



The “**Luca Marenzio**” **Conservatoire of Brescia** announces an **international study day** and a **concert** on the **historic organ** housed in the former Monastery Church of the Visitation in Darfo (Brescia), organized as part of the PNRR INTAFAM **IartNET project – an international platform for artistic research and cultural heritage at Italian higher arts education institutions.**

Recent research and analyses on the instrument have made it possible to ascertain that it largely originates from the renowned Brescian organ-building workshop of the **Antegnati** family. In particular, about sixty percent of the pipes, as well as the slider chest and mechanical structures, show strong analogies with Antegnati organs from around 1580–1590.

The provenance of the instrument remains to be discovered, since both the church and the organ case date from the mid-eighteenth century, when the monastery was built. The organ, abandoned during the 1970s, was later restored by the Pedrini firm in 1988 for didactic use at the Conservatorio. On that occasion, the Antegnati material in the pipework was identified and recorded in the files of the competent heritage authority. However, neither this significant finding nor the musical use of the organ received further attention, leading to a gradual neglect of the instrument. A minor maintenance intervention carried out in 2022 by the organ builder Pietro Corna, commissioned by the Conservatorio, served to inspect the ancient components and immediately highlighted the need for more in-depth investigation. These studies were conducted by the organologist Maurizio Isabella and have been published in detail in the prestigious journal *L'Organo* (Bologna, Ed. Patron, vol. LIV, 2025).

The organ collection of the Conservatorio of Darfo also includes another valuable instrument: the “**Tamburini**” **organ** (1980), a mechanical instrument with three manuals, located in the adjacent former choir of the church (now the Conservatorio Auditorium). Both instruments are currently playable, yet they would benefit from further technical refinement — the “Antegnati” organ to fully restore its distinctive sound qualities, and the “Tamburini” organ to adapt it more effectively to contemporary performance needs and acoustic spaces.

The full usability of these two instruments would place the Conservatorio of Darfo in a position of national excellence, with a strong cultural impact on the surrounding area, where more than two hundred historical organs are preserved — many of them abandoned or in need of restoration.

As a university-level institution, the Conservatorio promotes initiatives that conceive culture as an international field of research and shared knowledge, while constantly nurturing interaction between academic activity and the cultural development of the local area.

PROGRAMME

11:00 a.m. – Chiesetta ex Convento

Guided tour of the “Antegnati” organ
led by **Marco Ruggeri**

3:00 p.m. – “Margherita Biondi” Civic Library

Conference

“The ‘Antegnati’ Organ of Darfo: A Resource for the Territory”

moderator: **Paolo Cavallo**

GREETINGS FROM THE AUTHORITIES

CONFERENCE PAPERS

Alberto Chiari

Organ restoration and preservation as a vehicle for knowledge

Daniele Dallapiccola

Organ-building events in the parish church of Breno

Paolo Cavallo

Using documentary sources in the teaching of music and organ history: the concertato style and harpsichord-organ production in Breno between the eighteenth and nineteenth centuries

Matteo Lombardi

New findings on the organ of the parish church of Gianico

Marco Ruggeri

Cases of devastation of the organ heritage in Valle Camonica

Oliviero Franzoni, *Archival Documents on Organ-Building Woodworking in the Val Camonica Region*

Maurizio Isabella

Attributing the Organ of the Former Convent Chapel to the Antegnati Family

Luca Scandali and Paolo Peretti

The Rediscovered Hermans Organ in Ancona

Silvio Sorrentino

Requalifying a Territory’s Organ Heritage through Restorations, Relocations, and New Constructions: The Case of the City of Pinerolo, Piedmont

Marco Ruggeri

The “Tamburini” Organ of the Conservatory of Darfo: Reflections on a Requalification Project

9:00 p.m. – Chiesetta ex Convento

Organ Concert

Organist: **Luca Scandali**

Free entrance

Girolamo Frescobaldi (1583–1643)

Toccata per l'Organo col contrabasso overo Pedale

(Fondo Foà-Giordano, Biblioteca Nazionale, Turin)

Partite sopra la Monicha

(from *Second Book of Toccatas*, 1627)

Michelangelo Rossi (1602–1656)

Seventh Toccata

(from *Toccate e Corenti*, 1656)

Henry Purcell (1659–1695)

Chacony in G major, Z 730 (c. 1678)

(transcription by Luca Scandali)

José Ximenez (ca. 1600–1672)

Batalla de Sexto Tono (II)

Anonymous (17th century)

Obra de falsas cromaticas de 1° tono

(from *Flores de Musica*, 1706)

Michael Praetorius (1571–1621)

Bransle de la Torche – La Bourrée – La Sarabande

(from *Terpsichore*, 1612; intabulation by Luca Scandali)

Bernardo Storace (17th century)

Passagagli sopra Fe fa ut per b

(from *Selva di varie compositioni*, 1664)

Alessandro Scarlatti (1660–1725)

Toccata in D

(*Arpeggio – Allegro – Arpeggio – Variations*)

Luca Scandali

Born in Ancona, Luca Scandali graduated with highest honors in Organ and Organ Composition under the guidance of Patrizia Tarducci, and likewise in Harpsichord, at the “G. Rossini” Conservatory of Pesaro, where he later obtained a diploma in Composition with Mauro Ferrante. His artistic training was profoundly influenced by lessons with Ton Koopman, Andrea Marcon, Luigi Ferdinando Tagliavini, and Liuwe Tamminga. He was the winner of the first edition of the “F. Barocci” scholarship for young organists (Ancona, 1986). In 1992 he was awarded the Third Prize at the First International Organ Competition “City of Milan”, in 1994 the Fourth Prize at the 11th International Organ Competition of Bruges (Belgium), and in 1998 the First Prize at the prestigious 12th “P. Hofhaimer” International Organ Competition in Innsbruck (Austria) — a distinction granted only four times in the competition’s forty-year history. He has given masterclasses and advanced courses in renowned institutions and has performed in numerous major festivals across Europe, Latin America, Japan, and the United States, both as a soloist and in various chamber and orchestral ensembles. He currently holds the Chair of Organ and Organ Composition at the “G. Rossini” Conservatory in Pesaro. For *Il Levante Libreria Editrice* he prepared the critical edition of *Canzoni de intavolatura d’organo fatte alla francese* (1599) by Vincenzo Pellegrini (ca. 1562–1630). He has published several musicological articles in scholarly journals and has recorded over thirty CDs, widely reviewed and acclaimed by leading music magazines, earning multiple nominations for the *Preis der deutschen Schallplattenkritik*.

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