in F LübWV8 3'36
- 7 Praeambulum in G LübWV9 6'26
- 8 Nun lasst uns Gott, dem Herren LübWV15 6'29
- 9 Praeambulum in C minor LübWV6 5'22
- 10 Ach wir Armen Sünder LübWV deest 2'42
- 11 Praeambulum in C LübWV10 6'33

Manuel Tomadin

at the Van Hagerbeer/Schnitger organ (1646/1725), Great St Lawrence Church, Alkmaar

Total time 76'10

Recording: 25 September 2017, Great St Lawrence Church, Alkmaar, Netherlands

CD18

Johann Ludwig Krebs 1713–1780

Toccatà & Fugue in A Minor

Krebs-WV 411 full organ

- 1 I. Toccata 4'22
- 2 II. Fuga 4'19
- 3 Ach herr mich armen Sünder
Krebs-WV 514 2 mans & ped. 5'29
- 4 Fantasia in F 1'36
- 5 Trio in D Minor 2 mans & ped. 6'05
- 6 Fuga in B flat 2'14
- 7 Mitten wir im Leben sind
2 mans & ped. 3'23
- 8 Warum betrübst du dich, mein Herz
2 mans & ped. 4'37
- 9 Praeludium in C full organ 1'28
- 10 Trio in A Minor 2 mans & ped. 6'31
- 11 Fantasia sopra 'Freu dich sehr, o meine Seele' Krebs-WV 5192
2 mans & ped. 4'52
- 12 Trio in E flat 2 mans & ped. 4'42
- 13 Fuga in E flat 2'15
- 14 Fantasia a gusto italiano in F
2 mans & ped. 3'52
- 15 Wenn mein Stündlein vorhanden ist full organ 4'04
- 16 Trio in G 2 mans & ped. 4'28
- 17 Jesu, der du meine Seele
2 mans & ped. 4'15
- 18 Herzlich lieb hab ich dich, o Herr full organ 3'34

Manuel Tomadin

at the Arp Schnitger organ (1695–96), Noordbroek Church, Groningen

Total time 72'17

Recording: 24–25 July 2016, Noordbroek Church, Groningen, Netherlands

CD19

Johann Pachelbel 1653–1706

- 1 Prelude in G P409 1'15
 - 2 Fugue in G P159 1'56
 - 3 Allein Gott in der Höh sei Ehr' P10 2'37
 - 4 Allein Gott in der Höh sei Ehr' P11 4'06
 - 5 Auf meinen lieben Gott P30 3'05
 - 6 Christe, der du bist Tag und Licht P63 1'50
 - 7 Christ unser Herr zum Jordan kam P61 2'18
 - 8 Prelude in D minor P406 1'31
- Magnificat Quinti Toni P 314–325**
- 9 Fugue I 1'26
 - 10 Fugue II 1'39
 - 11 Fugue III 1'19
 - 12 Fugue IV 1'35

- 13 Fugue V 1'38
- 14 Fugue VI 1'59
- 15 Fugue VII 0'59
- 16 Fugue VIII 1'42
- 17 Fugue IX 1'20
- 18 Fugue X 1'16
- 19 Fugue XI 1'01
- 20 Fugue XII 1'38
- 21 Chaconne in F P42 6'32
- 22 Fugue in C P131 'Nachtigall' 2'52
- 23 Toccatina in C P455 2'56
- 24 Ach wie elend ist unser Zeit P35 4'49
- Ach, was soll ich Sünder machen P7a**
- 25 Chorale 0'50
- 26 Variatio 1 0'42
- 27 Variatio 2 0'38
- 28 Variatio 3 0'45
- 29 Variatio 4 0'48
- 30 Variatio 5 0'51
- 31 Variatio 6 0'49
- 32 Da Jesus an dem Kreuze stund P70 2'25
- 33 Dies sind die heil'gen zehn Gebot' P50a 2'08
- 34 Wo Gott zum Haus nicht giebt sein' Gunst P511 1'19
- 35 Wo Gott zum Haus nicht giebt sein' Gunst P512 2'41
- 36 Chaconne in D minor P41 5'13

Simone Stella

at the Pinchi-Škrabl organ (2013), Basilica of San Giorgio fuori le mura, Ferrara

Total time 72'43

Recording: 11–15 June 2016 & 5–9 June 2017,
Basilica of San Giorgio fuori le mura, Ferrara, Italy

CD20

Johann Christoph Bach I 1642–1703

Prelude and Fugue in E flat

- 1 Prelude 2'11
- 2 Fugue 4'17
- 3 Ach Herr, mich armen Sünder 1'39
- 4 Ach Herr, mich armen Sünder Variatio 1 2'40
- 5 Ach Herr, mich armen Sünder Variatio 2 3'49

Johann Michael Bach I 1648–1694

- 6 Nun komm, der Heiden Heiland 1'31
- 7 Meine Seele erhebt den Herren Verse 1 1'28
- 8 Meine Seele erhebt den Herren
Verses 2 & 3 2'12
- 9 Herr Christ, der einig Gottes Sohn 1'30
- 10 Nun freut euch, lieben Christen gmein 2'48
- 11 Nun freut euch, lieben Christen gmein/Es ist gewißlich an der Zeit 2'54
- 12 Gott hat das Evangelium [I] 2'40
- 13 Gott hat das Evangelium [II] 4'03
- 14 Gelobet seist du, Jesu Christ 2'46

- 15 In dulci jubilo 3'13
- 16 Jesus Christus, unser Heiland, der den Tod überwand 3'02
- 17 O Herre Gott, Vater in Ewigkeit Verse 1 1'33
- 18 Christe, aller Welt Heiland Verse 2 1'15
- 19 O Gott, heiliger Geist Verse 3 1'34

