

MASTERCLASS ON THE HISTORIC ORGANS OF BOLOGNA

CLAUDIO MERULO
TOCCATE, CANZONI, RICERCARI

BOLOGNA, 18-21 September 2023

Italian/English language



M^o FRANCESCO CERA

Seminars and concerts by

Vania Dal Maso, Luca Scandali, Michele Vannelli and Catalina Vicens

PLACES AND INSTRUMENTS USED FOR THE MASTERCLASS

- Basilica of San Petronio. Organs by Lorenzo da Prato (1471-75) and Baldassarre Malamini (1596)
- Chiesa of S. Procolo – Organ by Malamini (1580) (with components by Gatti/Verati)
- Chiesa of SS. Trinità – Organs by Giacobazzi (1690), Cipri (1567), Mazzetti (1815) and Sarti (1845)
- Philharmonic Academy – Organ by Traeri (1673)
- San Colombano Museum. Historical harpsichords and organs of the Tagliavini Collection
- Music Museum. Original editions of the music studied during the masterclass

REPERTOIRE

- Toccate libro primo: *Primo tuono Toccata prima, Secondo tuono Toccata quarta, Terzo tuono Toccata settima, Quarto tuono Toccata nona*
- Toccate libro secondo: *Undecimo detto quinto tuono Toccata prima, Duodecimo detto sesto tuono Toccata quarta, Settimo tuono Toccata sesta, Nono tuono Toccata nona*
- Ricercari d'intavolatura d'organo:
Ricercar del secondo tuono, Ricercar del duodecimo tuono
- Canzoni d'intavolatura libro primo:
La Bovia, La Leonora, Petit Jacquet
- Libro secondo di Canzoni:
Petite Camusette, La Jolette
- Terzo libro de Canzoni:
Languissans, Susanne un jour

Edizioni: Walhall (Toccate libro primo e secondo, Ricercari), AR Editions (Canzoni) (vedi Errata Corrige)

LOCATIONS

BOLOGNA

- **Basilica of San Petronio** - Piazza Maggiore
- **Church of S. Procolo** – d'Azeglio street, 52
- **Church of SS. Trinity** – S. Stefano street, 87
- **Philharmonic Academy** – Guerrazzi street, 13
- **St. Colombano Museum** (Tagliavini Collection) – Parigi street, 5
- **Music Museum** – Maggiore street, 34

DAILY PROGRAM

1ST DAY - MONDAY 18/09/22

St. Colombano Museum (Tagliavini Collection)

- 10-10,30 am Greetings by **Fabiana Ciampi** (President of Association Arsarmonica)
- 10,30-11,30 Introduction to the life and works of **Claudio Merulo**
- 11,30-1,00 pm **Catalina Vicens**: Seminar on harpsichords and spinets in Venice at the time of Claudio Merulo
Pieces by Merulo on the instruments of Alessandro Trasuntino 1540 ca. and Nicolò Albana 1584

Church of S. Procolo

- 3,00-5-00 pm Masterclass on the Malamini organ (1580)

Basilica of S. Petronio

- 9.00 pm Concert by **Francesco Cera** at the Da Prato and Malamini organs.
Cappella Musicale di San Petronio conducted by **Michele Vannelli**.
Polyphonic Mass by Claudio Merulo alternating with organ pieces

2ND DAY - TUESDAY 19/09/22

Accademia Filarmonica

- 10-11,30 Introduction by Romano Vettori on the organ by Carlo Traeri (1673)

Church of SS. Trinity

- 11,30-1,00 pm Masterclass
- 3,00-5,00 pm Masterclass
- 5,00-7,00 pm *Practice time*

3RD DAY - WEDNESDAY 20/09/22

Basilica of S. Petronio

- 10-11 Michele Vannelli: Introduction to S. Petronio organs
- 11,30-1,30 pm Masterclass on Da Prato 1475 e Malamini 1596 organs

Church of S. Procolo

- 2,00-3,30 *Practice time*
- 3,30-5,30 pm Seminar by **Luca Scandali**: The organ technique in Italy at the time of Claudio Merulo, with rehearsals on the Malamini organ

Church of S. Procolo

- 9,00 pm Concert by Luca Scandali on Malamini organ (1580)

4TH DAY - THURSDAY 21/09/22

Music Museum

- 10-1,00 pm Seminar by **Vania Dal Maso**: the original editions of the Toccate and Ricercari by Merulo; analysis and comparisons with critical editions.
Short visit to the Museum.

