

Mascioni

V.Veneto,20, 21030 Azzio, Italy



Founded/Born

1829 - ???

Closed/Death

Still active?

yes

Email

info@mascioni-organs.com

Webpage

<https://mascioni-organs.com/>

Description

The family business is currently in its sixth generation of leadership. It was founded in 1829 by Giacomo Mascioni (1811–1896) in Comacchio di Cuvio. His sons Anacleto (1837–1893), Bernardo (1844–1890), and Gaspare (1848–1893) joined the company. Bernardos's sons formed the third generation: Enrico (1867–1936), Tullio I (1869–1850), and Vincenzo I (1871–1953). The sons of Vincenzo I were Giacomo II. (1897–1975), Ernesto (1898–1980), Giovanni I (1905–1979), Angelo (1907–1969), Vincenzo II (1910–1975), and Tullio II. (1914–1999). The fifth generation consisted of Ernesto's sons Eugenio (* 1932), Enrico (1934–2021), and Mario (1937–2020), as well as Tullio II.'s son Giovanni II. (* 1946). Today, the management of the family business is in the hands of Eugenio's son Andrea (* 1965) and his cousin Giorgio (* 1966), Enrico's son.

For about 40 years, the company has also been involved in the restoration of historical organs. Among the most significant organs built and maintained by Mascioni are those of St. Peter's Basilica in Rome and the Cathedral of Florence.

Sources

https://de.wikipedia.org/wiki/Mascioni_Orgelbau

Este, Basilica Santa Maria delle Grazie

Via Principe Umberto 57, 35042 Este, Italy



Builder	Mascioni
Year	1937
Period/Style	Romantic
Stops	28
Keyboards	2+P
Keyaction	electrical
Tuning	Equal
Sampleset	<u>Sonus Paradisi</u>

Description

The church of Santa Madonna delle Grazie in Este (PD), contains a mid-sized organ by the leading Italian firm Mascioni. It was created in 1937 as their opus 498. The organ has two manuals, pedal, and 28 speaking stops. The organ spans the space over the presbytery on both the left (G.O. + Pedal) and on the right (Ripieno) of the altar. The organ console is situated behind the altar.

The description of the original church, built in 1489 by the Conventual Dominicans, already mentions an organ installed in the choir. However, there are no indications of its supplier, nor of what kind of organ it might have been. But we know the Dominicans often turned to external firms rather than to the local area.

In 1717, construction began on the current basilica, which is larger than the previous structure. Here, too, we find references to an organ; the most explicit information can be found in a note from 1885 that refers to the construction of the staircase leading to the venerated icon of the Madonna. In this note, the writer complains that the staircase was rebuilt several times because it 'had to pass through one of the rooms where the organ was placed'.

The organ that exists today was built by the Mascioni di Cuvio organ company, inaugurated in 1937 by the famous maestro Concertista and composer Oreste Ravanello. This event completed both the installation of the new organ and the transition of the church from parish to basilica.

The organ served well for half a century, after which its restoration was carried out in 1980 by the Ruffatti company. One other repair, including replacement of the keyboards and modification of the

electrical system, was carried out in 2006 by the organ builders Scarparo and Vecchiato.

The instrument is a fine example of the Italian Cecilian reform organ. Its multifaceted symphonic characteristics are remarkable, notwithstanding the limited stop layout. The stops blend extremely well and the glorious church acoustics (the reverb time up to 7 seconds) adds to the spectacular result. Both manuals have full principal choruses crowned with multi-rank mixtures. There are the typical solo stops Viola, Dulciana, Flute 8 (which is a Flute harmonique), colorful reeds Clarinetto and Trompeta, and there are two undulating stops, very characteristic for Italian repertoire. The first one, the Coro Viole on the Recitativo, is intended to be combined with the Viola 8'. The Coro Viole is a three-rank string stop, where one of the ranks is made to beat against all the others. The effect is decisively pronounced, almost creating the effect of a singing choir. The second undulating voice is the Unda Maris on the Grande Organo manual, which is traditionally combined with the Principale 8' of the Grande Organo to produce an ample and rapid beating that is indispensable for Italian music such as the Elevation of the host.

Stoplist/Disposition

Grande Organo	Recitativo (enclosed)	Pedal
Principale 16'	Principale 8'	Contrabasso 16'
Principale 8'	Bordone 8'	Subbasso 16'
Flauto 8'	Viola 8'	Principale 8'
Dulciana 8'	Ottava 4'	Basso Armonico 8'
Ottava 4'	Flauto Camino 4'	Bordone 8'
Flauto 4'	Cornetto 2 2/3'	Tromba 16'
Sesquialtera 2 2/3'	Ripieno 1'	Tromba 8'
Ripieno 2 file 2'	Clarinetto 8'	Trombina 4'
Ripieno 1'	Coro Viole (beating) 8'	
Tromba 8'		
Unda Maris (beating) 8'		

Additional: All the usual couplers available, most of the sub- or super- couplers, Forte Generale (Tutti), Ripieno I, Ripieno II, Ance (Reeds On), Annullatore Tromba (disable the Trumpets), Annullatore Generali (General Cancel), Crescendo, Swell pedal (Recitativo), Tremolo Recitativo