Johann Christoph Bach I

Aria Eberliniana, theme & variations

- 20 Aria 1'12
- 21 Variatio 1 1'06
- 22 Variatio 2 0'59
- 23 Variatio 3 0'55
- 24 Variatio 4 0'54
- 25 Variatio 5 0'54
- 26 Variatio 6 0'55
- 27 Variatio 7 0'49
- 28 Variatio 8 0'52
- 29 Variatio 9 0'58
- 30 Variatio 10 0'56
- 31 Variatio 11 1'06
- 32 Variatio 12 0'51
- 33 Variatio 13 0'54
- 34 Variatio 14 0'51
- 35 Variatio 15 0'52
- 36 Ach Gott vom Himmel sieh darein 1'22
- 37 Helft mir Gottes Güte preisen 1'50
- 38 Aus tiefer Not 2'11
- 39 Ein feste Burg 1'26
- 40 In dich hab ich gehoffet, Herr 2'18
- 41 Vater unser im Himmelreich 1'57
- 42 Es woll uns Gott genädig sein 0'59
- 43 Allein zu dir Herr Jesu Christ 1'25
- 44 Wir glauben all an einen Gott 1'15
- 45 Wir glauben all an einen Gott [II] 1'26

Stefano Molardi

at the F. Volckland organ (1732–37), Cruciskirche, Erfurt

Total time 78'44

Recording: September 2016, Cruciskirche, Erfurt (Thuringia), Germany

CD21

Daniel Erich 1649–1712

- 1 Christum wir sollen loben schon 2'50
- 2 Es ist das Heil uns kommen her 2'22
- 3 Allein zu dir, Herr Jesu Christ 4'50

Christoph Wolfgang Druckenmüller 1687–1741

Praeludium et ciaccona in D

- 4 Praeludium 2'29
- 5 Ciaccona 6'23

Concerto in A

- 6 I. Allegro 3'10
- 7 II. Siciliana 1'20

8 III. Vivace 3'12

Concerto in F

9 I. Allegro 2'00

10 II. Adagio 1'35

11 III. Vivace 2'29

Concerto in D

12 I. Allegro 3'13

13 II. Largo 1'54

14 III. Vivace 1'26

Concerto in G

15 I. Allegro 3'04

16 II. Adagio 1'41

17 III. Allegro 1'51

Georg Wilhelm Dietrich Saxer d.1740

18 Praeludium in D 8'50

19 Praeludium in B flat 5'35

20 Praeludium in F 6'30

21 Praeludium in D 6'25

22 Praeludium in E minor 5'49

Manuel Tomadin

at the Schnitger organ (1721), Church of St Michel, Zwolle

Total time 79'01

Recording: April 2015, Church of St Michel, Zwolle, Netherlands

CD22

Johann Ernst Bach II 1722–1777

Fantasia and Fugue in F

1 I. Fantasia 3'35

2 II. Fugue 4'25

Johann Bernhard Bach I 1676–1749

3 Ciacona in G BWV Anh.84 8'58

4 Jesus nichts als Jesus 3'15

Du Friedefürst, Herr Jesu Christ

5 Versus I 1'02

6 Versus II 0'53

7 Versus III 0'54

8 Versus IV 1'04

9 Versus V 0'48

10 Vom Himmel hoch, da komm ich her 2'25

11 Nun freut euch 3'18

12 Helft mir Gottes Güte preisen 3'20

Johann Lorenz Bach 1695–1773

Prelude and Fugue in D

13 I. Prelude 1'39

14 II. Fugue 4'40

Johann Bernhard Bach I

15 Wir glauben all' an einen Gott 7'15

16 Wir glauben all' an einen Gott

(2nd version) 6'18

17 Wir glauben all' an einen Gott

(3rd version) 5'20

18 Ciacona in A BWV Anh.83 4'19

Johann Friedrich Bach I 1682–1730

19 Fugue in G minor 2'34

Heinrich Bach 1615–1692

20 Da Jesus an dem Kreuze stund 3'03

Johann Bernhard Bach I

21 Ciacona in B flat BWV Anh.82 6'37

Stefano Molardi

at the Dell'Orto e Lanzini organ (2003), Parish Church of S. Tomaso, Gesso di Zola Predosa

Total time 75'54

Recording: 5–6 April 2018, Parish Church of S. Tomaso, Gesso di Zola Predosa, Bologna, Italy

CD23

Johann Ernst Bach II 1722–1777

Fantasia and Fugue in D minor

1 I. Fantasia 3'19

2 II. Fugue 3'25

Heinrich Bach 1615–1692

3 Erbarm dich mein 3'17

Attribution uncertain

Fantasia and Fugue in A minor BWV561

4 I. Fantasia 3'05

5 II. Fugue 7'33

6 Fugue in C BWV Anh.90 2'48

Partita on 'Wenn wir in höchstens

Nöten sein' BWV Anh.78

7 Versus I 0'55

8 Versus II 0'48

9 Versus III 0'52

10 Versus IV 1'29

11 Versus V 0'47

12 Versus VI 0'36

13 Versus VII 0'52

14 Christus, der uns selig macht BWV747 4'20

15 Liebster Jesu, wir sind hier BWV754 3'16

16 Lobt Gott, ihr Christen allzugleich BWV deest 4'10

17 Machs mit mir, Gott, nach deiner Güt BWV deest 3'03

18 O Gott, du frommer Gott BWV deest 4'51

19 Wenn ich in Angst und Not BWV deest 4'53

20 Wir Christenleut han jetzund Freud BWV deest 4'21

Partita on 'Herr Christ, der einge Gottes Sohn' BWV Anh.77

21 Chorale 1'12

22 Versus I 3'03

23 Versus II 1'23

24 Versus III 1'13

25 Versus IV 1'46

26 Versus V 1'20

27 Versus VI 1'59

28 Versus VII 1'22

Stefano Molardi

at the Dell'Orto e Lanzini organ (2003), Parish Church of S. Tomaso, Gesso di Zola Predosa

