

The background is a vibrant stained glass window. On the left, a figure in a blue and red robe holds a sword. On the right, a figure in a red and blue robe holds a golden chalice. In the center, a brick church tower with a spire is visible. At the bottom, a coat of arms with a black eagle on a gold shield is shown. The overall style is traditional and colorful.

BRILLIANT
CLASSICS

J. S. BACH
ORGELBÜCHLEIN

CHORALES

FRANCESCO CERA

CORO DELLA RADIOTELEVISIONE SVIZZERA

DIEGO FASOLIS

Johann Sebastian Bach 1685–1750

Orgelbüchlein BWV 599–644

with alternating chorales

Compact Disc 1

67'20

Part I

Organ

Chorale

Advent Chorales

1–2	Nun komm, der Heiden Heiland BWV599	2'03	0'46
3–4	Gottes Sohn ist kommen BWV600	1'27	1'10
5–6	Herr Christ, der ein'ge Gottes Sohn BWV601	1'38	1'09
7–8	Lob sei dem allmächtigen Gott BWV602	0'54	0'47

Christmas Chorales

9–10	Puer natus in Bethlehem BWV603	1'18	0'46
11–12	Gelobet seist du, Jesu Christ BWV604	1'12	0'48
13–14	Der Tag, der ist so freudenreich BWV605	1'57	1'18
15–16	Vom Himmel hoch, da komm' ich her BWV606	0'54	0'47
17–18	Vom Himmel kam der Engel Schar BWV607	1'10	0'30
19–20	In dulci jubilo BWV608	1'24	0'51
21–22	Lobt Gott, ihr Christen, allzugleich BWV609	0'56	0'37
23–24	Jesu, meine Freude BWV610	3'02	1'36
25–26	Christum, wir sollen loben schon BWV611	2'34	1'20
27–28	Wir Christenleut BWV612	1'28	0'45

New Year Chorales

29–30	Helft mir Gotts Güte preisen BWV613	1'11	1'04
31–32	Das alte Jahr vergangen ist BWV614	2'41	1'07
33–34	In dir ist Freude BWV615	2'51	0'45

Chorales for the Feast of the Purification

35–36	Mit Fried und Freud ich fahr dahin BWV616	1'56	0'59
37–38	Herr Gott, nun schließ den Himmel auf BWV617	2'46	1'12

Passion Chorales			
39–40	O Lamm Gottes, unschuldig BWV618	3'54	1'24
41–42	Christe, du Lamm Gottes BWV619	1'01	1'23
43–44	Christus, der uns selig macht BWV620	2'45	1'22
45–46	Da Jesus an dem Kreuze stund BWV621	2'03	1'10
Compact Disc 2			67'14
Part II		Organ	Chorale
1–2	O Mensch, beweine dein' Sünde groß BWV622	6'02	2'27
3–4	Wir danken dir, Herr Jesu Christ BWV623	1'03	0'49
5–6	Hilf Gott, daß mir's gelinge BWV624	1'33	1'01
Easter Chorales			
7–8	Christ lag in Todesbanden BWV625	1'19	1'25
9–10	Jesus Christus, unser Heiland BWV626	1'01	0'49
11–12	Christ ist erstanden Verse 1 BWV627	1'18	0'50
13–14	Christ ist erstanden Verse 2	1'14	0'50
15–16	Christ ist erstanden Verse 3	1'41	0'49
17–18	Erstanden ist der heil'ge Christ BWV628	0'44	0'26
19–20	Erschienen ist der herrlich Tag BWV629	0'50	0'36
Ascension Chorale			
21–22	Heut triumphieret Gottes Sohn BWV630	1'28	0'38
Pentecost Chorale			
23–24	Komm, Gott, Schöpfer, heiliger Geist BWV631	0'52	0'44
Chorales about Christian Life			
25–26	Herr Jesu Christ, dich zu uns wend BWV632	1'15	0'36
27–28	Liebster Jesu, wir sind hier BWV634	1'50	0'48
29	Liebster Jesu, wir sind hier BWV633	1'58	
Catechism Chorales			
30–31	Dies sind die heil'g'n zehn Gebot' BWV635	1'16	0'53
32–33	Vater unser im Himmelreich BWV636	1'48	1'09
34–35	Durch Adams Fall ist ganz verderbt BWV637	2'37	1'27

