



BRILLIANT  
CLASSICS

HANS LEO  
**Hassler**

COMPLETE ORGAN MUSIC

MANUEL TOMADIN  
*historical Italian organs*



Hans Leo Hassler 1564-1612  
Complete organ music

1. Versus (No.6) [pag. 167]	2'01	27. Ricercar noni toni [pag. 109]	10'38	50. Mit deinen lieblichen augen (No.7)	1'09	<b>Magnificat Secundi Toni</b> [pag. 14]	
2. Canzon [pag. 136]	4'15	28. Canzon a 4 voci [pag. 154]	3'01	51. Mir traumbt in einer nacht I pars (No.8)	2'05	73. Toccata	3'33
3. Ricercar a 4 ut re mi fa sol la [pag. 81]	12'18	<b>In exitu Israel Peregrini Toni</b> [pag. 154]		52. Und ich vor frewdt II pars (No.9)	0'55	74. Versus 1	3'03
<b>In exitu Israel</b> [pag. 259]		29. Versus 1	1'17	53. Darauf ihren schönen rotten Mundt III pars (No.10)	1'30	75. Versus 2	3'58
4. Versus 1	2'13	30. Versus 2	1'06	54. All Lust und frewdt (No.15)	0'41	76. Versus 3	1'46
5. Versus 2	3'26	31. Versus 3	1'48	55. Wer liebt aus trewen Herten a 5 voci (No.16)	1'46	77. Versus 4	3'13
6. Versus 3	2'48	32. Versus 4	1'47	56. Zue dir steht all mein Sinn (No.17)	1'38	78. Versus 5	2'34
7. Versus 4	1'33	33. Versus 5	1'13	57. Nun last uns fröhlich sein (No.18)	1'50	79. Versus 6	3'41
8. Versus 5	2'09	34. Versus 6	1'58	58. Ach weh des leidens (No.19)	1'41	80. Canzon [pag. 134]	3'15
9. Versus 6	1'48	35. Canzon [pag. 150]	2'58	59. Dantzen und Springen (No.20)	0'42	81. Versus (5) [pag. 166]	2'17
10. Gagliarda [pag. 238]	2'07	36. Versus (No.2) [pag. 151]	1'47	60. Mein gemüth ist mir verwirret (No.24)	1'14	82. Ricercar Primi Toni [pag. 34]	13'21
<b>Magnificat Quarti Toni</b> [pag. 52]		37. Ricercar [pag. 48]	8'07	61. Ach weh der schweren pein (No.27)	1'52	<b>Magnificat Tertij Toni</b> [pag. 39]	
11. Toccata	2'10	<b>Magnificat Secundi Toni</b> [pag. 30]		62. 2 Theil: Und weicht von mir gar ferr (No.28)	2'12	83. Versus 1	4'40
12. Versus 1	2'40	38. Versus 1	2'02	63. Ach süsse seel a 6 voci (No.29)	3'56	84. Versus 2	3'19
13. Versus 2	3'56	39. Versus 2	1'49	64. Nun hat ein endt mein Klagen (No.32)	1'28	85. Versus 3	1'46
14. Versus 3	3'01	40. Versus 3	2'08	65. Ihr Musici (No.35)	2'07	86. Versus 4	3'05
