



# ORGAN CONCERT

*Lisbon Cathedral*  
*4.October.2006 – 9.30 pm*

## **Programme**

### **Girolamo Frescobaldi (1583 - 1643)**

From *Fiori Musicali: Messa Della Domenica*  
Toccata avanti la Messa ~ Kyrie I, II, III ~ Christe I, II, III

*Canzona IV*

*Toccata V*

(Il secondo libro di toccate, canzone,..., 1637)

### **Francisco Correa de Arauxo (1575 - 1654)**

From *Facultad Organica, 1626*  
*Tres glosas sobre El Canto Llano de la Inmaculada Concepción, n. 69*  
*Segundo Tiento de quarto tono, n. 16*  
*Tiento de medio registro de tiple de septimo tono, n. 27*

### **José António Carlos de Seixas (1704 - 1742)**

*Fugue in a minor*

### **Frei Diego da Conceição (XVIIth century)**

*Batalha de 5º Tom*

~~~~~

### **Johann Sebastian Bach (1685 - 1750)**

Partita *Sei gegrüsset, Jesu gütig, BWV 768* (Choral and Variations I, II, III, V, VI, VII)  
Choral *Christ lag in Todesbanden, BWV 718*  
*Pastorale in F, BWV 590*

### **François Couperin (1668 - 1733)**

From *Messe propre pour les Couvents*  
*Plein jeu. Premier Couplet du Kyrie*  
*Fugue sur la Trompette, 2.e Couplet du Kyrie*  
*Dialogue sur la Trompette du G C, et la Montre, le Bourdon et le Nazard du positif, 5.e Couplet du Kyrie*  
*Duo sur les Tierces, 3.e Couplet du Gloria*  
*Offertoire sur les grands jeux*

## **Organ Specification (D. A. Flentrop – 1965)**

### **Keyboard II – Principal**

- 1 – Quintatão 16'
- 2 – Flautado 8'
- 3 – Oitava Real 4'
- 4 – Quinzena 2'
- 5 – Flauta de Chaminé 8'
- 6 – Tapadinho 4'
- 7 – Dozena 2 2/3'
- 8 – Décima Sétima 1 3/5'
- 9 – Cheio IV
- 10 – Cimbala III
- 11 – Corneta Real V
- 12 – Trompa Maior 16'
- 13 – *Principal-Costas II-I*
- 14 – *Principal-Superior II-III*
- 15 – Clarim de Batalha 8'

### **Keyboard IV – Echo**

- 34 – Bordão 8'
- 35 – Quinzena 2'
- 36 – Vigésima Segunda 1'
- 37 – Sobrecimbala III
- 38 – Flauta de Ponta 4'
- 39 – Pífaros 2'
- 40 – Dulçaina 16'
- 41 – Regal 8'
- 42 – *Trémolo*

### **Keyboard III – Recitativo**

- 16 – Salicional 8'
- 17 – Flautado 4'
- 18 – Cheio IV
- 19 – Clarão II
- 20 – Flauta Travessa 8'
- 21 – Flauta Cônica 4'
- 22 – Flauta 2'
- 23 – Cromorna 16'
- 24 – *Trémolo*
- 25 – Charamela 8'

### **Keyboard I – Positive**

- 43 – Quintatão 8'
- 44 – Flautado 4'
- 45 – Oitava 2'
- 46 – Cimbala III-IV
- 47 – Tapado 8'
- 48 – Flauta de Chaminé 4'
- 49 – Décima Novena 1 1/3'
- 50 – Sexquiáltera II
- 51 – *Trémolo*
- 52 – Fagote 8'

### **Pedal**

- 26 – Flautado Maior 16'
- 27 – Aberto 8'
- 28 – Oitava 4'
- 29 – Cheio V
- 30 – Contrabaixo 16'
- 31 – Tapado 8'
- 32 – Flauta de Chaminé 5 1/3'
- 33 – Flautas 15ª e 22ª 2'+1'

- 53 – Bombarda 16'
- 54 – Trombeta 8'
- 55 – Baixãozinho 4'
- 56 – Chirimia 2'
- 57 – *Pedal-Frente P-IV*
- 58 – *Pedal-Principal P-IV*
- 59 – *Pedal-Costas P-I*

## **Nuno Oliveira**

Nuno Oliveira begins his piano studies with 6 years of age, with private lessons in the Church of Nossa Senhora de Fátima in Lisbon. With 9 years old, he starts studying in the National Conservatory in Lisbon, where he concludes his Final Piano Degree with the final classification of 19. He studied with Leonor Pulido and Melina Rebelo.

He played a lot of recitals in some places of the country. In 1998, he played two times for the television: in one of them he played piano solo; in the other he was guest soloist representing his own country in a concert of young musicians which took place in Finland, in which he was accompanied by the Radio Finnish Orchestra, directed by the conductor Jukka-Pekka Saraste. In the same year, he got a second prize in the National Competition of Maria Campina for piano, in Algarve.

He was the main organist of the Monastery of S. Vicente de Fora in Lisbon during eight years. He directed the former Coro de Câmara de Coimbra in concerts where he played and directed some works from unknown composers of the 18<sup>th</sup> and 19<sup>th</sup> centuries. He played with elements of the Segréis de Lisboa, Orquestra da Capela Real, Gulbenkian Orchestra and Orquestra Sinfónica Portuguesa. He directed Bach, Vivaldi or Pergolesi in concerts.

He has been in ancient music seminaries, interpretation courses, and so on, concerning these areas: harpsichord, organ, piano, basso continuo, gregorian singing. He has been working with Jacques Ogg, Pablo Escande, Max van Egmond, António Duarte and Idalete Giga, among others.

Between 1999 and 2001 he studied harpsichord in the Royal Conservatory of the Hague with Jacques Ogg and basso continuo with Jan Kleinbussink, after an invitation of the first one. From 2001 until 2003 he studied in the Sweelinck Conservatorium of Amsterdam, where he has finished his post-graduation in the year of 2003, in the harpsichord class of Bob van Asperen and in the basso continuo class of Menno van Delft.