

## 500 YEARS OF ORGAN MUSIC

### ORGAN SPECIFICATIONS *(for complete track list, see page 38)*

#### CD1 track 1–8

##### **Fabio Antonio Falcone at the organ of the Church of San Giuseppe, Monteverchio di Pergola**

Organ probably dating back to the middle of the XVII century by unknown artist, placed in the choir loft above the main door entrance by wooden case leaning against the back wall and harnessing a 30 cm (12”) niche deep integrated into the masonry. The prospectus consists of three arches of which the main one is at the center. The 21 pipes are divided into three groups of seven barrels each from note Sol1 of register Principal 8’.

The three arches are delimited by four pilasters at the base of which are four aviaries with com-mand register to throttle and air supplies that depart from each fan. The keyboard has 45 keys with a range of C1-C5 with short octave. The fronts and the natural keys are covered in box-wood, the sharps are in walnut painted black. The pedal is the type « a leggio » , spruce, 9 pedals constantly united to the keyboard. The two wedge bellows are placed at the side of the case and can be operated manually or with electric fan. The registers are driven by handcuffs horizontal movement, to the left of the keyboard in the following order:

*Main Eighth (8’) first 4 wood, 5-27 in front*

*Octave Sn 25 %*

*Flute in VIII first 4 transmitted by the Eighth, cylindrical*

*Flute in XII cylindrical , Sn 25%*

*XV without refrains*

*XIX with refrains to F#39*

*XXII with refrains to C#34*

*XXVI with refrains to F#27 and 39*

*Accessories: n . 4 « uccelliere » receiving the wind from each fan.*

*Chorister: 440 Hz to 18°*

*Temperament: meantone*

*Pressure: 45 mm water column*

#### CD1 track 9-13

##### **Stefano Innocenti at the F. Cimino organ (1726–36), Auditorium Giani Casa d’Organi**

Organ F. Cimino (1726–36), Auditorium Giani Casa d’Organi

The initials ‘FC’ present on the larger pipes of the facade as well as other constructional features suggest that the authorship of this instrument can be attributed to the Cimino family of Neapolitan organ builders, and specifically to Francesco, who worked from 1726 to 1736. Seven other builders were members of this famous dynasty, which built many important organs in Naples between 1690 and 1859. The instrument was restored in 2013 by Giani Casa d’Organi, who placed it in the auditorium of his workshop (see website [www.organigiani.com](http://www.organigiani.com) for more details).

**Technical detail**

*1 Keyboard, 45 notes (C1–C5 with short octave).*

*Principale*

*Ottava*

*Quintadecima*

*Decimanona*

*Vigesimaseconda*

*Vigesimasesta*

*Flauto in XII (from E2)*

*Voce Umana (from C3)*

**CD1 track 14-18**

**Matteo Messori at the Giovanni Cipri organ (1556), Basilica of San Martino Maggiore, Bologna**

Organ built by Giovanni Cipri of Ferrara (1556), Basilica di San Martino Maggiore in Bologna. Enlarged by Filippo and Francesco Gatti (1752–55) and Vincenzo Mazzetti (1817), restored by Franz Zanin (1979–1995)

*Specification*

*- Manual (CC-c3, with short octave)*

*- Pedalboard always coupled to the manual (CC-A)*

*- Stops: Principale / Ottava / Quintadecima / Decimanona / Vigesimaseconda /*

*Vigesimasesta / Vigesimanona / Trigesimaterza / Flauto in VIII / Flauto in XII / Voce Umana / Cornetta (Tiratutti del Ripieno)*

**CD2 track 1-10**

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

Organ of the Basilica di Santa Barbara (Mantua), built in 1565 by Graziadio Antegnati and restored by Giorgio Carli in 1995-2006. Diapason: 466 Hz. Harpsichord made by Alberto Vanini in 1992, copy of an instrument built in 1697 by Carlo Grimaldi. Diapason: 415 Hz.

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 smaller chapel, in cornu Epistulae, before the presbytery. Eighteenth century choir and front according to the original design and with some original decorative elements. Two doors in the form of large painted canvases, depicting S. Barbara and S. Pietro when closed and the Annunciation when open, protect the front. Thought to be by Fermo Ghisoni. Façade in fine tin, with 15 pipes in 3 divisions of 5 pipes, in apex form, starting with the F1 12'. Keyboard with 57 notes extending from C1 to F5 with short octave and 7 split keys, rebuilt to the original model conserved in Almenno S. Salvatore. Short pedalboard Italian style, 18 keys, short octave, constantly coupled to the keyboard. Stops moved by 12 levers with Lombardy-style grooves in walnut, ordered in one column on the right of the console, rebuilt to the original design.

Stop list of the spring-chest according to the original action:

*PRINCIPALE*

*FIFFARO*

*OTTAVA*

*DECIMA QUINTA*

*DECIMA NONA*

*VIGESIMA SECONDA*

*VIGESIMA SESTA*

*VIGESIMA NONA*

*TRIGESIMA TERZA*

*TRIGESIMA SESTA*

*FLAUTO IN XIX*

*FLAUTO IN VIII*

There are 312 pipes made by Antegnati or his workshop and a total of 656 holes in the spring-chest. Original wind spring-chest, Lombard Renaissance, entirely 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. 4 wedge-bellows in a rear room, with original wind conduit, operated by hand, blower or automatic inflating unit.

Quarter-comma meantone temperament [extended].

Pitch: 466 Hz on 20 °C and 61 % di U.R. at A5 of Principale 16'.

**CD2 track 11-19**

**Enrico Viccardi at the Giovanni Chiappani organ (1447), Church of San Pietro apostolo, Mezzana Casati**

**ORGAN SPECIFICATION**

Built by Giovanni Chiappani of Pavia in 1647, the organ has a (rebuilt) 52-note keyboard (C1-G5) with a short first octave. The diatonic keys are faced in boxwood, and the chromatic keys in ebony. The (rebuilt) sloping pedalboard consists of 18 pedals with a short first octave from C1 to G#2 (12 real notes, the last pedal activating the Rollante) and is connected with the keyboard. The registers are activated by means of stops moved horizontally and positioned vertically to the right of the console. Free combination pedal in the Lombard style. The spring chest reveals the elongation introduced by Angelo Cavalli in 1882 (the canals from C#5 to G5). The mouths of both the original pipes and those that have been rebuilt in the same style are located below the rack board, whereas the others are located above it. Cavalli also added registers that have since been removed and replaced with the Flauto in XII and the Flauto in XV (rebuilt, using also ancient pipes that were once part of the instrument). The 19 façade pipes are new.

*Principale [8']*

*Ottava*

*Decima Quinta*

*Decima Nona*

*Vigesima Seconda*

*Vigesima Sesta*

*Vigesima Nona*

*Flauto in XII*

*Flauto in XV*

*Voce Umana*

*Contrabassi e Rinforzi*

*Pressure: 50 mm in water column.*

*La3: 440 at a temperature of 20 C°.*

*Temperament with regular 1/6 comma.*

Restoration and replacement carried out by Ugo Cremonesi and Claudio d'Arpino of "Bottega organaria" at Soncino (Cremona) during 2012-2013.

### CD3

**Claudio Astronio at the Organ of the Convento di San Magno, Amelia, Terni (1–4) & the Grazadio Antegnati organ (1565), Basilica of Santa Barbara, Mantua (5–11)**

Organ of the Basilica di Santa Barbara (Mantua), built in 1565 by Graziadio Antegnati and restored by Giorgio Carli in 1995-2006. Diapason: 466 Hz. Harpsichord made by Alberto Vanini in 1992, copy of an instrument built in 1697 by Carlo Grimaldi. Diapason: 415 Hz.

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 smaller chapel, in cornu Epistulae, before the presbytery. Eighteenth century choir and front according to the original design and with some original decorative elements. Two doors in the form of large painted canvases, depicting S. Barbara and S. Pietro when closed and the Annunciation when open, protect the front. Thought to be by Fermo Ghisoni. Façade in fine tin, with 15 pipes in 3 divisions of 5 pipes, in apex form, starting with the F1 12'. Keyboard with 57 notes extending from C1 to F5 with short octave and 7 split keys, rebuilt to the original model conserved in Almenno S. Salvatore. Short pedalboard Italian style, 18 keys, short octave, constantly coupled to the keyboard. Stops moved by 12 levers with Lombardy-style grooves in walnut, ordered in one column on the right of the console, rebuilt to the original design.

Stop list of the spring-chest according to the original action:

*PRINCIPALE*

*FIFFARO*

*OTTAVA*

*DECIMA QUINTA*

*DECIMA NONA*

*VIGESIMA SECONDA*

*VIGESIMA SESTA*

*VIGESIMA NONA*

*TRIGESIMA TERZA*

*TRIGESIMA SESTA*

*FLAUTO IN XIX*

*FLAUTO IN VIII*

There are 312 pipes made by Antegnati or his workshop and a total of 656 holes in the spring-chest. Original wind spring-chest, Lombard Renaissance, entirely 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. 4 wedge-bellows in a rear room, with original wind conduit, operated by hand, blower or automatic inflating unit.

Quarter-comma meantone temperament [extended].

Pitch: 466 Hz on 20 °C and 61 % di U.R. at A5 of Principale 16'.

### CD4

**Roberto Loreggian at an anonymous 18th-century organ in the church of the Annunciation of the B.V.M., Casatico di Marcaria (MN), restored in 2005 by Marco Fratti**

**CD5**

**Francesco Cera at the anonymous organ (1570) of the Church of Sant'Antonio, Salandra, Matera**

Organ in the Church of Sant'Antonio, Salandra (Matera – Basilicata), Italy

Constructed by an unknown builder (probably Neapolitan) in 1570. In the middle of the 18<sup>th</sup> century the wind chest, bellows, keyboard and pedalboard were rebuilt, and a 16' contrabassi stop at the pedal (with pipes in cypress wood) was added, retaining all the original pipes from 1570 and the original case. In 1998 the organ was restored by Fratelli Ruffatti of Padua.

Keyboard covered with bone and inlaid ebony, with 45 keys (C–c''' short octave). Pedalboard, pulldown, with nine pedals (C–c short octave). Slider chest. Three hand-operated wedge bellows. Wind pressure: 45mm

<i>Principale 8'</i>	<i>Voce Umana (Organetto)</i>	<i>8' from c'</i>
<i>Ottava</i>	<i>Flauto in XV 2'</i>	
<i>Decima V</i>		
<i>Decima IX</i>		
<i>Vigesima II</i>		
<i>Vigesima VI</i>		
<i>Vigesima IX</i>		
<i>Contrabassi</i>	<i>16' playing from the keyboard</i>	
	<i>(this 18th-century stop has been silenced for this recording)</i>	
<i>Zampogne</i>	<i>(two reed drone-pipes with wooden resonators)</i>	
<i>Tiratutti</i>	<i>(engages all Ripieno ranks from Ottava)</i>	

*Temperament: ¼-comma mean-tone*

*A = c.400 at 15°C*

For this recording, the Voce Umana stop has been unison-tuned to the Principale. This stop, entirely composed of 16th-century pipes, is a rare surviving example of the so-called 'Organetto', a stop extended only in the treble and unison to the Principale, with narrower scalings. As part of the 18th-century modifications this stop was tuned to beat against the Principal

**CD6**

**Luigi Ferdinando Tagliavini & Liuwe Tamminga at the organs of the Basilica of San Petronio, Bologna**

1 Lorenzo da Prato organ 'in cornu Epistolae' [right-hand side] (1471-1475) &

2 Baldassare Malamini organ 'in cornu Evangelii' [left-hand side] (1596)

Luigi Ferdinando Tagliavini 11, 2, 3, 4, 5, 61, 102, 162, 17, 18, 19, 20, 212

Liuwe Tamminga 12, 62, 7, 8, 9, 101, 12, 13, 14, 15, 161, 211

CD7

Luca Scandali & Hadrien Jourdan at the *Pietro Nacchini (1757) & Gaetano Callido (1785) organs, Basilica of Santa Maria della Misericordia, Fermo*

**Organ 'In Cornu Epistolae'**

('On the Epistle Side')

- Built by Pietro Nacchini in 1757
- Restored by Alfredo Piccinelli, Padua, 1974
- Manual compass C – c''', short bass octave (45 keys). Pedal compass C – g sharp, short bass octave, coupled to the keyboard. Division between c sharp' – d' (Bassi / Soprani). Unequal tuning.

**Specification**

*Principale Bassi (8')*

*Principale Soprani (8')*

*Ottava*

*Quintadecima*

*Decimanona*

*Vigesima seconda*

*Vigesima sesta*

*Vigesima nona*

*Voce Umana (Soprani 8')*

*Flauto in XII (2 2/3')*

*Cornetta (Soprani 1 3/5')*

*Tromboncini Soprani (8')*

*Tromboncini Bassi (8')*

*Contrabassi (Pedal, 16')*

*Tamburo*

**Organ 'In Cornu Evangelii'**

('On the Gospel Side')

- Built by Gaetano Callido in 1785, Op.217\*
- Restored by Gustavo Zanin, Codroipo (Udine), 1981
- Manual compass C – c''', short bass octave (45 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 (8')*

*Principale Soprani (8')*

*Ottava*

*Quinta Decima*

*Decima Nona*

*Vigesima Seconda*

*Vigesima Sesta*

*Vigesima Nona*

*Rinforzo de' Bassi (Pedal, 8')*

*Voce Umana (Soprani 8')*

*Flauto in VIII (4')*

*Flauto in XII (2 2/3')*

*Cornetta (Soprani 1 3/5')*

*Tromboncini Bassi (8')*

*Tromboncini Soprani (8')*

**CD8**

**Matthias Havinga at the Faber/Blank organ, Jacobuskerk, Zeerijp**

*Organ of the Jacobuskerk, Zeerijp, The Netherlands*

The beautiful organ in Zeerijp was built by Theodorus Faber in 1651 and was reconstructed to its original condition in 1978–9 by Bernhardt Edskes (Switzerland) and the Blank firm (The Netherlands).

**Hoofdwerk**

*Prestant 8'*

*Holpijpe 8'*

*Octave 4'*

*Quinte Fluite 3'*

*Octave 2'*

*Sufflet 1'*

*Mixtuer IV–VI*

*Cimbel II*

*Trompett 8'*

**Pedaal (pull-downs to HW)**

*Bardon 16'*

*Dooff 8'*

*Bas Bazuin 16'*

**Tremulants**

*Tramlant*

*Tramlant rug-positief*

*Pitch: A=466 Hz*

*Temperament:*

*Quarter-comma meantone*

*Manual Compass: C, D, E, F,*

*G, A–g2, a2*

*Pedal Compass: C, D, E, F,*

*G, A–d1*

**Rugwerk**

*Quintadena 8'*

*Prestant 4'*

*Fluite 4'*

*Super Octave 2'*

*Geemshoorn 2'*

*Sesquialter II*

*Vox Humana 8'*



**CD9**

**Riccardo Bonci at the George England organ (1760), Christ's Chapel of God's Gift, Dulwich, London**

**Disposition of the 1760 George England organ in Christ's Chapel of God's Gift, Dulwich\***

**Great Organ (GG/AA/CC-g<sup>3</sup>)**

Open Diapason  
 Stopt Diapason  
 Principal  
 Twelfth  
 Fifteenth  
 Sesquialtera  
 Furniture  
 Cornet (from middle c)  
 Trumpet  
 Clarion

**Choir Organ (GG/AA-g<sup>3</sup>)**

Dulciana (from tenor c)  
 Stopt Diapason  
 Principal  
 Flute  
 FifteenthVox Humana  
 Cremona

**Swell Organ (C-g<sup>3</sup>)**

Open Diapason  
 Stopt Diapason  
 Principal  
 Fifteenth  
 Cornet (from middle c)  
 Mixture  
 Trumpet  
 Hautboy

**Pedal Organ (C-f<sup>1</sup>)**

Stopt Diapason  
 Principal  
 Trumpet

**Couplers**

Swell to Great  
 Swell to Choir  
 Swell to pedals  
 Great to Pedals  
 Choir to Pedals

**Accessories**

Three combination pedals for  
 Swell Organ (left-hand side)  
 Three combination pedals for  
 Great Organ (right-hand side)  
 Swell ratchet pedal

**Tuning and Temperament**

A = 430Hz  
 Third Comma Meantone

\* Restored by William Drake

**CD10**

**Simone Stella at the Onofrio Zeffirini organ (1558), Church of Badia Fiorentina, Florence**

**CD11**

**Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua**

*Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)*

<b>I. Rückpositiv</b>	<b>II. Hauptwerk</b>	<b>Pedal</b>	<b>Couplers</b>
C – g	C – g	C – g	HW-RP
Bordone 8	Bordone 16	Subbasso 16	HW-Ped
Quintadena 8	Principale 8	Principale 8	RP-Ped
Principale 4	Flauto 8	Ottava 4	
Flauto 4	Viola 8	Trombone 16	
Ottava 2	Ottava 4	Trombone 8	
Flautino 2	Flauto 4		
Cembalo 3 file	Nazardo 2.2/3		
Sesquialtera 2 file	Superottava 2		
Dulzian 8	Flauto in V 1.1/3		
	Mixtur 5 file		
	Tromba 8		

Mechanical transmission;  
 A = 440 Hz  
 Neidhardt temperamen

**CD12**

**Track 1-8**

**Adriano Falcioni at the Pinchi organ, Church of San Giorgio, Ferrara**

**I MANUALE (HW)**

Hauptwerck  
 1 Prinzipal 16'  
 2 Prinzipal 8'  
 3 Oktav 4'  
 4 Superoktav 2'  
 5 Mixtur III-VII 2'  
 6 Rohrfloist 8'  
 7 Nassat 2 2/3'  
 8 Trommet 8'  
 9 Vox Humana 8' (4)  
 Tremolo

**II MANUALE (OP)**

Oberpositiv  
 10 Quintaden 8'  
 11 Gedact 8'  
 12 Prinzipal 4'  
 13 Scharff' III-V 1'  
 14 Blockfloist 4'  
 15 Waldfloist 2'  
 16 Sesquialter II  
 17 Dulzian 16'  
 18 Krummhorn 8'  
 Tremolo

**III MANUALE (OW)**

Oberwerck  
 19 Hollfloist 8'  
 20 Spitzfloist 4'  
 21 Gemshorn 2'  
 22 Siffloist 1 1/3'  
 23 Blockwerk V 8'  
 24 Cornet V 8' (dal g20)  
 25 Bahrpfeiff 8'  
 26 Schalmei 4'  
 Tremolo

**PEDALWERCK**

27 Prinzipal 16'  
 - Prinzipal 8'  
 - Oktav 4'  
 28 Subbass 16'  
 - Gedact 8'  
 29 Rohrquinte 10 2/3' (1)  
 - Quinte 5 1/3'  
 30 Posaunen 16'  
 - Trommet 8'

**Unioni**

I-P  
 II-P  
 III-P  
 II-I  
 III-I  
 III-II

Pressioni dell'aria:  
 Hauptwerck e Oberpositiv : 75 mm  
 Oberwerck : 80 mm  
 Pedalwerck : 90 mm

Temperamento elaborato dal Prof. Claudio Brizi – Corista La 465 Hz @ 20 °C

**CD12**

**Track 9-10**

**Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua**

*Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)*

**I. Rückpositiv**

C – g  
 Bordone 8  
 Quintadena 8  
 Principale 4  
 Flauto 4  
 Ottava 2  
 Flautino 2  
 Cembalo 3 file  
 Sesquialtera 2 file  
 Dulzian 8

**II. Hauptwerk**

C – g  
 Bordone 16  
 Principale 8  
 Flauto 8  
 Viola 8  
 Ottava 4  
 Flauto 4  
 Nazardo 2.2/3  
 Superottava 2  
 Flauto in V 1.1/3  
 Mixtur 5 file  
 Tromba 8

**Pedal**

C – g  
 Subbasso 16  
 Principale 8  
 Ottava 4  
 Trombone 16  
 Trombone 8

**Couplers**

HW-RP  
 HW-Ped  
 RP-Ped

Mechanical transmission;  
 A = 440 Hz  
 Neidhardt temperament

**CD13**

**Adriano Falcioni at the Organ of the Church of Santa Maria Assunta, Giove, Terni**

**Organ specification**

The Organ of Santa Maria Assunta's Church in Giove, built by Cortinovis e Corna from Albino (BG) in 1998, was donated by Chiodi's family for the memory of Gabriele.