15. Versus 4	4'16	41. Versus 4	2'22	66. Gleich wie ein Hirsch. (No.36)	1'59	87. Versus 5	2'57
16. Versus 5	3'20	42. Versus 5	1'57	67. Ich bring mein bruder ein guthen trunkh (No.39)	2'12	88. Versus 6	5'11
17. Versus 6	3'47	43. Versus 6	2'19	68. Ach Schatz ich sing und lache (No.5) <i>diminution version</i>	1'21	89. Fantasia Ut Re Mi Fa Sol La [pag. 42]	14'24
18. Canzon a 4 voci [pag. 144]	3'32	<i>at the L. Bernardino Boni organ (1547) of the San Domenico Church in Cortona</i>		69. Ihr Musici (No.35) <i>diminution version</i>	2'32	90. Toccata overò Ricercar Primi Toni [pag. 3]	3'43
19. Versus (No.3) [pag. 163]	2'25	Recording: 9 November 2016, San Domenico Church, Cortona (AR), Italy		70. Versus (2)	1'43	<i>at the B. Malamini organ (1580) of the San Procolo Church in Bologna</i>	
20. Versus (No.16) [pag. 186]	7'15			71. Ricercar Noni Toni [pag. 101]	15'24	Recording: 31 May 2018, San Procolo Church, Bologna (BO), Italy	
<i>at the anonymous XVII sec. organ of the Santa Caterina Church in Comunanza</i>				72. Ricercar (Toccata) Noni Toni [pag 24]	15'52	<b>Magnificat Primi Toni</b> [pag. 2]	
Recording: 12 August 2016, Santa Caterina Church, Comunanza (AP), Italy		<b>Lustgarten</b> [pag. 161]		<i>at the M. P. P. di p. da Montefalco organ (1509) of the San Francesco Church in Trevi</i>			
		<i>Neuer Teuscher Gesäng / New Teuscher Chant</i>		Recording: 27 August 2017, San Francesco Church, Trevi (PG), Italy			
		<i>Intavolierungen für Tasteninstrument / Intavolations for keyboard instruments</i>					
<b>Magnificat Quinti toni</b> [pag. 86]		44. Ach Frewlein zart (No.1)	1'51			91. Versus 1	2'56
21. Versus 1	3'35	45. Ein alter Greiss (No.2)	2'32			92. Versus 2	2'22
22. Versus 2	4'24	46. Ich hab es gewagt und zuegesagt (No.3)	2'16			93. Versus 3	3'35
23. Versus 3	3'02	47. Ach lieb hie ligt das Herz (No.4)	0'55			94. Versus 4	3'08
24. Versus 4	2'24	48. Ach Schatz ich sing und lache (No.5)	1'10			95. Versus 5	2'30
25. Versus 5	3'42	49. Mein Hertz das du mir hast gestollen (No.6)	0'54			96. Versus 6	2'45
26. Versus 6	3'03						