36–37	Es ist das Heil uns kommen her BWV638	1'08	1'09
38–39	Ich ruf' zu dir, Herr Jesu Christ BWV639	2'29	1'28
40–41	In dich hab' ich gehoffet, Herr BWV640	1'26	0'51
42–43	Wenn wir in höchsten Nöten sein BWV641	2'17	1'49
44–45	Wer nur den lieben Gott läßt walten BWV642	1'37	1'02
46–47	Alle Menschen müssen sterben BWV643	1'38	1'29
48–49	Ach wie flüchtig, ach wie nichtig BWV644	0'57	1'11

Francesco Cera *organ*

Mascioni organ (2009) of the Church of S. Maria Assunta, Giubasco, Switzerland

Antonella Balducci *soprano*

(CD1: 10, 14, 18, 32, 36 & 46; CD2: 6, 10, 20, 26, 28, 39, 41 & 49)

Coro della Radiotelevisione Svizzera (*soloist)

Soprano: Doris Steffan*, Antonella Balducci, Lorenza Donadini, Alena Dantcheva*,
Roberta Giua, Antonella Lalli

Alto: Isabel Hess*, Brigitte Ravenel*, Annemieke Cantor*, Carol Germond*, Cristina Calzolari

Tenor: Martin Steffan*, Thomas Gremmlenspacher, Giuseppe Maletto, Paolo Borgonovo,
Massimiliano Pascucci

Bass: Marco Scavazza*, Alfredo Grandini, Yannis Vassilakis, Matteo Belotto*, Salvo Vitale

directed by **Diego Fasolis**

In fond memory of Gustav Leonhardt

Recorded: September 2011, Chiesa Parrocchiale, Giubiasco, Switzerland (organ & solo soprano);

November 2012, Auditorium Stelio Molo, Lugano, Switzerland (choir)

Recording: Jochen Gottschall · Audio producer: Jochen Gottschall

Executive producers: Giuseppe Clericetti, Christian Gilardi & Claude Hauri

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Johann Sebastian Bach: *Orgelbüchlein*

Bach's *Orgelbüchlein* (little organ book) contains a number of pieces that are rightly considered to be among the composer's finest compositions. What makes this collection stand out from his other organ works based on the Lutheran chorale is the form of the pieces, which is remarkably concise and yet also highly expressive. Between 1713 and 1714, Bach set out on his endeavour by writing 164 titles for chorales, each on a page of its own. Within a relatively short time he had composed just 45 of them, to which a few more were added at a later date. Despite the fact that the original project was considerably curtailed, the form of the work proved to be totally coherent in structural and theological terms. The frontispiece contained a dedication that expressed both the religious and the didactic intent of the *Orgelbüchlein*: 'To God Almighty in praise, to everyman for instruction'. Although the work explicitly aimed at 'teaching the various ways of treating a chorale, and the use of the pedal', it would be reductive to consider it a mere handbook for musical education, not least because the Lutheran use of choral chant for the purposes of spiritual instruction still prevailed in Bach's own lifetime. It was thus the religious significance expressed in the text of each chorale that guided Bach's inspiration in composing the organ preludes that were to precede the chorale during the Lutheran Mass. We have followed this order in the present recording.

Unlike other collections of Bach's organ compositions, where the sections of the chorale are separated by independent musical developments, in the *Orgelbüchlein* the melody is continuous, and almost always entrusted to the highest voice, while the three lower voices are used for expressive or symbolic elaboration of the meaning of the chorale. In other words, the structural backbone of the *Orgelbüchlein* preludes is to be found in the notes of the chant, or melody, which would have been entirely familiar to the congregation and the choir. This explains their relative brevity, a reflection of the direct simplicity of the Lutheran message, expressed here in Bach's highly refined idiom.