Total time 72'11

Recording: 5–6 April 2018, Parish Church of S. Tomaso, Gesso di Zola Predosa, Bologna, Italy

CD24

Benedetto Marcello 1686–1739

Sonata I in D minor

- 1 I. Largo 4'20
- 2 II. Allegro 3'34
- 3 III. Presto 3'20

Sonata VIII in B flat

- 4 I. Adagio 2'26
- 5 II. Vivace 2'44
- 6 III. Presto 3'04
- 7 IV. Allegro 2'01

Sonata IV in G minor

- 8 I. Toccata 2'38
- 9 II. Allegro 2'43
- 10 III. Vivace e Presto 1'25
- 11 IV. Giga: Presto 3'02

Sonata VI in D minor

- 12 I. Allegro 4'30
- 13 II. Presto 2'29
- 14 III. Presto 4'11

Sonata IX in A

- 15 I. Largo 2'36
- 16 II. Presto 2'47
- 17 III. Presto 2'15
- 18 IV. Allegro 2'32

Sonata X in G minor

- 19 I. Allegro 4'14
- 20 II. Largo ma vivace 2'23
- 21 III. Presto 1'22

Chiara Minali

at the G.B. Sona organ (1812), Church of S. Pietro Apostolo, Valeggio sul Mincio, Verona

Total time 60'47

Recording: 19–20 January 2018, Church of S. Pietro Apostolo, Valeggio sul Mincio, Verona, Italy

CD25

Giovanni Benedetto Platti 1697–1763

Sonata IX in G Op.4 No.3

- 1 I. Allegro 5'26
- 2 II. Andantino 3'46
- 3 III. Allegro assai 5'15

Sonata XII in C Op.4 No.6

- 4 I. Non tanto allegro 6'49
- 5 II. Larghetto 3'28
- 6 III. Polonaise 2'09

7 IV. Allegro 3'23

Sonata V in C minor Op.1 No.5

8 I. Larghetto e staccato 3'32

9 II. Non tanto allegro 5'34

10 III. Siciliana 4'25

11 IV. Presto 4'10

Sonata X in A minor Op.4 No.4

12 I. Allegro 4'41

13 II. Adagio 2'52

14 III. Allegro assai 4'31

Sonata XIII in F

15 I. Andantino 4'53

16 II. Allegro 3'37

17 III. Menuet 1'47

18 IV. Presto 2'28

Stefano Molardi

at the Giuseppe Bonatti organ (1713), Sanctuary of the Blessed Virgin of Valverde, Rezzato, Brescia

CD26

Johann Sebastian Bach 1685–1750

Transcriptions of concertos by Vivaldi, Marcello & Johann Ernst of Saxe-Weimar

Concerto in A minor BWV593

Original by Antonio Vivaldi 1678–1741:

Concerto in A minor RV522

1 I. [Allegro] 4'14

2 II. Adagio cantabile 3'33

3 III. Allegro 4'31

Concerto in D minor BWV596

Original by Vivaldi:

Concerto in D minor RV565

4 I. [Allegro] – Grave – Fuga 5'05

5 II. Largo e spiccato 2'38

6 III. Allegro 3'27

Concerto in C BWV595

After an original by Prince Johann Ernst

of Saxe-Weimar 1696–1715

7 [Allegro] 4'59

Concerto in D minor BWV974

Original by Alessandro Marcello 1673–1747:

Oboe Concerto in D minor

8 I. Andante 3'19

9 II. Adagio 4'00

10 III. Presto 5'11

Concerto in G BWV592

Original by Prince Johann Ernst:

Concerto in G

11 I. [Allegro] 3'45

12 II. Grave 2'26

13 III. Presto 2'18

14 Fugue in D minor BWV539

Original by J.S. Bach:

II. Fuga: Allegro
from Solo Violin Sonata No.1 in G minor BWV1001 6'07

Concerto in C BWV594

Original by Vivaldi:

Concerto in D RV208 'Grosse Mogul'

15 I. [Allegro] 7'11

16 II. Recitativo: Adagio 3'07

17 III. Allegro 8'51

Matthias Havinga

at the Martti Porthan organ, Lutheran Church, Kotka

Total time 74'56

Recording: 14–15 September 2010, Lutheran Church, Kotka, Finland

CD27

George Frideric Handel 1685–1759

from **Occasional Oratorio HWV62**

Overture

arr. **William Thomas Best 1826–1897**

1 I. Andante maestoso – Allegro 4'49

2 II. Largo 2'41

3 III. March 2'18

Suite No.1 in B flat HWV434

arr. **W.T. Best**

4 I. Prelude 2'00

5 II. Allegro moderato 2'18

6 III. Air – Five variations 4'32

from **Serse HWV40**

7 Largo ('Ombra mai fu') 5'22

arr. **George Clement Martin 1844–1916**

from **Saul HWV53**

Symphony (Act I)

arr. **W.T. Best**

8 I. Allegro 5'25

9 II. Andante 2'34

10 III. Allegro 3'26

11 IV. Larghetto 2'52

Symphony (Act II)

arr. **Alexandre Guilmant 1837–1911**

12 I. Largo 2'20

13 II. Allegro 3'51

from **Messiah HWV56**

14 'I know that my Redeemer liveth' 3'35

arr. **Francis Cunningham Woods 1862–1929**

15 'Hallelujah' 4'35

arr. **Théodore Dubois 1837–1924**

Prelude and Fugue in F minor

arr. **A. Guilmant**

16 Prelude 2'55

17 Fugue 4'00

18 **Zadok the Priest HWV258 6'09**

arr. W.T. Best

Alexandre Guilmant 1837–1911

after Judas Maccabaeus HWV63

19 Paraphrase on 'See the conqu'ring hero comes' 3'54

after Messiah HWV56

20 Marche religieuse on 'Lift up your heads' 6'18

Massimo Gabba

at the Mascioni organ, Church of San Giovanni Evangelista, Alessandria

Recording: 28–29 September 2012, Church of San Giovanni Evangelista, Alessandria, Italy