**Grand Organ (1st keyboard)**

Principale 8'  
Ottava 4'  
Superottava 2'  
XIX  
XXII  
XXVI  
XXIX/XXXIII  
Sesquialtera  
(XII / XVII)  
Flauto 8'  
Tromba 8' (Bassi e soprani)

**Pedal**

Subbasso 16'  
Trombone 16'  
Principale 8'  
  
Unions  
Pos./GO GO/Pos.  
GO/Ped. Pos/Ped.

**Accessories**

Tremolante, Passeri, Usignoli

**Positive Organ (2nd keyboard)**

Principale 4'  
Ottava 2'  
Bordone 8'  
Flauto 4'  
Regale 8' (Apfelregal)

**CD14**

**Stefano Molardi at the Silbermann organ (1714), Freiburger Dom (1–23) & the Silbermann organ (1722), Marienkirche, Rötha (24–25)**

**Organ specification**

**Dom Zu Freiberg – organ by Gottfried Silbermann, 1714**

**Hauptwerk**

C, D – c'''  
Bordun 16'  
Principal 8'  
Rohrflöte 8'  
Viol di Gamba 8'  
Octava 4'  
Quinta 3'  
Superoctav 2'  
Tertia (1+3/5')  
Mixtur 4fach  
Cimbeln 3fach  
Cornet c' 5fach  
Trompet 8'  
Clarin 4'

**Oberwerk**

C, D - c'''  
Quintadehn 16'  
Principal 8'  
Gedackt 8'  
Quintadehn 8'  
Octava 4'

**Spitzflöte 4'**

Superoctav 2'  
Flaschflöt 1'  
Mixtur 3fach  
Zimbeln 2fach  
Echo c' 5fach  
Krumbhorn 8'  
Vox humana

**Brustwerk**

C, D - c''  
Gedackt 8'  
Principal 4'  
Rohrflöte 4'  
Nassat 3'  
Octava 2'  
Tertia 1+3/5'  
Quinta 1+1/2'  
Sufflöt 1'  
Mixtur 3fach  
OW/HW  
BW/HW

**Pedal**

C, D - c'  
Untersatz 32'  
Principalbaß 16'  
Subbaß 16'  
Octavbaß 8'  
Octavbaß 4'  
Pedalmixtur  
6fach  
Posaunenbaß 16''  
Trompetenbaß 8'  
Clarinbaß 4'  
Tremulant  
Schwebung

a' = 476,3 Hz  
Stimmung:  
modifiziert  
Mitteltönig

**Rötha, Marienkirche - Organ Gottfried Silbermann, 1722**

<b>Manual (C, D-c<sup>'''</sup>)</b>	<b>Pedal (C, D-c<sup>'</sup>)</b>
Principal 8'	Subbass 16'
Gedackt 8'	Pedal-Coppel
Octava 4'	
Rohr Flöte. 4'	a' = 465 Hz
Nassat 4'	Stimmung:
Octava 2'	modifiziert
Tertia 1 3/5'	Mitteltönig
Quinta 1 1/2'	
Sufflet 1'	
Cymbeln. [II	

**CD15**

**Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua**

**Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)**

*Built by Francesco Zanin in 2007 after North German 18th century organ tradition, the organ is located on the balcony of the Sant'Antonio Abate church at the Collegio Don Nicola Mazza in Padua.*

*Tuning: Werkmeister III*

<b>I Ruckpositiv</b>	<b>Pedal</b>
C-g	C-g
Bordone 8'	Subbasso 16'
Quintadena 8'	Principale 8'
Principale 4'	Ottava 4'
Flauto 4'	Trombone 16'
Ottava 2'	Trombone 8'
Flautino 2'	
Cembalo 3' file	<b>Couplers</b>
Sesquialtera 2' file	HW-RP
Dulzian 8'	HW-Ped
	RP-Ped

<b>II Hauptwerk</b>	<b>Mechanical transmission</b>
C-g	Pitch: A=440 Hz
Bordone 16'	Unequal temperament
Principale 8'	
Flauto 8'	
Viola 8'	
Ottava 4'	
Flauto 4'	
Nazardo 2.2/3'	
Superottava 2'	
Flauto in V 1.1/3'	
Mixtur 5' file	
Tromba 8'	

**CD16**

**Manuel Tomadin at the Dell'Orto e Lanzini organ (2011), Nostra Signora di Fatima, Pinerolo**

Unione RW – HW (MK) · Unione HW – PW (PK 38) · Tremolo (Trm 37) · Cimbelstern (Cim 9) Vogelgesang (Vog 35)

The instrument is equipped with ten wind-chests built in oak and red cedar, fed by three bellows, two of them cone-shaped and the third a box bellow, with a 73mm water-column pressure. Like that of Schnitger's organ in Norden, it has a meantone temperament, modified 1/5 tone high, 440 Hz pitch at 20°C.

<b>Upper keyboard</b>	<b>R</b>	<b>Middle keyboard</b>	<b>H</b>	<b>Lower keyboard</b>	<b>B</b>	<b>Pedalboard</b>	<b>P</b>
1 Holffloit 8	H8	20 Quintadena 16	Q16	27 Gedackt b.8	G8b	12 Principal 16	P16
2 Quintadena 8	Q8	25 Principal 8	P8	29 Gedackt d.8	G8d	14 Octava 8	O8
4 Principal 4	P4	23 Spitzfloit 8	S8	31 Holzprincipal d.8	H8	16 Octava 4	O4
3 Rohrfloit 4	R4	22 Octava 4	O4	30 Blockfloit 4	B4	18 Nachthorn 2	N2
6 Gemshorn 2	G2	21 Floit 4	F4	32 Octava 2	O2	11 Mixtur IV	Mix
5 Scharf III	Sch	24 Nasat 22/3	N	34 Quinta 11/3	Quint	13 Posaun 16	Pos16
8 Sesquialtera II	Sesq	19 Octava 2	O2	36 Regal 8	R8	15 Trompet 8	T8
7 Dulcian 16	D16	26 Mixtur V	Mix			17 Cornet 4	C4
10 Trompet 8	T8	28 Trompet 16	T16				
		33 Vox humana 8 VH8					

**CD17**

**Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua**

**Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)**

Built by Francesco Zanin in 2007 after North German 18th century organ tradition, the organ is located on the balcony of the Sant'Antonio Abate church at the Collegio Don Nicola Mazza in Padua.

Tuning: Werkmeister III

**I Ruckpositiv**

C–g  
Bordone 8'  
Quintadena 8'  
Principale 4'  
Flauto 4'  
Ottava 2'  
Flautino 2'  
Cembalo 3' file  
Sesquialtera 2' file  
Dulzian 8'

**Pedal**

C–g  
Subbasso 16'  
Principale 8'  
Ottava 4'  
Trombone 16'  
Trombone 8'

**Couplers**

HW–RP  
HW–Ped  
RP–Ped

**II Hauptwerk**

C–g  
Bordone 16'  
Principale 8'  
Flauto 8'  
Viola 8'  
Ottava 4'  
Flauto 4'  
Nazardo 2.2/3'  
Superottava 2'  
Flauto in V 1.1/3'  
Mixtur 5' file  
Tromba 8'

Mechanical transmission  
Pitch: A=440 Hz  
Unequal temperament

**CD18**

**Stefano Molardi at Johann Christoph Thielemann organ (1728–31) and Dreifaltigkeitskirche, Gräfenhain, Zacharias Hildebrandt organ (1728), Jakobikirche, Sangerhausen**

**Johann Christoph Thielemann Organ (1728–1731) Dreifaltigkeitskirche, Gräfenhain, Thuringia**

<b>Hauptwerk (II Manual) (C, D–c3)</b>	<b>Schiebekoppel Brustwerk/Hauptwerk</b>	<b>Brustwerk (I Manual) (C, D–c3)</b>	<b>Pedal (C, D–c1)</b>
3 Quintatön 16'	15 Windkoppel HW/P	4 Quintatön 16'	27 Subbass 16'
18 Principal 8'	16 Cymbelstern	19 Principal 4'	12 Violonbaß 16'
20 Gedackt 8'	13 Glockenspiel	21 Gedackt 8'	29 Octavenbaß 8'
5 Octava 4'	28 Tremulant	6 Gedackt 4'	14 Posaunenbaß
22 Spielflaute 4'		23 Octava 2'	
7 Quinta 3'		8 Quinta 1 1/3'	
24 Octava 2'		25 Octava 1'	
26 Tertia 1 3/5'		10 Mixtur 4fach	
9 Mixtur 6fach			
11 Trombetta 8'			

Modified meantone temperament

Pitch: G#=447 Hz

Wind pressure: 73mm WS

**Zacharias Hildebrandt organ (1728) St Jakobikirche, Sangerhausen**

<b>Hauptwerk (C–d''')</b>	<b>Oberwerk (C–d''')</b>	<b>Pedal (C–d')</b>	
1. Principal 8'	9. Principal 4'	14. Principalbass 16'	28. Quinta 3'
2. Bordun 16'	10. Rohrflöte 8'	15. Oktavenbass 8'	29. Mixtur 5fach
3. Cornet 4fach	11. Rohrflöte 4'	16. Rauschbass 4fach	30. Trompete 8'
4. Spitzflöte 4'	12. Oktava 2'	23. Subbass 16'	Sliding manual coupler
5. Oktava 2'	13. Siflet 1'	24. Posaunenbass 16'	Pedal coupler
6. Cimbeln 3fach	17. Violdigamba 8'	31. Gedacktbass 8'	Equal temperament (1978)
7. Vox humana 8'	18. Stille Gedackt 8'	32. Choralbass 4'	Pitch: 440 Hz at 18°C
8. Schwebung ad usum Vocis humanae	19. Nassat 3'	33. Pedalkoppel	
25. Oktava 4'	20. Quinta 1 1/2'		
26. Gedackte 8'	21. Cimbeln 3fach		
27. Quintadena 8'	22. Tremulant		

**CD19**

**Stefano Molardi at †Zacharias Hildebrandt organ (1728), Jakobikirche, Sangerhausen**

**†T.H.G. Trost organ, Stadtkirche 'Zur Gotteshilfe', Waltershausen**

**§Gottfried Silbermann organ, Hofkirche, Dresden**

**Zacharias Hildebrandt organ (1728) St Jakobikirche, Sangerhausen**

<b>Hauptwerk (C–d''')</b>	<b>Oberwerk (C–d''')</b>	<b>Pedal (C–d')</b>
1. Principal 8'	9. Principal 4'	14. Principalbass 16'
2. Bordun 16'	10. Rohrflöte 8'	15. Oktavenbass 8'
3. Cornet 4fach	11. Rohrflöte 4'	16. Rauschbass 4fach
4. Spitzflöte 4'	12. Oktava 2'	23. Subbass 16'
5. Oktava 2'	13. Siflet 1'	24. Posaunenbass 16'
6. Cimbeln 3fach	17. Violdigamba 8'	31. Gedacktbass 8'
7. Vox humana 8'	18. Stille Gedackt 8'	32. Choralbass 4'
8. Schwebung ad usum Vocis humanae	19. Nassat 3'	33. Pedalkoppel
25. Oktava 4'	20. Quinta 1 1/2'	
26. Gedackte 8'	21. Cimbeln 3fach	
27. Quintadena 8'	22. Tremulant	
28. Quinta 3'		
29. Mixtur 5fach		
30. Trompete 8'		

Sliding manual coupler

Pedal coupler

Equal temperament (1978)

Pitch: 440 Hz at 18°C

**T.H.G. Trost organ (1722–?1741) Stadtkirche 'Zur Gotteshilfe', Waltershausen**

<b>Hauptwerk</b>	<b>Brustwerk</b>	<b>Oberwerk</b>
1 Principal 8'	21 Nachthorn 8'	41 Flöte Dupla 8'
2 Viol di Gamba 8'	22 Flöte Douce 4'	42 Flöte Travers 8'
3 Octava 4'	23 Spitz Quinta 3'	43 Waldflöte 2'
4 Unda Maris 8'	24 Sesquialtera 2f 1 3/5	44 Rohrflöte 8'
5 Cimbelsstern in C	25 Nassat Quinta 3'	45 Tremulant zum ganzen Werk
6 Fagott 16'	26 Hautbois 8'	46 Sperrventile
7 Sesquialtera 3f 1 3/5	27 Vacat	47 Calcant (interruttore- Hauptschaltung)
8 Gemshorn 8'	71 Principal 4'	51 Lieblich Principal 4'
9 Quintadena 8'	72 Gedackt 8'	52 Vagarr 8'
10 Superoctava 2'	73 Gemshorn 4'	53 Spitzflöte 4'
11 Portun 8'	74 Nachthorn 4'	54 Gedackt Quinta 3'
12 Rohrflöte 4'	75 Octava 2'	55 Tremulant zu Vox Humana
13 Gr.Untersatz 16'	76 Mixtur 4f 4'	56 Vox Humana 8'
14 Trompetta 8'	77 Vacat	57 Geigen Principal 4'
15 Cimbelsstern in G		
16 Celinder Quinta 3'		
17 Mixtura 8f 2'		
18 Salcional 4'		
19 Gr.Quintadena 16'		

**Organ Gottfried Silbermann, 1755 Trinity Cathedral (previously Hofkirche), Dresden**

<b>Brustwerk</b>	<b>Oberwerk</b>	<b>Hauptwerk</b>	<b>Pedalwerk</b>	<b>Koppeln</b>
11 Prinzipal 4'	21 Prinzipal 8'	31 Prinzipal 16'	16 Prinzipalbaß 16'	BW - HW
12 Rohrflöte 4'	22 Unda Maris 8'	32 Cornett 5fach	17 Clarinbaß 4'	OW - HW
13 Oktave 2'	23 Oktave 4'	33 Bordun 16'	18 Pedalmixtur 6fach	48 HW-PW
14 Quinta 1 1/2 '	24 Rohrflöte 4'	34 Rohrflöte 8'	19 Oktavbaß 8'	
15 Mixtur 3fach	25 Oktave 2'	35 Quinta 3'	66 Untersatz 32'	
61 Gedackt 8'	26 Flaschflöt 1'	36 Tertia	67 Posaunenbaß 16'	
62 Nassat 3'	27 Vox Humana 8'	37 Zimbeln 3fach	68 Trompetenbaß 8'	
63 Sesquialtera	28 Schwebung	38 Trompete 8'	69 Oktavbaß 4'	
64 Sufflöt 1'	51 Quintaden 16'	39 Tremulant		
65 Chalumeaux 8'				
	52 Gedackt 8'	41 Prinzipal 8'		
	53 Quintaden 8'	42 Viola di Gamba 8'		
	54 Nassat 3'	43 Oktave 4'		
	55 Tertia	44 Spitzflöte 4'		
	56 Mixtur 4fach	45 Oktave 2'		
	57 Echocornett 5fach	46 Mixtur 4fach		
		47 Fagott 16'		

Manualumfang:	C,D - d3
Pedalumfang:	C,D - d1 (original bis c1)
Manuelschiebekoppeln:	Brustwerk an Hauptwerk Oberwerk an Hauptwerk
Pedalkoppel:	Baßventil an das Hauptwerk
Stimmtonhöhe:	Kammerton bei ca.415 Hz
Stimmungsart:	gleichstufig (originale Stimmungsart nicht bekannt)
Cornet und Echo ab c1	
Unda maris und Chalumeux ab g0	

CD20

Matteo Venturini at the *Glauco Ghilardi organ (2005), Church of San Rocco, Larciano, Pistoia*

**Glauco Ghilardi organ (2005) of the Church of San Rocco in Larciano (Pistoia), Italy**  
*Inspired by instruments of the North German Baroque · Project by Umberto Pineschi*

**Specification**

**II. Hauptwerk**

1 Quintadena 16'  
 2 Principal 8'  
 3 Hohlflöte 8'  
 4 Viol di gamba 8'  
 5 Octave 4'  
 6 Spitzflöte 4'  
 7 Quinte 3'  
 8 Nasat 3'  
 9 Octave 2'  
 10 Waldflöte 2'  
 11 Tertia 1 3/5'  
 12 Mixtur IV–V  
 13 Trompete 8'  
 14 Trompete 4'

**III. Brustwerk**

25 Holzgedackt 8'  
 26 Blockflöte 4'  
 27 Hohlquinte 3'  
 28 Octave 2'  
 29 Tertia 1 3/5'  
 30 Terzflöte 1 3/5' (D)  
 31 Scharff II  
 32 Regal 8'

**Pedal**

33 Subbass 16'  
 34 Principal 8' (HW)  
 35 Hohlflöte 8' (HW)  
 36 Octave 4'  
 37 Mixtur III  
 38 Posaune 16'  
 39 Trompete 8' (HW)  
 40 Trompete 4' (HW)  
 41 Cornet 2'

**I. Rückpositiv**

15 Gedackt 8'  
 16 Quintadena 8'  
 17 Principal 4'  
 18 Rohrflöte 4'  
 19 Sesquialtera II  
 20 Octave 2'  
 21 Quinte 1 1/3'  
 22 Scharff II  
 23 Dulcian 16'  
 24 Krumhorn 8'

**Registrations**

1 1, 2, 5, 7, 9, 12, 33, 34, 36 → 38.  
 2 1 → 3, 6, 17, 21, 23, 24, I – II.  
 3 right hand: 2, 3, 6; left hand: 15 → 17, 24; ped.: 33, 34.  
 4 9, 14, 33, 34, 36 → 39, II – ped.  
 5 right hand: 2, 3, 5, 9; left had (8° lower): 17, 18, 20; ped. (8° lower): 34, 36 → 38.  
 6 3, 4, 6, 33, 35.  
 7 left hand: 2 → 4, 9; right hand (8° lower): 17, 18; ped.: 33, 34.  
 8 2, 3, 5, 17, I – II; ped. (8° lower): 34 → 36, 41.  
 9 1, 4.  
 10 33, 34, 36, 37.  
 11 2, 5, 7, 9, 12, 33, 34, 36 → 38.  
 12 right hand: 2, 3, 6, 10; left hand: 15 → 17, 24; ped.: 33, 34.  
 13 2, 3, 6, 10, 17, 33, 34, I – II.  
 14 1 → 3, 6, 9, 16, 17, 33, 34, 36, I – II, II – ped.  
 15 2, 5, 7, 9, 11, 12, 33, 34, 36 → 39.  
 16 1 → 3, 5, 9, 33, 34, 36, 38, 39.  
 17 left hand (8° lower): 5, 6; right hand: 15, 17, 19, 20; ped.: 33, 34.  
 18 right hand (on two keyboards): 3, 6, 15, 16, 24; left hand: 25; ped.: 33, 35.  
 19 right hand: 1 → 3, 5, 9; left hand: 15, 17; ped.: 33, 34, 36.  
 20 2, 5, 7, 9, 12, 33, 34, 36 → 38.  
 21 1 → 3, 5, 9.  
 22 right hand (on two keyboards): 1 → 3, 5, 25, 26; left hand: 16; ped.: 33, 35.  
 23 right hand: 1 → 3, 5, 7, 9, 12; left hand: 15, 17, 20; ped.: 33, 34, 36 → 38.