192. “Susanna Un gioir” di Orlando di Lasso [pag. 225]	14’18	<b>Magnificat dell’ Settimo Tuono</b> [pag. 119]	
193. Toccata Sexti Toni [pag. 6]	9’38	197. Versus 1	5’52
		198. Versus 2	4’52
		199. Versus 3	3’13
<i>at the A. Gavinelli (1690)-dell’Otro</i>		200. Versus 4	5’06
<i>Lanzini organ (2005) of the Madonna de</i>		201. Versus 5	4’36
<i>Popolo Church in Romagnano Sesia</i>		202. Versus 6	4’09
Recording: 24 June 2016, San Nicolò Church, Collescipoli (TR), Italy		<b>203. Ricercar Septimi Toni</b> [pag. 88]	21’48
		204. Versus (12) [pag. 174]	2’20
194. Toccata et Ricercar Septimi Toni [pag. 16]	9’48	<i>at the V. Colombi organ (1532) of the</i> <i>S. Corpo di Cristo Church Dom in</i> <i>Valvasone</i>	
195. Ricercar [pag. 42]	9’04		
196. Canzon [pag. 128]	1’52	Recording: 20 June 2017, S. Corpo di Cristo Church Dom, Valvasone (PN), Italy	

**Manuel Tomadin**  
*historical Italian organs*

**Hans Leo Hassler** was born October 26th, 1564 in Nuremberg. His first music teacher was his father, Isaac Hassler, who was an organist. He “*educò ed addestrò con attenzione nel timore di Dio, nelle arti libere, e specialmente nella lodevole arte della musica*” his son (i.e. he educated and trained his son carefully and in godly fear, teaching him liberal arts and, above all, music). Hans Leo Hassler’s hometown had important trade and musical relations with Venice at that time and thanks to this fact, in 1584, he moved to the Italian city to specialize: H. L. Hassler was probably the first well known German composer to move to Italy for study purposes. When he arrived in the lagoon city, the Venetian school was at its climax with the magnificence of the polyphonic style, which was about to spread and to become very popular throughout Europe. Hassler already knew this style through the works of O. di Lasso. H. L. Hassler and G. Gabrieli became friends and they both studied organ and composition with Giovanni’s uncle, Andrea Gabrieli. He also got to know the organists Zarlino e Merulo. After Gabrieli’s death, Hassler left Venice and was appointed chamber organist by Ottaviano Fugger II In Augsburg starting from January 1586. The Fugger family included many important European bankers and merchants. He was particularly productive during those years and he became well known both as an organist and composer even if his influence was limited by the fact that he was a Protestant in an area where the Catholic values were very strong. From 1600 until 1604 he worked as organist of the Frauenkirche in Nuremberg. He spent his late years in Dresden and then in Ulm where he married in 1604. Unfortunately he fell ill of tuberculosis and prematurely died in 1612. After his death, two renowned names took his place as organists at the Frauenkirche: M. Praetorius and H. Schutz. Hassler was the first composer to bring the musical innovations introduced by the Venetian school beyond the Alps, while composers such as O. di Lasso had been working in Germany and were maintaining the standards of the Old School, represented by the polyphonic music of the Renaissance. In that same time period a new style was emerging in Italy: from this new trend the Baroque music would have been initiated in the following years. Musicians such as Hassler and, subsequently, Schutz introduced the “concertato” style, the polychoral music and the typical emotional expressivity of the Venetian school to Germany, creating the first breeding ground of Baroque music outside of Italy. Both secular and sacred music (written both for the Catholic and the Luteran worship) by Hassler was structured in the same way of the polyphonic music by Palestrina in the beginning. As mentioned above, he

subsequently switched to a new way of composing and started not only seeking for musical perfection in terms of composition, but also focusing on the beauty of sound, thanks to a new artistic sensitivity deriving from the studies he did in Italy. Hassler not only worked as a composer, but also as an active organist and he was considered a skillful advisor for the crafting of organs. He was very often asked to supervise the building of new organs and also to inaugurate them. Being a Protestant and very often writing for Catholic patrons, Hassler had to mix different musical styles from both religions in his compositions, so that such pieces could be used for both kinds of worship. Despite the fact that he was a Protestant, Hassler wrote many Masses and directed music for many Catholic services during his time in Augsburg. He employed polychoral techniques, musical contrasts and diminutions; his latest Masses were characterized by playful melodies alongside graceful and flowing madrigal canzoni. The combination of these elements creates a fascinating atmosphere in Hassler's sacred music. His secular production for keyboard, including madrigals, canzonette and canzoni, ricercars, introitos and toccatas, employs refined techniques and shows an important influence of the Italian G. and A. Gabrieli's style but at the same time it results more discrete and focused on the research for the beauty of sound. Hassler's greatest skill was surely the ability to merge the Italian composition style with the German taste in his "Lieder". In 1590 he published his first work: "Lustgarten neuer teutscher Gesang, Balletti, Gagliarde und Intrade". It included thirty-nine vocal pieces and eleven instrumental pieces and it is considered to be the finest collection of Hassler's Lieder. Some years later, in 1601, he published the "Lustgarten neuer Teutsoher Gesäng" collection, which included thirty-two four and eight voices German canzoni, mostly ballettos and galliards with eleven six voices instrumental "intradas". Some of his melodies have also been used by Bach like, for example, "O Haupt voll Blut und Wunden". Like many of his contemporaries, Hassler tried to merge the virtuoso Italian style with the traditional style, which was prevalent in Germany, employing features such as the Basso Continuo. He published many Canzonette, Psalms, Canzoni Sacre, motets, Masses and Madrigals. In the inscription of the "Cantiones Sacrae", published in 1591, he wrote that his ability to master the keyboards felt more natural to him than that of speaking. Despite this fact, most of his immense keyboards compositions remained unpublished during his lifetime, and the complete absence of holographic manuscripts caused the arise of many doubts regarding the lyrics of his works. His organ production including Introitos, Toccatas,

