

Roberta Schmid, Ph. Giovanni Schmid



Roberta Schmid took her diploma in Organ and Organ Composition at the Musical Conservatoire "S. Pietro a Maiella" in Naples with the mentorship of prof. A.M.Robilotta and then improved her technique with maestros of international standing such as L. Ghielmi, E. Kooiman, M. Radulescu, D. Roth, K. Schnorr, L.F.Tagliavini, M. Torrent, P. Westerbrinck, W. Zerer, specializing her executive practice in different organ repertoires. After getting through a national examination she attended a three year course in Professional training as an Organist at the Musical Academy in Pistoia and took a diploma in "Italian and German Organ Music Interpretation". She also took diplomas in Piano and in Musical Didactics, and, lately,

the second level degree specializing in Organ interpretation and composition. She has a very busy professional life performing at concerts as a soloist and in chamber formations. As a soloist, she has been invited to take part in numerous international organ festivals - in Europe and in Mexico - and she has always been highly acclaimed by public and critics alike. She also performs for: Quarto Festival Internacional de Organo de Zamora Michoacán (Mexico), Primer Ciclo Internacional de Conciertos en el Organo Barroco de la Parroquia de Santiago de Querétaro (Mexico), Socratic Lectures (University of Ljubljana - Church of the Assumption, Ljubljana), International Organ Summer Festival in Rome, XXVIII Festival Internazionale di Noale, Rassegna *Antichi organi* di Piacenza, Associazione A.Scarlatti di Napoli, Associazione Ricercare, Rassegna organistica internazionale di Avezzano, Rassegna organistica di Pescara, Settembre Organistico Fabrianese, Rassegna organistica veneta *Musica nell'Agordino*, Rassegna *Musicalia* in Pavia, Festival Organistico Internazionale *Città di Senigallia*, Rassegna Organistica di Fiemme (Trento), Rassegna organistica della Svizzera italiana and for the International festivals performed at Notre Dame de Compassion in Paris, Merano Cathedral, Amalfi Cathedral, S. Vitale's Basilica in Ravenna, S. Ambrogio's Basilica in Milan and in Mexico City. She was Artistic Director of the Festival *Musica intorno all'organo* at the St. Maria della Rotonda Church in Naples with the contralto Daniela del Monaco and she was Artistic Director of the Concorso Organistico Nazionale Città di Napoli *11 Fiori del Melarancio*. She taught Organ and Organ composition at F. Vittadini Civic Institute in Pavia. She was the official organist at Santa Chiara's Basilica in Naples. Actually she is the official organist of Mascioni mechanical organ at St.Maria della Rotonda Church in Naples

BACH AND THE BAROQUE ORGAN TRADITION ROBERTA SCHMID, *ORGAN*

01	J.S. Bach - Passacaglia in C minor BWV582	14:06
02	J.S. Bach - Chorale "Nun komm der Heiden Heiland" BWV 659	04:44
03-05	J.S. Bach - Trio Sonata No.1 in E-flat major BWV 525	14:39
	<i>Allegro moderato</i>	
	<i>Adagio</i>	
	<i>Allegro</i>	
06-08	J.S. Bach - Concerto in A minor after Vivaldi BWV 593	12: 35
	Senza indicazione	
	<i>Adagio</i>	
	<i>Allegro</i>	
09	J.S. Bach - Toccata and Fugue in D minor BWV 565	08:34
10	J. Pachelbel - Chaconne in F minor	07:50
11	D. Buxtehude - Passacaglia in D minor BuxWV 161	05:31

Total time: 66:39

Recording by **Paolo Rescigno** Studio52, Via De Ruggiero 52, 80128 Naples
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Organist **Roberta Schmid**, Mascioni mechanical organ, opus 1147
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Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)
Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)
Phone +39063722209 | Email info@aulicusclassics.com | www.aulicusclassics.com