CD21

Matteo Venturini

*Glauco Ghilardi Organ (2005), Church of San Rocco, Larciano, Pistoia (1–6)*

*Glauco Ghilardi Organ (2007), Church of Sant'Anna, Sant'Anna di Stazzema, Lucca (7–11)*

*Glauco Ghilardi Organ (2008), Church of Sant'Ignazio di Loyola, Pistoia (12–18)*

*Glauco Ghilardi Organ (2005)*

*Church of San Rocco, Larciano, Pistoia (inspired by North German Baroque organs, project by Umberto Pineschi)*

**Hauptwerk (C–a''')**

1. Quintadena 16'
2. Principal 8'
3. Hohlflöte 8'
4. Viol di gamba 8'
5. Octave 4'
6. Spitzflöte 4'
7. Quinte 3'
8. Nasat 3'
9. Octave 2'
10. Waldflöte 2'
11. Tertia 1 3/5'
12. Mixtur IV–V
13. Trompete 8'
14. Trompete 4'

**Ruckpositiv (C–a''')**

15. Gedackt 8'
16. Quintadena 8'
17. Principal 4'
18. Rohrflöte 4'
19. Sesquialtera II
20. Octave 2'
21. Quinte 1 1/3'
22. Scharff II
23. Dulcian 16'
24. Krumhorn 8'

**Brustwerk (C–a''')**

25. Holzgedackt 8'
26. Blockflöte 4'
27. Hohlflöte 3'
28. Octave 2'
29. Tertia 1 3/5'
30. Terzflöte 1 3/5' (D)
31. Scharff II
32. Regal 8'

**Pedal (C–f')**

33. Subbass 16'
34. Principal 8' (HW)
35. Hohlflöte 8' (HW)
36. Octave 4'
37. Mixtur III
38. Posaune 16'
39. Trompete 8' (HW)
40. Trompete 4' (HW)
41. Cornet 2'

Ruckpositiv–Hauptwerk  
Hauptwerk–Pedal  
Tremulant

*Glauco Ghilardi Organ (2007)*

*Church of Sant'Anna, Sant'Anna di Stazzema, Lucca (inspired by North German Baroque organs)*

1. Gedackt 8'
2. Principal (bass) 4'
3. Principal (treble) 4'
4. Blockflöte 4'
5. Octave (bass) 2'
6. Octave (treble) 2'
7. Mixtur III 1 1/3

One manual (C–f''')

Pedal C–d', pull-down, without register

*Glauco Ghilardi Organ (2008)*

*Church of Sant'Ignazio di Loyola, Pistoia (inspired by North German Baroque organs, project by Umberto Pineschi)*

**Hauptwerk (CD–c''')**

1. Principal 8'
2. Hohlflöte 8'
3. Octave 4'
4. Spitzflöte 4'
5. Quinte 3'
6. Octave 2'
7. Tertia 1 3/5'
8. Mixtur IV–V
9. Trompete 8'

**Brustwerk (CD–c''')**

10. Holzgedackt 8'
11. Blockflöte 4'
12. Waldflöte 2'
13. Regal 8'

**Pedal (CD–d')**

14. Subbass 16'
15. Principal 8' (HW)
16. Hohlflöte 8' (HW)
17. Fagott 16'
18. Trompete 8' (HW)

Brustwerk–Hauptwerk · Hauptwerk–Pedal  
Tremulant

**CD22**

**Christian Schmitt at the Mühleisen organ (1992), Evangelische Schlosskapelle Solitude, Stuttgart**

**Mühleisen Orgel**

**Ev. Schlosskapelle Solitude Stuttgart**

**21 Register, 2 Manuale - Baujahr 1992**

<b>Disposition</b>		<b>Positif</b>		<b>Pedal:</b>	
<b>Hauptwerk</b>		Gedackt		Subbass	16'
Principal	8'	Prästant	4'	Octavbass	8'
Bourdon	8'	Doublette	2'	Posaune	16'
Gamba	8'	Vorabzug	2 2/3'		
Octave	4'	Sesquialtera		<b>Spielhilfen:</b>	
Traversflöte	4'	Vorabzug	1 1/3'	Koppeln: II/I, I/P, II/P	
Quinte	2 2/3'	Jubal	1 1/3'+1'	Transponierzug für Positif	
Octave	2'	Musiziergedackt	8'		
Mixtur		Oboe	8'		
Trompete	8'	Tremulant			

**CD23**

**Roberto Loreggian at the F. Zanin organ (2007), Church of Sant'Antonio Abate, Padua**

**Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)**

**The Organ**

*Built by Francesco Zanin in 2007 after North German 18th century organ tradition, the organ is located on the balcony of the Sant'Antonio Abate church at the Collegio Don Nicola Mazza in Padua.*

*Tuning: Werkmeister III*

<b>I Ruckpositiv</b>	<b>Pedal</b>
C-g	C-g
Bordone 8'	Subbasso 16'
Quintadena 8'	Principale 8'
Principale 4'	Ottava 4'
Flauto 4'	Trombone 16'
Ottava 2'	Trombone 8'
Flautino 2'	
Cembalo 3' file	<b>Couplers</b>
Sesquialtera 2' file	HW-RP
Dulzian 8'	HW-Ped
	RP-Ped
<b>II Hauptwerk</b>	
C-g	Mechanical transmission
Bordone 16'	Pitch: A=440 Hz
Principale 8'	Unequal temperament
Flauto 8'	
Viola 8'	
Ottava 4'	
Flauto 4'	
Nazardo 2.2/3'	
Superottava 2'	
Flauto in V 1.1/3'	
Mixtur 5' file	
Tromba 8'	

CD24

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

Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)

**The Organ**

Built by Francesco Zanin in 2007 after North German 18th century organ tradition, the organ is located on the balcony of the Sant'Antonio Abate church at the Collegio Don Nicola Mazza in Padua.

Tuning: Werkmeister III

**I Ruckpositiv**

C-g  
Bordone 8'  
Quintadena 8'  
Principale 4'  
Flauto 4'  
Ottava 2'  
Flautino 2'  
Cembalo 3' file  
Sesquialtera 2' file  
Dulzian 8'

**Pedal**

C-g  
Subbasso 16'  
Principale 8'  
Ottava 4'  
Trombone 16'  
Trombone 8'

**Couplers**

HW-RP  
HW-Ped  
RP-Ped

**II Hauptwerk**

C-g  
Bordone 16'  
Principale 8'  
Flauto 8'  
Viola 8'  
Ottava 4'  
Flauto 4'  
Nazardo 2.2/3'  
Superottava 2'  
Flauto in V 1.1/3'  
Mixtur 5' file  
Tromba 8'

Mechanical transmission  
Pitch: A=440 Hz  
Unequal temperament

**Registrations**

1. 6→13,15,17,18, 22. manual coupler;
2. 6, 10, 21, 23, 25;
3. 6, 7, 11, 20, 23, 25, manual coupler;
4. 6, 7, 8, 10, 11, 17, 24, 27;
5. 6→13,15, 22, 27, manual coupler;
6. 6, 7, 8, 10, 11, 12, 17, 18, 24, 27;
7. 1, 3→7, 17, 24;
8. 2, 8, 9, 20, 24;
9. 6→19, 21, 22, 24, manual coupler;
10. 6, 7, 8, 11, 14, 17, 18, 24, 25, 27;
11. 1, 2, 6, 17, 22, 23, left hand octave lower;
12. 6, 11, 21, 23, 25;
13. 7, 8, 9, 11, 14, 15, 17, 18, 20, 24, 25, 27;
14. 6, 8, 16, 17, 18, 24;
15. 6, 7, 10, 17;
16. 6, 7, 11, 20, 23, 25;
17. 6, 7, 10, 17;
18. 2, 3, 4, 6, 7, 17;
19. 3→5, 10, 15, 24, 26, 27;
20. 6, 7, 8, 10, 11, 17, 18.

**CD25**

**Luca Scandali at the Dell'Orto & Lanzini organ (2007), Parish Church of Santa Maria Assunta, Vigliano**

**Specification of the Dell'Orto & Lanzini organ  
Parish Church of Santa Maria Assunta, Vigliano (Biella, Italy)**

Built by Bottega Organara Dell'Orto & Lanzini (Dormelletto, Novara) in 2007, the instrument comprises 24 stops distributed over 2 manuals and a pedalboard. The front prospect is made up of 56 pipes, the upper ranks of which (31 pipes) belong to the Principale 8' of the Grand'Organo, and the lower ranks (25 pipes) to the Prestante 4' of the Positivo tergale. The keyboard has 54 keys (C<sup>6</sup>): the natural keys are covered in ebony, the accidentals in bone. The pedalboard has 27 pedals (C-d') and is made of oak.

<b>Grand'Organo</b>	<b>Positivo tergale</b>	<b>Pedale</b>
Bordone 16'	Bordone 8'	Subbasso 16'
Principale 8'	Quintadena 8'	Ottava 8'
Flauto a camino 8'	Prestante 4'	Ottava 4'
Viola da gamba 8'	Flauto a camino 4'	Trombone 16'
Ottava 4'	Nazardo 2' 2/3	Tromba 8'
Flauto a cuspidi 4'	Ottava 2'	
Quinta 2' 2/3	Terza 1' 3/5	
Ottava 2'	Larigot 1' 1/3	
Mistura IV file	Dulzian 8'	
Tromba 8'		

- Manual coupler, I/Pedal coupler
- Accessories: Lost-wind Tremulant, Zymbelstern, Nightingales
- The instrument has an all-mechanical action system. The action system is made of brass, pivoted on supports in hornbeam.
- Slider chests in cedar wood.
- The pipes of the front prospect are made in a 92% tin alloy plating. The Principale group and reeds are in a 70% tin, while the Mixtures are in a 30% tin, and the Flutes are in a 30% tin and hammer-wrought lead alloy. The wooden pipes are made from red fir.
- Pitch: a' 440 Hz at 18°C
- Wind pressure: 60 mm
- Tuning: modified Kirnberger temperament

**CD26**

**Massimo Gabba at the Organ of the Parish Church of San Bononio, Pozzengo**

**DISPOSITION**

<b>Manual</b>	<b>Pedal</b>
Principale 8'	Basso 8'
Ottava 4'	
Quintadecima 2'	<b>Accessories</b>
Decimanona (19.)	Coupler: Man./Ped.
Vigesimaseconda (22.)	Rollo
Vigesimasesta (26.)	
Vigesimanona (29.)	<b>Manual compass:</b> C-D-E – f''' (50 keys)
Flauto 4'	<b>Pedal compass:</b> C-D-E – e (13 keys)
Cornetto (3 ranks from c')	
Voce umana 8'	<b>Temperament:</b> Meantone

1. the high pressure, caused by the height of the mouth of the pipes, is 58 mm,
2. C D E F of the 8 principal built in chestnut, and in beaten lead from G to B.
3. the presence of a slider immediately behind those of the pipes in facade which supply air to a "ROLLO" register comprising wooden pipes (2') which is not a known characteristic of the Grisanti school of organ building.
4. the three row Cornetto currently starts from c' whereas the windchest presents air holes from g onwards.

**CD27**

**Christian Schmitt at the Weimbs organ (2005), Pfarrkirche Sankt Marien, Zeltingen-Rachtig**

<b>I. Manual, Rückpositiv</b>		<b>II. Manual, Hauptwerk</b>		<b>Pedal</b>	
Hollpfeif	8'	Bourdon	16'	Subbaß	16'
Flaut travers Discant	8'	Principal	8'	Octavbaß	8'
Praestant	4'	Viola di Gamba	8'	Gedacktbaß	8'
Flaut	4'	Hollpfeif	8'	Bombart	16'
Octav	2'	Octav	4'	Trompet	8'
Quint	1 ½'	Flaut	4'		
Tintinabulum Disc.	2f	Quint	3'		
Mixtur	3f	Octav	2'		
Cromhorn	8'	Terz	1 3/5'		
Tremolant		Cornett Disc.	3f		
		Mixtur	4f		
		Trompet	8'		
		Claron Bass C-h°	4'		
600 Pfeifen		904 Pfeifen		150 Pfeifen	

Nebenregister:

Nachtigall

Zimbelstern und Kuckuck (4 Pfeifen, zwei aufeinander folgende Rufe: d – h; a – fis) 2007 eingebaut.

**CD28**

**Maurizio Croci & Pieter van Dijk at the Zanin organs 'Cornu Evangelii' & 'Cornu Epistolae' (1993), Church of Giacomo Maggiore del Carmine, Imola**

**Imola, Chiesa di S. Giacomo nel Carmine, Organs by Franz Zanin 1993**

**Organo in Cornu Evangelii (CEv)**

Division between bass (Bassi= B.) and treble (Soprani= S.) c'/c-sharp'.

Couplers: I/Ped, II/Ped, II/I

<b>II Grand'Organo C-a'''</b>	
1 Principale B. [8']	18 Flauto Reale B. [8']
2 Principale S. [8']	19 Flauto Reale S. [8']
3 Ottava	20 Flauto in VIII B.
4 XV	21 Flauto in VIII S.
5 XIX	22 Flauto in XII B.
6 XXII	23 Flauto in XII S.
7 XXVI	24 Flauto in XV
8 XXIX	25 Flauto in XVII B.
9 XXXIII – XXXVI	26 Flauto in XVII S.
17 Voce Umana	27 Tromba B. [8']
	28 Tromba S. [8']

<b>Pedale C-f'</b>		<b>I Piccol'Organo C-a'''</b>	
10 Contrabassi 16'	31 Principale B.		
11 VIII di Contrabassi	32 Principale S.		
12 XII	33 Ottava		
13 XV	34 XV		
14 XIX	35 XIX		
15 XXII	36 XXII		
16 XXVI – XXIX	37 Flauto in VIII B.		
29 Tromboni [16']	38 Flauto in VIII S.		
30 Tromba Reale [8']	39 Cornetta		
	40 Tromboncini B. [8']		
	41 Tromboncini S. [8']		

**Organo in Cornu Epistolae (CEp)**

One manual C-f<sup>'''</sup>. Division between bass and treble a/b-flat.  
Pedal C-d' pull down to the manual.

1 Principale B. [16']	5 XIX
2 Principale S. [16']	6 XXII
3 Ottava	7 XXVI – XXIX
4 XV	8 Voce Umana

9 Flauto in VIII B.	13 Cornetta
10 Flauto in VIII S.	14 Tromba B. [16']
11 Flauto in XII B.	15 Tromba S. [16']
12 Flauto in XII S.	16 Clarone B. [8']
	17 Clarone S. [8']

**CD29**

**Bruno Forst at the Joseph Llopis organ (1792), Parish Church of Santa Quiteria, Elche de la Sierra, Albacete**

*Organ of the Parish Church of Santa Quiteria, Elche de la Sierra (Albacete), Spain  
Original builder unknown. Restored by the Desmottes brothers (Landete, Cuenca, Spain) in 2005*

**Grand Organ**

**Left hand**

Flautado de 13  
Violón  
Octava  
Docena  
Nazardo en 12ª  
Quincena y Decinovenena  
Nazardo en 15ª  
Nazardo en 17ª  
Lleno IV  
Címbala IV  
Clarón III  
Trompeta Real  
Bajoncillo (exterior)  
Clarín en 15ª (exterior)

**Right hand**

Flautado de 13  
Violón  
Octava  
Docena  
Flauta travesera II  
Quincena y Decinovenena  
Lleno IV  
Címbala IV  
Tolosana III  
Corneta Magna VII  
Trompeta Magna  
Trompeta Real  
Clarín Real (exterior)  
Clarín Claro (exterior)

**Rückpositiv Organ**

Violón  
Octava  
Quincena  
Nazardo en 19ª

Violón  
Octava  
Quincena  
Nazardo en 19ª  
Flautín II  
Corneta Inglesa V  
Clarín  
Oboe

**Pedals**

Contras de 26 y 13

Keyboards: 2 keyboards of 48 notes C1-D – c5  
Pitch: 415 Hz  
Pressure: 75 mm

**CD30**

**Roberto Loreggian at the Organ (17th-century) of the Oratorio di San Bovo, Padua**

**CD31**

**Manuel Tomadin at the F. Dacci organ (1773), Marano Lagunare, Udin**

**Grand'organo**

Principale bassi e soprani (8')  
 Ottava  
 Quintadecima  
 Decimanona  
 Vigesimaseconda  
 Vigesimasesta  
 Vigesimanona  
 Trigesimaterza  
 Trigesimasesta  
 Voce umana  
 Cornetta  
 Flauto in VIII bassi e soprani  
 Flauto in XII  
 Tromboncini bassi e soprani  
 Violoncelli bassi e soprani  
 Contrabbassi  
 Ottava di C  
 Duodecima di C  
 Tromboni

**Positivo**

Principale soprani (8')  
 Ottava bassi e soprani  
 Decimaquinta  
 Vigesimaseconda  
 Voce umana  
 Flauto in VIII bassi e soprani  
 Cornetta  
 Tromboncini bassi e soprani  
 Timpani  
 Tiratutti (lever)  
 Ripieno Grand'organo (toe piston)  
 Manual-Cassetta Coupler  
 Tenor Drum (draw knob)  
 Unequal temperament

**CD32**

**Ivan Ronda at the Sandri organ, Church of Maria Vergine Immacolata, Gallo di Grinzane Cavour, Cuneo**

**Organ of the Church of Maria Vergine Immacolata, Gallo di Grinzane Cavour (Cuneo), Italy**

**Rückpositiv**

Holz-gedeckt 8'  
 Prinzipal 4'  
 Rohrflöte 4'  
 Sesquialtera II  
 Oktav 2'  
 Larigot 1 1/3'  
 Superoktav 1'  
 Cymbel III  
 Cromorne\* 8'

**Hauptwerk**

Bourdon 16'  
 Prinzipal 8'  
 Viola da gamba 8'  
 Spitzflöte 8'  
 Oktav 4'  
 Blockflöte 4'  
 Quinte 2 2/3'  
 Superoktav 2'  
 Mixtur IV  
 Cornett\* V  
 Trompete 8'  
 Chiarine\* 4'  
 Trompeta real\* 8'

**Schwellwerk**

Salicional 8'  
 Cor de nuit 8'  
 Voix céleste\* 8'  
 Prestant 4'  
 Flût douce 4'  
 Nazard 2 2/3'  
 Flageolett 2'  
 Tierce\* 1 3/5'  
 Plein Jeu\* II-VI  
 Basson\* 16'  
 Hautbois 8'  
 Trompette\* 8'

**Pedal**

Untersatz\* 32'  
 Prinzipalbass 16'  
 Subbass 16'  
 Oktavbass 8'  
 Gemshorn\* 8'  
 Choralbass 4'  
 Tiorbe\* III  
 Posaune 16'  
 Fagott\* 8'  
 Clairon 4'

\*Stops prepared for

**CD33**

**Anton Holzapfel at the Hencke organ (1750), Pfarr- und Wallfahrtskirche Maria Kirchbüchl, Höflein an der Hohen Wand**

DISPOSITIONEN UND REGISTRIERUNGEN / STOP LIST  
 PFARR- UND WALLFAHRTSKIRCHE MARIA KIRCHBÜCHL  
 HÖFLEIN AN DER HOHEN WAND (NÖ)  
 JOHANN HENCKE (1750)

**Hauptwerk (C-c<sup>'''</sup>, kurze Oktav)**

- (a) Bordone 8'
- (b) Quintadena 8'
- (c) Prinzipal 4'
- (d) Spitzfletten 4'
- (e) Quinta 3'
- (f) Oktava 2'
- (g) Mixtur major
- (h) Cimbäl

**Rückpositiv (C-c<sup>'''</sup>, kurze Oktav)**

- (i) Copel 8'
- (j) Fletten 4'
- (k) Prinzipal 2'
- (l) Sedecima 1'

**Pedal (C-a, kurze Oktav, 12 Töne, 18 Tasten)**

- (m) Subbass 16'
- (n) Oktavbass 8'
- (o) Quinta 6''

**CD34**

**Marco Ruggeri at the Giudici organ (1853-5), Parish Church of Villa di Serio, Bergamo**

**Villa di Serio (Bergamo), Parish Church**

Organ built by Giovanni Giudici in 1853–5 and restored by Pietro Corna in 2013. Located in the Presbytery, epistle side. Two 61-note keyboards. Echo Organ from C2; keyboard divided between C3 and C#3 (bass: C1–C3; soprano: C#3–C6). 19-note chromatic pedal board C1–E2, permanently coupled, with Terzamano and Timballone.

Accessories: Full Organ, Lombardy-style free combinations, toe pistons for solo stops, couplers, crescendo. Wind pressure: 49mm; unequal temperament; 2311 pipes.

**Specification**

**Grand'Organo (upper manual):**

Campanelli s.	Principale 16' b.
Cornetto s.	Principale 16' s.
Fagotto 8' b.	Principale 8' b.
Trombe 8' s.	Principale 8' s.
Trombe 16' s.	Ottava 4' b.
Clarone 4' b.	Ottava 4' s.
Corno inglese 16' s.	Duodecima
Viola 4' b.	Quintadecima
Flutta 8' s.	Due di ripieno
Violone 8' b.	Due di ripieno
Ottavino 2' s.	Due di ripieno
Corni dolci 16' s.	Due di ripieno
Flagioletto 1/2 b.	Sette di ripieno al ped
Ottavino profondo 4' s.	Contrabassi e rinforzi al ped.
Flauto in VIII b.	Timballi al ped.
Flauto in VIII s.	Bombarde 12 al ped.
Flauto in XII	Voce Umana 8' s.
Voce puerile s.	

**Organo Eco (lower manual):**

Principale 8' b.	Cornetto s.
Principale 8' s.	Viola 4' b.
Ottava 4' b.	Flutta 8' s.
Ottava 4' s.	Ottavino 2' s.
Duodecima	Voce Umana 8' s.
Due di ripieno	Violoncello 8' b.
Due di ripieno	Violoncello 8' s.



