



Organo
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OPUS 91 THE CARLI-BONATTI PIPE ORGAN



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THE CARLI-BONATTI ORGAN IS INSPIRED TO THE WORK OF GIUSEPPE BONATTI, THE MOST FAMOUS ORGAN BUILDER OF THE VERONESE-GARDESANA

SCHOOL (NEAR THE CITY OF VERONA AND LAKE GARDA – NORTH OF ITALY), FAMOUS FOR HAVING MOLTEN TOGETHER THE SEVERE TASTE OF NORTHERN EUROPE WITH THE SWEETNESS AND LYRICISM OF THE TYPICAL SOUNDS OF THE ITALIC INSTRUMENTS.

THE ORGAN IS BUILT ACCORDING TO THE BEST TRADITIONAL TECHNIQUES BY THE SKILLED HANDS OF GIORGIO CARLI, CRAFTSMAN OF GREAT EXPERIENCE, WELL-KNOWN IN ITALY FOR HIS OBSTINACY IN PURSUING THE QUALITY AND BEAUTY IN SOUND AS WELL AS IN THE MANUFACTURE.



THE DESIGN IS SO EFFICIENT AND RATIONAL TO ALLOW TO ACCOMMODATE IN A VERY SMALL SPACE FOURTEEN STOPS ON TWO KEYBOARDS. MANY STOPS ARE ALSO DIVIDED INTO BASS AND TREBLE AND THIS FEATURE, TYPICALLY ITALIAN, FURTHER EXPANDS THE POSSIBILITIES OF THE INSTRUMENT.

TO CONCLUDE, EVERY KEYBOARD IS EQUIPPED WITH A PRINCIPAL 8' STOP. THEREFORE, WITH THIS ORGAN IS POSSIBLE TO PERFORM FAITHFULLY AND PLEASANTLY MOST OF THE GERMAN AND ITALIAN BAROQUE LITERATURE.

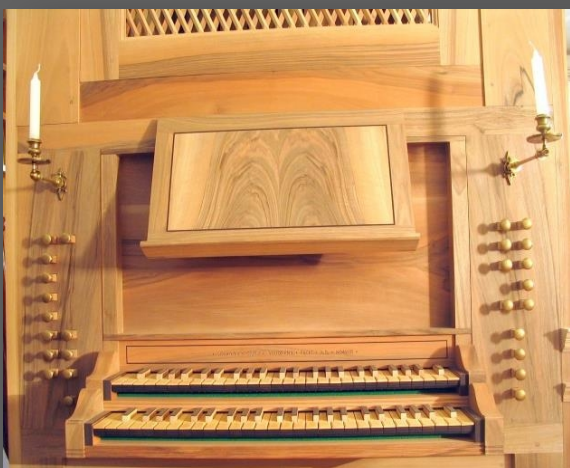
THE INSTRUMENT HAS MORE THAN 700 PIPES, MOST MADE OF TIN AND OTHER OF WALNUT AND CHESTNUT WOOD.

THE ARCHITECTURAL STYLE OF THE CASE IS PURE "TUSCANICO" AND THE MATERIAL USED IS PRECIOUS WALNUT WOOD, HAND FINISHED WITH OIL AND WAX.

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THE DEEP RICH DECORATIVE SCULPTURES ARE THE WORK OF AN ITALIAN ARTIST, MADE OF WALNUT WOOD, AND ARE A TRIBUTE TO THE CULTIVATION OF THE VINE, IN THE FERTILE LAND OF LAKE GARDA. THE TRANSMISSION OF THE INSTRUMENT IS PURELY MECHANICAL AND BUILT WITH INTELLIGENT AND PRACTICAL SOLUTIONS, IN ORDER TO REDUCE MAINTENANCE TO A MINIMUM, DESPITE THE REDUCED SPACE AVAILABLE.

THE INSTRUMENT IS "VIRGIN", I.E. NOT YET VOICED, AND THEREFORE OFFERS THE POSSIBILITY TO BE ADAPTED TO THE TASTES OF THE BUYER AND TO THE ACOUSTICS OF THE ENVIRONMENT THAT WILL HOST IT.



THE INSTRUMENT CAN BE COMPLETELY DISASSEMBLED FOR TRANSPORTATION. EACH COMPONENT IS DESIGNED SO AS TO BE ABLE TO PASS THROUGH A WINDOW OF 80 CM AND THEREFORE ENSURES ITS MAXIMUM PORTABILITY IN EVERY DESTINATION.

IN ADDITION, IT IS EQUIPPED WITH ROLLERS AT THE BASE THAT ALLOW EASY FRONT MOVEMENT ONCE MOUNTED. THE LOCATION OF THE CONSOLE ON THE LEFT SIDE ALLOWS THE ORGANIST TO ACCOMPANY AND EASILY CONDUCTING ENSEMBLES AND SOLOISTS.