Masses for organ, Ricercars, Magnificats, Variations and Galliards are very often of difficult attribution, especially for the canzoni. Hassler's Toccatas merge many Italian and North European elements in a very interesting way and some of them also show how the style of Merulo influenced the German composer. The Canzoni are usually structured following the traditional way: the opening subjects consist in repeated notes that go on following an imitative four voices setting, almost resembling a fugue. These pieces truly highlight Hassler's ability to compose extended structures that show a remarkable contrapunctual fluency and an outstanding melodic allure. As mentioned above, the use of strict and plain chromatic subjects is also very interesting, particularly in some Ricercare that take advantage of the expressivity deriving from the meantone temperament, which was very popular at that time: this recording was performed on original meantone instruments, just like the ones that Hassler played. The verses that were meant to be used for liturgical purposes *in alternatim* with the Gregorian chants, just like the Magnificats, that show a strong Italian influence, could also function as independent pieces that could be used as Preludes, Interludes or Postludes, since they are characterized by a remarkable length. The emotional character and the magnificence of the compositions, characterized by combinations of different figurations, repeated chords and modal changes, is highlighted by the use of fine historical instruments of the Renaissance for the recording of this album, especially of those measuring twelve and sixteen feet, which were among the largest in Europe in the sixteenth century. At the same time, the diminutions are clearly audible both in the soprano and basso parts when played on medium-size organs. The "Ripieno Italiano", characterized by a clear sound and by the extended use of the polyphony is emphasized by the use of such instruments that are capable of highlighting all the voices in an equal way. The thirty-one variations on the theme of the Monica, entitled "Ich gieng einmal spatieren" are definitely noteworthy. Another remarkable Hassler's skill was his knowledge as counselor in the organ crafting, design and restoration fields. During his training in Venice, Hassler became familiar with the structure and the features of the two organs installed in the San Marco Cathedral: a detailed description of these two instruments was published some years later by Johann Mattheson in his "Der vollkommene Capellmeister". In 1596 Hassler was called, together with other fifty-two organists, to examine and inaugurate the new organ crafted by D. Beck, which was commissioned by D. H. Julius of Braunschweig-Lüneburg for the Gröningen Schlosskirche. Starting from 1604, E.

Compenius had been the trusted organ craftsman of the Duke, and he also designed the famous instrument for his residence in Hessen, which is now located in the Friederiksborg Castle in Denmark. He was also asked to inaugurate some instruments by G. Fritsche and some by the organ craftsmen family Scherer in Hamburg, where the Werkprinzip was already being extensively used for the building of organs. He submitted very specific requests for the building and maintenance of organs, regarding both the arrangement and the size of the pipes, the organ bellows and the windchests. Like for almost all the German repertoire of the sixteenth century, information on how to combine the stop knobs is most of the times absent: we can find some hints here and there in notepapers by organ builders like H. Compenius. On the other hand, many essays on how to combine stop knobs depending on the style of the composition and on the pertaining gregorian mode were written in Italy during those times: a remarkable example is the “L'arte organaria” by C. Antegnati or the manuscript by Colombi from Valvasone. Hassler can be considered one of the greatest German composers of all times thanks to the use of innovative Italian techniques combined with the traditional German style, and this immense complete keyboard collection certainly proves his remarkable composing talent.

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Translation: Chiara Tricarico



From top left to right: Santa Caterina Church, in Comunanza (AP), Italy · San Domenico Church in Cortona (AR), Italy · San Francesco Church in Trevi (PG), Italy  
Bottom left to right: San Procolo Church in Bologna (BO), Italy

**Anonymous (XVII sec.) - G. Fedeli (XVIII sec) - O. Cioccolani (1858) organ**  
at the Santa Caterina Church, in Comunanza (AP), Italy (tracks 1-20)

Upper keyboard of 62 keys with controttava, lower keyboard of the 18th century chromatic of 54 keys with false controttava