Compact Disc 1 Advent Chorales

Tracks 1–2 Nun komm, der Heiden Heiland

Come now, saviour of the heathen, born of the Virgin by the will of God.

The drama of the God who becomes a man, accepting the pain of the human condition, is expressed in the descending arpeggios with their dissonant appoggiaturas. An identical development is to be found in the 'Et incarnatus' of the B minor Mass.

3–4 Gottes Sohn ist kommen

The Son of God has come into the world to free us of our sins.

A canon at the octave between soprano and tenor suggests the concept of the man who follows God, while the perpetual motion of the contralto conjures up the strength of the Holy Spirit.

5–6 Herr Christ, der ein'ge Gottes Sohn

Christ the Lord, the only Son of God, morning star, has overcome death for us.

The rhythmic development of the bass, repeated throughout, expresses the life-giving power of Christ.

7–8 Lob sei dem allmächtigen Gott

Praise be to God Almighty, who sent his beloved son, by him begat in the highest throne.

The rhythm and the progressively descending motifs of the bass express the idea of great strength that comes down from above.

Christmas Chorales

9–10 Puer natus in Bethlehem

A child is born in Bethlehem, Jerusalem rejoices, the kings from Sheba bring gifts.

Oscillating motifs suggest the rocking of the child, while the descending lines of the bass conjure up the bowing down of the kings.

11–12 Gelobet seist du, Jesu Christ

May Jesus Christ be praised, born of man and a virgin.

The arpeggios in the left hand, reminiscent of the first chorale of Advent, and the ‘crosses’ in the bass underline the mystery of the incarnation and the Nativity.

13–14 Der Tag, der ist so freudenreich

May all creatures rejoice this day, for the Son of God is born of the Virgin Mary.

The agile left-hand figuration and the descending bass motifs invest the entire chorale with joy.

15–16 Vom Himmel hoch, da komm' ich her

From the heavens above I come to bring good tidings: to you this day is born a child who will be your saviour.

The opening phrase of the chorale is continually echoed by the inner voices, on the majestic bass pedal.

17–18 Vom Himmel kam der Engel Schar

From heaven came a flight of angels, to tell the shepherds of the baby in the manger.

The image of the flight of myriad angels is rendered by the rapid scales that permeate the piece.

19–20 In dulci jubilo

Sing and rejoice in sweet gladness: our saviour lies in his mother's womb.

A canon between soprano and tenor symbolises the phrase 'make me follow thee', while the syncopated 3/2 rhythm evokes the ringing of bells expressed in the choral strophes.

21–22 Lob Gott, ihr Christen, allzugleich

Praise God, all you Christians together, he who this day opens up his kingdom and gives us his son.

The idea of a multitude of men singing together is rendered by means of the simultaneous, continuous movement of the inner voices.

23–24 Jesu, meine Freude

Jesus, my joy, how long will my restless heart desire you? Nothing on earth is dearer to me than you.

The joy of the Nativity gives way to a meditation on the suffering that only Christ can alleviate.

25–26 Christum, wir sollen loben schon

We must praise Christ, son of the pure Mary, as long as the sun shines and the world exists.

The immensity of the created world praising Christ is expressed by the slow movement of the voices, which cover the entire range of the organ.

27–28 Wir Christenleut

We Christian people are full of joy, because Christ has come as a man to console us.

The chorale is accompanied by a delicate dancing rhythm on the tripping notes of the bass.

New Year Chorales

29–30 Helft mir Gotts Güte preisen

Help me to praise divine goodness, dear children, now that the year draws to a close.

The piece is full of descending scales (the revelation of divine grace), with the incipit of the chorale echoed 12 times, to symbolise the months of the year.

31–32 Das alte Jahr vergangen ist

The old year is past, we thank you Lord because you are near us in times of trial.

In this Italian-style adagio, the chorale melody is accompanied by 12 repetitions of a chromatic motif.

33–34 In dir ist Freude

In you is joy, in all the rest pain, oh sweet Jesus; whoever has faith in you will be eternal.