Sources

<https://www.sonusparadisi.cz/en/organs/italy/este-st-maria-delle-grazie-mascioni-organ.html>

Giubiasco, Chiesa parrocchiale di S. Maria Assunta

Via Edoardo Berta, 6512 Giubiasco, Switzerland



Builder	Mascioni
Year	ca. 2008
Period/Style	Baroque
Stops	22
Keyboards	2+P
Keyaction	tracker/mechanical
Tuning	Tartini-Vallotti at 440 Hz
Sampleset	<u>Piotr Grabowski</u>

Description

The organ of the Parish Church Santa Maria Assunta di Giubiasco was built by the organ building company of Mascioni in 2008. The small, but very interesting parish church of Giubiasco, is located near Bellinzona in Switzerland and dates back to the 12th century. The organ is located on the choir gallery above the main entrance of the church and features two manuals and a pedal keyboard, all with tracker action offering a light and precise touch.

The Grande Organo along with the Pedale division is located in the main section of the case with pipes of the Principale 8' mounted in the case façade. The central tower houses a golden star, which spins slowly when the Zimbelstern stop is drawn. By contrast, the Positivo Tergale protrudes from the choir gallery in "Rückpositiv" style and displays the pipes of the Flauto 4' at the front of the case. The specification, casework and facade layout were designed by Michele Beltrametti, who is also the organist at the church.

The organ features a keyboard compass of C to a3 and a pedal range of C to f1 and is originally tuned in modified Tartini-Vallotti temperament.

Stoplist/Disposition

Positivo Tergale	Grande Organo	Pedale
Bordone 8'	Principale 8'	Subbasso 16'
Flauto 4'	Viola da Gamba 8'	Flauto 8'
Quinta 2 2/3'	Flauto a camino 8'	Ottava 4'
Principale 2'	Voce umana 8'	Contro Fagotto 16'
Terza 1 3/5'	Ottava 4'	
Larigot 1 1/3'	Flauto conico 4'	
Cimbalo 2 file 1'	Quintadecima 2'	
Regale 8'	Cornetto 2 2/3'	
	Ripieno 4 file 1 1/3'	
	Violoncello 8'	

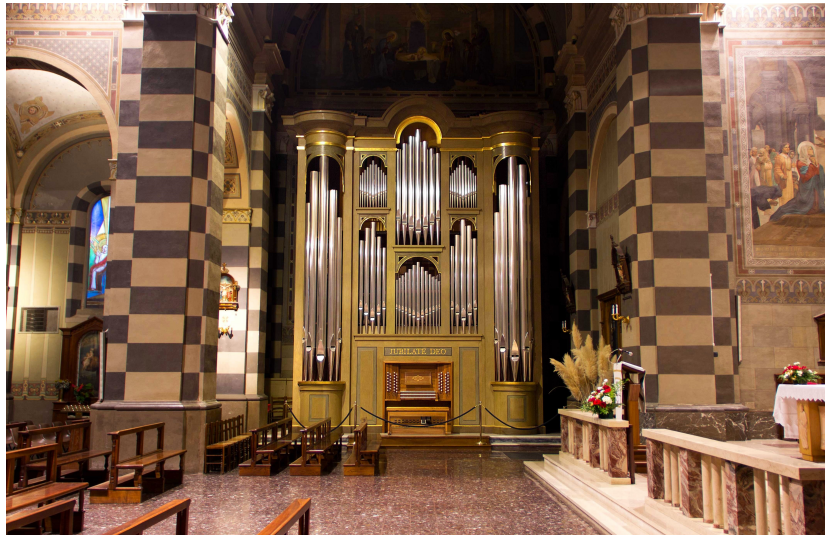
Additional: I al II, I al Pedale, II al Pedale, Tremolo (Positivo Tergale), Zimbelstern

Sources

<https://piotrgrabowski.pl/giubiasco/>

Alessandria, Chiesa di San Giovanni Evangelista

Corso Acqui, 58, 15121 Alessandria, Italy



Builder	Mascioni
Year	ca. 2010
Period/Style	Modern
Stops	44
Keyboards	3+P
Keyaction	tracker/mechanical
Tuning	Equal at 440 Hz
Sampleset	<u>Piotr Grabowski</u>

Description

Alessandria is a city in the north-west part of Italy. It is located almost just in between 3 big cities: Milan, Turin and Genoa. The church of San Giovanni Evangelista originally was built in 1905, and was successively restored during the last few years.

Thanks to the efforts of the priest of the church, Don Claudio Moschini, the new organ was built in 2010 by the well known and appreciated company Mascioni. It is a 45 stop 3 manual organ consisting of 5 divisions: Grande Organo, Positivo, Recitativo espressivo, Pedale and Tuba. The tonal composition representing romantic-symphonic style was designed by M°Massimo Nosetti. One of the very interesting features is the Tuba 8' stop, which is supplied by a separate blower. It's a high pressure stop running at pressure of 400 mm, which is unique in Italy.