**Primo organo (II)**  
 Principale Bassi e Soprani 16'  
 Principale Bassi e Soprani 8'  
 Principale II Soprani  
 Ottava  
 XV  
 XIX  
 XXII  
 XXVI  
 XXIX  
 XXXIII  
 Flauto in VIII B. e S.  
 Flauto in XII  
 Voce Umana  
 Cornetta  
 Corni 8' B.  
 Corni da caccia S. 16'  
 Flauto Traversiere S. 8'  
 Violoncello a Gladio B 8'  
 Violoncello S. 8'  
 Viola B. 8'  
 Tromba 8' B  
 Serpentoni B. 16'

**Secondo organo (I)**  
 Bordone 8'  
 Ottava 4'  
 XV  
 XIX  
 XXII  
 Tromboncini B. e S. 8'  
 Violoncello B. 8'  
 Violino S. 8'

Pedale  
 Contrabbassi 16'+8'+4'  
 Tromboni 16'  
 Tromboni 8'

Timballi, Grancassa e Turcheria e Terza mano





**L. Bernardino Boni organ (1547) - L. Romani (1597) - F. Fedeli (1778) - F. Pellegrini (1811) - G. Paoli (1821-1826-1831) - G. Settembrini (1899) - M. Fratti (2007) organ** at the San Domenico Church in Cortona (AR), Italy (tr.21-43 & tr.138)

Keyboard of 45 keys (C1-C5) with a short first octave. Pedalboard 9 pedals (C1-C1), always connected to the keyboard. Wind chest with 7 sticks and 45 channels. Three wedge bellows powered by a soundproofed electric fan and equipped with shafts for manual loading. Wind pressure: 50 mm of water column. Diapason: 432 Hz at 20 °. Knob puller (XV-XIX-XXII-XXVI). Mesotonic temperament.

Principale (8')	Vigesimasesta
Ottava	Voce Umana
Quintadecima	Flauto in Duodecima
Decimanona	Ped: Bassotti 8'
Vigesimaseconda	

**M. P. P. di P. da Montefalco organ (1509) - Fedeli (XVIII sec) - C. Pinchi (1997-2005)** at the San Francesco Church in Trevi (PG), Italy (tr.44-72)

Organ of 8' with 45-note keyboard (C-do) with octave scavezza, pedalboard of 9 pedals Do-do. Chorister of 445Hz, mesotonic temperament 1/4 of syntonic comma. Wind pressure: 44.3 mm in the water column.

Principale (8')	Vigesimasesta
Ottava	Flauto in Ottava
Quintadecima	Voce umana (Fedeli)
Decimanona	Cornetta (Fedeli)
Vigesimaseconda	Flauto in Duodecima (Sec. XVII)

**B. Malamini organ (1580) - Traeri (XVII sec) - Gatti (XVIII) - F. Zanin di Codroipo (2009)** at the San Procolo Church in Bologna (BO), Italy (tr.73-90)

Located in the presbytery in the choir in cornu epistolae within a compartment in the wall. Facade of 27 pipes (from B flat-1 of the Principal) enclosed by a seventeenth-century wooden frame carved and decorated with stucco, divided into 3 spans (9/9/9) arranged in a spire. Rebuilt keyboard of 62 keys (C-1 F5); diatonic in boxwood, chromatic covered in ebony. Pedalboard with 18 keys (C-1 - A2); the La2 activates the Rollante. Registers operated by interlocking cuffs to the right of the keyboard, operating the sound material of the sixteenth and seventeenth centuries:

Principale (16')	Flauto in VIII
Ottava	Flauto in XII
XV	Voce Umana S.
XIX	Trombe B. e S.
XXII	Corno Inglese S.
XXVI	Flauto B. 2'
XXIX	Ottavino S. 2'
XXXIII	Contrabbassi al ped 16'
	Tromboni al ped. 8'

Chorister: 440 Hz a 18°, Temperaments: 1/5 comma, Wind pressure: 50 mm



**Antegnati Organ (1608) - G. Pradella (2014)**

at the SS. Eusebio e Giacomo Church in Peglio (CO), Italy (tr.91-100 & tr.139)