The explosion of joy expressed by the lively motifs is accompanied by the persistent theme of the bass, which evokes the constancy of faith.

Chorales for the Feast of the Purification

35–36 Mit Fried und Freud ich fahr dahin

In peace and happiness I leave, my heart and my mind are consoled.

Rising motifs, which sometimes appear in the line of the chorale, evoke the quiet joy of trust in God.

37–38 Herr Gott, nun schleuss den Himmel auf

Now open the door of Heaven, O Lord, I have completed my path, allow me to be sanctified.

The contemplative atmosphere of this chorale is created by a continuous development in the left hand, above an often suspended bass.

Passion Chorales

39–40 O Lamm Gottes, unschuldig

Lamb of God, who died blameless on the Cross, have mercy on us.

The chorale in the tenor voice creates a canon at the fifth with the contralto, and the repeated two-notes motif suggests the patient suffering of Christ.

41–42 Christe, du Lamm Gottes

Christ, Lamb of God, who bears the sins of the world, have mercy on us.

The descending scales suggesting the relationship between heaven and earth, and the sighing, rising motifs evoke the atmosphere of prayer before the Cross.

43–44 Christus, der uns selig macht

Christ, who makes us blessed, was captured like a thief and despised by the heathen.

The use of syncopated rhythms and extreme chromaticism above the chorale in octave canon conjure up the violence of man against the Son of God.

45–46 Da Jesu an dem Kreuze stund

Since Jesus was hung from the Cross, meditate upon the seven words he uttered.

The motifs of the Cross and the constant interruptions of the bass line suggest the image of Christ nailed to the Cross.

Compact Disc 2

1–2 O Mensch, bewein' dein' Sünde groß

O Man, bewail thy grievous sin, for which Jesus died on the Cross.

The highly ornate chorale is a moving spiritual meditation on Jesus, who bears the sins of mankind. It concludes with a number of bars to be played 'Adagissimo'.

3–4 Wir danken dir, Herr Jesu Christ

We thank you, Lord Jesus Christ, because through your sacrifice you have made us just before God.
A majestic fanfare expresses the glorious mystery of the Passion.

5–6 Hilf Gott, daß mir's gelinge

Help me, oh God, to rhyme my words in your praise.

A continuous movement of triplets is superimposed over the chorale, which is in the form of an imperfect canon whose diminished harmonies express man's imperfect way of praising God.

Easter Chorales

7–8 Christ lag in Todesbanden

Christ, who was bound in a burial shroud, has risen again and has brought us life.

The power that moved the tombstone is evoked by the energetic, 'rotating' motifs in the bass, imitated by other voices.

9–10 Jesus Christus, unser Heiland

Jesus Christ, our Saviour, has risen again and has overcome sin.

The calm movement of this chorale is full of syncopation, suggesting meditation on the condition of man as a sinner to whom Jesus offers succour.

11–16 Christ ist erstanden

Christ has risen from his martyrdom, and we should all rejoice, since He desires to be our consolation.

The strength of Christ rising from the dead is mirrored in the first verse, where the second tempo is dramatically accented. The second verse expresses the joy of Christians, and the third the angels' Alleluia.

17–18 Erstanden ist der heil'ge Christ

Holy Christ, the consolation of mankind, has risen again.

Rising scales and a bass ostinato describe the strength and joy of the resurrection.

19–20 Erscheinen ist der herrlich Tag

Resplendent is the great day for which no one can be sufficiently joyful: today Christ is triumphant.

The joyful rhythm in the left hand, becomes part of a canon between the soprano and the bass.

Ascension Chorale

21–22 Heut' triumphieret Gottes Sohn

Today the Son of God is triumphant, and for this we thank him forever.

The triumph of Christ risen again is described by a powerful bass ostinato consisting of 14 notes, which also symbolise Bach's name.

Pentecost Chorale

23–24 Komm, Gott, Schöpfer, heiliger Geist

Come, O God, Creator, Holy Spirit, visit the hearts of men and fill them with grace.