Church of SS. Trinity

- 2,30-4,30 pm *practice time* assisted by the teacher
- 5,00-6,00 **Students concert**
Certificate of participation ceremony

PRACTICE TIME:

Chiesa della SS. Trinità, Via S. Stefano, 87 Santuario S. Maria della Vita – Via Clavature
10 LUN 18/MER 20 ore 17-19 (Per comunicazioni tel. 339/1933967)

OVERNIGHT:

- www.bolognawelcome.com
- Residenza San Martino. Via Oberdan, 25 – Bologna. Phone +39 051 239443
- Ospitalità San Tommaso d'Aquino Piazza S. Domenico, 1 – Bologna. Phone +39 051 6564811
- <https://ospitalitareligiosa.it/strutture/ad/resart-bologna-iacomus,6176> (ResArt, Via Riva Reno, 57 – Bologna)

APPLICATION FEES:

- **Deadline for registrations is 10 September 2023**
- A maximum of 10 performing students are admitted
- Fee: € 200 (performing students)
€ 100 (auditors)

When paying please indicate the words *Masterclass Merulo 2023*

Once registered, students will be sent a formal acceptance to the course



Associazione

Arsarmonica Aps

V. Belvedere 31 – S. Benedetto V. S. (BO) C.F. 02677501203

IBAN: IT28F084723704000000099542

Bodies involved:

- Municipality of Bologna
- Archbishop's Curia of Bologna
- Association Arsarmonica Aps
- Basilica of San Martino
- Basilica of San Petronio
- San Colombano Museum
- Music Museum

For more information:

www.arsarmonica.com

Association's office +39 339 1933967 (please leave a message)



TEACHERS

FRANCESCO CERA



Francesco Cera harpsichordist, organist, and conductor is considered one of the the best Italian performers of early music, in particular for the Italian keyboard repertory of the 16th-18th centuries, and a conductor of vocal music. In 1989-1991 he completed his keyboard studies with Luigi Ferdinando Tagliavini and with Gustav Leonhardt, receiving his diploma from the Sweelinck Conservatory Amsterdam. From 1991 to 1994 he was the harpsichordist for the ensemble *Giardino Armonico*. In 1996 he founded the Ensemble *Arte Musica*, which specializes in Italian vocal music from the Madrigal to the 18th-century Cantata. As a soloist and a director of the ensemble *Arte Musica*, he has appeared in prestigious venues throughout Europe and the USA. He can boast a vast discography ranging from Italian 17th century keyboard composers to sonatas by Domenico Scarlatti, from the *Orgelbüchlein* by J. S. Bach to works by D'Anglebert and Correa de Arauxo. In 2019 his box set of 7 CDs was released on the Arcana label, including the main keyboard collections by Girolamo Frescobaldi.

Francesco Cera has held masterclasses at the Smarano International Organ Academy, the Piccola Accademia Montisi, Oberlin Conservatory, Yale University, Eastman School of Music of the University, the Academia de Organo J. Echevarria, and the Frescobaldi Akademiet in Grimstad.

Since 2015 he has held the chair in Harpsichord instruction at the Conservatory of Vicenza.

For further information: www.francescocera.it

LUCA SCANDALI



Luca Scandali was born in Ancona (Italy). He graduated in Organ and Composition for organ under the guidance of Patrizia Tarducci and in Harpsichord – always with full marks – at the G. Rossini Conservatoire in Pesaro, where he later obtained a diploma in Composition under the guidance of Mauro Ferrante. Of great importance for his artistic training were the lessons with Ton Koopman, Andrea Marcon, Luigi Ferdinando Tagliavini and Liuwe Tamminga.

He won the first edition of the Federico Barocci scholarship for young organists, established in Ancona in 1986.