CD35

Giulio Piovani *at the Mascioni organ, Church of San Giovanni Evangelista, Alessandria*

**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 cuspidi 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'*

**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*

*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'*

CD36

Massimo Gabba at the Sandri organ, Santuario Maria Ausiliatrice, Aprica

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 8'  
Oktav 4'  
Rohrflöte 4'  
Septimkornett 3f. 2 2/3'  
Superoktav 2'  
Mitur 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'  
Trompete 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

CD37

Roberto Marini at the Mascioni organ, Abbey of San Tommaso apostolo, Pontevecchio

**Organ specification**

**Positive**

Principale 8'  
Flauto a Camino 8'  
Ottava 4'  
Flauto 4'  
Flauto in XII 2' 2/3  
Flauto in XVII 1' 3/5  
Quintadecima 2'  
Decimanona 1' 1/3  
Vigesimaseconda 1'  
Voce Umana 8'  
Cromorno 8'  
Unione III°-II°

**Grand Organ**

Principale 16'  
Principale 8'  
Principale Stentor 8'  
Flauto 8'  
Ottava 4'  
Duodecima 2' 2/3  
Quintadecima 2'  
Ripieno 2 file 1' 1/3  
Ripieno 4 file 2/3'  
Cornetto 5 file  
Tromba 8'  
Unione II°-I°  
Unione III°-I°  
Subottava III°-I°  
Superottava III°-I°

**Espressivo**

Diapason 8'  
Bordone 8'  
Viola 8'  
Flauto 4'  
Flautino 2'  
Controfagotto 16'  
Tromba Armonica 8'  
Oboe 8'  
Trombina 4'  
Voce Celeste 8'  
Tremolo  
Subottava III°  
Superottava III°

**Pedal**

Gravissima 32'  
Contrabbasso 16'  
Subbasso 16'  
Basso 8'  
Principale 8'  
Flauto 8'  
Ottava 4'  
Bombarda 16'  
Controfagotto 16'  
Tromba 8'  
Clarone 4'  
Unione I°-Ped  
Unione II°-Ped  
Unione III°-Ped

CD38

**Hans-Jürgen Kaiser at the Ladegast organ, Schwerin Cathedral**

Disposition der Orgel im Dom zu Schwerin

84 klingende Register, mechanische Tonkzellen, Schleifladen, mechanische Kegellade und Einzelladen ohne Schleifen.

4 Manuale, Pedal, erbaut 1870/71 von Friedrich Ladegast (1818–1905)

<i>Manualumfang</i>	<i>C-f3</i>	<b>Abteilung 2:</b>	<i>piano</i>
<i>Pedalumfang</i>	<i>C-f3</i>	<i>Bordun</i>	32'
		<i>Bordun</i>	16'
		<i>Doppelgedackt</i>	8'
<b>I. 2. Manual</b>		<i>Gemshorn</i>	8'
<i>Abteilung 1:</i>	<i>Forte</i>	<i>Flauto major</i>	8'
<i>Prinzipal</i>	16'	<i>Gambe</i>	8'
<i>Prinzipal</i>	8'	<i>Rohrquinte</i>	5 1/3'
<i>Oktave</i>	4'	<i>Rohrflöte</i>	4'
<i>Spitzflöte</i>	4'	<i>Trombone</i>	16'
<i>Terzflöte</i>	3 1/5'		
<i>Oktave</i>	2'	<b>II. 3. Manual</b>	
<i>Quinte</i>	2 2/3'	<i>Abteilung 2:</i>	<i>piano</i>
<i>Cornett</i>		<i>Quintatön</i>	16'
<i>Mixtur</i>	4-fach	<i>Fugara</i>	8'
<i>Cornett</i>	4-fach	<i>Quintatön</i>	8'
<i>Cymbel</i>	3-fach	<i>Rohrflöte</i>	8'
<i>Trompete</i>	8'	<i>Bordunalflöte</i>	8'
		<i>Flöte</i>	4'
		<i>Fagott</i>	16'
<b>Abteilung 2:</b>	<i>forte</i>	<b>IV. 4. Manual</b>	
<i>Prinzipal</i>	16'	<i>Viola 16'</i>	
<i>Prinzipal</i>	8'	<i>Zartflöte 8'</i>	
<i>Piffero</i>	8'	<i>Lieblich gedackt 8'</i>	
<i>Octave</i>	4'	<i>Viola d'amore 8'</i>	
<i>Flautino</i>	4'	<i>Unda maris 8'</i>	
<i>Quintatön</i>	4'	<i>Flauto dolce 4'</i>	
<i>Quinte</i>	2 2/3'	<i>Salicional 4'</i>	
<i>Octave</i>	2'	<i>Flöte 2'</i>	
<i>Cornett</i>	3-fach	<i>Violine 2' (vacat)</i>	
<i>Progressiv-Harmonika</i>	3–4-fach	<i>Waldflöte 2' (vacat)</i>	
<i>Scharf</i>	4-fach	<i>Harmonica aetherea 3-fach</i>	
<i>Oboe</i>	8'	<i>Aeoline 16'</i>	
<b>III. 1. Manual</b>		<b>Pedal</b>	
<i>Gedackt</i>	16'	<i>Pianopedal</i>	
<i>Geigenprinzipal</i>	8'	<i>Subbass 16'</i>	
<i>Doppelflöte</i>	8'	<i>Salicetbass 16'</i>	
<i>Salicional</i>	8'	<i>Dulcian 16'</i>	
<i>Flauto traverso</i>	8'	<i>Bassflöte 8'</i>	
<i>Fugara</i>	4'	<i>Cello 8'</i>	
<i>Piffero</i>	4'	<i>Flötenbass 4'</i>	
<i>Gedackt</i>	4'	<i>Fortepedal</i>	
<i>Nassat</i>	2 2/3'	<i>Violon 32'</i>	
<i>Piccolo</i>	2'	<i>Untersatz 32'</i>	
<i>Progressiv-Harmonika</i>	2–4-fach	<i>Prinzipalbass 16'</i>	
<i>Clarinetto</i>	8'	<i>Oktavbass 16'</i>	
		<i>Violon 16'</i>	
		<i>Terz 12 4/5</i>	

<i>Nassard</i>	10 2/3'	<i>Fußhebel (Kollektiv- und Combinationstritte)</i>
<i>Cello</i>	8'	
<i>Prinzipalbass</i>	8'	
<i>Nassard</i>	5 1/3'	<i>I. Manual Abteilung I</i>
<i>Oktave</i>	4'	<i>I. Manual Abteilung II</i>
<i>Cornett</i>	4-fach	<i>I. Manual Combination</i>
<i>Posaune</i>	32'	<i>Ventil zum Manual III</i>
<i>Posaune</i>	16'	<i>III. Manual Combination</i>
		<i>Pedal Combination</i>
<i>Trompete</i>	8'	<i>Pedal forte</i>
<i>Trompete</i>	4'	<i>Crescendo</i>
<i>Nebenzüge</i>		<i>Decrescendo</i>
<i>Calcantenruf 1</i>		<i>IV. Manual Schwellen</i>
<i>Calcantenruf 2</i>		<i>IV. Manual Combination</i>
<i>(Windanzeiger)</i>		<i>Ventil zum Manual IV</i>
<i>Ventil zu den Piano-Bässen</i>		<i>II. Manual Combination</i>
<i>Ventil zu den starken Bässen</i>		<i>II. Manual Abteilung 1</i>
<i>Pedalkoppel zu I</i>		<i>II. Manual Abteilung 2</i>
<i>Crescendo</i>		<i>Glockenspiel cis1-cis3</i>
<i>Decrescendo</i>		
<i>Tremulant zu II und III</i>		
<i>Koppel II/I</i>		
<i>Koppel III/I</i>		
<i>Koppel IV/I</i>		
<i>Pneumatisches Werk I/III (Barkerhebel)</i>		

CD39

**Marco Ruggeri at the Serassi organ (1862), Parish Church of Gottolengo**

**Gottolengo (Brescia), Parish Church**

**Serassi organ, Op.661 (1862)**

The organ is located in the Presbytery, epistle side, in an elegant wooden case. Two manuals of 58 keys (C1-A5), divided keyboards at B2-C3. 19-note pedalboard (C1-D#2, twelve notes by extension), three pedals for Great/Echo coupler, octave coupler and tremulant. Pistons for Full Organ, free combinations and Banda. Organ restored by Giani Casa d'Organi (2006).

**GREAT ORGAN (Manual II)**

<i>Campanelli s.</i>	<i>Principale b. 16'</i>
<i>Corni da Caccia s.</i>	<i>Principale s. 16'</i>
<i>Cornetto I s.</i>	<i>Principale I b. 8'</i>
<i>Cornetto II s.</i>	<i>Principale I s. 8'</i>
<i>Fagotto b.</i>	<i>Principale II b. 8'</i>
<i>Tromba s.</i>	<i>Principale II s. 8'</i>
<i>Clarone b.</i>	<i>Ottava b.</i>
<i>Corno Inglese s.</i>	<i>Ottava s.</i>
<i>Violoncello b.</i>	<i>Duodecima</i>
<i>Violoncello s.</i>	<i>Quintadecima</i>
<i>Violone b.</i>	<i>Decimanona</i>
<i>Viola b.</i>	<i>Vigesimaseconda</i>
<i>Flauto traverso</i>	<i>XXVI e XXIX</i>
<i>Flauto in VIII s.</i>	<i>XXXIII e XXXVI</i>
<i>Ottavino soprano</i>	<i>XL e XLIII</i>
<i>Voce Umana</i>	<i>Contrabbassi con ottava</i>
<i>Bombarde</i>	<i>Bassi armonici</i>
<i>Timballi in tutti i toni</i>	<i>Violone al pedale</i>

**ECHO ORGAN (Manual I)**

<i>Principale b.</i>
<i>Principale s.</i>
<i>Ottava b.</i>
<i>Ottava s.</i>
<i>Quintadecima</i>
<i>XIX e XXII</i>
<i>XXVI e XXIX</i>
<i>Viola b.</i>
<i>Flauto in selva</i>
<i>Flauto a camino</i>
<i>Violetta s.</i>
<i>Voce flebile</i>
<i>Arpone b.</i>
<i>Violoncello s.</i>
<i>Oboe s.</i>

CD40

**Track 1-5**

**Christian Schmitt at the Link organ, Stadtkirche of Giengen an der Brenz**

**Disposition**

**I. MANUAL | C-g<sup>3</sup>**

- 1 Principal 16'
- 2 Principal 8'
- 3 Stentor-Flöte 8'
- 4 Stentor-Gamba 8'
- 5 Stentor-Tuba mirab. 8'
- 6 Gemshorn 8'
- 7 Doppel-Gedeckt 8'
- 8 Quintatön 8'
- 9 Dolce 8'
- 10 Octav 4'
- 11 Flöte 4'
- 12 Clarine 4'
- 13 Mixtur [5f.] 2 2/3'
- 14 Quinte 2 2/3' [aus Mx]
- 15 Octav 2'
- 16 Copplung II. M. z. I. M.
- 17 Copplung III. M. z. I. M.
- 18 Suboctav-Copplung II.-I.
- 19 Superoctav-Copplung I. M.

**II. MANUAL | C-g<sup>3</sup>**

- 20 Salicional 16'
- 21 Principal 8'
- 22 Viola 8'
- 23 Concertflöte 8'
- 24 Rohrflöte 8'
- 25 Salicional 8'
- 26 Trompete 8'
- 27 Cornett [4-5f.] 8'
- 28 Fugara 4'
- 29 Dolce 4'
- 30 Waldflöte 2' [aus Corn.]
- 31 Copplung III. M. z. II. M.

**III. SCHWELLWERK | C-g<sup>3</sup>**

- 33 Bourdon 16'
- 34 Geigen-Principal 8'
- 35 Hohlflöte 8'
- 36 Gamba 8'
- 37 Lieblich Gedeckt 8'
- 38 Aeoline 8'
- 39 Voix céleste 8'
- 40 Clarinette 8'
- 41 Vox humana 8'
- 42 Prestant 4'
- 43 Traversflöte 4'
- 44 Harm. aethera [3f.] 8'
- 45 Piccolo 2'
- 46 Tremolo [zu Vox h.]
- 47 Superoctav-Copplung III. Man.

**PEDAL | C-f'**

- 48 Principal-Bass 32'
- 49 Principal-Bass 16'
- 50 Violon-Bass 16'
- 51 Subbass 16'
- 52 Salicetbass 16'
- 53 Posaune 16'
- 54 Quintbass 10 2/3'
- 55 Violon 8'
- 56 Cello 8'
- 57 Trompete 8'
- 58 Octav 4'
- 59 Clarine 4'
- 60 Copplung I. M. z. P.
- 61 Copplung II. M. z. P.
- 62 Copplung III. M. z. P.
- 63 Automat. Pedalreg.

**SPIELHILFEN** | 2 Freie Combinationen (I als Tasten, II als Züge); Feste Kombinationen: 193 Piano, 194 Mezzoforte, 195 Forte, 196 Tutti, 197 Auslösung, 198 Flötenchor, 199 Gambenchor, 200 Labialstimmen, 201 Zungenstimmen; Crescendo mit Zeigeruhr, dazu Registerwippen „32 General-Crescendo-Einschalter“ und „32a Verstum. der Handregister“; 64 Coppeln Ausschalter; 64a Volles Werk; Windstandanzeiger; Schwellertritt für das III. Manual

**SYSTEM** | Kegellade, pneumatische Spiel- und Registertraktur (Ausstrompneumatik)

**Track 6-16**

**Nicholas Danby at the Organ of the Church of the Immaculate Conception, Mayfair, London**

CD41

**Adriano Falcioni at the Mascioni organ (1961), Basilica of Santa Maria degli Angeli (Church of the Porziuncola), Assisi**

Die Basilika verfügt über mehrere Orgeln. Die Hauptorgel wurde 1961 von der Orgelbaufirma Mascioni erbaut, unter Wiederverwendung von Pfeifenmaterial der Vorgängerorgel, die 1932 von dem Orgelbauer Pinchi (Foligno) erbaut worden war. Das Instrument hat 69 Register und ein vom 1. Manual und vom Pedal anspielbares Glockenspiel auf vier Manualen und Pedal. Die Trakturen sind elektrisch.[1]

**I Positivo Espressivo C-c4**

- Principale 8'
- Corno di notte 8'
- Corno camoscio 4'
- Flauto a cuspide 4'
- Nazardo 22/3'
- Flagioletto 2'
- Decimino 13/5'
- Cornetto
- Ripieno V 2'
- Piccolo 1'
- Cromorno 8'
- Unda maris 8'
- Tremolo

**II Grand'Organo C-c4**

- Principale 16'
- Principale I 8'
- Principale II 8'
- Flauto traverso 8'
- Dulciana 8'
- Ottava 4'
- Flauto a camino 4'
- Duodecima 22/3'
- Decimaquinta 2'
- Decimanona 11/3'
- Vigesimaseconda 1'
- Ripieno grave III 2'
- Ripieno acuto VI 11/3'
- Cornetto III 22/3'
- Tromba 16'
- Tromba 8'
- Voce umana 8'
- Campane

**III Espressivo C-c4**

- Bordone 16'
- Diapason 8'
- Bordone 8'
- Viola da gamba 8'
- Salicionale 8'
- Ottava 4'
- Flauto armonico 4'
- Sesquialtera II 22/3'
- Silvestre 2'
- Flauto in XIX 11/3'
- Ripieno V 2'
- Tromba armonica 8'
- Oboe 8'
- Trombina 4'
- Voce celeste 8'
- Coro viole III 8'
- Tremolo

<b>IV Organo Eco C-c4</b>		<b>Pedale C-g1</b>	
Bordone d'eco	8'	Basso acustico	32'
Eolina	8'	Contrabbasso	16'
Flauto	4'	Principale	16'
Ottava eolina	4'	Subbasso	16'
Flautino	4'	Bordone	16'
Voce eterea	8'	Basso	8'
Voce angelica	8'	Corno camoscio	8'
Tremolo		Bordone	8'
		Bordone d'eco	8'
		Quinta	51/3'
		Ottava	4'
		Flauto	4'
		Superottava	2'
		Ripieno VI	2/3'
		Controfagotto	16'
		Fagotto	8'
		Chiarina	4'
		Campane	

## CD42

### Joseph Nolan at the Cavaillé-Coll organ, The Madeleine Church, Paris

In 1846, the organbuilder Aristide Cavaillé-Coll (1811-1899) provided the Église de la Sainte-Madeleine in Paris, consecrated in 1842, with the organ that until today enriches the monumental nave of this church visually and tonally. It is accommodated in a low cabinet in Italian renaissance style that is partly from gilded wood. (Design by J.-M. Huvé; carvings by Lindenberg, sculptures by Marneuf (Karyatids carrying books, sitting angels, Christ medallion above the portal).) The separate console is layed out in the style of architecture of the prospect; its four manuals were originally crowned with the company plaque:

Cavaillé-Coll Père et Fils  
Facteurs d'orgues du Roi  
1846

<b>Grand Orgue (I) C-g'''</b>	<b>Positif (II) C-g'''</b>	<b>Bombarde (III) C-g'''</b>	<b>Récit expressif (IV) C-g'''</b>
Montre 16'	Montre 8'	Soubasse 16'	Flûte harmonique 8'
Gambe 16'	Flûte douce 8'	Flûte harmonique 8'	Bourdon céleste 8' (3)
Montre 8'	Viole de Gambe 8'	Flûte traversière 8'	Prestant 4' (2)
Salicional 8'	Voix céleste 8'	Basse 8'	Flûte octaviante 8'
Flûte harmonique 8'	Prestant 4'	Flûte octaviante 4'	Octavin 2' (4)
Bourdon 8'	Dulciane 4'	Octavin 2'	Doublette 2' (2)
Prestant 4'	Octavin 2'	Fourniture IV (2)	Larigot 1 1/3' (3)
Quinte 2 2/3'	Trompette 8'	Cornet III (2)	Plein Jeu IV (3)
Doublette 2'	Musette 8'	Bombarde 16'	Cymbale V (2)
Piccolo 1' (3)	Basson-Hautbois 8' (1)	Trompette 8'	Bombarde 16' (2)
Fourniture V	Clairon 4'	2ème Trompette harmonique 8' (1)	Trompette 8'
Cymbale V		Clairon 4'	Basson-Hautbois 8'
Cornet V (3)			Musette 8' (1)
Trompette 8'			Voix humaine 8'
Cor anglais 8'			Clairon 4'
			Trémolo

<b>Pédale C-g'</b>	<b>Accouplements</b>
Quitaton 32''	Pos/GO, Rec/GO, Bom/GO
Contrebasse 16'	Rec/Pos, Rec/Bom, Bom/Pos
Flûte 8'	REc/GO 4', Bom/GO 16', Rec 4', Rec 16', Suppression Rec 8'
Violoncelle 8'	Tirasse: GO, Pos, Rec, Bom
Flûte 4'	Tirasse 4': GO, Pos, Rec, Bom
Bombarde 16'	Appel Anches: GO, Pos, Bom, Rec, Ped
Bombarde 16'	Tutti Pleins-Jeux, Tutti général, Crescendo de jeux
Basson 8'	Combinateur: 15x16 combinaisons
Clairon 4'	

### Orgelbauer / Facteurs d'orgue / Organbuilders

- (1) Cavaillé-Coll 1846
- (2) Roethinger/Boisseau 1956/57
- (3) Danion-Gonzales 1971
- (4) Dargassies 1988

CD43

**Adriano Falcioni at the Vegezzi-Bossi organ (1897), Sacro Cuore di Gesù Church, Cuneo**

**Description of the Organ built by Carlo Vegezzi-Bossi, 1897**

**Mechanical transmission console**

4 manuals with 58 notes, the diatonic keys faced in bone and the chromatic keys in ebony.  
 Pedal board with 32 parallel pedal keys  
 Electrical registers, joints and couplers  
 54 electrically powered phonic register stops with knobs in walnut  
 35 electric action joint stops and couplers with knobs in walnut  
 8 electric action general cancel stops with knobs in walnut  
 3840 adjustable memory combinations with 60 levels of 64 memories (8x8) and sequencer

**Electrical transmission nave console**

4 manuals with 58 notes, the diatonic keys faced in bone and the chromatic keys in ebony  
 32 note concave radial pedal board  
 54 phonic register stops with pivot tabs in rosewood  
 35 joint and coupler stops with pivot tabs in rosewood  
 8 general cancel stops with pivot tabs in rosewood  
 3840 adjustable memory combinations with 60 levels of 64 memories (8x8) and sequencer  
 Single cable transmission

**Pressure**

Manual I mm. 71  
 Manual II mm. 70  
 Manual III mm. 70  
 Manual IV mm. 90  
 Pedal mm. 73

**Sound specification**

Choir LA 440 Hz at a temperature of 18°  
 Equable temperament

**Organ Specification**

**Manual I**

**Great**

Principal 16'(1-13 facade)  
 Principal 8'(1-20 facade)  
 Flute 8' Cuspide(1-20 facade)  
 Dulcan 8'(1-12 facade)  
 Octave 4'  
 Flute 4' flue pipe  
 Twelfth  
 TenthFifth  
 TenthSeventh  
 Nineteenth  
 Ripieno Grave 3 f 1'  
 Ripieno Acuto 2 f 1/2'  
 Trumpet 8'

**Manual II**

**Positive**

Principal 8'(1-12 facade)  
 Flute 8' (wood)  
 Unda Maris 8'  
 Flute 4' Harmonic  
 Octave 4' (1-20 facade)  
 Nazard 2 2/3'  
 Flautino 2'  
 Third 1 3/5'  
 Mixture 4 f 2'  
 Clarinet 8'  
 Tremulant

**Manual III**

**Swell**

Controgamba 16'  
 Eufonio 8'  
 Principal Dulcian 8'  
 Bourdon 8'  
 Viola Gamba 8'  
 Voce Flebile 8'  
 Concerto Virole 8'  
 Aeoline octave 4'  
 Fifteenth  
 Pieno 4 f  
 Bassoon 16'  
 Trumpet 8' Arm.  
 Oboe 8'  
 Tremulant

**Manual IV**

**Solo**

Trombone 16'  
 Trumpet 8'  
 Clarion 4 Arm.  
 Chorus 8'  
 Cornet 5 f 8'  
 Gran Flauto 8'  
 Tremulant

**Pedal**

Acoustic 32'  
 Bassoon 16'  
 Subbasso 16'  
 Bass 8' (1-12 facade)  
 Bourdon 8'  
 Cello 8'  
 Octave 4'  
 Bombarde 16'  
 Trumpet 8'  
 Clarion 4'

**CD44**

**Wouter van den Broek at the Organ of the Onze-Lieve-Vrouwekerk, Breda**

**Disposition**

**Hoofdwerk**

Prestant 6'  
Koppelprestant 3'  
Holpijp 6'  
Fluit 3'  
Gemshoorn 1 1/2'  
Sifflet 1'  
Mixtuur  
Cymbel  
Trompet 6'  
Ruisende Cymbel.