WITH THE ROOTS IN THE SOIL WHERE IT WAS CREATED AND THE GAZE OVER THE ALPS, THIS IS NOT SIMPLY AN INSTRUMENT, BUT A MASTERPIECE, A DISTILLATION OF SUPERB TECHNICAL SKILLS AND LOVE FOR MUSIC AND ARTS, WAITING TO RETURN ALL ITS BEAUTY AND INSPIRE JOY IN THE HEARTS.

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A JEWEL FOR SALE

THIS ORGAN HAS BEEN DESIGNED AND BUILT WITH THE SPECIFIC PURPOSE OF "MAKING MUSIC". THEREFORE IT IS NOT A PRACTICE ORGAN, THUS A CHAMBER ORGAN CAPABLE OF PROPERLY PERFORMING MUCH OF THE BAROQUE LITERATURE AS EITHER "CONTINUO", AS "CONCERTANTE" AND AS SOLOIST.

THE CONSOLE ON THE LEFT SIDE ALLOWS THE ORGANIST TO EASILY FOLLOW THE INDICATIONS OF THE CONDUCTOR OR TO CONDUCT BY HIMSELF A SMALL ENSEMBLE.

INSPIRED BY GIUSEPPE BONATTI (1713) ORGAN IN THE SANCTUARY OF S. MARIA IN VALVERDE (BRESCIA), IT IS PARTICULARLY SUITABLE FOR PERFORMING ITALIAN MUSIC THANKS TO ITS NUMEROUS STOPS DIVIDED IN



THE PRESENCE OF TWO PRINCIPALE 8' GUARANTEES A BALANCED DIALOGUE OF THE MANUALS.

DESPITE THE SMALL DIMENSIONS OF THE INSTRUMENT AND THANKS TO ITS HASKELL PIPES IN THE FIRST OCTAVE, THE PRINCIPALE OF THE GREAT ORGAN CAN BE CONSIDERED AS A FULLY OPENED STOP WITH A GREAT ADVANTAGE FOR THE CLARITY OF THE SOUND AND THEREFORE FOR THE POLYPHONY.

THE SEPARATE RIPIENO ROWS, TYPICAL OF THE ITALIAN ORGAN, ALLOW TO PERFORM THE ITALIAN RENAISSANCE REPERTOIRE.

THE POSITIV CAN BE USED FOR ECHO EFFECTS.

THE FLAUTI ALLOWS A FURTHER DIALOGUE WITH THE TWO MANUALS.

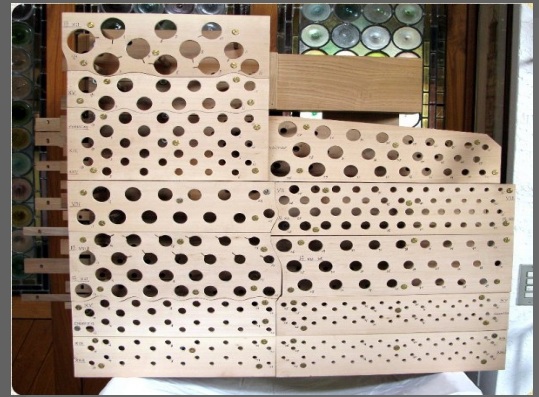


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IT IS POSSIBLE TO COMBINE A JEU DE TIERCE WITH THE GREAT ORGAN TO BE ACCOMPANIED BY THE POSITIV.

IN THE POSITIV IT IS POSSIBLE TO COMPOSE A CORNETTO, AS WELL AS A TYPICAL ITALIAN COMBINATION SUCH AS TROMBONCINI B. AND FLAUTO IN XII TREBLE

THE DIVISION C3- C#3 ALLOWS THE EXECUTION OF ALL THE TIENTOS PARTIDOS OF THE IBERIAN REPERTOIRE.



DUE TO THE REDUCED SPACE AVAILABLE THE PEDAL IS POORLY DEVELOPED BUT THE PRESENCE OF THE COUPLERS AND OF THE TROMBONCINI MAKES UP FOR THE DEFICIENCY.

THE MANUFACTURE AND THE CHOICE OF THE MATERIALS ARE INSPIRED BY THE HIGHEST ITALIAN TRADITION OF CRAFTSMANSHIP, WITHOUT COMPROMISES.

THE INSTRUMENT CAN BE DISASSEMBLED AND THEN REASSEMBLED IN SMALL OR ALSO LARGE ROOMS.



IT HAS STILL TO BE VOICED AND THEREFORE ITS SOUND CAN BE EASILY TAILORED TO DIFFERENT ENVIRONMENTS.

IT IS EQUIPPED WITH INTERNAL ROLLERS AND IT CAN BE MOVED BACK AND FORTH BY A SINGLE PERSON.