In 1992 he was awarded the 3rd prize at the 1st International Organ Competition City of Milan, in 1994 the 4th prize at the 11th International Organ Competition in Brugge (Belgium) and in 1998 the 1st prize at the prestigious 12th International Organ Competition Paul Hofhaimer in Innsbruck (Austria), awarded only four times in its forty-year history.

Luca Scandali has held masterclasses, seminars and advanced courses in prestigious venues and has performed at international festivals in more than twenty countries.

He currently holds the chair of Organ and Organ Composition at the G. Rossini Conservatoire of Pesaro. He has written musicological articles published in various magazines.

He has recorded more than thirty CDs. Several of his recordings have obtained two nominations for the *Preis der deutschen Schallplattenkritik*.

For further information: www.lucascandali.it

MICHELE VANNELLI



Michele Vannelli, from Bologna, a pupil of Francesco Tasini, graduated in Organ and Organ Composition, Harpsichord, Choir Conducting and Vocal Composition at the Conservatoire of Ferrara. He achieved a degree in D.A.M.S. and obtained a research PhD. in Musicology at the University of Bologna. Since 2006 he has been Maestro di Cappella of the Basilica of San Petronio in Bologna. He is organist of the Metropolitan Cathedral of St. Peter.

As a conductor, organist, harpsichordist and choir master he has given concerts throughout Europe taking part in major festivals such as the Innsbrucker Festwochen der Alten Musik, Misteria Paschalia (Krakow), Festival de La Chaise Dieu, Festival de Sablé-sur-Sarthe, Les grands concerts (Lyon), Festtage Alte Musik Basel, MitoTo – Settembre musica (Milan and Turin). He has cooperated with several leading ensembles and is now a member of Concerto Scirocco (Lugano).

He is the creator of numerous vocal compositions, including masses, psalms, *Te Deum*, antiphons, motets. He has edited hundreds of transcriptions and critical editions of scores (the first volume of Bononcini's Cantatas with instruments is published by LIM).

He has recorded for Arcana, Christophorous, Clavis, Dynamic, Studio SM and Tactus.

He teaches *Choral Music Conducting & Composition* at the A. Boito Conservatoire in Parma.

For further information: www.cappella-san-petronio.it

VANIA DAL MASO



Graduated in Piano, Harpsichord, Choral Music and Choir Conducting, since 1998 she has been associated with the *Accademia Filarmonica* of Bologna as an harpsichordist, and since 1999 she has taught at the Conservatory of Verona.

Active as a musician and as a scholar, she initially oriented her interests to the harpsichord and the Baroque period performing as a soloist and continuist. She has then extended the study to the instruments of previous centuries (clavichord, clavisimbalum and claviciterium).

In her artistic activity, Vania combines research on technique, aesthetics, organological aspects of instruments and related literature, to a conscious and personal performance, with concerts and masterclasses in Italy and abroad, presenting studies and performances based on original sources and executive practices of keyboard instruments until the XVIII century.

Author of the volume *Teoria e Pratica della Musica Italiana del Rinascimento* (LIM, 2017), well received by critics (*Early Music Review*, *Il Giornale della Musica*, *Athena Musica*), she has published and transcribed music, articles and essays, programme notes.

She has published *Il secondo libro delli motetti* by Bartolomeo Barbarino (SPES, 2007), *Sonatas for Harpsichord* by Venetian Authors (Armelin Musica, 2005). She has recorded the CDs *Il clavicembalo a Venezia e Johann Adolf Hasse nella Serenissima* with unpublished music of the XVIII century.

www.vaniadalmaso.it

CATALINA VICENS



Praised by the international press as one of the most interesting musicians in the field of early music, **Catalina Vicens** dynamism and approach to historically informed performance and musicological research has led her to become one of the most versatile and sought-after historical keyboard performers and teachers of her generation. Having specialized in performing on antique keyboard instruments ranging from the 15th to the early 19th centuries, she has been invited to play on the oldest playable harpsichord in the world, featured in her recording *Il Cembalo di Partenope (Diapason d'Or)*, the 15th-century gothic organ of St. Andreas in Ostönnen – one of the oldest and best-preserved organs in the world, as well as in a large number of prestigious collections in the UK, Europe, Japan and the USA. She is also recognized for her work with medieval and renaissance keyboards, working alongside specialized instrument builders in the 'reconstruction' of new prototypes based on historical sources, and for her partnership with composers to give a new life to historical instruments.