Keyboard: 50 Tasti C-f<sup>'''</sup>

Pedalboard: pedaliera "a leggìo" di 14 Pedali C- f°

Principale (8')	Vigesima sesta
Ottava	Flauto in ottava
Quintadecima	Flauto in duodecima
Decima nona	Voce umana
Vigesima seconda	

**F. Zanin organ (1981)**

at the S. Maria Maggiore Church in Spilimbergo (PN), Italy (tr.101-119)

Keyboard of 57 keys (C1-C5), with first short octave, Pedalboard of 20 pedals (Fa1-Re2), with first short octave, mechanical transmission in an ancient case from 1515, division between bass and sopranos on the keys C3 - C # 3 , 2 cuneiform bellows that can also be operated manually, Temperament of the medium tone, Chorister 440 Hz at 15°, Pressure 48 mm. of water column.

Principale Bassi e Soprani (12')	Trigesimaterza
Principale II (dal Sol 2)	Trigesimasesta
Ottava Bassi e Soprani	Flauto in VIII Bassi e Soprani
Quinta Decima Bassi e Soprani	Flauto in XII Bassi e Soprani
Decima Nona	Voce Umana
Vigesima Seconda	Cornamusa Bassi e Soprani
Vigesima Sesta	Contrabbassi 16
Vigesima Nona	Tremolo

**A. Bizarri (1518) - Antegnati (1589) - C. Prati (1657) - M. Fratti (1993) - G. Pradella (2015)**

at the Madonna di Campagna Church in Ponte in Valtellina (SO), Italy (tr.120-137)

Keyboard: CDEFGA-c<sup>'''</sup>, Pedalboard: CDEFGA-f, Wind pressure: 52,4 mm

Chorister 499 Hz a 18° C

Temperaments: 1/5 comma

Principale (8')	Decima nona
Ottava	Vigesima seconda
Quintadecima	Flauto in VIII (4')
	Flauto in XII bassi e soprani
	Contrabbassi

**B. Malamini (1601) - F. Tronci (1879) - Dell'Orto e Lanzini (2004) organ**

at the San Domenico Church in Cesena (FC), Italy (tr.140-164)

Keyboard of 50 notes (C1-F5) with first octave scavezza, pedalboard: a lectern of 18 notes (C1-A2), constantly combined with the manual. Location in a single body, in the choir loft in Cornu Epistolae. Fir wood case, decorated with carvings embellished with silver leaf.

Principale 8'	Flauto in VIII 4'
Ottava 4'	Flauto in XII 2 2/3
Decimaquinta 2'	Flauto in XV 2'
Decimanona	Voce Umana
Vigesimaseconda	Contrabassi al Pedale
Vigesimanona	





**L. Neri Organ (1647)**

at the San Nicolò Church in Collescipoli (TR), Italy (tr.165-181)

Keyboard of 45 keys DO1 – DO5 , Pedalboard of 9 keys Do1 – Do2 constantly combined with the manual, Accessories: Tamburo (2 Pipes) - Usignolo, Tiratutti

Tromba 8'	Quintadecima
Principale 8'	Voce umana
Flauto traverso	Decimanona
Ottava 4'	Vigesimaseconda
Flauto in XII	Vigesimasesta e vigesimanona



**A. Gavinelli (1690) - Dell'Orto e Lanzini organ (2005)**

at the Madonna del Popolo Church in Romagnano Sesia (NO), Italy (tr.182-193)

The keyboard has 50 notes (C1-F5) with first octave scavezza, while the pedalboard is of the "lectern" type of 20 notes (C1-A2) constantly combined with the manual. All registers start from F1 with the exception of the Principal which has a real height from C1. The instrument has a 1/4 comma mesotonic temperament with chorister A = 415 Hz.