CD28

Domenico Scarlatti 1685–1757

1 Sonata in G F.232/K.284/L.90 2'39

2 Sonata in G F.231/K.283/L.318 4'17

3 Sonata in E minor F.211/K.263/L.321 5'34

4 Sonata (Pastorale) in C F.457/K.513/L.S3 2'38

5 Sonata in F F.224/K.276/L.S20 4'15

6 Sonata in F minor F.133/K.183/L.473 4'42

7 Sonata in C minor: Fuga F.16/K.58/L.158 3'14

8 Sonata in F minor F.29/K.69/L.382 4'07

9 Sonata in F: Fuga F.43/K.82/L.30 3'17

10 Sonata in D minor F.54/K.92/L.362 4'39

11 Sonata in D minor F.242/K.294/L.67 4'50

12 Sonata in G minor: Fuga F.55/K.93/L.336 3'21

13 Sonata in G F.276/K.328/L.S20 5'11

14 Sonata in D F.235/K.287/L.S9 1'52

15 Sonata in D F.236/K.288/L.57 1'43

16 Sonata in D F.229/K.281/L.56 3'46

17 Sonata in B minor F.48/K.87/L.33 5'21

18 Sonata (Pastorale) in D F.361/K.415/L.511 1'45

19 Sonata in D minor: Fuga F.363/K.417/L.462 5'19

Nicola Reniero

at the organ of the Duomo di Desenzano del Garda, Brescia

Total time 73'13

Recording: 18–19 July 2016, Church of Santa Maria Maddalena (Duomo), Desenzano del Garda, Brescia, Italy

CD29

Wilhelm Friedemann Bach 1710–1784

3 Fugues for organ with pedal

1 Fugue in D 2'05

2 Fugue in C minor 4'29

3 Fugue in G minor F.37 2'17

7 Chorale Preludes F.38

4 Nun komm der Heiden Heiland 1'46

5 Christe, der du bist Tag und Licht 2'15

6 Jesu, meine Freude 3'59

7 Durch Adams Fall ist ganz verderbt 3'35

8 Wir danken dir, Herr Jesu Christ 2'41

- 9 Wir Christenleut han jetzund Freud 1'09
10 Was mein Gott will, das g'scheh allzeit 3'03
4 Fugues for organ with two manuals and pedal
11 Fugue in A minor 'Alla Capella' 4'52
12 Fugue in C minor 6'59
13 Fugue in B flat 4'40
14 Fugue in F 5'08

Filippo Turri

at the Francesco Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Total time 49'07

Recording: 29 April 2017, Church of St Antonio Abate, Padua, Italy

CD30

Giovanni Battista Pescetti c.1704–1766

Sonate per Gravicembalo (London, 1739)

Sonata No.1 in E

- 1 I. Adagio 3'12
2 II. Allegro 2'07
3 III. Menuett 4'53

Sonata No.2 in D

- 4 I. Andante 3'50
5 II. Adagio 1'30
6 III. Allegro 2'23
7 IV. Giga 2'28

Sonata No.3 in G minor

- 8 I. Presto 2'42
9 II. A tempo giusto 2'12
10 III. Allegro 1'44

Sonata No.4 in A

- 11 I. Adagio 3'21
12 II. Allegro 3'53
13 III. Con spirito 3'08

Sonata No.5 in C minor

- 14 I. [Primo tempo] 1'37
15 II. Allegro 2'14
16 III. Presto 2'06
17 IV. Tempo giusto 1'45

Sonata No.6 in D minor

- 18 I. Andante 3'48
19 II. Spiritoso 2'44

Sonata No.7 in G

- 20 I. Spiritoso 2'36
21 II. Allegro 2'40
22 III. Presto 2'26

Sonata No.8 in C

- 23 I. Con spirito 3'37
24 II. Adagio 4'40
25 III. Tempo giusto 1'43
26 IV. Allegro 2'11

Sonata No.9 in G minor

27 I. Allegro 2'25
28 II. Spiritoso 2'26

Paolo Bottini

at the Pietro Nacchini organ (1750), Church of S. Giorgio Maggiore, Venice

Total time 76'35

Recording: 4–5 December 2015, Church of S. Giorgio Maggiore, Venice, Italy

CD31

Louis-Claude Daquin 1694–1772

Nouveau livre de noëls Op.2

1 Noël, sur les jeux d'anches sans tremblant:

'À la venuë de Noël' 4'15

2 Noël, en dialogue, duo, trio, sur le cornet de récit, la tierce du positif et la pédalle de flûte:

'Or nous dites Marie' 6'26

3 Noël, en musette, en dialogue et en duo:

'Une bergère jolie' 8'36

4 Noël, en duo, sur les jeux d'anches, sans tremblant:

'Noël, cette journée' 4'51

5 Noël, en duo:

'Je me suis levé' / 'Ô jour glorieux' 5'28

6 Noël, sur les jeux d'anches, sans tremblant, et en duo:

'Qu'Adam fut un pauvre homme' 5'29

7 Noël, en trio et en dialogue, le cornet de récit de la main droite,

la tierce du positif de la main gauche:

'Chrétiens qui suivez l'Église' 4'46

8 Noël étranger, sur les jeux d'anches, sans tremblant et en duo:

'?' (foreign carol, perhaps Italian) 3'16

9 Noël, sur les flûtes:

'Noël pour l'amour de Marie' – 'Chantons, je vous prie' 9'32

10 Noël, grand jeu et duo:

'Quand Dieu naquit à Noël' / 'Bon Joseph, écoutez-moi' 5'57

11 Noël, en récit en taille, sur la tierce du positif, avec la pédalle de flûte, et en duo:

'Une jeune Pucelle' 7'32

12 Noël 'Suisse', grand jeu et duo:

'Il est un p'tit l'ange' / 'Ô Dieu de clémence' 3'53

Adriano Falcioni

at the Jean-Pierre Cavallé organ, Gellone Abbey at St-Guilhem-le-Désert, Hérault

Total time 71'01

Recording: 4–5 July 2017, Gellone Abbey, St-Guilhem-le-Désert, Hérault, France

CD32

Ignazio Spergher 1734–1808

6 Sonatas Op.1

Sonata No.1 in F*

1 I. Allegro 4'31

2 II. Andante sostenuto 5'49

3 III. Allegro 4'06

Sonata No.2 in B flat*

- 4 I. Allegro 4'32
- 5 II. Andantino espressivo 4'22
- 6 III. Allegro brillante 3'11

Sonata No.3 in A*

- 7 I. Allegro 4'48
- 8 II. Rondò andante 3'47
- 9 III. Allegro vivace 3'16

Sonata No.4 in D

- 10 I. Allegro 4'31
- 11 II. Andantino 4'18
- 12 III. Allegro spiritoso 3'37

Sonata No.5 in B flat*

- 13 I. Allegro con brio 4'09
- 14 II. Andante grazioso 4'44
- 15 III. Allegro con brio 3'48

Sonata No.6 in C*

- 16 I. Allegro 5'08
- 17 II. Rondò andante 3'48
- 18 III. Allegro 4'23

*world-premiere recordings

Chiara Minali

at the Bazzani-Aletti-Zanin organ, Parish Church of Paderno di Ponzano Veneto

Total time 77'00

Recording: 27–28 April 2018,

Parish Church of Paderno di Ponzano Veneto (Treviso), Italy

CD33

Domenico Cimarosa 1749–1801

- 1 Sonata in C: Allegro C54/F54 4'04
- 2 Sonata in A minor: Largo C55/F55 4'22
- 3 Sonata in C: Allegro C50/F50 2'56
- 4 Sonata in G minor: Andantino C33/F33 1'41
- 5 Sonata in G: Allegro C32/F32 2'30
- 6 Sonata in D minor:
Andante con moto C79/F79 3'13
- 7 Sonata in D: Allegretto C30/F30 3'35
- 8 Sonata in A: [Allegro] C19/F19 2'43
- 9 Sonata in A minor:
Andantino grazioso C58/F58 1'47
- 10 Sonata in A: Allegro C21/F21 1'39
- 11 Sonata in D minor:
Andantino C42/F42 1'14
- 12 Sonata in F: Allegro C51/F51 (orig. in G) 3'21
- 13 Sonata in B flat minor/major:
Andantino – Allegro assai C70/F70 3'24
- 14 Sonata in G minor: Largo C61/F61 3'06
- 15 Sonata in B flat: Allegro C1/F1 3'38
- 16 Sonata in G minor:
Andantino C52/F52 3'54
- 17 Sonata in G: Allegro C53/F53 3'13

- 18 Sonata in C minor:
Larghetto C49/F49 2'27
19 Sonata in C minor:
[Allegro] C28/F28 3'30
20 Sonata in E flat: Andantino C37/F37 2'16
21 Sonata in C minor: Allegro C68/F68 2'15

Andrea Chezzi

at the Bocchini/Cavalletti organ (before 1755/1814),
Parish Church of St Maria Annunciata, Santuario della Beata Vergine dello Spino, Brugneto di Reggiolo

CD34

Baldassare Galuppi 1706–1785

Sonata in C R.A.1.1.08

- 1 I. Allegro 3'47
2 II. Andantino 5'04
3 III. Presto 3'53

Sonata in C R.A.1.1.16

- 4 Allegro pieno 2'13

Sonata in C R.A.1.1.28

- 5 [Minuetto] 1'05

Sonata in G R.A.1.11.03

- 6 I. Larghetto
(with original varied reprises) 7'10
7 II. Andante 4'57

Sonata in G R.A.1.11.28

- 8 I. [Andante] 4'08
9 II. [Allegro] 2'27
10 III. [Andante] 3'50

Sonata in G minor R.A.1.12.05

- 11 [Andante] 5'20

Sonata in D minor

- 12 I. Allegro 2'26
13 II. Largo 3'43
14 III. Allegro e spiritoso 2'41

Sonata in D minor R.A.1.4.03

- 15 I. Andantino 5'54
16 II. Presto 3'44

Sonata in B flat R.A.1.16.10

- 17 Allegro 2'15

Sonata in B flat R.A.1.16.06

- 18 I. Andante 6'31
19 II. [Allegro] 3'56

Luca Scandali

at the Gaetano Callido organ (1804), Collegiate Church of San Bartolomeo Apostolo, Morrovalle, Macerata

Total time 75'17

Recording: 18–19 November 2015, Collegiate Church of San Bartolomeo Apostolo, Morrovalle, Macerata, Italy

CD35

Gaetano Valeri 1760–1822

12 Suonate per l'organo [...] Op.1

- 1 I. Capriccio: Largo – Andante – Adagio 4'38
- 2 II. Allegretto brillante 2'58
- 3 III. Rondò: Grazioso 2'00
- 4 IV. Allegro moderato 3'54
- 5 V. Allegretto grazioso 3'55
- 6 VI. Siciliana: Adagio 2'58
- 7 VII. Rondò: Grazioso 3'27
- 8 VIII. [without tempo indication] 4'24
- 9 IX. Allegro moderato 3'57
- 10 X. Cantabile 4'33
- 11 XI. Moderato 4'32
- 12 XII. Fuga 4'11

Sonate e Versetti

in the 'Giuseppe Radole' Collection,
Biblioteca del Civico Museo Teatrale 'Carlo Schmidl' (Trieste)