Vicens performs and records regularly as a member of ensembles of medieval, renaissance, baroque and contemporary music in Europe and North America. In 2013 she founded the ensemble *Servir Antico* with the aim to shed light on the less-known repertoire.

In 2021 Vicens was named curator of the *Tagliavini Collection* in Italy, one of the largest historical keyboard collections in Europe, and artistic director of Museo San Colombano in Bologna, as successor of the late Liuwe Tamminga, one of the leading experts of the Italian organ repertoire together with Maestro Luigi Ferdinando Tagliavini.

For further information: www.catalinavicens.com

BASILICA OF SAN PETRONIO
Organ by Lorenzo da Prato 1471-75





The organ “In cornu Epistolae” was built by Lorenzo da Prato in 1471-75 and modified by Giovanni Battista Facchetti in 1531

Specification

Manual: FF-a'' (without FF#, GG#; three split keys for g#/ab)

Pedal: FF-d, pull-down

Principale contrabasso (24', front prospect)

Raddoppio (from c#₁)

Principale (12', rear prospect, double rank from c#, triple from b'')

Flauto in VIII

Flauto in XII (built by Giovanni Cipri, 1563)

Ottava (double rank from b)

XII

XV

XIX

XXII

XXVI-XXIX

Wind pressure: 47 mm

Organ by Baldassarre Malamini 1596





The organ “In cornu Evangelii” was built by Baldassarre Malamini in 1596

Specification

Manual: CC - c''' short octave; split keys Eb/D#, G#/Ab, eb/d#
Pedal: CC - a short octave, pull-down

Principale I (16', on the front prospect, doubled from b)

Principale II (16', on the rear prospect, doubled from f)

Ottava

XV

XIX

XXII

XXVI

XXIX

Flauto in VIII

Flauto in XII

Voce Umana (from f, added by Vincenzo Mazzetti in 1812)

Spring chest

Pitch a' at ca. 465 Hz

Wind pressure 45 mm

Meantone temperament

Both organs have been restored by Pontificia Fabbrica d'organi Giovanni Tamburini in 1973-83 under the guidance of Oscar Mischiati and Luigi Ferdinando Tagliavini

CHURCH OF S. PROCOLO

(Bologna - via D'Azeglio, 52)

Organo Malamini 1580 (con agg. di Gatti/Verati)

The church, of very ancient origins, was rebuilt by the Cassinese Benedictine monks in the 11th century and had Gothic cross vaults between 1383 and 1407 by the will of the abbot Giovanni di Michele.

Between 1535 and 1557 the architect Antonio Morandi known as Terribilia built the fifth span of the church, the choir and the bell tower and masked the pointed arch vaults to make them appear to be rounded. In 1744 the architect Carlo Francesco Dotti directed the internal transformation which was redone after 1826, after the almost thirty-year closure of the church for worship due to the Napoleonic suppressions. In the second half of the 19th century the painter and decorator Michele Mastellari decorated the dome and the transept. Inside, in the right aisle, there is the organ built by Baldassarre Malamini in 1580 and with additions by Gatti (1746-1757) and Verati (1872 and 1883), restored in 2007-2008.

On the choir 'cantoria' of the oratory annexed to the church there is a positive organ from the 18th century.



Organ built by Baldassarre Malamini of Cento (Ferrara) in 1580.

Interventions by Antonio Dal Corno Colonna, Giovanni Paolo Colonna, Carlo, Francesco and Domenico Traeri in the 16th century. XVII; by members of the Gatti family of Bologna in the sec. XVIII and by Alessio and Adriano of Bologna in 1872 and 1883.

Restored by Francesco Zanin of Codroipo (Udine) in 2009.