The rhythm of the third movement, which corresponds to the Holy Spirit (the third person of the Trinity), is based on triplets, thereby accentuating the reference to the Trinity.

Chorales about Christian Life

25–26 Herr Jesus Christ, dich zu uns wend

Lord Jesus Christ, turn to us and send us your Holy Spirit, that it may lead us on the path of truth.

The ascending arpeggio motifs of the inner voices, taken from the incipit of the chorale, are met by the descending arpeggio that stands for Jesus, who turns to man in his need.

27–29 Liebster Jesu, wir sind hier

Dearest Jesus, we are here to listen to your words; lead us towards heavenly things.

The canon at the fifth of the chorale and the continuous imitation among the lower voices conjure up the idea of the transport of allowing oneself to be led by faith. There are two, very similar versions of this chorale, which is unusual.

Catechism Chorales

30–31 Dies sind die heil'gen zehn Gebot'

These are the ten Holy Commandments given to us by the Lord through his servant Moses.

The chorale is accompanied by a persistent imitation of the incipit, consisting of repeated notes surrounded by lively motifs that recall the flames of the thorn bush on Mount Sinai.

32–33 Vater unser im Himmelreich

Our Father who art in Heaven, help us to pray not just with our mouths, but also with our hearts.

'Cross'-like motif continually accentuate the atmosphere of intimate prayer.

34–35 Durch Adams Fall ist ganz verderbt

Because of Adam's sin the nature and being of man are ruined, and we cannot be cured without the consolation of God.

The twisting chromatic motifs conjure up the serpent, symbol of the Devil who seizes man and induces him to sin, whereas the leaping intervals that descend in the bass evoke the fall of Adam, and thus human frailty.

36–37 Es ist das Heil uns kommen her

We are met with salvation through grace and goodness, and Christ Jesus has become our intercessor.

Continuous descending lines and simultaneous movement evoke the grace that flows from heaven.

38–39 Ich ruf' zu dir, Herr Jesu Christ

I implore you, Lord Jesus, hear my prayer and teach me how to live as you would want.

The three voices mirror the text's expression of constancy of faith (in the chorale), the persistence of hope in the continuous movement (the inner voice), and the heartbeat of love for fellow men (bass).

40–41 In dich hab' ich gehoffet, Herr

I have trusted in you, oh Lord, help me to maintain my faith.

The short motif with the descending interval evokes the idea of human weakness, and the entire piece suggests a plea to God for support and comfort.

42–43 Wenn wir in höchsten Nöten sein

When we are in great distress and know not to whom we should turn, we implore you, O God, to save us from anguish and misery.

Those listeners intrigued by number symbolism in Bach may like to know that this highly ornate chorale consists of 158 notes, which correspond to the sum of Bach's complete name if the letters are given an ordered equivalent in numbers.

44–45 Wer nur den lieben Gott läßt walten

Whoever lets God alone govern and trusts in Him does not build upon sand.

The rhythmical motif of joy is developed on a bass that expresses great strength.

46–47 Alle Menschen müssen sterben

All men must die, and the body must rot if we are to enjoy the eternal glory that awaits the faithful.

The chorale is accompanied by a typically Baroque sighing motif, which contributes to the meditation on the passage from earthly to heavenly life.

48–49 Ach wie flüchtig, ach wie nichtig

How fleeting and empty is man's life, which dissolves like the mist; he who fears God will never die.

The ascending and descending motifs, along with the octave intervals of the bass, give an idea of mist and of human life that is transient and weak when not supported by the Word of God.

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Translation: Kate Singleton



Francesco Cera was born in Bologna, Italy. He studied organ and harpsichord in his home town, specialising in early repertoire under Luigi Ferdinando Tagliavini and later with Gustav Leonhardt at the Amsterdam Conservatory. Regarded as one of Italy's leading early music specialists, he has performed as soloist and leader of Ensemble Arte Musica in major international festivals and on historical organs throughout Europe. Since 2006 he has regularly been invited to the United States to give masterclasses and recitals on early Italian organ repertoire (at venues such as the Oberlin Conservatory, Yale University, Arizona State University, Cornell University and St Cecilia Cathedral in Omaha).