- 13 Sonata I in E flat 3'32
- 14 Sonata II in C 2'29
- 15 Sonata III in C minor 3'11
- 16 Sonata IV in C 2'31
- 17 Sonata V in F 2'43
- 18 Versetto I: Adagio 2'20
- 19 Versetto II: Largo 3'17

Paolo Bottini

at the Pietro Nacchini organ (1750),
Basilica of San Giorgio Maggiore, Venice (1, 3–5, 7–8, 10–13, 15) ;
the Pietro Nacchini organ (1743), Church of San Rocco, Venice (2, 6, 9, 14) ;
the Angelo Bonatti organ (1760),
Parish Church of SS. Pietro e Paolo, Vallio Terme, Brescia (16–17, 19) ;
& the Gaetano Callido organ (1812),
Parish Church of San Floriano, Pieve di Zoldo, Belluno (18)

Total time 65'42

Recording: 4–5 December 2015, Basilica of San Giorgio Maggiore (1, 3–5, 7–8, 10–13, 15)
& Church of San Rocco (2, 6, 9, 14), Venice, Italy;
19 August 2016, Parish Church of San Floriano, Pieve di Zoldo, Belluno, Italy (18);
11 February 2017, Parish Church of SS. Pietro e Paolo,
Vallio Terme, Brescia, Italy (16–17, 19)

CD36

Joseph Rheinberger 1839–1901

Organ Sonata No.4 in A minor (Tonus Peregrinus) Op.98

- 1 I. [Untitled]: Tempo moderato 11'01
- 2 II. Intermezzo: Andantino 6'34
- 3 III. Fuga cromatica: Tempo moderato 8'52

10 Trios for organ Op.49

- 4 I. Andante 1'36
- 5 II. Moderato 2'19
- 6 III. Adagio 3'09

- 7 IV. Allegretto quasi andantino 2'02
- 8 V. Con moto 1'58
- 9 VI. Alla breve 1'26
- 10 VII. Andantino amabile 2'39
- 11 VIII. Adagio ma non troppo 2'41
- 12 IX. Moderato 2'38
- 13 X. Andante molto 2'36
- from Organ Sonata No.8 Op.132**
- 14 IV. Passacaglia in E minor 13'42

Carlo Guandalino

at the Lucato organ, Parish Church San Michele Arcangelo, San Michele delle Badesse

Total time 63'22

Recording: 15 June, 28 July & 29 August 2016, Parish Church of San Michele Arcangelo, San Michele delle Badesse, Veneto, Italy

CD37

Felix Mendelssohn 1809–1847

Prelude and Fugue in D minor Op.37 No.3

- 1 Prelude 5'02
- 2 Fugue 3'37
- 3 Fugue in E minor 4'53
- 4 Fugue in F minor 6'52
- 5 Prelude in C minor 3'28
- 6 Trio in F 3'59
- 7 Andante with variations in D 7'02
- 8 Allegro, Chorale and Fugue in D minor 8'28
- 9 Allegro in B flat 2'42
- 10 Allegro moderato maestoso in C 2'32
- Sonata No.1 in F minor Op.65 No.1**
- 11 I. Allegro moderato e serio 5'24
- 12 II. Adagio 3'41
- 13 III. Recitativo 3'48
- 14 IV. Allegro vivace assai 3'22

Giulio Piovani

at the Sandri organ, Santuario Maria Ausiliatrice, Aprica (1–5)

& the Mascioni organ of the Church of San Giovanni Evangelista, Alessandria (6–14)

Total time 64'58

Recording: 15–16 March 2013, Church of San Giovanni Evangelista, Alessandria, Italy (6–14);

5 July 2013, Santuario Maria Ausiliatrice, Aprica, Italy (1–5)

CD38

Gustav Adolf Merkel 1827–1885

Sonata No.2 in G minor Op.42

- 1 I. Maestoso – Più moto – Maestoso 8'30
- 2 II. Adagio 10'30
- 3 III. Introduction: Allegro assai – Fuge 11'35
- 4 Choralvorspiel 'Schmücke dich, o liebe Seele' WoO5 5'33
- Sonata No.6 in E minor 'Choral Sonata' Op.137**

- 5 I. 'Aus tiefer Noth schrei ich zu dir': Grave – Moderato 8'40
- 6 II. Adagio molto – Più moto – Tempo I 10'17
- 7 III. Introduction: Allegro risoluto – Andante – A tempo 3'15
- 8 IV. Poco moderato – Fuge 7'09
- 9 Choralvorspiel 'Nun sich der Tag' 2 mans 4'16

Carlo Guandalino

at the Organ of Thiene Cathedral, Vicenza

Total time 69'50

Recording: 12 October & 2–3 November 2016, Thiene Cathedral, Vicenza, Italy

CD39

Franz Liszt 1811–1886

- 1 - Kirchliche Festoverture
- 2 - Évocation à la Chapelle Sixtine
- 3- Orpheus
- 4- Trauerode
- 5- Consolation II
- 6- Consolation E major
- 7 - Requiem für die Orgel

Adriano Falcioni

At the organ Tamburini 1967 – Corna 2016 of Perugia's Cathedral

Recorded in March 2019

CD40

Carlo Andrea Gambini 1819–1865

- 1 Concertone a più strumenti 10'41
- 2 Elevazione 6'10
- 3 Marcia 3'42
- Le Quattro Stagioni Op.128**
- 4 Primavera 5'18
- 5 Estate 5'08
- 6 Autunno 5'43
- 7 Inverno 5'49
- 8 Toccata in D Op.55 No.9 2'31
- 9 Corale Op.55 No.11 3'34
- 10 Pastorale Op.55 No.8 3'32
- 11 Passeggiata Op.55 No.10 1'45
- 12 Toccata in G Op.90 No.5 3'45
- 13 Finale Op.55 No.12 2'15

Marco Ruggeri

at the Lingiardi organ (1854), Parish Church of St Vittore, Calcio

Total time 60'02

Recording: 18–19 November & 9 December 2016, Parish Church of St Vittore, Calcio, Italy

