

MONZA I NUOVI ORGANI DEL DUOMO
DIE NEUEN ORGELN IN DOM ZU MONZA
con / with / avec Andrea Marcon
(2 CD Motette – Düsseldorf, DCD MOT 13361-RO, 2005)

- Arte organaria e organistica, n. 58, gennaio – marzo 2006

Degna di nota la produzione della prestigiosa etichetta tedesca Motette Ursina (Düsseldorf), dedicata ai due nuovi organi contrapposti del Duomo di Monza costruiti rispettivamente da Gustavo Zanin di Codroipo e dalla Metzler Orgelbau di Dietikon (Svizzera). L'incisione è affidata a due tra i più riconosciuti esecutori della nuova generazione, Andrea Marcon e Luca Scandali. Gli organisti affrontano, nel doppio CD, un repertorio esteso dalle Toccate di Frescobaldi (eseguite sui freschi registri dell'organo Zanin) sino alla celebre *Seconda Sonata* di Paul Hindemith, resa con le più corpose e teutoniche sonorità del l'organo Metzler. Fra questi due estremi si attraversa un interessantissimo programma che affianca opere ormai consacrate (come la *Sesta Sonata* di Mendelssohn o la *Fantasia e Fuga in Sol minore* di Bach) ad altre meno note ma di vivo interesse musicale e musicologico, ad esempio, la *Sonata a due organi* di Luigi Cherubini o la *Sonata* op. 23 del tedesco August Gottfried Ritter, nato in Germania quasi contemporaneo di Mendelssohn ma vissuto sino al 1885.

Lode ai due organisti per come s'immedesimano senza eccessive ingessature in un repertorio storicamente così ampio, illustrando i nuovi organi di Monza in tutta la loro versatilità: da notare la doppia consolle dell'organo Zanin, che permette di suonare in duo con l'organo Metzler. [...] Un plauso alla Casa discografica tedesca per aver realizzato una produzione in Italia, dove le gelosie fra musicisti e le diffidenze del clero trasformano spesso l'incisione di un disco d'organo in un torneo medievale.

Luca Lovisolo

- American Record Guide, November/December 2006

There are two very fine new organs in the Cathedral of Monza just north of Milan on the edge of the Lombard plain. On the north side of the choir is a 2-manual, 29-stop built by Metzler of Switzerland. On the south side there is actually a pair of organs placed side by side. One is a 1-manual, 17-stop organ in the style of an Italian organ of the 16th and 17th centuries. The second is a smaller 1-manual, 6-stop organ in the same style but with the same pitch and tuning as the Metzler organ for playing duo organ pieces. Both of these south side organs were built by Francesco Zanin of the area near Venice.

The first part of the program as both organists playing works of Frescobaldi and Andrea Marcon and the three by Bernardo Pasquini (1637-1710) on the larger Zanin organ. It sounds like a very old organ; its pitch is a whole tone higher than current custom, and its tuning is meantone. When heard with this tuning Frescobaldi's chromaticism is as he intended it—truly wild for our ears.

The second part is pieces for two organs played on the smaller Zanin and the Metzler. Marcon and Luca Scandali perform pieces by Bernardo Storace (17c), Giovanni Bernardo Zucchini (1730-1810), and Luigi Cherubini (1760-1842)—all seldom-heard works.

The third part is works from Vincent Lübeck (1656-1740) to Paul Hindemith that demonstrates the versatility of the Metzler organ. It is not large but it plays a wide range of musical styles extremely well. It has a highly polished sound, and every stop does what it should. Both organists play these, and both are as polished as the sound.

The technical aspect of this recording is excellent—something I have come to expect from the firm that made it. I enjoy this release and invite others to do the same.

Blakely

- The American Organist, vol. 41, n. 8, August 2007

[...] Both instruments have vivid voicing, while being faithful to their respective prototypes: the Zanin possesses a shimmering transparency while the Metzler speaks with robust brilliance. The first disc offers Italian works played on the Zanin Organo maggiore. While several pieces by Frescobaldi highlight the piquancy of the tuning, works of Pasquini further explore its varied colors and ensembles. The Zanin Organetto per suonare a due joins the Metzler in delightful music for two organs by Storace (17th century), Zucchinetti (1730-1801), and Cherubini (1760-1842). The two instruments (and players) achieve a seamless blend, revealing subtle differences of color. The second disc is devoted to works of Lübeck (*Praeludium in d*), J. S. Bach (BWV 709, 542), Mozart (K. 608), Mendelssohn (*Sonata 6*), August Gottfried Ritter (*Sonate*, Op. 23, No. 3), and Hindemith (*Sonate II*) played on the Metzler. Of particular mention is the Ritter *Sonate*, a 19-minute work full of drama and color. Marcon and Scandali are both excellent musicians, with well-honed technique and musical maturity, who bring spontaneity within stylistic boundaries to each work performed. Here are excellent examples of modern organbuilding in historical styles, demonstrated by varied and interesting repertoire beautifully played by two young master musicians.