**Rugwerk**

Prestant 3'  
Holpijp 3'  
Kromhoorn 12'  
Regaal 6'  
Schalmei 3'

**Pedaal**

Prestant 12'  
Trompet 6'

**CD45**

**Daniel Justin and Benjamin Saunders at the Grand Organ of Leeds Cathedral**

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger.

**Organ Specification**

**I. Nave Great C-a3**

Double Open Diapason 16'  
Open Diapason I 8'  
Open Diapason II 8'  
Hohl Flute 8'  
Principal 4'  
Harmonic Flute 4'  
Fifteenth 2'  
Mixture III  
Trumpet 8'

**II. Choral Great C-a3**

Open Diapason 8'  
Bourdon 8'  
Dulciana 8'  
Principal 4'  
Flute 4'  
Gemshorn 2'  
Cornettino III

**III. Choral Swell C-a3**

Rohr Flute 8'  
Salcional 8'  
Viole Céleste 8'  
Principal 4'  
Flauto Traverso 4'  
Mixture III  
Cornoepen 8'  
Oboe d'Amour 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Swell C-a3**

Bourdon 16'  
Geigen Principal 8'  
Lieblich Gedeckt 8'  
Gamba 8'  
Voix Céleste 8'  
Gemshorn 4'  
Lieblich Flöte 4'  
Mixture III  
Double Trumpet 16'  
Horn 8'  
Oboe 8'  
Vox Humana 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Solo C-a3**

Tuba 8'  
Octave Tuba 4'  
Solo Flute 8'  
Clarinet 8'

**Choral Pedal C-f1**

Sub Bass 16'

**Nave Pedal C-f1**

Harmonic Bass 32'  
Open Diapason 16'  
Violone 16'  
Bourdon 16'  
Quint Bass 102/3  
Octave 8'  
Bass Flute 8'  
Trombone 16'

**Couplers**

Choral Great to Nave Great  
Nave Great to Choral Great  
Choral Swell to I  
Choral Swell to II  
Choral Swell to Nave Swell  
Nave Swell to I  
Nave Swell to II  
Solo to I  
Solo to II  
Solo to III  
Choral Great to Pedal  
Nave Great to Pedal  
Choral Swell to Pedal  
Nave Swell to Pedal  
Solo to Pedal

**Combination couplers and exchanges**

Nave Great & Pedal Pistons combined  
Choral Great & Pedal Pistons combined  
Generals on Swell Toes  
Swell on III  
Exchange Swells  
Exchange Greats

**Accessories**

Eight thumb pistons to each division  
Eight general thumb pistons  
Eight pedal toe pistons  
Eight swell/general toe pistons  
Reversible definable toe piston  
Full complement of reversible coupler thumb pistons  
Midi sequencing



CD46

**Adriano Falcioni at the Grand Organ of Leeds Cathedral**

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger.

**Organ Specification**

**I. Nave Great C-a3**

Double Open Diapason 16'  
Open Diapason I 8'  
Open Diapason II 8'  
Hohl Flute 8'  
Principal 4'  
Harmonic Flute 4'  
Fifteenth 2'  
Mixture III  
Trumpet 8'

**II. Choral Great C-a3**

Open Diapason 8'  
Bourdon 8'  
Dulciana 8'  
Principal 4'  
Flute 4'  
Gemshorn 2'  
Cornettino III

**III. Choral Swell C-a3**

Rohr Flute 8'  
Salcional 8'  
Viole Céleste 8'  
Principal 4'  
Flauto Traverso 4'  
Mixture III  
Cornopean 8'  
Oboe d'Amour 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Swell C-a3**

Bourdon 16'  
Geigen Principal 8'  
Lieblich Gedeckt 8'  
Gamba 8'  
Voix Céleste 8'  
Gemshorn 4'  
Lieblich Flöte 4'  
Mixture III  
Double Trumpet 16'  
Horn 8'  
Oboe 8'  
Vox Humana 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Solo C-a3**

Tuba 8'  
Octave Tuba 4'  
Solo Flute 8'  
Clarinet 8'

**Choral Pedal C-f1**

Sub Bass 16'

**Nave Pedal C-f1**

Harmonic Bass 32'  
Open Diapason 16'  
Violone 16'  
Bourdon 16'  
Quint Bass 102/3  
Octave 8'  
Bass Flute 8'  
Trombone 16'

**Couplers**

Choral Great to Nave Great  
Nave Great to Choral Great  
Choral Swell to I  
Choral Swell to II  
Choral Swell to Nave Swell  
Nave Swell to I  
Nave Swell to II  
Solo to I  
Solo to II  
Solo to III  
Choral Great to Pedal  
Nave Great to Pedal  
Choral Swell to Pedal  
Nave Swell to Pedal  
Solo to Pedal

**Combination couplers and exchanges**

Nave Great & Pedal Pistons combined  
Choral Great & Pedal Pistons combined  
Generals on Swell Toes  
Swells on III  
Exchange Swells  
Exchange Greats

**Accessories**

Eight thumb pistons to each division  
Eight general thumb pistons  
Eight pedal toe pistons  
Eight swell/general toe pistons  
Reversible definable toe piston  
Full complement of reversible coupler thumb pistons  
Midi sequencing

CD47

Jean-Baptiste Robin at the *Organ of the Church of Saint-Étienne-du-Mont, Paris (1–6) & the Organ of the Church of Sainte-Radegonde, Poitiers (7–15)*

**Organ Specifications**

**Église Saint-Étienne-du-Mont, Paris**

Pescheur (1636) – Clicquot (1777) – Cavaillé-coll (1863, 1873) – Beuchet-Debierre (1956) – Gonzales (1975) – Dargassies (1991). IV/P 89 stops, 110 ranks.

Organ case « Monument historique » 1633.

<b>I. Grand-Orgue</b>	<b>II. Positif</b>	<b>III. Récit expressif</b>	<b>IV. Écho expressif</b>	<b>Pédale</b>
Montre 16'	Principal 8'	Quintaton 16'	Dulciane 16'	Soubasse 32'
Bourdon 16'	Flûte creuse 8'	Gambe 8'	Unda maris 8'	Principal 16'
Montre 8'	Bourdon 8'	Voix céleste 8'	Salicional 8'	Soubasse 16'
Principal 8'	Prestant 4'	Principal italien 8'	Principal 8'	Flûte 16'
Flûte harmonique 8'	Flûte 4'	Cor de nuit 8'	Bourdon 8'	Grande Quinte 10 2/3'
Bourdon 8'	Nasard 2 2/3'	Fugara 4'	Principal 4'	Bourdon 8'
Prestant 4'	Doublette 2'	Flûte 4'	Flûte conique 4'	Principal 8'
Flûte à cheminée 4'	Tierce 1 3/5'	Nasard 2 2/3'	Doublette 2'	Flûte 8'
Doublette 2'	Larigot 1 1/3'	Quarte 2'	Sesquialtera II	Dessus Cornet 32'
Grosse Fourniture II	Septième 1 1/7'	Tierce 1 3/5'	Plein Jeu IV	(Grande Tierce 6 2/5'
Fourniture IV	Piccolo 1'	Fourniture IV	Trompette 8'	Grande Septième 4 4/7')
Cymbale III	Plein Jeu IV	Cymbale III	Clairon 4'	Principal 4'
Cornet V	Trompette 8'	Bombarde 16'	Hautbois 8'	Flûte 4'
Bombarde 16'	Clairon 4'	Trompette	Régale 8'	Quinte ouverte 5 1/3'
Trompette 8'	Cromorne 8'	harmonique 8'	Trompette en	Nasard 2 2/3'
Clairon 4'	Chalumeau 4'	Clairon 4'	chamade 8'	Flûte 2'
		Clarinette 8'		Tierce 3 1/5'
		Basson-Hautbois 8'		Bombarde 16'
		Voix humaine 8'		Trompette 8'
		Trémolo		Clairon 4'
				Basson 32', 16', 8', 4'
				Chamade (Écho)

**Église Sainte-Radegonde, Poitiers**

Boisseau-Cattiaux (1997) Jean-Pascal Villard (2010) – IV/P 56 stops.

Organ case « Monument historique » 1892. 4 manuals : 56 notes, Pedal 32 notes.

Electronic adjustable combinations.

<b>I. Positif de dos</b>	<b>II. Grand-Orgue</b>	<b>III. Récit expressif</b>	<b>IV. Résonance</b>	<b>Pédale</b>
Bourdon 8'	Montre 16'	Quintaton 16'	Bourdon 16'	Flûte 16'
Salicional 8'	Montre 8'	Cor de nuit 8'	Bourdon 8'	Flûte 8'
Montre 8'	Bourdon 8'	Flûte Traversière 8'	Flûte 8'	Quinte 10 2/3'
Prestant 4'	Flûte harmonique 8'	Viola de gambe 8'	Octave 4'	Bombarde 16'
Flûte à cheminée 4'	Gambe 8'	Voix céleste 8'	Flûte 4'	
Nasard 2 2/3'	Prestant 4'	Flûte octaviante 4'	Quarte 2'	
Doublette 2'	Doublette 2'	Octavin 2'	Grande Tierce 3 1/5'	
Tierce 1 3/5'	Fourniture III–VII	Plein jeu III–V	Nasard 2 2/3'	
Larigot 1 1/3'	Cymbale IV–VI	Basson 16'	Tierce 1 3/5'	
Plein Jeu IV–VI	Cornet V	Trompette 8'	Flageolet 1	
Trompette 8'	Trompette 8'	Clairon 4'	Bombarde 16'	
Clairon 4'	Voix Humaine 8'	Basson-Hautbois 8'	Trompette 8'	
Cromorne 8'		Voix humaine 8'	Clairon 4'	
Trémolo		Trémolo	Trémolo	

CD48

**Benjamin Saunders at the Grand Organ of Leeds Cathedral**

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger

**Organ Specification**

**I. Nave Great C-a3**

Double Open Diapason 16'  
Open Diapason I 8'  
Open Diapason II 8'  
Hohl Flute 8'  
Principal 4'  
Harmonic Flute 4'  
Fifteenth 2'  
Mixture III  
Trumpet 8'

**II. Choral Great C-a3**

Open Diapason 8'  
Bourdon 8'  
Dulciana 8'  
Principal 4'  
Flute 4'  
Gemshorn 2'  
Cornettino III

**III. Choral Swell C-a3**

Rohr Flute 8'  
Salcional 8'  
Viole Céleste 8'  
Principal 4'  
Flauto Traverso 4'  
Mixture III  
Cornopean 8'  
Oboe d'Amour 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Swell C-a3**

Bourdon 16'  
Geigen Principal 8'  
Lieblich Gedeckt 8'  
Gamba 8'  
Voix Céleste 8'  
Gemshorn 4'  
Lieblich Flöte 4'  
Mixture III  
Double Trumpet 16'  
Horn 8'  
Oboe 8'  
Vox Humana 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Solo C-a3**

Tuba 8'  
Octave Tuba 4'  
Solo Flute 8'  
Clarinet 8'

**Choral Pedal C-f1**

Sub Bass 16'

**Nave Pedal C-f1**

Harmonic Bass 32'  
Open Diapason 16'  
Violone 16'  
Bourdon 16'  
Quint Bass 102/3  
Octave 8'  
Bass Flute 8'  
Trombone 16'

**Couplers**

Choral Great to Nave Great  
Nave Great to Choral Great  
Choral Swell to I  
Choral Swell to II  
Choral Swell to Nave Swell  
Nave Swell to I  
Nave Swell to II  
Solo to I  
Solo to II  
Solo to III  
Choral Great to Pedal  
Nave Great to Pedal  
Choral Swell to Pedal  
Nave Swell to Pedal  
Solo to Pedal

**Combination couplers and exchanges**

Nave Great & Pedal Pistons combined  
Choral Great & Pedal Pistons combined  
Generals on Swell Toes  
Swells on III  
Exchange Swells  
Exchange Greats

**Accessories**

Eight thumb pistons to each division  
Eight general thumb pistons  
Eight pedal toe pistons  
Eight swell/general toe pistons  
Reversible definable toe piston  
Full complement of reversible coupler thumb pistons  
Midi sequencing

CD49

Willem Tanke at the Adema/Schreurs organ, Cathedral of Saint Bavo, Haarlem

**Disposition from the Adema-organ (1921)**

**Hoofdwerk**

Violon 32' disc.  
Principaal 16'  
Bourdon 16'  
Prestant 8'  
Portunaal 8'  
Fluit Harmoniek 8'  
Holpijp 8'  
Quint 5 1/3'  
Octaaf 4'  
Gemshoorn 4'  
Doublet 2'  
Mixtuur IV-V sterk  
Cymbale IV sterk  
Cornet III-IV sterk  
Ripiënio II sterk  
Fagot 16'  
Trompet 8'  
Klaroen 4'

**Positief Expressief**

Viola Major 16  
Principaal 8'  
Viola 8'  
Vox Coelesta 8'  
Baarpijp 8'  
Roerfluit 8'  
Viola 4'  
Fluit Douce 4'  
Quintviola 2 2/3'  
Viola 2'  
Mixtuur III-IV sterk  
Cymbale III sterk  
Sexquialter II-III sterk  
Engelse Hoorn 16'  
Trompet 8'  
Kromhoorn 8'  
Schalmey 4'

**Récit Expressief:**

Quintadeen 16'  
Viola di Gamba 8'  
Quintadeen 8'  
Fluit Harmoniek 8'  
Nachthoorn 8'  
Unda Maris 8'  
Salicet 4'  
Fluit Harmoniek 4'  
Nasard 2 2/3'  
Octavin 2'  
Terts 1 3/5'  
Larigot 1 1/3'  
Flageolet 1'  
Trompet Harmoniek 8'  
Fagot Hobo 8'  
Clarinet 8'  
Vox Humana 8'

**Kroonpositief:**

Prestant 8'  
Holpijp 8'  
Salicionaal 8'  
Fluit Harmoniek 8' –transm.  
Octaaf 4'  
Roerfluit 4'  
Quint 2 2/3'  
Octaaf 2'  
Mixtuur IV sterk  
Cornet III sterk – transm.  
Baryton 16'  
Trompet 8'  
Klaroen 4'

**Pedaal:**

Majorbas 32'  
Open Bas 16'  
Contrabas 16'  
Subbas 16'  
Quint 10 2/3'  
Open Bas 8'  
Cello 8'  
Gedekt 8'  
Open Fluit 4'  
Octaaf 2'  
Ruispijp II-III sterk  
Contre-Fagot 32'  
Fagot 16'  
Bazuin 16'  
Trompet 8'  
Klaroen 4'

**Werktuiglijke registers:**

Koppel Pedaal-Hoofdwerk  
Koppel Pedaal-Positief Expressief  
Koppel Pedaal-Récit Expressief  
Koppel Pedaal-Kroonpositief  
Koppel Hoofdwerk-Positief Expressief  
Koppel Hoofdwerk-Récit Expressief  
Koppel Hoofdwerk-Kroonpositief  
Koppel Kroonpositief-Positief Expressief  
Koppel Kroonpositief-Récit Expressief  
Koppel Positief Expressief-Récit Expressief  
Combinatieregisters per manuaal  
Combinatietreden  
Zweltrede

CD50

**Thomas Leech at the Grand Organ of Leeds Cathedral**

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger.

**Organ Specification**

**I. Nave Great C-a3**

Double Open Diapason 16'  
Open Diapason I 8'  
Open Diapason II 8'  
Hohl Flute 8'  
Principal 4'  
Harmonic Flute 4'  
Fifteenth 2'  
Mixture III  
Trumpet 8'

**II. Choral Great C-a3**

Open Diapason 8'  
Bourdon 8'  
Dulciana 8'  
Principal 4'  
Flute 4'  
Gemshorn 2'  
Cornettino III

**III. Choral Swell C-a3**

Rohr Flute 8'  
Salcional 8'  
Viole Céleste 8'  
Principal 4'  
Flauto Traverso 4'  
Mixture III  
Cornopean 8'  
Oboe d'Amour 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Swell C-a3**

Bourdon 16'  
Geigen Principal 8'  
Lieblich Gedeckt 8'  
Gamba 8'  
Voix Céleste 8'  
Gemshorn 4'  
Lieblich Flöte 4'  
Mixture III  
Double Trumpet 16'  
Horn 8'  
Oboe 8'  
Vox Humana 8'  
Tremulant  
Sub Octave  
Super Octave  
Unison Off

**IV. Nave Solo C-a3**

Tuba 8'  
Octave Tuba 4'  
Solo Flute 8'  
Clarinet 8'

**Choral Pedal C-f1**

Sub Bass 16'

**Nave Pedal C-f1**

Harmonic Bass 32'  
Open Diapason 16'  
Violone 16'  
Bourdon 16'  
Quint Bass 102/3  
Octave 8'  
Bass Flute 8'  
Trombone 16'

**Couplers**

Choral Great to Nave Great  
Nave Great to Choral Great  
Choral Swell to I  
Choral Swell to II  
Choral Swell to Nave Swell  
Nave Swell to I  
Nave Swell to II  
Solo to I  
Solo to II  
Solo to III  
Choral Great to Pedal  
Nave Great to Pedal  
Choral Swell to Pedal  
Nave Swell to Pedal  
Solo to Pedal

**Combination couplers and exchanges**

Nave Great & Pedal Pistons combined  
Choral Great & Pedal Pistons combined  
Generals on Swell Toes  
Swells on III  
Exchange Swells  
Exchange Greats

**Accessories**

Eight thumb pistons to each division  
Eight general thumb pistons  
Eight pedal toe pistons  
Eight swell/general toe pistons  
Reversible definable toe piston  
Full complement of reversible coupler thumb pistons  
Midi sequencing

**95310**
**500 Years of Organ Music**
**CD1**
**Marco Antonio Cavazzoni**
*c.1490–c.1560*

1 Recercare primo	4'43
2 Salve Virgo	2'36
3 Recercare secondo	5'19
4 O stella maris	3'48
5 Perdone moi sie folie	3'11
6 Madame vous aves mon cuor	3'41
7 Plus ne regres	3'24
8 L'autre yor per un matin	3'40

**Fabio Antonio Falcone** *at the anonymous organ (mid-17th-century) of the Church of San Giuseppe, Montevecchio di Pergola*

**Giovanni de Macque** *c.1548–1614*

9 Capriccio sopra re, fa, mi, sol	5'51
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**Rocco Rodio** *c.1535–after 1615*