CD41

Giovanni Morandi 1777–1856

- 1 Offertorio in E flat 8'18
- 2 Elevazione in G 5'53
- 3 Postcommunio in B flat 4'14
- 4 Offertorio in D 7'49
- 5 Elevazione in A 5'20
- 6 Postcommunio in E 5'17
- 7 Sinfonia in D 7'10
- 8 Allegro marziale in C 2'57
- 9 Postcommunio in A 5'58
- 10 Pastorale in B flat 5'49
- 11 Gran sinfonia variata in D 8'03

Marco Ruggeri

at the Gaetano Callido organ, Parish church of SS. Simon and Thaddeus, Borca di Cadore, Belluno

Total time 66'56

Recording: 27–28 June 2015, Parish church of SS. Simon and Thaddeus, Borca di Cadore, Belluno, Italy

CD42

Polibio Fumagalli 1830–1900

Sonata in D

- 1 I. Moderato 9'23
- 2 II. Adagio 4'25
- 3 III. Finale: Fugato 5'19
- 4 Capriccio alla sonata 7'29
- 5 Tempo di sonata – Breve fantasia 6'59

Sonata in B flat

- 6 I. Andante maestoso – Allegro giusto 9'24
- 7 II. Adagio religioso 3'47
- 8 III. Ultimo tempo 5'04
- 9 Emulazione 4'08
- 10 Ripieno 3'01
- 11 Scherzino 1'51
- 12 Marcia villereccia 3'57

Marco Ruggeri

at the Bernasconi organ, Church of S. Bernardino, Vercelli

Total time 64'53

Recording: 24–25 October 2015, Church of S. Bernardino, Vercelli, Italy

CD43

Amilcare Ponchielli 1834–1886

- 1 Pastorale No.1 in F: Andante 2'54
- 2 Pastorale No.2 in G: Allegretto 3'45
- 3 Pastorale No.3 in C: Allegretto 3'14
- 4 Pastorale No.4 in A minor: Allegro 3'38
- 5 Pastorale No.5 in G: Andante 2'39
- 6 Pastorale No.6 in A: Allegro moderato 1'56
- 7 Pastorale No.7 in F: Allegretto 3'01

- 8 Pastorale No.8 in C: Moderato 2'16
- 9 Pastorale No.9 in C: Andante mosso 2'43
- 10 Pastorale No.10 in D: Andante 2'14
- 11 Pastorale No.11 in G: Moderato assai 3'49
- 12 Pastorale No.12 in D: Allegretto 3'40
- 13 Pastorale No.13 in F: Allegro 4'05
- 14 Pastorale No.14 in C: Andante variato 2'42
- 15 Pastorale in D–G [without number]: Andantino 3'29
- 16 Marcia funebre: Elegia in memoria del padre 5'46

Marco Ruggeri

at the Bossi & Nipoti organ, Church of S. Bartolomeo, Ca' de' Stefani, Vescovato

Total time 52'00

Recording: 7–8 September 2017, Church of S. Bartolomeo, Ca' de' Stefani, Vescovato, Italy

CD44

Charles-Marie Widor 1844–1937

Organ Symphony No.5 in F minor Op.42 No.1

1 V. Toccata 6'17

Léon Boëllmann 1862–1897

Suite Gothique for organ Op.25

2 I. Introduction – Choral 2'49

3 II. Menuet gothique 3'27

4 III. Prière à Notre-Dame 5'11

5 IV. Toccata 3'39

Julius Reubke 1834–1858

Organ Sonata on Psalm 94 in C minor

6 I. Grave – Larghetto 3'53

7 II. Allegro con fuoco 9'13

8 III. Adagio – Lento 6'45

9 IV. Allegro (Fugue) – Allegro assai 7'25

Michael Pohl

at the great Sauer organ, St Thomas' Church, Leipzig

Recording: St Thomas' Church, Leipzig, Germany

CD45

Giovanni Maria Pelazza 1847–1936

Dodici suonate su varii tuoni

1 I. Allegro sinfonico 6'19

2 II. Suonata caratteristica in D 4'19

3 III. Suonata in C 3'56

4 IV. Suonata in E flat 3'29

5 V. Adagio in A 3'19

6 VI. Marcia finale in F 3'15

7 VII. Adagio per l'elevazione 3'00

8 VIII. Marcia finale in G 3'35

9 IX. Suonata in F 4'34

- 10 X. Polka finale in F 1'52
11 XI. Adagio in G 3'02
12 XII. Suonata in C 3'06
**dalla 'Messa in C', sei versetti
instrumentati pel gloria**
13 I. [untitled] 0'51
14 II. [untitled] 1'23
15 III. [untitled] 1'30
16 IV. [untitled] 1'18
17 V. [untitled] 1'59
18 VI. [untitled] 1'29
19 VII. Dopo l'epistola 2'33
20 VIII. Suonata per l'offertorio 3'44
21 IX. Pel postcommunio 6'49
**da 'Dieci suonate per la benedizione
del SS. Sacramento, fasc. 1'**
22 Suonata No.2 1'52
23 Suonata No.9 2'02
**da 'Dieci Suonate per la benedizione
del SS. Sacramento, fasc. 2'**
24 Suonata No.2 1'38
dalla 'Messa in D'
25 I. Per dopo l'epistola 2'34
26 II. Per l'elevazione 2'25
27 III. Per dopo la messa 1'53

Fabio Macera

at the Organ of the Parish Church of S. Bartolomeo, Santuario del SS. Crocifisso, Borzonasca, Genoa

Recording: 2–3 November 2017, Parish Church of S. Bartolomeo, Santuario del SS. Crocifisso, Borzonasca, Genoa, Italy