Located in the presbytery in the choir 'cantoria' in cornu epistolae within the wall space. Façade of 27 pipes (from B flat-1 of the Principale) enclosed by a seventeenth-century frame of carved wood and decorated with stuccos, divided into 3 bays (9/9/9) arranged in a cusp.

Reconstructed keyboard of 62 keys (C₋₁ - F₅); boxwood diatonics, ebony-covered chromatics). Pull-down pedal board with 18 keys (C₋₁ - A₂): A₂ activates the *Rollante*.

Stops operated by movable and interlocking stops to the right of the keyboard, activating the 16th and 18th century phonic material:

Contrabbassi 16' [12 notes of Pedal DO₋₁ - Si₋₁]

Principale 16'

Ottava [8']

XV

XIX

XXII

XXVI

XXIX

XXXIII

Flauto in VIII

Flauto in XII

Voce Umana Soprani

Tromboni [8'] [12 note al Pedale DO₋₁ - Si₋₁]

Knobs operating the 19th century phonic material located to the left of the keyboard:

Trombe Bassi [8'; DO₁ - DO₃]

Trombe Soprani [8'; DO#₃ - Fa₅]

Corno Inglese Soprani [16'; DO#₃ - Fa₅]

Flauto Bassi [2'; DO₁ - DO₃]

Ottavino Soprani [2'; DO#₃ - Fa₅]

A lantern bellows.

Pitch = 440 Hz at 18°;

Temperament = 1/4 of a comma

Wind pressure 50mm water column.

The phonic material added by the Verati is placed on its original windchest placed above the master one, the work of the Gatti family.

Philharmonic Academy of Bologna



(Edited by Marco Fratti)

Organ built by Carlo Traeri for the Philharmonic Academy in 1673. Original cartouche inserted in the mechanism:

«CAROLUS TRHAERIUS A BRIXIA FECIT BONONIAE ANNO DOMINI M.DC.LXXIII»

Wooden case in poplar and fir, divided into base and riser, with polychrome decoration and leaf gilding

Prospectus of 15 pipes, divided into three bays of 5 pipes each arranged in a cusp, with a miter-shaped upper lip and aligned mouths, belonging to the Flauto in ottava. The major barrel corresponds to the current D₁ (originally C₁)

Keyboard of 45 keys (C₁-C₅) with short first octave. Diatonic keys in boxwood and chromatic keys in black stained pear

Pull-down pedalboard of 14 pedals (C₁-F₂) constantly joined to the keyboard Registers operated by interlocking stops.

Specification:

- Principale (from C₁ to A₁ in larch wood, the rest in lead)
- Ottava (C₁ in wood)
- XV (refrain on D₄)
- XIX (refrain on F#₄)
- XXII (refrain on C#₄)
- XXVI (refrain on F#₃ and F#₄)
- Flauto in Duodecima
- Flauto in Ottava (C₁ in common with the Octave, from D₁ to G₂ in tin on the façade, the rest in lead)

Pipes: 360, of which 15 in tin on the facade, 6 in wood inside, the rest in tin and lead alloy;

Accessories: 'Tiratutti'

Spring Chest

Bellows: two wedge-shaped bellows placed in the base and activated by ropes and pulleys

Diapason: 442.3 at 15° C.

Temperament: modified mesotonic

CHURCH OF SS. TRINITY 4 organs:

Giacobazzi 1690

Cipri 1567

Sarti 1845

Mazzetti 1815



**‘Positive’ Organ by
Giovanni Battista Giacobazzi (1690)**

“Positive” organ by Giovanni Battista Giacobazzi (1690) with material by Alessio Verati (1840); restored and partially rebuilt by Paolo Tollari of Fossa di Concordia (2007).

Fir case, independent from the base, with frames, carvings and tempera painting.
Façade of 25 pipes from C₁ of the 3-cusped Octave (9/7/9) within a single span;
‘mitre’ upper lip.

45-key keyboard (C₁ – C₅ with short first octave); boxwood covered diatonics (with «spiral» worked fronts), chromatic painted wood, walnut levers.

Pull-down pedalboard of 9 keys (C₁ – C₂ with short first octave) always joined to the keyboard.