Francesco Cera applies his unique interpretative approach not only to early keyboard instruments, but also to Baroque vocal and instrumental music. From 1991 to 1994 he was a member of the ensemble Il Giardino Armonico, and since 1996 he has directed the Ensemble Arte Musica, with whom he performs vocal Italian

repertoire spanning the period from Gesualdo's madrigals to 18th-century cantatas.

Francesco Cera's recordings for the label Tactus include harpsichord and organ works by 17th-century Italian composers and sonatas by Domenico Scarlatti. Among his other recordings are the organ anthology *Rome Baroque* for Témperaments, J.S. Bach's French Suites and four harpsichord concertos with I Barocchisti conducted by Diego Fasolis for the label Arts, and Scarlatti's Sonatas and Canzonas with the soprano Letizia Calandra for Brilliant Classics.

He has held masterclasses at the Royal Academy of Music, London, Académie d'Orgue de Fribourg, Organ Academy in Smarano and Piccola Accademia in Montisi. He is an honorary inspector of historical organs in the Rome, Lazio and Basilicata regions.

www.francescocera.it



Considered to be one of the most interesting conductors of his generation, **Diego Fasolis** combines versatility and virtuosity with stylistic rigour, and has won international acclaim with both listeners and critics who have admired his live performances in European and American festivals, as well as through his recordings on disc, radio and TV. He has made more than 80 recordings (for Arts, Chandos, Claves, BBC, EMI-Virgin, Amadeus, Divox, Naxos, Sony-BMG, Naïve, among others), and has been awarded some of the most coveted classical music prizes.

Since 1986 he has been working with Swiss Radio as musician and conductor, and since 1993 he has been resident conductor for both the vocal and instrumental ensembles. In 1998 he became the conductor of I Barocchisti, a Baroque orchestra

performing on period instruments, of which he is also the founder. As guest conductor, he collaborates with outstanding ensembles such as RIAS Kammerchor Berlin, Sonatori de la Gioiosa Marca, Concerto Palatino, Seville's Symphonic Orchestra and Baroque Orchestra, orchestras and choirs of the theatres La Scala (Milan), Opera (Rome), Carlo Felice (Genoa), Arena (Verona) and Comunale (Bologna), as well as all major Swiss orchestras.

At Zurich's Conservatory and Musikhochschule, Fasolis studied organ with Eric Vollenwyder, piano with Jürg von Vintschger, singing with Carol Smith and conducting with Klaus Knall, obtaining four diplomas with distinction. He attended several courses with internationally acclaimed teachers, such as organ and improvisation with Gaston Litaize in Paris, and ancient music with Michael Radulescu in Cremona. He has been awarded various international prizes and diplomas: Primo premio Stresa, First prize and scholarship from the Migros-Göhner Foundation, Hegar Preis the final of the Geneva Competition. As organist he has given several performances of the complete works by Bach, Buxtehude, Mozart, Mendelssohn, Franck and Liszt. Due to his experience in both vocal and instrumental domains, he is often invited by musical associations to conduct, teach and be a member of international juries.



RSI

Radiotelevisione
svizzera

Founded in 1936 by Edwin Loehrer, the **Coro della Radiotelevisione Svizzera (Swiss Radiotelevision Choir)** has attained worldwide fame thanks to its recordings on radio and disc of 16th–18th-century

Italian repertoire. Today it is widely considered to be one of the best vocal ensembles on the international scene.

The Choir performs in a variety of guises, from a madrigal ensemble to a company of sixty different singers from all over the world. Its repertoire is mainly Renaissance and Baroque music. Having been led for forty years by Edwin Loehrer, for ten years by Francis Travis and for three by André Ducret, the Choir is now conducted by Diego Fasolis, who took over in 1993 and has contributed to its increase in live performances and recording activities.