Principale (8)	XXII
Ottava	Flauto in VIII (4')
XV	Fifara (dal Fa#3)
XIX	Cornetto (3 file, dal Do3)



**V. Colombi (1532) - F. Zanin Organ (1999)**

at the S Corpo di Cristo Church Dom in Valvasone (PN), Italy (tr.194-204)

A 47-note keyboard (F – 1-F4) and a 20-note pedalboard (F – 1-D2), constantly combined with the manual. Wind pressure is 43mm in water column. The 1/4 comma mesotonic temperament, A chorister is 492.5 Hz at 22°.

Tenori 12'	Vigesimasesta
Ottava	Vigesimanona
Quintadecima	Flauto in XV
Vigesimaseconda	Fiffaro



*Right:* S Corpo di Cristo Church Dom in Valvasone (PN), Italy  
*Below left to right:* keyboard and organ at SS. Eusebio e Giacomo Church in Peglio (CO), Italy · S. Maria Maggiore Church in Spilimbergo (PN), Italy  
Madonna di Campagna Church in Ponte in Valtellina (SO), Italy



*Above:* San Domenico Church in Cesena (FC), Italy  
*Above right:* San Nicolò Church in Collescipoli (TR), Italy  
*Right:* Madonna del Popolo Church in Romagnano Sesia (NO), Italy

**Manuel Tomadin** graduated in Piano (maximum of the votes), Organ and organistic composition, Harpsichord (votation 110 Cum Laude); he took a degree in harpsichord in the University of Udine (with a Thesis about the Goldberg variations from J.S. BACH votation 110 Cum Laude). He also devotes himself constantly to the executive praxis of the Renaissance and Baroque music and also through the study of the essays and the tools of the epoch. He has



followed courses of improvement with C. Astronio, A. Marcon, M. Radulescu, L. Scandali, F. Bartoletti, P. Planyavsky, O. Latry, P. Crivellaro, J. Laukvik, L. Lohmann, G. Auzinger, H. Fagius, P. Van Dijk, T. Jellema. From 2001 to 2003 he has studied in the Schola Cantorum Basiliensis (Switzerland) with Jean Claude Zehnder and Andrea Marcon. He collaborates with Mr Manuel Staropoli and he participates in the group of ancient music “Terg Antiqua” with original instruments. He develops intense activity concert, in Italy and in Europe. He has recorded several albums using historical organs of Friuli Venezia Giulia, Netherlands and Germany; many of these have been reviewed with 5 stars by leading (Tunder, Leyding - Kneller, Bruhns, Hasse, Handel, Druckenmuller, Krebs and Lubeck). He continued recording many albums, including several world premieres like D. Alberti. The albums of Krebs, Tunder and December 1705 (Buxtehude and Bach) had a nomination at the price of the “Deutschen Schalplattenkritik.” He teaches organ, and B.c at the music Conservatory “G. Tartini” of Trieste. He was organist of the Chapel in the Cathedral chapel Civic of Trieste from 2004 to 2008. Now is organist in the Luteran Church of Triest. He won 4 prizes in important national organ contests and 6 prizes in international contests. Among which the first prize in Fussen - Breitenwang - Mittenwald (Germany)’s contest and the second prize with first not assigned in the prestigious contest of Paul Hofhaimer in Innsbruck for two times (2006 – 2010). Winner of the Grand Prix d’ ECHO 2011 in the Alkmaar Schnitger Competition. He is artistic director of “Johann Sebastian Bach Orgelherbst” of Trieste.

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Paolo Tomadin e Giovanna Casula · Alessia Galzignato  
ditta organaria Cav. Francesco e Gustavo Zanin di Codroipo (UD)  
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Don Firmin Adamon · Massimo Lanzini · prof. Alessandra Mazzanti  
Don Eugenio Marzadori (San Procolo –Bologna) · Parrocchia di Spilimbergo (PN)  
Comitato per i 500 anni dell’ organo del Duomo di S. Maria di Spilimbergo  
Ass. “Vincenzo Colombo” Pordenone · Danilo Macor · Loris Stella  
ditta organaria Organi Pinchi · ditta organaria Marco Fratti · Lorenzo Marzona*