Registers operated by stops pivoted intermediately with pen tags:

Principale (8’)

Ottava

Quintadecima

Decimanona

Vigesimaseconda and Sixth

Flauto in XII

Cornetto (in XVII from C#₃)

Bellows: two wedge-shaped with pulleys, ropes and electric fan.*

Pitch: 450 Hz at 23°C.

* In pen on paper in the secret fund:

“Jacopo Giacobazzi fecit 1690 / Alexius Veratus restauravit 1840”

Left organ
“in cornu Evangelii”
by Giovanni Cipri (1567 and additions)

The organ to the left of the main chapel boasts illustrious birthplace, having been built in 1567 by Giovanni Cipri from Ferrara, author of the celebrated organ of the Bolognese Basilica of San Martino, born eleven years earlier. The vicissitudes suffered by the instrument over the centuries are many, so that only a few dozen pipes remain from the original Cipri's pipes.

The current position and configuration date back to 1841, the year in which the two choir stalls were built on either side of the presbytery.

Façade of 23 pipes, from Mi_1 , of which the central fake, arranged as a cusp with wings, with a miter-shaped upper lip.

Boxwood keyboard of 50 keys: C_1 - F_5 with short first octave.

Pull-down pedal board with 17 keys, C_1 - $G\#_2$ always joined to the keyboard in the first (short) octave.

Registers operated by interlocking movable and fixable stops, with printed tags applied in modern times.

Principale (8')

Octave

Fifteenth

Decimanona

Vigesimaseconda

Vigesimasesta

Cornetto

Flauto in 12th

Flauto (4')

Celeste (= Human Voice, from B_2)

Contrabbassi (8 pipes of 16')

Ottava (12 pipes of 8') on the pedal

Accessories:

'Ripieno' pedal

Drum (controlled by the G_2 key of the pedalboard, which mechanically acts on the four chromatic notes of the Octaves).

Three wedge-shaped bellows powered by an electric fan, which can also be operated manually with ropes and winches.

Pitch: 450 Hz at 23°C.

**Right Organ in
“in cornu Epistolae”
by Giuseppe Sarti-Paolo Tollari (1845-2009)**

Built by Giuseppe Sarti in 1845, it was heavily reformed by Abele Marenzi in 1933 who changed its configuration. The philological restoration carried out by Paolo Tollari in 2009 brought the organ back to its initial configuration so that it can now be said that it is one of the largest among all the Nineteenth-century organs in Bologna.

Side of 23 pipes, from C₁ (without C#₁ and Eb₁) arranged as a cusp with wings, with a shield-shaped upper lip.

Boxwood fingerboard with 64 keys: C₁-G₅ with short first octave, real from C₁ with boxwood-covered diatonics and walnut chromatics: walnut frame.

Pull-down pedalboard⁹ of 20 keys, C₁-B₂ with short first octave, always joined to the keyboard,

with additional pedal for the *Rollante*. Registers operated by interlocking and ‘preparable’ stops arranged in a double column.

Fagotto Basses (8’)	Principale Bassi
Tromba Sopranos (8’)	Principale Sopranos
Clarone B. (4’)	Ottava
Corno Inglese S. (16’)	Fifteenth
Viola B. (4’)	Decimanona
Violetta S. (8’)	VigesimaSecond
Flauto S. (8’)	Vigesima Sixth
Flauto in VIII (4’) *	Vigesimanona
Flauto in XII (from F ₁)	Trigesimaterza
Piccolo S. (2’)	Trigesimasexta
Flautina B. (1/2’)	
Cornetto S. (1 3/5’)	Contrabbassi**
Voce Umana S. (8’)	Pedal Ottave (16’ + 8’)
	Pedal Tromboni (8’)
	[can be inserted only with Contrabbassi]

* In common with VIII up to B₂

** the 12 Contrabbassi and the same number of reinforcements appear to be of the same workmanship attributable to the hands of Giuseppe Sarti; the three pipes introduced by Marenzi for the keys of the pedalboard C₃, C#₃ and D₃ seem to have been built by the same and now sound grouped in the restored *Rollante*. The 12 pipes of the Trombone have been remade in spruce on the model of the Adriano Verati of Montorio Bolognese.