The keyboards have a range from C to c4 (61 notes) and the pedal from C to g1 (32 notes). Because of the organ's thoughtful conception and colorful stoplist, it is widely seen as a very beautiful and versatile instrument by numerous organists. Several of them highlighted the particular qualities of the instrument and its acoustics.

Stoplist/Disposition

Grande Organo	Positivo	Recitativo Espressivo	Pedale
Principale 16'	Principale 8'	Controgamba 16'	Contrabasso 16'
Principale 8'	Flauto a camino 8'	Principale 8'	Subbasso 16'
Flauto doppio 8'	Ottava 4'	Corno di notte 8'	Quinta 10.2/3'
Gamba 8'	Flauto a cuspidi 4'	Salicionale 8'	Basso 8'
Ottava 4'	Flauto in XII 2.2/3'	Voce Celeste 8'	Flauto 8'
Flauto 4'	Ottavina 2'	Flauto octavante 4'	Corno 4'
Duodecima 2.2/3'	Terza 1.3/5'	Flautino 2'	Bombarda 16'
Quintadecima 2'	Cembalo 2 file 1'	Terziana 4 file 5.1/3'	Controfagotto 16'
Ripieno 4/6 file 1.1/3'	Cromorno 8'	Plein Jeu 3/5 file 2'	Fagotto 8'
Cornetto 5 file 8'		Tromba armonica 8'	Fagottino 4'
Tromba 16'		Oboe 8'	
Tromba 8'		Voix Humaine 8'	
Campane			

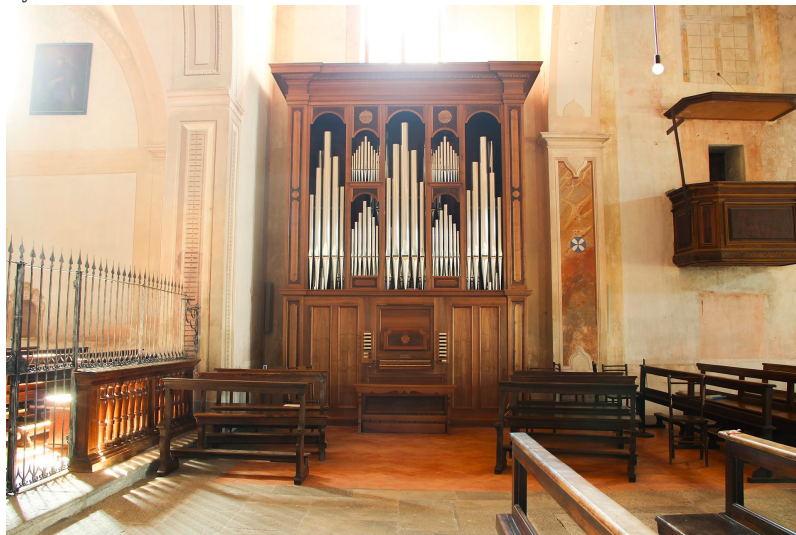
Additional: II 8 I, III 8 I, III 4 I, III 8 II, I 8 Ped, II 8 Ped, III 8 Ped, III 4 Ped, Tremolo I II, Tuba 8' - > I & Ped, Tuba 8' -> III, Crescendo, Annullamento Crescendo, Annullamento Ance, Ance

Sources

<https://piotrgrabowski.pl/alessandria/>

Azzio, Parrocchia di Azzio

Via Cavour, 2, 21030 Azzio, Italy



Builder	Mascioni
Year	2016
Period/Style	Baroque
Stops	11
Keyboards	2+P
Keyaction	tracker/mechanical
Sampleset	<u>Piotr Grabowski</u>

Description

Azzio's Convent Church marks a significant piece of Valcuvia's valley history (province of Varese). And to Mascioni, a greater one still: the company was born right here. Thanks to generous donations the church has been totally restored, and now a new organ can again complete its artistic and musical life, too. Of two manuals and pedals, it's a seventeenth-century Italian ripieno in the truest sense within a case to match. Drawn up by Maestro Lorenzo Ghielmi, the specification puts 17th century Baroque music as a target, notably the works of Bach, a musically spiritual leader if there ever was. Technically, a two manual suspended key action with a delicious responsive and light touch gives to the organist a perfect control. The very low wind pressure (47 mm in water column) together with a particular way of voicing (low mouth of the pipes and no nicks) gives to the sound a particularly richness in harmonics and we can say this instrument has resulted to be very inspiring and rich of soul.

The Sesquialtera stop has two variants: with only first rank engaged, which is the fifth, and with both ranks engaged. The manuals' compass is from C to d3, pedal compass is from C to d1 - both with missed lowest C#.

Stoplist/Disposition

Grande Organo	Positivo	Pedale
Principale 8'	Bordone 8'	Subbasso 16'
Flauto camino 8'	Flauto conico 4'	Trombone 16'
Ottava 4'	Nazardo 3'	
Sesquialtera 2 file	Quintadecima 2'	
Ripieno 3-4 file		

Additional: II/I, I/Ped, II/Ped, Tremolo

Sources

<https://piotrgrabowski.pl/azzio/>