10 Recercata seconda	4'17
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**Ascanio Mayone** *c.1565–1627*

11 Toccata seconda	4'56
12 Canzon francese prima	3'01

**Gregorio Strozzi** *c.1615–after 1687*

13 Toccata quarta per l'Elevazione	7'20
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**Stefano Innocenti** *at the F. Cimino organ (1726–36), Auditorium Giani Casa d'Organi*

**Luzzasco Luzzaschi** *c.1545–after 1687*

From **Il secondo libro de ricercari a quattro voci**

14 Ricercar quinto [del terzo tuono]	6'11
15 Ricercar ottava [del sesto tuono]	5'08
16 Ricercar decimo [dell'ottavo tuono]	4'19
17 Ricercar duodecimo [del decimo tuono]	5'54
18 Ricercar quinto [del terzo tuono]	1'45

Total time	79'35
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Recording: 25–27 August 2014, Church of San Giuseppe, Montevecchio di Pergola, Italy (1–8);

17 November 2013, Corte de' Frati, Cremona, Italy (9–13); August–September 2011, Basilica of San Martino Maggiore, Bologna, Italy (14–18)

**CD2**
**Michelangelo Rossi** *c.1601/2–1656*

1 Corrente prima	1'06
2 Toccata seconda	5'35
3 Toccata terza	5'56
4 Corrente terza	1'27
5 Corrente quinta	1'06
6 Corrente sesta	1'40
7 Toccata settima	5'39
8 Corrente nona	2'51
9 Toccata decima	7'58
10 Toccata quarta	5'56

**Ricardo Castignetti** *at the Graziadio Antegnati organ (1565), Basilica of Santa Barbara, Mantua Tarquinio Merula 1595–1665*

11 Toccata del secondo tono	4'15
12 Canzone [V]	4'55
13 Canzone [IV]	3'45
14 Capriccio	3'22
15 Intonazione cromatica del quarto tono	3'53
16 Toccata e genus cromaticum primi toni	5'37
17 Canzone [I]	2'46
18 Canzone [II]	4'33

19 Intonazione cromatica del nono tono 3'57

**Enrico Viccardi** *at the Giovanni Chiappani organ (1447), Church of San Pietro apostolo, Mezzana Casati*

Total time 76'20

Recording: 23 May 2014, Basilica of Santa Barbara, Mantua, Italy (1–10); 23–24 January 2015, Church of San Pietro apostolo, Mezzana Casati, Italy (11–19)

**CD3**

**Antonio de Cabezón 1510–1566**

**Tientos**

1 Tiento del quinto tono 3'40

**Motets in five parts**

2 Stabat Mater (Josquin) con segunda parte 10'40

**Songs in five parts**

3 Qui la dira (Willaert) 3'39

4 Quien llamó al partir partir? (Juan de Cabezón) 2'54

**Motets in five parts III**

5 Sana me Domine (Clemens) 6'36

6 In te Domine speravi con segunda parte 10'21

7 Tercera parte de Virgo salutaris 3'57

8 Stabat Mater (Josquin) con diferente glosa 5'57

**Verses of the Magnificat II**

9 Siete versos del sexto tono 4'27

10 Siete versos del octavo tono 3'44

**Verses of the Magnificat in all eight tones I**

11 Siete versos del primer tono 5'39

**Claudio Astronio** *at the Organ of the Convento di San Magno, Amelia, Terni (1–4) & the Grazadio Antegnati organ (1565), Basilica of Santa Barbara, Mantua (5–11)*

Total time 61'42

Recording: 20-22 August 1997, Convento di San Magno, Amelia, Terni, Italy (1–4); 5-6 February 2010, Basilica of Santa Barbara, Mantua, Italy (5–11)

**CD4**

**Girolamo Frescobaldi 1583–1643**

1 Toccata del Sig.r Frescobaldi in D 2'28

2 Recercar primo 3'40

3 Toccata del Sig.r Frescobaldi in G 3'30

4 Recercar secondo 4'25

5 Toccata del Frescobaldi in A 3'06

6 Recercar terzo 3'46

7 Toccata del Sig.r Frescobaldi in F 4'14

8 Recercar quarto, sopra mi, re, fa, mi 3'38

9 Toccata di Frescobaldi in F 4'04

10 Recercar quinto 5'11

11 Toccata F.Baldi in F 2'04

12 Recercar sesto, sopra fa, fa, sol, la, fa 3'00

13 Toccata del Sig.r Frescobaldi in G 3'02

14 Recercar settimo, sopra sol, mi, fa, la, sol 2'55

15 Toccata del Sig.r Frescobaldi in G 3'30

16 Recercar ottavo, obbligo di non uscir mai di grado 2'24

17 Toccata per l'organo col contrabbasso ovvero Pedale di Frescobaldi in D 2'30

18 Recercar nono con quattro soggetti 3'43

19 Recercar decimo, sopra la, fa, sol, la, re 3'50

**Roberto Loreggian**

*at the anonymous organ (18th-century) of the Church of the Annunciation of the Blessed Virgin Mary, Casatico di Marcaria, Mantua*

Total time 65'03

Recording: 5–6 July 2009, Church of the Annunciation of the Blessed Virgin Mary, Casatico di Marcaria, Mantua, Italy

**CD5**

**Giovanni Maria Trabaci c. 1575–1647**

From **Ricercate, Canzone francese, Capricci...**, libro primo

1 Canzona franzesa settima cromatica	3'45
2 Canto fermo secondo del secondo tono	3'35
3 Consonanze stravaganti	2'21
4 Toccata seconda ottavo tono	3'02
5 Canzona franzesa prima	2'42
6 Toccata prima secondo tono	3'37
7 Canzone sesta	3'01
8 Ricercata nono tono con tre fughe	3'31
9 Durezze et ligature	3'33
10 Canzona franzesa terza	3'40
11 Canto fermo quarto del primo tono	2'54
12 Ricercata del decimo tono	3'51

From **Ricercate e altri varij Capricci**, libro secondo

13 Versetti dell'ottavo tono (Magnificat)*	5'08
14 Ricercata del sesto tono cromatico	5'03
15 Toccata quarta a cinque	2'43
16 Ricercata del primo tono con tre fughe	4'09

**Francesco Cera**

*at the anonymous organ (1570) of the Church of Sant'Antonio, Salandra, Matera*

**\*Polifonica Materana 'Pierluigi da Palestrina'**

**Carmine A. Catenazzo** conductor

Total time 56'44

Recording: 29 & 30 March 2014, Church of Sant'Antonio, Salandra, Matera, Italy

**CD6**

**Giovanni Gabrieli 1557–1612**

1 Canzon del primo tono in 8 parts for two organs	5'04
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**Andrea Gabrieli c.1532/3-1585**

2 Intonazione del primo tono 1	1'18
3 Ricercare del primo tono 1	6'51
4 Intonazione del sesto tono 1	1'28
5 Ricercar arioso 1	3'15
6 Motetto 'Egredimini et videte' in 8 parts for two organs	4'20

**Giovanni Gabrieli**

7 Fuga del nono tono 2	3'01
8 Toccata del secondo tono	2'36
9 Canzon 'La Spiritata' 1 in 4 parts	4'08
10 Canzon 'Sol Sol La Sol Fa Mi' in 8 parts for two organs	2'24

**Andrea Gabrieli**

11 Toccata del quinto tono 1	1'46
12 Canzon ariosa 1	3'14
13 Fantasia allegra 1	3'18
14 'Io mi son giovinetta' 1 for 4 voices, intabulation	3'58
15 Canzon francese on 'Petit Jaquet' 1 in 4 parts	2'17

**Giovanni Gabrieli**

16 'Lieto godea' in 8 parts for two organs	3'26
17 Toccata del primo tono 2	3'16
18 Ricercar del primo tono 2	2'27
19 Canzon del secondo tono 2	3'09
20 Canzon del duodecimo tono 2	2'54
21 Canzon del duodecimo tono in 10 parts for two organs	4'37



**Luigi Ferdinando Tagliavini & Liuwe Tamminga**  
*at the organs of the Basilica of San Petronio, Bologna*

1 Lorenzo da Prato organ 'in cornu Epistolae' [right-hand side] (1471-1475) &  
 2 Baldassare Malamini organ 'in cornu Evangelii' [left-hand side] (1596)  
 Luigi Ferdinando Tagliavini 11, 2, 3, 4, 5, 61, 102, 162, 17, 18, 19, 20, 212  
 Liuwe Tamminga 12, 62, 7, 8, 9, 101, 12, 13, 14, 15, 161, 211

Total time 69'00

Recording: 1990, Basilica of San Petronio, Bologna, Italy

**CD7**

**Bernardo Pasquini 1637–1710**

**Sonatas for two organs**

1 Sonata No.1 in D*	3'44
2 Sonata No.2 in C‡	6'08
3 Sonata No.3 in D minor†	4'45
4 Sonata No.4 in B flat†	4'21
5 Sonata No.5 in B minor*	4'15
6 Sonata No.6 in E minor*	5'53
7 Sonata No.7 in F†	5'45
8 Sonata No.8 in G minor‡	5'20
9 Sonata No.9 in C minor†	5'59
10 Sonata No.10 in E minor*	5'06
11 Sonata No.11 in G minor‡	5'20
12 Sonata No.12 in B flat†	4'56
13 Sonata No.13 in A minor†	5'57
14 Sonata No.14 in G minor‡	3'47

**Luca Scandali & Hadrien Jourdan**

*at the Pietro Nacchini (1757) & Gaetano Callido (1785) organs, Basilica of Santa Maria della Misericordia, Fermo*

**Hadrien Jourdan harpsichord**

LS (Nacchini) & HJ (Callido)\* · LS (Callido) & HJ (Nacchini)† · LS (Nacchini) &  
 HJ (harpsichord)‡

Total time 72'10

Recording: 29–31 October 2012, Basilica of Santa Maria della Misericordia, Sant'Elpidio a Mare, Fermo, Italy

**CD8**

**Jan Pieterszoon Sweelinck 1562–1621**

1 Fantasia chromatica in D minor à 4 SwWV258	8'37
2 Almande Gratie [More Palatino] SwWV318 [4 variations]	4'24
3 Mein junges Leben hat ein End SwWV324 [6 variations]	7'11

**Anonymous**

4 XLIX. Wilhelmus – XIV. Almande prynce	2'02
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**Henderick Speuy c.1575–1625**

5 Psalm 118 'Dancket den Heer seer hoogh' ghepresen'	2'44
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**Anthoni van Noordt c.1619–1675**

**Psalm 24**

6 Verse 1 à 4, pedaliter	2'24
7 Verse 2 à 4	2'23
8 Verse 3 à 4, in de Bas	3'02

**Jan Pieterszoon Sweelinck**

9 Ballo del Granduca SwWV319 [5 variations]	5'02
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**Anonymous**

10 LVI. Daphne [3 verses]	5'54
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<b>Jan Pieterszoon Sweelinck</b>	
<b>Psalm 36 SwWV311 'Des boosdoenders wille seer quaet'</b>	
11 Variatio	2'53
12 Secunda Variatio	3'10
13 Tertia Variatio	3'39
<b>Anonymous</b>	
14 IV. De frans galliard	0'50
<b>Anonymous</b>	
15 XXXVI. Serbande	1'45
<b>Anonymous</b>	
16 XIII. Almande Brun Smeedelyn	1'25
<b>Jan Pieterszoon Sweelinck</b>	
17 Malle Sijmen SwWV323	1'39
<b>Cornelis Schuyt 1557–1616</b>	
18 Padovana (del decimo modo)	4'21
19 Gagliarda (del decimo modo)	1'46
<b>Gerhardus Havingha 1696–1753</b>	
20 Ouverture octava: Vivace	4'34
<b>Jan Pieterszoon Sweelinck</b>	
21 Fantasia in G minor à 3 SwWV271	5'44
<b>Matthias Havinga</b>	
<i>at the Faber/Blank organ, Jacobuskerk, Zeerijp</i>	
Total time	75'42

Recording: 30 April & 1–2 May 2014, Jacobuskerk, Zeerijp, The Netherlands

#### CD9

<b>The John Reading Manuscripts of Dulwich College</b>	
1 <b>John Blow 1648/9–1708</b> Voluntary for full organ	1'34
2 <b>John James d.1745</b> A voluntary	4'58
3 <b>Maurice Greene 1696–1755</b> A 2nd voluntary in F	3'51
4 <b>John Stanley 1712–1786</b> A voluntary for the trumpet stop	7'09
5 <b>Mr Seedo c.1700–1754</b> A 2nd voluntary in A minor	3'11
6 <b>John James</b> A voluntary for full swell, cornet and flute	5'06
7 <b>John Reading 1685/6–1764</b> A trumpet air [II]	1'39
8 <b>Maurice Green</b> A 1st voluntary in G	2'36
9 <b>John Reading</b> A [double] voluntary	4'15
10 <b>William Croft 1678–1727</b> A voluntary	2'46
11 <b>John James</b> A voluntary for the full swell and cornet	2'45
12 <b>John Reading</b> A trumpet for air	3'15
13 <b>John Stanley</b> A voluntary	5'21
14 <b>John Barrett 1676–1719</b> A 1st voluntary in D minor	4'45
15 <b>Mr Seedo</b> A 1st voluntary in D minor	6'15
16 <b>John Reading</b> Air for French horns and flute	3'31
17 <b>John Blow</b> A double voluntary	3'28

#### Riccardo Bonci

*at the George England organ (1760), Christ's Chapel of God's Gift, Dulwich, London*

Total time	67'07
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Recording: 10 & 11 March 2010, Christ's Chapel of God's Gift, Dulwich, London, UK

#### CD10

<b>Johann Jacob Froberger 1616–1667</b>	
<b>From the Libro secondo</b>	
1 Toccata in A minor FbWV101	5'04
2 Toccata in D minor FbWV102	4'19
3 Toccata in G FbWV103	4'23
4 Toccata in C FbWV104	3'51
5 Toccata 'da sonarsi alla Levatione' in D minor FbWV105	6'20

6 Toccata 'da sonarsi alla Levatione' in G minor FbWV106	5'24
7 Fantasia sopra Ut Re Mi Fa Sol La FbWV201	8'08
8 Fantasia in A minor FbWV202	3'15
9 Fantasia in F FbWV203	5'28
10 Fantasia sopra Sol La Re FbWV204	3'42
11 Fantasia in A minor FbWV205	3'31
12 Fantasia in A minor FbWV206	3'01
13 Canzon in D minor FbWV301 7	'06
14 Canzon in G minor FbWV302	4'50
15 Canzon in F FbWV303	4'05

**Simone Stella**

*at the Onofrio Zeffirini organ (1558), Church of Badia Fiorentina, Florence*

Total time 71'01

Recording: 23–25 May 2014, Badia Fiorentina, Florence, Italy

**CD11**

**Dietrich Buxtehude 1637–1707**

1 Praeludium in D BuxWV139	5'52
2 Erhalt uns Herr, bei deinem Wort BuxWV185	1'53
3 Toccata in G (manualiter) BuxWV164	3'20
4 Danket dem Herren, denn er ist sehr freundlich BuxWV181	3'27
5 Passacaglia in D minor BuxWV161	5'40
6 Canzonetta in A minor BuxWV225	1'44
7 Praeludium in F BuxWV144	2'59
8 Christ, unser Herr, zum Jordan kam BuxWV180	3'58
9 Praeludium in E minor BuxWV143	5'13
10 Nun lob, mein Seel, den Herren BuxWV212	3'21
11 Ein feste Burg ist unser Gott BuxWV184	3'33
12 Mensch, willst du leben seliglich BuxWV206	2'32
13 Canzona in D minor BuxWV168	4'07
14 Magnificat primi toni BuxWV204	3'31
15 Magnificat noni toni BuxWV205	3'20
16 Auf meinen lieben Gott BuxWV179	5'01
17 Fantasia super Gelobet seist du, Jesu Christ BuxWV188	8'59

**Simone Stella**

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

Total time 68'40

Recording: 19–20 September & 17–13 October 2011, Church of Sant'Antonio Abate, Padua, Italy

**CD12**

**Nicolaus Bruhns 1665–1697**

1 Praeludium in E minor (große)	7'49
2 Praeludium in E minor (kleine)	4'36
3 Praeludium in G minor	4'01
4 Adagio in D	2'23
5 Chorale Fantasia: 'Num komm, der Heiden Heiland'	9'42

**Heinrich Scheidemann 1595-1663**

6 Galliarda ex D	4'20
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**Samuel Scheidt 1587-1654**

7 Variationen über das Niederländische Lied 'Ach du feiner Reiter'	8'54
8 Bergamasca	4'18

**Adriano Falcioni**

*at the Pinchi organ, Church of San Giorgio, Ferrara*

**Johann Adam Reincken 1643–1722**

9 Chorale fantasia 'An Wasserflüssen Babylon'	18'01
10 Chorale fantasia 'Was kann uns kommen an für Not'	12'39

**Simone Stella**

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

**CD13**

**Georg Muffat 1653–1704**

1 Toccata prima	5'02
2 Toccata seconda	5'26
3 Toccata tertia	5'25
4 Toccata quarta	6'43
5 Toccata quinta	5'17
6 Toccata sexta	9'26
7 Toccata septima	8'59
8 Toccata octava	6'43

**Adriano Falcioni**

*at the Organ of the Church of Santa Maria Assunta, Giove, Terni*

Total time	53'01
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Recording: 15–17 May 2013, Church of Santa Maria Assunta, Giove, Terni, Italy

**CD14**

**Johann Kuhnau 1660–1722**

**Biblical Sonatas**

**Sonata No.1 The Combat between David and Goliath**

1 The Boasting of Goliath	1'52
2 The Trembling of the Israelites	2'30
3 The Courage of David	1'04
4 The Combat between the Two and Their Struggle	0'28
5 The Stone Is Thrown from the Slingshot - Goliath Falls	0'26
6 The Flight of the Philistines	1'04
7 The Joy of the Israelites over Their Victory	1'16
8 The Musical Concert of the Women in Honour of David	1'21
9 The General Rejoicing, and the Dances of Joy of the People	1'51

**Sonata No.2 The Melancholy of Saul Assuaged by David's Music**

10 The Sadness and the Rage of the King	8'30
11 The Restorative Song of David's Harp	4'02
12 The Calm and Contented Soul of Saul	2'44

**Sonata No.3 Jacob's Wedding**

13 The Joy of the Family of Laban	5'22
14 The Servitude of Jacob Is Indeed Laborious	4'00
15 The Bridal Song Sung by the Companions of Rachel	1'22
16 The Rejoicing for the Wedding, and the Congratulations	1'44
17 The Laban's Trick	4'25
18 The Bridegroom Loving and Content	1'28
19 Disappointment of Jacob for the Trick	1'30
20 The Rejoicing for the Wedding Is Repeated	1'28

**Sonata No.4 Hezekiah Dying and Restored to Health**

21 Hezekiah's Lament for the Death Foretold to Him	4'58
22 His Confidence in God	2'33
23 The Joy of the Convalescent King	2'34
24 Ciacona in F minor	6'20
25 Prelude in A minor	4'43

**Stefano Molardi**

*at the Silbermann organ (1714), Freiburger Dom (1–23) & the Silbermann organ (1722), Marienkirche, Rötha (24–25)*

Total time	69'56
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Recording: 5-6 May 2014, Freiberg, Germany (1–23); 5–6 August 2014, Rötha, Germany (24–25)

**CD15**

**Johann Gottfried Walther 1684–1748**

**Toccata con Fuga in C**

1 Toccata	2'15
2 Fuga	3'32

**Alcuni variazioni sopr'un basso**

**continuo del Signor Corelli**

3 Variatio 1	1'54
4 Variatio 2	1'02
5 Variatio 3	1'03
6 Variatio 4	0'59
7 Fuga in F	2'29

**Preludio con Fuga in G**

8 Preludio	2'32
9 Fuga	2'30
10 Grave	2'46
11 Aria a 2 tastature	2'08

**Preludio con Fuga in C**

12 Preludio	1'30
13 Fuga	4'44

**Preludio con Fuga in D minor**

14 Preludio	2'45
15 Fuga	2'30

**Preludio con Fuga in A**

16 Preludio	1'19
17 Fuga	3'51

**Concerto in G**

18 I. Preludio: Adagio – Allegro	1'28
19 II. Largo	2'11
20 III. Ritornello: Vivace	2'27
21 IV. Aria: Largo	4'05
22 V. Vivace	2'38

**Simone Stella**

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

Total time	52'21
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Recording: 29–30 April, 1–6 May, 5–10 November 2013, Church of Sant'Antonio Abate, Padua, Italy