With the large production of *I monumenti dell'arte vocale italiana*, the new Loehrer Edition and the recordings conducted by Fasolis, the Coro della Radiotelevisione Svizzera has won great acclaim from classical music critics, and been awarded several important prizes such as Disco d'Oro, Grand Prix du Disque, Diapason d'Or, R10, Stella di Fonoforum, Record of the Month Alte Musik Aktuell, 'S' from Diapason, Grammy Award Nomination, Premio Internazionale del Disco Fondazione Cini and 'A' from Amadeus.

The Swiss Radiotelevision Choir has made an impressive number of recordings (more than 100 titles) which have been released on many of the major record labels, such as Accord, Arts, Chandos, Decca, EMI, Naxos and Virgin, as well as by RSI-Multimedia.

Claudio Abbado, René Clemencic, Michel Corboz, Ton Koopman, Robert King, Gustav Leonhardt, Alain Lombard, Jean-Claude Malgoire, Andrew Parrott, Michael Radulescu and Helmuth Rilling are just some of the prestigious guest conductors who have praised both the musical and the technical qualities of the Coro della Radiotelevisione Svizzera. This is largely thanks to the flexible structure of the Choir that allows it to adapt to a wide range of repertoire, from madrigals and opera to modern and contemporary scores.

Technical note on the Mascioni organ at Giubiasco

- Organ built in 2009 by Mascioni – Church of Santa Maria Assunta in Giubiasco (Switzerland)
- Two manuals of 58 notes, pedal keyboard of 30 notes
- Mechanical transmission for manual and pedalboard

Specification

Manual I – Rückpositiv

Bordone	8'
Flauto	4'
Nazardo	2.2/3'
Principale	2'
Terza	1.3/5'
Larigot	1.1/3'

Cimbalò 2 ranks

Regale	8'
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Manual II – Grand'Organo

Principale	8'
Flauto a camino	8'
Viola da Gamba	8'
Ottava	4'
Flauto a cuspidè	4'
Cornetto 3 ranks	
Quintadecima	2'
Ripieno 4 ranks	

Voce umana (from c') 8'

Violoncello (reed) 8'

Pedale

Subbasso	16'
Flauto	8'
Ottava	4'
Controfagotto	16'

Couplers

I to the Pedal
II to the Pedal
I to II

Accessories

Tremulant to the Rückpositiv
Zimbelsterm
Sequencer
6 adjustable combinations

Total no. of pipes: 1471

Wind pressure (in air column)

Rückpositiv 40 mm
Grand-Organo 50 mm
Pedale 60mm

Applied pitch

Modified Tartini-Vallotti temperament
Pitch: 440Hz at 15°C

Artistic consultant: Michele

Beltrametti

Tuning: Enrico Mascioni



Mascioni organ (2009) of the Church of S. Maria Assunta, Giubasco, Switzerland



J.S. BACH

1685–1750

ORGELBÜCHLEIN BWV 599–644

WITH ALTERNATING CHORALES

CD 1

67'20

CD 2

67'14

Part I

- 1–8 Advent Chorales BWV 599–60
- 9–28 Christmas Chorales BWV 603–612
- 29–34 New Year Chorales BWV 613–615
- 35–38 Chorales for the Feast of the Purification BWV 616–617
- 39–46 Passion Chorales BWV 618–621

Part II

- 1–6 Passion Chorales BWV 622–624
- 7–20 Easter Chorales BWV 625–629
- 21–22 Ascension Chorale BWV630
- 23–24 Pentecost Chorale BWV631
- 25–29 Chorales about Christian Life BWV 632–634
- 30–49 Catechism Chorales BWV 635–644

FRANCESCO CERA

at the Mascioni organ (2009) of the Church of S. Maria Assunta, Giubiasco, Switzerland

CORO DELLA RADIOTELEVISIONE SVIZZERA

DIEGO FASOLIS



Recording: September 2011, Chiesa Parrocchiale, Giubiasco, Switzerland (organ & solo soprano); November 2012, Auditorium Stelio Molo, Lugano, Switzerland (choir)

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