CD46

Flor Peeters 1903–1986

Toccata, fugue et hymne sur 'Ave Maris Stella' Op.28

- 1 I. Toccata 4'52
2 II. Fugue 2'52
3 III. Hymne 1'57
4 Symphonic Fantasy on an Eastern Gregorian Alleluia Op.13 10'01
3 Preludien und Fugen Op.72
5 No.1 Preludium und Fuge in F 'Lydisch' 5'56
6 No.2 Preludium und Fuge in F minor 'Dorisch' 5'48
7 No.3 Preludium und Fuge in A 'Mixolydisch' 7'43
8 Variationen und Finale über ein altflämisches Lied Op.20 16'50
Sinfonia per organo Op.48
9 I. Allegro energico 7'47
10 II. Adagio 3'56
11 III. Fantasia 5'16
12 IV. Fuga 5'44

Roberto Marini

at the Klais organ, Kristus-Koningkerk, Antwerp

Total time 78'50

Recording: 24–25 November 2017, Kristus-Koningkerk, Antwerp, Belgium

CD47

Max Reger 1873–1916

Fantasy and Fugue on B–A–C–H Op.46

1 I. Fantasy 8'05

2 II. Fugue 9'23

Sonata No.1 in F sharp minor Op.33

3 I. Fantasy 4'40

4 II. Intermezzo 5'52

5 III. Passacaglia 14'03

Sonata No.2 in D minor Op.60

6 I. Improvisation 8'28

7 II. Invocation 6'22

8 III. Introduction 2'12

9 IV. Fugue 4'47

Adriano Falconi

at the Tamburini/Corna organ (1967/2015), San Lorenzo Metropolitan Cathedral, Perugia

Total time 64'25

Recording: 27–28 November 2016, San Lorenzo Metropolitan Cathedral, Perugia, Italy

CD48

Organ transcriptions by Jean-Baptiste Robin b.1976

Claude Debussy 1862–1918

from Préludes, Book 1

1 No.10: La Cathédrale engloutie 6'51

Isaac Albéniz 1860–1909

from Suite española Op.47

2 Asturias (Leyenda) 7'07

Claude Debussy

3 Prélude à l'après-midi d'un faune 10'32

Béla Bartók 1881–1945

4 6 Romanian Folk Dances Sz56 BB68

Joc cu băță (Dance with sticks) –

Brăul (Waistband dance) –

Pe loc (Stamping dance) –

Buciumeana (Hornpipe dance) –

Poargă românească (Polka) –

Mărunțel (Quick dance) 5'39

Georges Bizet 1838–1875

from Carmen

5 Entr'acte (Act II) 2'51

Samuel Barber 1910–1981

6 Adagio for strings Op.11 9'43

Sergei Rachmaninov 1873–1943

from Morceaux de fantaisie Op.3

7 No.2: Prélude in C sharp minor 4'18

Gustav Mahler 1860–1911

from Symphony No.2

8 IV. 'Urlicht' 5'34

Franz Liszt 1811–1886

9 **Prelude and Fugue on B–A–C–H** 13'25

Jean-Baptiste Robin

from Cercles réfléchissants

(Reflecting circles)

10 Cercles lointains 5'15

Jean-Baptiste Robin

at the E.M. Skinner organ, Cincinnati Museum Center at Union Terminal, Cincinnati

Stacey Rishoi *mezzo-soprano* (8)

Total time 71'20

Recording: March 2009 (3, 7) & May 2011 (1, 2, 4–6, 9, 10),

Cincinnati Museum Center at Union Terminal, Cincinnati, Ohio, USA

CD49

Olivier Messiaen 1908–1992

La Nativité du Seigneur

1 I. La Vierge et l'Enfant 7'03

2 II. Les Bergers 6'59

3 III. Dessesins éternels 6'31

4 IV. Le Verbe 13'30

5 V. Les Enfants de Dieu 4'14

6 VI. Les Anges 3'33

7 VII. Jésus accepte la souffrance 5'50

8 VIII. Les Mages 7'09

9 IX. Dieu parmi nous 9'27

Willem Tanke

at the Adema/Schreurs organ, St Bavo Basilica, Haarlem

Total time 64'17

Recording: 6–17 June 1994, St Bavo Basilica, Haarlem, Netherlands

CD50

György Ligeti 1923–2006

transcr. Luca Scandali for organ

Musica ricercata (1951–53)

1 VIII. Vivace – Energico 1'17

2 XI. (Omaggio a Girolamo Frescobaldi)

Andante misurato e tranquillo 3'42

3 III. Allegro con spirito 1'15

Bert Matter b.1937

4 Fantaisie sur 'Une jeune fillette' 7'31

(1989)

Pier Damiano Peretti b.1974

5 Florete flores (2015) 12'37

Arvo Pärt b.1935

6 Pari intervallo (1976) 5'39

Jürgen Essl b.1961

from Dialoge Op.16 (1996)

7 Capriccio sopra la serenità 5'14

Graham Fitkin b.1963

8 Watching (2000) 10'09

Franz Danksagmüller b.1969

9 Cantio 'O Traurigkeit, o Herzeleid' imitatione Tremula Organi (2009) 4'29

Anna Bofill Levi b.1944

6 peces per a orgue (2012)

10 No.5: Nit estelada 2'42

11 No.6: Cap a la lluna 1'12

Daniele Venturi b.1971

12 Mintaka (2015) 3'56

Bernard Focroulle b.1953

13 O quam pulchra es (2009) 6'03

Petr Eben 1929–2007

14 Hommage à Dietrich Buxtehude

Toccatenfuge (1987) 8'29

Luca Scandali

at the Dell'Orto & Lanzini organ (2011),

Parish Church of Madonna di Fatima, Pinerolo, Turin

Total time 74'23

Recording: October 2016, Parish Church of Madonna di Fatima, Pinerolo, Turin, Italy

Paolo Bottini

at the Pietro Nacchini organ (1750), Church of S. Giorgio Maggiore, Venice