**CD16**

**Andreas Kneller 1649–1724**

1 Praeludium in D minor	6'53
2 Nun komm, der Heiden Heiland (8 verses)	10'02
3 Praeludium in F	5'39
4 Praeludium in G	3'15

**Christian Geist 1650–1711**

5 Allein Gott in der Höh sei Ehr	2'10
6 Aus tiefer Not schrei ich zu Dir	2'52
7 Gelobet seist du, Jesu Christ	2'42

**Georg Dietrich Leyding 1664–1710**

8 Praeludium in C	5'52
9 Von Gott will ich nicht lassen (6 verses)	8'11
10 Praeludium in E flat (transposed to F)	4'52
11 Wie schön leuchtet der Morgenstern	4'14
12 Praeludium in B flat	7'59

**Johann Sebastian Bach 1685–1750**

13 Wo Gott der Herr nicht bei uns hält – Chorale fantasia BWV1128	8'10
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**Manuel Tomadin**

*at the Dell'Orto e Lanzini organ (2011), Nostra Signora di Fatima, Pinerolo*

Total time	73'17
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Recording: 22 & 23 October 2012, Nostra Signora di Fatima, Pinerolo, Italy

**CD17**

**Georg Böhm 1661–1733**

<b>1 Praeludium in C</b>	4'54
<b>Ach wie nichtig, ach wie flüchtig</b>	
2 I. Part 1	1'04
3 II. Part 2	1'04
4 III. Part 3	0'53
5 IV. Part 4	0'53
6 V. Part 5	0'54
7 VI. Part 6	0'53
8 VII. Part 7	1'36
9 VIII. Part 8	1'26
<b>10 Allein Gott in der Höh sei Ehr</b>	3'06
<b>Auf meinen lieben Gott</b>	
11 I. Versus 1	2'35
12 II. Versus 2	3'02
13 III. Versus 3	1'37
14 IV. Versus 4	1'44
<b>Aus tiefer Not schrei ich zu dir</b>	
15 I. Versus 1	2'48
16 II. Versus 2	2'07
<b>Christe der du bist Tag und Licht</b>	
17 I. Versus 1	1'32
18 II. Versus 2	5'23
19 III. Versus 3	1'32
<b>20 Christ lag in Todesbanden I</b>	5'28
<b>21 Christ lag in Todesbanden II</b>	4'15
<b>22 Christum wir sollen loben schon</b>	2'19
<b>23 A second fugue on the Praeludium in A minor</b>	2'16
<b>24 Erhalt uns, Herr, bei deinem Wort</b>	2'50
<b>25 Fugue in A minor</b>	3'28

**Simone Stella**

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

Total time 59'51

Recording: 11–14 May 2012, Church of Sant'Antonio Abate, Padua, Italy

**CD18**

**Johann Sebastian Bach 1685–1750**

**Toccatà and Fugue in D minor BWV565\***

1 Toccata	2'22
2 Fugue	6'20
<b>from the Orgelbüchlein†</b>	
3 Gott, durch deine Güte (Gottes Sohn ist kommen) BWV600	1'14
4 Der Tag, der ist so freudenreich BWV605 à 2 Clav. et Ped.	1'46
5 Vom Himmel kam der Engel Schar BWV607	1'12
6 In dulci jubilo BWV608	1'38
<b>Toccatà, Adagio and Fugue in C BWV564†</b>	
7 Toccata	5'49
8 Adagio	4'31
9 Fugue	5'02
<b>from the Orgelbüchlein†</b>	
10 Ich ruf zu dir, Herr Jesu Christ BWV639	2'19
11 Wenn wir in höchsten Nöten sein BWV641	1'48
<b>Concerto in A minor BWV593 (after Vivaldi)†</b>	
12 I. Allegro	3'54
13 II. Recitative: Adagio	3'30
14 III. Allegro	3'55
<b>from 18 Chorale Preludes†</b>	
15 Nun komm, der Heiden Heiland BWV659 à 2 Clav. et Ped.	4'37

16 Trio super Allein Gott in der Höh sei Ehr BWV664	5'30
17 Passacaglia in C minor BWV582*	14'15

**Stefano Molardi**

*\*Johann Christoph Thielemann organ (1728–31), Dreifaltigkeitskirche, Gräfenhain †Zacharias Hildebrandt organ (1728), Jakobikirche, Sangerhausen*

Total time	70'55
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Recording: 25–28 September 2013, Gräfenhain, Thuringia, Germany (1–2; 17);  
26–28 August 2013, Jakobikirche, Sangerhausen, Germany (3–16)

**CD19**

**Johann Sebastian Bach 1685–1750**

**Fantasia and Fugue in G minor BWV542‡**

1 Fantasia	5'16
2 Fugue	6'45

**from the Schübler Chorales‡**

3 Wachet auf, ruft uns die Stimme BWV645	4'21
4 Kommst du nun, Jesu, von Himmel herunter BWV650	3'39

**Trio Sonata in C BWV529‡**

5 I. Allegro	5'18
6 II. Largo	6'26
7 III. Allegro	3'41

**from the Orgelbüchlein†**

8 O Mensch, bewein dein Sünde groß BWV622	5'44
9 Hilf, Gott, daß mir's gelinge BWV624	1'13

**Toccata and Fugue in D minor BWV538†**

10 Toccata	5'46
11 Fugue	9'33

**from the Clavierübung – Part III§**

12 Christ, unser Herr, zum Jordan kam BWV684	4'06
13 Schmücke dich, o liebe Seele BWV654 á 2 Clav. et Ped.	9'00

**Prelude and Fugue in G BWV541‡**

14 Prelude	3'00
15 Fugue	4'28

**Stefano Molardi**

*†Zacharias Hildebrandt organ (1728), Jakobikirche, Sangerhausen*

*‡T.H.G. Trost organ, Stadtkirche 'Zur Gotteshilfe', Waltershausen*

*§Gottfried Silbermann organ, Hofkirche, Dresden*

Total time	79'18
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**CD20**

**Daniel Magnus Gronau 1700–1747**

**Ein feste Burg ist unser Gott**

1 Chorale in contrapunto doppio	7'49
2 Variation 1: à 2 claviature coppulate, e senza pedale	1'54
3 Variation 2: à 2 claviature con pedale	1'40
4 Variation 3: à pedale solo	2'26
5 Variation	4 2'40

**Was Gott tut, das ist wohlgetan**

6 Chorale in fuga	5'00
7 Variation 1: à 2 claviature con pedale	2'12
8 Variation 2	2'00
9 Variation 3: senza pedale	3'17
10 Variation 4: à pedale solo	1'48

**Mitten wir im Leben sind**

11 Chorale in fuga	7'32
12 Variation 1: à 2 claviature con pedale	2'57
13 Variation 2	4'47
14 Variation 3: con tremolo	4'57

**Es wird schier der letzte Tag**

15 Chorale in contrapunto doppio	5'44
16 Variation 1	1'57
17 Variation 2: à 2 claviature con pedale	1'14
18 Variation 3: à 3 claviature con pedale	3'07

**Gott hat das Evangelium**

19 Variation 1: Largo e staccato	2'10
20 Variation 2: in doppio contrapunto	4'10
21 Variation 3: senza pedale	2'20
22 Variation 4: à 3 claviature con pedale	3'42
23 Variation 5	2'05

**Matteo Venturini**

*at the Glauco Ghilardi organ (2005), Church of San Rocco, Larciano, Pistoia*

Total time 77'42

Recording: 19, 20 & 22 May 2013, Church of San Rocco, Larciano, Pistoia, Italy

**CD21**

**Johann Gottfried Mützel 1728–1788**

1 Fantasia g-moll	6'29
2 Fantasia Es-dur	6'43
3 Fantasia F-dur	5'57
4 Fantasia Es-dur	6'59
5 Unbezeichnetes Stück in C-dur	5'27
6 Fugentantasia C-dur	13'48
7 Durch Adams Fall ist ganz verderbt	1'49
8 Vater unser im Himmelreich	1'11
9 Christe, der du bist Tag und Licht	0'56
10 Herr Christ, der einig Gottessohn	1'19
11 Jesu, meine Freude (Theme)	1'35
12 Jesu, meine Freude (Variation 1)	3'48
13 Jesu, meine Freude (Variation 2)	4'58
14 Jesu, meine Freude (Variation 3)	2'16
15 O Traurigkeit, o Herzeleid	2'59
16 Was mein Gott will, das gescheh allzeit	2'14
17 Herzlich thut mich verlangen	4'42
18 Fantasia G-dur	3'52

**Matteo Venturini**

*Glauco Ghilardi Organ (2005), Church of San Rocco, Larciano, Pistoia (1–6)*

*Glauco Ghilardi Organ (2007), Church of Sant'Anna, Sant'Anna di Stazzema, Lucca (7–11)*

*Glauco Ghilardi Organ (2008), Church of Sant'Ignazio di Loyola, Pistoia (12–18)*

Total time 77'15

Recording: 3 November 2013, Church of Sant'Anna, Sant'Anna di Stazzema, Lucca, Italy (7-11);  
10 November 2013, Church of Sant'Ignazio di Loyola, Pistoia, Italy (12-18); 1–2 December 2013,  
Church of San Rocco, Larciano, Pistoia, Italy (1-6)

**CD22**

**George Frideric Handel 1685–1759**

**Organ Concertos**

**Concerto No.1 in G minor Op.4 No.1**

**HWV289**

1 I. Larghetto e staccato	5'14
2 II. Allegro	5'30
3 III. Adagio	1'09
4 IV. Andante	4'12

**Concerto No.2 in B flat Op.4 No.2**

**HWV290**

5 I. A tempo ordinario e staccato	0'56
6 II. Allegro	5'03
7 III. Adagio e staccato	0'41
8 IV. Allegro ma non presto	4'03

**Concerto No.3 in G minor Op.4 No.3**

**HWV291**

9 I. Adagio	3'50
10 II. Allegro	3'57
11 III. Adagio	1'01
12 IV. Allegro	2'33

**Concerto No.4 in F Op.4 No.4 HWV292**

13 I. Allegro	3'48
14 II. Andante	6'11
15 III. Adagio	1'09
16 IV. Allegro	3'36



**Concerto No.13 in F 'The Cuckoo and the Nightingale' 2nd Set No.1 HWV295**

17 I. Larghetto	2'25
18 II. Allegro	3'28
19 III. Organo ad libitum: Fuga HWV609	4'49
20 IV. Larghetto	2'46
21 V. Allegro	3'20

**Christian Schmitt**

*at the Mühleisen organ (1992),  
Evangelische Schlosskapelle Solitude,  
Stuttgart*

**Stuttgart Chamber Orchestra**

**Nicol Matt** *conductor*

Total time 70'01

**CD23**

**Georg Philipp Telemann 1681–1767**

**Chorale Preludes TWV31**

1 Vater unser in Himmelreich TWV31:1–2	2'36
2 Allein Gott in der Höh sei Ehr TWV31:3–4	2'06
3 Komm, heiliger Geist, Herre Gott TWV31:5–6	3'47
4 Herr Jesu Christ, dich zu uns wend TWV31:7–8	2'55
5. Schmücke dich, o liebe Seele TWV31:9–10	2'55
6 Straf mich nicht in deinem Zorn TWV31:11–12	3'11
7 O wir armen Sünder TWV31:13–14	3'01
8 Alle Menschen müssen sterben TWV31:15–16	2'52
9 O Lamm Gottes, unschuldig TWV31:17–18	2'30
10 Ich ruf zu dir, Herr Jesu Christ TWV31:19–20	3'24
11 Ach Herr, mich armen Sünder TWV31:21–22	3'44
12 Christus, der uns selig macht TWV31:23–24	3'18
13 Durch Adams Fall ist ganz verderbt TWV31:25–26	2'43
14 Christ lag in Todesbanden TWV31:27–28	2'57
15 Erschienen ist der herrlich Tag TWV31:29–30	2'36
16 Herr Christ, der einig Gotts Sohn TWV31:31–32	2'22
17 Jesu, meine Freude TWV31:33–34	3'25
18 Was mein Gott will, das g'scheh allzeit TWV31:35–36	3'05
19 Wie schön leuchtet der Morgenstern TWV31:37–38	2'54
20 Herr Jesu Christ, dich zu uns wend TWV31:39–40	2'35
21 Gott der Vater wohn uns bei TWV31:41–42	3'00
22 Ach Gott, von Himmel sieh darein TWV31:43–44	3'45
23 Wer weiss, wie nahe mir mein Ende TWV31:45–46	2'52
24 Nun danket alle Gott TWV31:47–48	3'11

**Roberto Loreggian**

*at the F. Zanin organ (2007), Church of Sant'Antonio Abate, Padua*

Total time 71'58

**CD24**

**Gottfried August Homilius 1714–1785**

1 Nun komm, der Heiden Heiland HoWV:VIII.38	2'43
2 Ich ruf zu dir, Herr Jesu Christ HoWV:VIII.37	2'25
3 Ach bleib mit deiner Gnade HoWV:VIII.34	2'05
4 Wer nur den lieben Gott läßt walten HoWV:VIII.41	2'20
5 Gelobet seist du, Jesu Christ HoWV:VIII.36	2'38
<b>32 Praeludia zu geistlichen Liedern vor zwey Claviere und Pedal HoWV:VIII.2-33</b>	
6 Gelobet seist du, Jesu Christ HoWV4	1'40
7 Hilf, Herr Jesu, laß gelingen HoWV5	2'32
8 Christ lag in Todesbanden HoWV6	2'27
9 Christ lag in Todesbanden HoWV7	1'56
10 Wer nun den lieben Gott läßt walten HoWV3	2'00
11 Straf mich nicht in deinem Zorn HoWV2	3'08
12 Herr Jesu Christ, du höchstes Gut HoWV8	3'13
13 Wir Christenleut habn jetzund Freud HoWV9	3'12
14 Sei Lob und Ehr dem höchsten Gut HoWV10	3'15
15 Meine Hoffnung steht auf Gott HoWV11	3'14
16 Herzlich lieb hab ich dich, o Herr HoWV12	2'35

17 O großer Gott, du reines Wesen (Wer nur den lieben Gott läßt walten) HoWV13	2'40
18 Komm, heiliger Geist, Herre Gott HoWV14	2'43
19 Meinen Jesum laß ich nicht HoWV15: Vivace	1'36
20 Christ lag in Todesbanden HoWV16	3'08

**Felix Marangoni**

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

Total time 51'30

**CD25**

**Carl Philipp Emanuel Bach 1714–1788**

**Sonata in A minor Wq70 No.4 (H85)**

1 I. Allegro assai	6'28
2 II. Adagio	3'45
3 III. Allegro	4'45

**Fugue in A Wq119 No.4 (H101)**

4 Allegretto 5'01

**Sonata in B flat Wq70 No.2 (H134)**

5. I. Allegro	3'17
6 II. Arioso	3'05
7 III. Allegro	2'47

**Fugue in E flat Wq119 No.6 (H102)**

8 Alla breve moderato 7'18

Fugue in D minor H372

9. Moderato 2'28

10 Adagio in D minor Wq n.v.66 (H352) 2'48

**Prelude in D Wq70 No.7**

11 Grave – Presto – Grave – Presto 3'53

12 Ich ruf zu dir, Herr Jesu Christ 3'54

BWV Anh.73

13 Aus der Tiefe rufe ich BWV745 4'00

**5 Choräle mit ausgesetzten Mittelstimmen H336**

14 No.1 O Gott, du frommer Gott 1'01

15 No.2 Ich bin ja, Herr, in deiner Macht 1'09

16 No.3 Jesus, meine Zuversicht 0'54

17 No.4 Wer nur den lieben Gott läßt walten 1'28

18 No.5 Komm, heiliger Geist, Herre Gott 1'48

**Fantasia and Fugue in C minor**

**Wq119 No.7 (H75 No.5)**

19 Allegretto – Allegro 5'54

**Luca Scandali**

*at the Dell'Orto & Lanzini organ (2007),*

*Parish Church of Santa Maria Assunta,*

*Vigliano*

Total time 65'55

Recording: 25–27 November 2013, Parish Church of Santa Maria Assunta, Vigliano, Italy

**CD26**

**Ignazio Cirri 1711–1787**

**Sonata No.1 in C**

1 I. Andantino 2'53

2 II. Allegretto 2'00

**Sonata No.2 in F**

3 I. Larghetto 3'07

4 II. Allegretto 1'48

**Sonata No.3 in G minor**

5 I. Larghetto 5'11

6 II. Allegro 2'07

**Sonata No.4 in G**

7 I. Andante 2'36

8 II. Allegro 2'14

**Sonata No.5 in C minor**

9 I. Andante 3'22

10 II. Allegro 1'55

**Sonata No.6 in A**

11 I. Andantino 3'15

12 II. Allegro	2'34
<b>Sonata No.7 in B flat</b>	
13 I. Larghetto	3'40
14 II. Allegro	2'23
<b>Sonata No.8 in D</b>	
15 I. Andante	3'11
16 II. Allegro	1'46
<b>Sonata No.9 in F minor</b>	
17 I. Andante	4'15
18 II. Allegretto	2'41
<b>Sonata No.10 in A</b>	
19 I. Andantino	2'55
20 II. Allegro	2'12
<b>Sonata No.11 in G minor</b>	
21 I. Andante	3'15
22 II. Allegro	3'01
<b>Sonata No.12 in D</b>	
23 I. Andantino	4'11
24 II. Moderato	2'49

**Massimo Gabba**

*at the Organ of the Parish Church of  
San Bononio, Pozzeng*

Total time 69'40

Recording: 18 August 2014, Parish Church of San Bononio, Pozzengo, Italy

**CD27**

**František Xaver Brixi 1732–1771**

**Organ Concerto No.6 in G**

1 I. Moderato	6'59
2 II. Adagio	3'49
3 III. Allegro assai	4'44

**Organ Concerto No.3 in D**

4 I. Moderato	4'48
5 II. Adagio	3'14
6 III. Presto	3'19

**Organ Concerto No.1 in C**

7 I. Allegro	4'28
8 II. Adagio	2'03
9 III. Presto	3'07

**Organ Concerto No.5 in F**

10 I. Allegro moderato	5'39
11 II. Adagio	5'32
12 III. Allegro assai	4'29

**Christian Schmitt**

*at the Weimbs organ (2005), Pfarrkirche Sankt Marien, Zeltingen-Rachtig*

**European Chamber Soloists**

**Nicol Matt** *conductor*

Total time 52'19

Recording: May 2006, Pfarrkirche Sankt Marien, Zeltingen-Rachtig, Germany

**CD28**

**Padre Antonio Soler 1729–1783**

**1° Concierto in C**

1 I. Andante	5'59
2 II. Minué	3'35

**2° Concierto in A minor**

3 I. Andante –	7'13
4 Allegro	3'02
5 II. Tempo de Minué	5'25

**3° Concierto in G**

6 I. Andantino	3'09
7 II. Minué	7'43

**4° Concierto in F**

8 I. Afectuoso – Andante non largo	3'57
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9 II. Minué	8'05
<b>5° Concierto in A</b>	
10 I. Cantabile	3'11
9 II. Minué	6'18
<b>6° Concierto in D</b>	
8 I. Allegro – Andante – Allegro – Andante	4'22
9 II. Minué	9'15

**Maurizio Croci & Pieter van Dijk**

*at the Zanin organs 'Cornu Evangelii' & 'Cornu Epistolae' (1993), Church of Giacomo Maggiore del Carmine, Imola*

Total time	71'20
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Recording: 28–30 November 2007, Church of San Giacomo Maggiore del Carmine, Imola, Italy

**CD29**

**Joseph de Torres 1670–1738**

**Libro que contiene onze partidos del Maestro Don Joseph de Torres**

1 Batalla	6'54
2 Partido de Segundo	5'48
3 Obra de Mano Derecha	6'46
4 Obra de Séptimo Tono Bajo	5'18
5 Obra de Lleno de Séptimo Tono	3'40
6 Obra de Primer Tono Bajo	5'50
7 Partido de Primero Alto	5'20
8 Fuga	4'38
9 Obra	4'50
10 Partido de Sexto Tono	3'18
11 Canción (from the 'Libro de Cifra de Oporto')	1'43

**Bruno Forst**

*at the Joseph Llopis organ (1792), Parish Church of Santa Quiteria, Elche de la Sierra, Albacete*

Total time	54'11
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Recording: 28–29 August 2009, Parish Church of Santa Quiteria, Elche de la Sierra, Albacete, Spain