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The repertoire presented on this CD brings together some of the highest expressions of Baroque organ literature, placing at its center the figure of J.S. Bach and his ideal dialogue with composers similar to him. There are many connections that bind the pieces present: on a formal level – as in the case of the compositions in the form of Passacaglia and Chaconne – on the level of writing, often of a contrapuntal nature – as in the case of the Trio Sonata and the Passacaglias themselves – or finally on a stylistic level, in particular with regard to the influence of Italian taste on the melodic cantability of some pieces (such as, for example, Pachelbel's Chaconne and Bach's Chorale BWV 659). The **Passacaglia BWV 582** represents one of the absolute pinnacles of Bach's writing: a monumental construction founded on an ostinato bass, which develops progressively up to the concluding fugue, in a perfect balance between architectural rigor and expressive tension. The "thema fugatum" uses the first four measures of the same eight-bar theme of the actual passacaglia, on which two other recurring and characteristic "figurations" are now superimposed. Great expressiveness and melodic cantability characterize the **Chorale Nun Komm der Heiden Heiland** (Now come, Redeemer of the Pagans) **BWV 659** in which the melody of the *cantus firmus* is entrusted to the upper voice. The text and melody of this Chorale, treated several times by Bach, are a transposition by Luther of the Gregorian hymn *Veni redemptor gentium* composed by St. Ambrose for Advent. The **Trio Sonata BWV 525**, a wonderful example of contrapuntal writing, which features three superimposed voices conceived as three different instruments, is the first of a group of six Sonatas probably composed for didactic purposes. The **Concerto BWV 593**, although born as an organ transcription of Vivaldi's Concerto for 2 violins op.3 n. 8, is by no means slavish, because it manages to enhance the resources and peculiarities of the organ (use of the pedal, keyboard changes) without sacrificing the rhythmic vitality of the original first and third movements, nor the great cantabile nature of the Adagio. Although of dubious authenticity, the **Toccata and Fugue in D Minor BWV 565** is the composition on which, paradoxically, much of Bach's popularity for organ work developed, perhaps to the detriment, as A. Basso notes, of other compositions that would have deserved more attention. However, the extraordinary rhythmic incisiveness and the impressive effectiveness of the sonic impact of these pages are undeniable. The Toccata, virtuosic in nature and far from rigid contrapuntal style, is followed by the celebrated Fugue, including a highly effective concluding section in recitative style. Alongside Bach, **J. Pachelbel's Chaconne in F Minor** and **D. Buxtehude's Passacaglia** offer a valuable comparison with two important antecedents of the ostinato form, highlighting continuities and stylistic differences.

Technical layout – the Organ of the Church of St. Maria della Rotonda (Naples - Italy)

(by Gian Marco Vitagliano - Organ restorer)

This organ was built by Mascioni from Cuvio Ltd (Varese Italy) (instrument n. 1147) in 1999; the latter is one of the most important organ making companies and has been in business since the middle of the nineteenth century and in terms of phonic design is concerned, it was made with the close collaboration of Professor Anna Maria Robilotta, who was at the time the Organ and Organ composition teacher at the Musical Conservatory of St. Pietro a Majella of Naples. The unmistakable Baroque features of the instrument take inspiration from the German Baroque *Orgel Bewegung* and therefore follows the construction lines of Organs in Germany during the Baroque era. Therefore, this organ, which is currently the only one of its kind of its type, is especially suited to performing pieces of Baroque repertoire, especially by German composers. The Organ is in an oak case whose architectural design draws the eye up to the crucifix hanging on the back wall of the apse. The prospective is made up of 9 spans and made up 37 pipes in a tin-lead alloy; the first and last two spans belong to the pedal, whilst the 5 middle ones belong to the Great Organ (activated by the first keyboard). The console is in the bottom of the case and has got two keyboards and pedal clavier. The draw-stop knobs are on the two sides of the keyboards, in walnut wood with porcelain insets with the handwritten names of the stops. The tracker action is purely mechanical. It is fed by a powerful and silent electro-ventilator (the only electrical part of the organ) and pressure is kept constant by two bellows. The pipes of the second keyboard are enclosed in a special swell box with vertical panels which can be detached at the organist's discretion to vary the intensity of sound for this keyboard stops.

Sound composition

Keyboard I (Great Organ) 58 keys (C- a^{'''})

10 Principal 8'
11 Octave 4'
12 15th 2'
13 Ripieno 4 ranks 1.3'
14 Sesquialtera 2 ranks
15 Flute 8'

Keyboard II (Swell Organ) 58 keys (C- a^{'''})

1 Principal 4'
2 Gemshorn 2'
3 Ripieno 2 ranks 1.3'
4 Stopped flute 8'
5 Chimney flute 4'
6 Nazard 2.2/3'
7 Viola 8'
8 Harmonic Trumpet 8'
9 Tremulant

Pedal - 30 keys (C- f^{''})

16 Sub bass 16'
17 Principal 8'
18 Octave 4'
19 Trombone 16'

Total pipes: 1222
Unions : I on the pedal, II on the pedal,
II on I
Tuning : Equal
pitch: a⁴ = 440 Hz at 20°C