Accessories:

Pedals of the Prepareable Combination and of the Filling. *Rolling* (with three pipes)

Detachment from the pedal of the C#, Eb, F# and G# pipes of the Contrabbassi.

Three “wedge” bellows powered by an electric fan, which can also be operated manually with pulleys.

Pitch: 450 Hz at 23°C.

'Positive' Organ by Vincenzo Mazzetti (1815 ca)

Positive organ, attributable to Vincenzo Mazzetti (about 1815), formerly in the chapel of the Sacred Heart of Mary, then in the apse, finally in the auditorium (now in the main church). Case (and base) profiled and framed, cymatium (elliptical medal flanked by cascades carved with flowers and fruit; the gilding of the profiles dates back to 1971); corner openwork festoons above the reeds.

Façade of 15 pipes, from G_2 , arranged as a cusp with wings, «mitre-shaped» upper lip. Keyboard of 50 keys ($C_1 - F_5$) with short first octave, diatonic covered with boxwood (with front snails), chromatic covered with ebony (walnut levers, guide-points between the levers). Small 'lectern' pedal unit with 9 short octave keys ($C_1 - C_2$) connected to the keyboard with leather strings.

Registers operated by stops, with an elongated pyramid shape, pivoted in the centre, without inscriptions:

Principale 8'

Quintadecima/Ottava

Decimanona/Quintadecima

Vigesimaseconda/Decimanona

Cornetto (in XVII from B_2)

Flauto in XII (from F_2)

Bellows made up of 2 lantern-shaped bellows, placed in the base, operable with pulleys and ropes coming out on the right side; electric fan located on the back of the base.

Pipes: all metal pipes are made of tin and homogeneous, with the only exception of the Fa_2 of the XXII which is made of alloy, perhaps older; the first 15 pipes of the Principale are of wood: 13 placed on the bottom and fed by the windchest through 2 multiple wind holders (mantic) in wood, the 2 following on the sides of the façade.

Pitch: 440 Hz at 20°C.

Masterclass on the historic organs of Bologna

CLAUDIO MERULO

Toccate, Canzoni, Ricercari

Teacher **FRANCESCO CERA**

Bologna 18-21 September 2023

REGISTRATION FORM

FIRST NAME _____

SURNAME _____

DATE OF BIRTH _____

PLACE OF BIRTH _____

RESIDENCE _____

PHONE _____

E-MAIL _____

WEBSITE _____

ATTACHED DOCUMENTS

- Copy of a valid identity document (identity card or passport)
- Copy of the registration fee payment document
- Brief Curriculum Vitae/Résumé (maximum 2500 characters including spaces),
in Italian, English, Spanish or French

DECLARATIONS

- I unquestionably accept the regulation below

DATE

SIGNATURE (*): (*) of the parent if a minor

REGULATION

- A maximum of 10 active students are admitted.
- The participation fee is € 200 for active students and € 100 for listeners.
- The registration fee will not be returned, except in the case of impossibility to carry out the masterclass.

Payments of registration and participation fees must be made out to
Associazione Arsarmonica Aps

IBAN: IT28F0847237040000000099542

Payment can be made either in two installments or in total upfront.

When paying please indicate the words *Masterclass Merulo 2023*.

Association Arsarmonica Aps, Via Belvedere 31 - S. Benedetto Val di Sambro (BO) – C.F. 02677501203

For more information, please visit the website: www.arsarmonica.com

- The registration form and the receipt for payment of the registration fee must be sent by e-mail only to the address: arsarmonica@libero.it
- The **deadline** for registration is **September 10, 2023**.
- No material sent will be returned.
- The teacher will issue his or her opinion on the acceptance or rejection of the candidate by September 15, 2023.
- The final concert can be recorded, (for private use only) by the participants of the masterclass.
- The teacher's judgment is indisputable.

SIGNATURE OF ACCEPTANCE OF THE REGULATION

DATE

SIGNATURE (*): (*) of the parent if a minor

ARS ARMONICA



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