**CD30**

**Antonio Vivaldi 1678–1741**

**Concerto in D minor RV541 for violin,**

*organ, strings and continuo*

*(msc I-Tn, Giordano)*

1 I. Allegro	3'21
2 II. Grave	2'29
3 III. [Allegro]	2'01

**Concerto in F RV542 for violin, organ,**

*strings and continuo*

*(msc D-DI)*

4 I. [Allegro]	3'56
5 II. [Largo]	2'37
6 III. Allegro	7'02

**Sonata in C RV779 for violin, oboe,**

*organ and chalumeau*

*(msc D-DI, a Violino, Oboè e Organo*

*obbligati et anco se piace il Salmòè)*

7 I. Andante	3'45
8 II. Allegro	4'06
9 III. Largo cantabile	2'05
10 IV. Allegro	4'19

**Concerto in C minor RV766 for violin,**

*organ, strings and continuo*

*(msc GB-Lam)*

11 I. Allegro	2'36
12 II. Largo	1'19
13 III. Allegro	2'18

**Concerto in F RV767 for violin, organ,**

*strings and continuo*

*(msc GB-Lam)*

14 I. Allegro	3'11
15 II. Larghetto	1'56
16 III. Allegro	2'12

**Concerto in C RV554 for violin, cello,**

*organ, strings and continuo*

*(msc I-Tb, Foà)*

17 I. [Allegro]

4'22

18 II. [Adagio]

3'26

19 III. [Allegro]

3'29

**Roberto Loreggian**

*at the Organ (17th-century) of the Oratorio di San Bovo, Padua*

**L'Arte dell'Arco**

**Federico Guglielmo** *solo violin and concert master*

**Stefano Zanchetta** *violin* · **Massimo Piva** *viola* · **Francesco Montaruli** *cello*

**Alessandro Sbrogiò** *violone* · **Andrea Mion** *oboe* · **Luca Lucchetta** *chalmereau*

Total time

60'40

Recording: 26–28 September 2007, Sala superiore (Capitolo della Confraternita), Oratorio di San Bovo, Padua, Italy

**CD31**

**Domenico Alberti 1710–1746**

**Sonata in G minor**

1 Allegro

3'43

2 [Spiritoso]

3'40

**Sonata in D minor/major**

3 [Andante]

2'21

4 Allegro

4'04

**Sonata pastorale in G**

5 Andante

7'01

6 Presto

4'08

**Sonata IV**

7 Allegro

1'50

8 Andante

3'24

9 Four variations

2'24

**Toccata in B Flat WörlA12**

10 [Allegro]

3'44

11 [Presto]

3'46

**Toccata in B Flat**

12 [Moderato]

6'20

13 [Allegro]

3'47

**Sonata in C**

14 Andante Grazioso

4'25

15 [Moderato]

2'08

**Sonata in A minor**

16 Ripieno

2'43

17 [Spiritoso]

2'25

**Sonata pastorale in B Flat**

18 Andante

3'20

19 [Moderato]

3'35

**Manuel Tomadin**

*at the F. Dacci organ (1773), Marano Lagunare, Udine*

Total time

69'01

Recording: 5 November 2013, Marano Lagunare, Italy

**CD32**

**Wolfgang Amadeus Mozart 1756–1791**

1 **Suite in C K399**: I. Overture

5'00

2 **Andante in F K616**

7'41

3 **Adagio and Allegro in F minor K594**

12'28

4 **Adagio in C K356**

4'12

5 **Church Sonata in C K336**

5'04

6 **Piece in F K33b**

1'29

**From the London Sketchbook**

7 Rondo in F K15hh

1'25

8 Allegro in F K15a

1'15

9 Rondo in D K15d

1'37

10 Adagio and Rondo in C minor K617

12'53

11 Fantasia in F minor K608

11'09

**Ivan Ronda**

*at the Sandri organ, Church of Maria Vergine Immacolata, Gallo di Grinzane Cavour, Cuneo*

Total time 64'21

Recording: 24 April 2014, Church of Maria Vergine Immacolata, Gallo di Grinzane Cavour, Cuneo, Italy

**CD33**

**Joseph Haydn 1732–1809**

**Organ Concerto in C Hob.XVIII:1**

- 1 Moderato 8'10
- 2 Largo (cadenza: Anton Holzapfel) 7'59
- 3 Allegro molto 7'26

**Organ Concerto in D Hob.XVIII:2**

- 4 Allegro moderato 9'32
- 5 Adagio molto (cadenza: Anton Holzapfel) 11'04
- 6 Allegro 6'21

**Flötenuhr 1789**

- 7 Hob.XIX:11 (Andante) 1'29
- 8 Hob.XIX:16 (Fuga: Allegro assai) 1'32

**Organ Concerto in C with strings Hob.XVIII:5**

- 9 Allegro moderato 5'22
- 10 Andante 3'17
- 11 Allegro 3'54

**Anton Holzapfel**

*at the Hencke organ (1750), Pfarr- und Wallfahrtskirche Maria Kirchbüchl, Höflein an der Hohen Wand*

**dolce risonanza**

**Florian Wieninger** conductor

Total time 66'14

Recording: July and October 2007, Pfarr- und Wallfahrtskirche Maria Kirchbüchl, Höflein an der Wand, Austria

**CD34**

**Padre Davide da Bergamo 1791–1863**

**Sonatas and Symphonies**

- 1 Sinfonia in D 7'17
- 2 Suonata in E 5'16
- 3 Sinfonia in E flat 7'12
- 4 Suonata in B flat 4'04
- 5 Sinfonia in D 6'32
- 6 Suonata in F 4'48
- 7 Sinfonia in C 5'56
- 8 Suonata in E flat 4'04
- 9 Sinfonia in D 6'03
- 10 Suonata in A 5'03
- 11 Sinfonia in E 5'59
- 12 Suonata in G 5'02

**Marco Ruggeri**

*at the Giudici organ (1853-5), Parish Church of Villa di Serio, Bergamo*

Total time 67'25

Recording: 25 November 2013, Parish Church of Villa di Serio, Bergamo, Italy

**CD35**

**Felix Mendelssohn 1809–1847**

**Sonata No.2 in C minor Op.65 No.2**

- 1 I. Grave 2'02
- 2 II. Adagio 3'52
- 3 III. Allegro maestoso e vivace 1'56
- 4 IV. Fuga 3'50

**Sonata No.3 in A Op.65 No.3**

- 5 I. Con moto maestoso 8'38
- 6 II. Andante tranquillo 2'59

**Sonata No.4 in B flat Op.65 No.4**

- 7 I. Allegro con brio 3'49
- 8 II. Andante religioso 3'09

9 III. Allegretto	3'47
10 IV. Allegro maestoso e vivace	4'16
<b>Sonata No.5 in D Op.65 No.5</b>	
11 I. Andante	1'26
12 II. Andante con moto	3'16
13 III. Allegro maestoso	4'47
<b>Sonata No.6 in D minor Op.65 No.6</b>	
14 I. Choral mit Variationen	10'54
15 II. Fuga	3'02
16 III. Andante	3'25

**Giulio Piovani**  
*at the Mascioni organ, Church of San Giovanni Evangelista, Alessandria*

Total time 65'17

Recording: 15 & 16 March 2013, Church of San Giovanni Evangelista, Alessandria, Italy

**CD36**

**August Gottfried Ritter 1811–1885**

**Sonata No.1 in D minor Op.11**

1 I. Allegro – Andante – Adagio	3'07
2 II. Andante	3'00
3 III. Allegro – Adagio	3'39
4 IV. Andante con moto	1'43
5 V. Allegro – Andante – Adagio	1'39

**Sonata No.2 in E minor Op.19**

6 I. Rasch und entschlossen –	2'41
7 II. Ruhige Bewegung – Lebhafter	6'00
8 III. Rasch und feurig – Ernst	5'14

**Sonata No.3 in A minor Op.23**

9 I. Rasch	3'04
10 II. Recit	2'28
11 III. Nicht schleppend	4'52
12 IV. Rasch	1'06
13 V. Entschlossen	2'43
14 VI. [Rasch] – Adagio	6'59

**Sonata No.4 in A Op.31**

15 I. Ruhig und heiter	6'06
16 II. Theme ('Het Wilhelmus') & Variations: Frisch und kräftig	12'44

**Massimo Gabba**

*at the Sandri organ, Santuario Maria Ausiliatrice, Aprica*

Total time 67'15

Recording: 20 & 21 September 2013, Santuario Maria Ausiliatrice, Aprica, Italy

**CD37**

**Robert Schumann 1810–1856**

**6 Studies in canonic form for pedal-piano Op.56**

**6 pieces in canonic form**

1 No.1 Nicht zu schnell	2'26
2 No.2 Mit innigem Ausdruck	4'02
3 No.3 Andantino	2'07
4 No.4 Innig	4'24
5 No.5 Nicht zu schnell	2'38
6 No.6 Adagio	3'57

**4 Sketches for pedal-piano Op.58**

7 No.1 Nicht schnell und sehr markiert	3'11
8 No.2 Nicht schnell und sehr markiert	4'16
9 No.3 Lebhaft	5'39
10 No.4 Allegretto	2'58

**6 Fugues on the name B-A-C-H Op.60**

11 No.1 Langsam	6'27
12 No.2 Lebhaft	6'56
13 No.3 Mit sanften Stimmen	3'24
14 No.4 Mäßig, doch nicht zu langsam	4'34
15 No.5 Lebhaft	2'27
16 No.6 Mäßig, nach und nach schneller	9'43

**Roberto Marini**

*at the Mascioni organ, Abbey of San Tommaso apostolo, Pontevico*

Total time 69'16

Recording: 27 April 2011, Church of Santi Tommaso e Andrea apostoli, Pontevico, Italy

**CD38**

**Franz Liszt 1811–1886**

**Prelude and Fugue on the name B-A-C-H**

1 Prelude	4'40
2 Fugue	11'30
3 Variations on 'Weinen, Klagen, Sorgen, Zagen'	23'47
<b>Fantasia and Fugue: 'Ad nos, ad Salutarem undam'</b>	
4 Fantasia	25'36
5 Fugue	11'45

**Hans-Jürgen Kaiser**

*at the Ladegast organ, Schwerin Cathedral*

Total time 77'28

Recording: August 1997, Schwerin Cathedral, Schwerin, Germany

**CD39**

**Vincenzo Antonio Petrali 1830–1889**

1 Sonata in D	7'30
2 Adagio per Voce Umana	4'29
3 Sonata in D	5'50
<b>6 Versetti per il Gloria in D</b>	
4 Verse No.1	2'09
5 Verse No.2	2'41
6 Verse No.3	2'07
7 Verse No.4	1'38
8 Verse No.5	4'32
9 Verse No.6	2'59
10 Sonata in F	7'06
11 Sonata per la Consumazione	3'55
12 Sonata in C per l'Offertorio	4'48
13 Sonata in F per l'Offertorio	3'11
14 Sonata finale	4'13

**Marco Ruggeri**

*at the Serassi organ (1862), Parish Church of Gottolengo*

Total time 57'20

Recording: June 2007, Parish Church of Gottolengo, Brescia, Italy

**CD40**

**Johannes Brahms 1833–1897**

**Chorale Prelude and Fugue on 'O Traurigkeit' Wo07**

1 Chorale Prelude	2'40
2 Fugue	5'49
3 Fugue in A flat minor Wo08	7'58
<b>Prelude and Fugue in G minor Wo010</b>	
4 Prelude	3'54
5 Fugue	4'28

**Christian Schmitt**

*at the Link organ, Stadtkirche of Giengen an der Brenz*

**11 Chorale Preludes Op.122**

6 No.1 Mein Jesu, der du mich	5'10
7 No.2 Herzliebster Jesu	2'23
8 No.3 O Welt, ich muss dich lassen	2'37
9 No.4 Herzlich tut mich erfreuen	1'34
10 No.5 Schmücke dich, o liebe Seele	2'23
11 No.6 O wie selig seid ihr doch, ihr Frommen	1'29
12 No.7 O Gott, du frommer Gott	5'37
13 No.8 Es ist ein Ros entsprungen	2'14



14 No.9 Herzlich tut mich verlangen	2'13
15 No.10 Herzlich tut mich verlangen	2'33
16 No.11 O Welt, ich muss dich lassen	3'43

**Nicholas Danby**

*at the Organ of the Church of the Immaculate Conception, Mayfair, London*

Total time	57'24
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Recordings: 1982, London (6–16); April 2007, Giengen an der Brenz, Germany (1–5)

**CD41**

**César Franck 1822–1890**

**Six Pièces**

1 Fantaisie Op.16	12'17
2 Grande Pièce symphonique Op.17	22'41
3 Prélude, Fugue et Variation Op.18	10'21
4 Pastorale Op.19	9'09
5 Prière Op.20	13'36
6 Final Op.21	11'03

**Adriano Falcioni**

*at the Mascioni organ (1961), Basilica of Santa Maria degli Angeli  
(Church of the Porziuncola), Assisi*

Total time	79'21
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Recording: 29–30 April 2011, Basilica of Santa Maria degli Angeli (Church of the Porziuncola), Assisi, Italy

**CD42**

**Charles-Marie Widor 1844–1937**

**Organ Symphony No.6 in G minor Op.42 No.2**

1 I. Allegro	9'03
2 II. Adagio	7'23
3 III. Intermezzo: Allegro	6'15
4 IV. Cantabile	5'41
5 V. Finale: Vivace	6'35

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

6 I. Allegro vivace – Più lento	10'20
7 II. Allegro cantabile	8'02
8 III. Andantino quasi allegretto	8'23
9 IV. Adagio	4'32
10 V. Toccata: Allegro	6'10

**Joseph Nolan**

*at the Cavallé-Coll organ, The Madeleine Church, Paris*

Total time	72'35
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Recording: 18–24 May 2011, The Madeleine Church, Paris, France

**CD43**

**Félix Alexandre Guilmant 1837–1911**

**Sonata No.4 in D minor Op.61**

1 I. Allegro assai	4'42
2 II. Andante	4'26
3 III. Menuetto: Allegretto	4'37
4 IV. Final	5'02

**Sonata No.5 in C minor Op.80**

5 I. Allegro appassionato	5'46
6 II. Adagio con molt' espressione	8'35
7 III. Scherzo: Allegro	6'27
8 IV. Recitativo	1'35
9 V. Choral et Fugue: Allegro	9'04

**Sonata No.6 in B minor Op.86**

10 I. Allegro con fuoco	7'27
11 II. Méditation: Andante quasi adagio	5'25
12 III. Fugue et adagio	8'17

**Adriano Falcioni**

*at the Vegezzi-Bossi organ (1897), Sacro Cuore di Gesù Church, Cuneo*

Total time	72'24
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Recording: 25–28 October 2013 & 6–8 October 2014, Sacro Cuore di Gesù Church, Cuneo, Italy

**CD44**

**Max Reger 1873–1916**

**Chorale Fantasias**

1 Ein feste Burg ist unser Gott Op.27	12'36
2 Freu' dich sehr, o meine Seele Op.30	17'48
3 Wie schön leucht' t uns der Morgenstern Op.40 No.1	17'50
4 Straf' mich nicht in deinem Zorn Op.40 No.2	14'10

**Wouter van den Broek**

*at the Organ of the Onze-Lieve-Vrouwekerk, Breda*

Total time	62'29
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Recording: 1989/1990, The Onze-Lieve-Vrouwekerk, Breda, The Netherlands

**CD45**

**Edward Elgar 1857–1934**

**1 Cantique Op.3\***

3'44

**Sonata in G Op.28\***

2 I. Allegro maestoso	9'00
3 II. Allegretto	4'22
4 III. Andante espressivo	6'11
5 IV. Presto: Comodo	6'47

**Vesper Voluntaries Op.14\***

6 Introduction	1'26
7 I. Andante	1'24
8 II. Allegro	1'50
9 III. Andantino	2'19
10 IV. Allegro piacevole –	2'16

**Intermezzo: Adagio, come prima**

11 V. Poco lento	1'37
12 VI. Moderato	2'00
13 VII. Allegretto pensoso	2'10
14 VIII. Poco allegro –	3'55
Coda: Adagio come prima	

**Georgi Alexandrovich Mushel 1857–1934**

**Samarkand Suite†**

15 I. Qasida to the Master Builders of Ancient Samarkand	4'23
16 II. On the Deserted Hills of Afrasiyab	6'50
17 III. The Flowering River Valley of the Zeravshan	3'12
18 IV. In the Twilight of the Shakhi Zinda Necropolis	4'57
19 V. Samarkand in the Light of the Rising Sun	5'26

**Daniel Justin\***

**Benjamin Saunders†**

*at the Grand Organ of Leeds Cathedral*

Total time 74'05

Recordings: 26 November 2012 (15–19) & 18 May 2014 (1–14), Leeds Cathedral, Leeds, UK

**CD46**

**Maurice Duruflé 1902–1986**

**Prélude, Adagio et Choral varié sur le thème du 'Veni Creator' Op.4**

1 Prélude	7'37
2 Adagio	6'42
3 Choral varié	5'39
4 Prélude sur l'Introït de l'Épiphanie Op.13	2'29
5 Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons Op.12	3'25
6 Scherzo Op.2	6'15
<b>Prélude et Fugue sur le nom d'Alain Op.7</b>	
7 Prélude	6'17
8 Fugue	4'55
9 Méditation Op.Posth.	3'47
10 Hommage à Jean Gallon	2'09
<b>Suite Op.5</b>	
11 I. Prélude	8'01
12 II. Sicilienne	6'00
13 III. Toccata	8'21

**Adriano Falcioni**

*at the Grand Organ of Leeds Cathedral*

Total time 71'44

Recording: 18–21 March 2012, Leeds Cathedral, Leeds, UK

**CD47**

**Jehan Alain 1911–1940**

1 Litanies JA119	4'26
2 Intermezzo JA66bis	5'40
<b>Trois Danses JA120A</b>	
3 Joies	5'59
4 Deuil	11'25
5 Luttes	4'02
6 Choral cistercien pour une Élévation JA134	1'52
7 Deuxième Fantaisie JA117	7'35
<b>Suite pour orgue</b>	
8 Introduction et variations JA69	2'53
9 Scherzo	3'10
10 Choral	3'39
11 Choral dorien JA67	5'22
12 Choral phrygien JA68	3'19
<b>Trois Minutes</b>	
13 Un cercle d'argent JA30	1'13
14 Romance JA31	1'06
15 Grave JA32	2'29

**Jean-Baptiste Robin**

*at the Organ of the Church of Saint-Étienne-du-Mont, Paris (1–6) & the Organ of the Church of Sainte-Radegonde, Poitiers (7–15)*

Total time 72'00

Recordings: 29 October 2008, Church of Saint-Étienne-du-Mont, Paris, France (1–6); 2–3 October 2010, Church of Sainte-Radegonde, Poitiers, France (7–15)

**CD48**

**Hendrik Andriessen 1892–1981**

1 Premier Choral	10'13
2 Sonata da chiesa	12'11
3 Deuxième Choral	11'10
4 A Quiet Introduction	4'44
5 Troisième Choral	10'44
6 Offertorium	4'53
7 Quatrième Choral	12'03
8 Theme and Variations	8'02

**Benjamin Saunders**

*at the Grand Organ of Leeds Cathedral*

Total time 74'03

Recording: 18 May 2014, Leeds Cathedral, Leeds, UK

**CD49**

**Olivier Messiaen 1908–1992**

1 <b>Le Banquet céleste</b>	7'08
2 <b>Diptyque</b>	10'15
3 <b>Apparition de l'Église éternelle</b>	9'11
<b>L'Ascension</b>	
4 Majesté du Christ demandant sa gloire à son Père	7'24
5 Alléluias sereins d'une âme qui désire le ciel	6'09
6 Transports de joie d'une âme devant la gloire du Christ qui est la sienne	4'44
7 Prière du Christ montant vers son Père	10'27

**Willem Tanke**

*at the Adema/Schreurs organ, Cathedral of Saint Bavo, Haarlem*

Total time 55'22

Recording: 6–17 June 1994, Cathedral of Saint Bavo, Haarlem, The Netherlands

**CD50**

**Arvo Pärt b.1935**

1 Cantate Domino	3'59
2 Annum per annum	11'54
3 Mein Weg hat Gipfel und Wellentäler	8'27
4 Pari intervallo	5'27
5 Trivium	7'37
6 Spiegel im Spiegel	8'11

**Thomas Leech**

*at the Grand Organ of Leeds Cathedral*

Total time 45'50

Recordings: 30–31 March, 1 April & 18 May 2014, Leeds Cathedral, Leeds, UK

