

*Westfield Center & Christ Church Cathedral*  
*present*

## Edoardo Bellotti

### FRESCOBALDI – PACHELBEL – BACH

Girolamo Frescobaldi (1583–1643)

Toccata e Recercar (Fiori Musicali, 1635)

Johann Sebastian Bach (1685–1750)

Two Choral-Preludes from *Orgelbuchlein*

Nun komm der Heiden Heiland BWV 599

Das alte Jahr vergangen ist BWV 614

Girolamo Frescobaldi

Toccata per la Levatione (*Fiori Musicali*, 1635)

Johann Pachelbel (1653–1706)

Fantasia in g

Aria Quinta (*Hexachordum Apollinis*, 1699)

J.S. Bach

Aria Variata alla maniera italiana (BWV 989)

G. Frescobaldi

Cento partite sopra passacagli (II Libro, 1637)

J. Pachelbel

Ciacona in f

J.S. Bach

Passacaglia (BWV 582)

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Frescobaldi, Pachelbel, Bach. The program shows the historical connection among these three important composers. The Bach's knowledge of Frescobaldi's organ music is evident, even if his personal copy of Fiori Musicali has been lost. Many chorals from *Orgelbuchlein* seems to contain elements and musical ideas very closed to Frescobaldi's Fiori Musicali. Pachelbel studies with Kerll and cultural connection between Nuremberg and Italy are also evident. Particularly "*Hexachordum Apollinis*" (1699) proofs his deep knowledge of the development of aesthetic in late XVIIth Century Italian Music, with specific reference to Corelli's Sonata. Crosses and confluences may be observed also in the different treatment of ostinato form, as we can see in Frescobaldi and Bach Passacaglias as well as in Pachelbel Ciacona f minor.

Edoardo Bellotti teaches Historical Organ and Improvisation at the Musikhochschule of Trossingen (Germany), Harpsichord and Continuo playing at the Accademia S.Cecilia of Bergamo (Italy). After the diploma in Organ and Harpsichord and the degree in Humanities, he has been dedicated to the study of the Renaissance and Baroque keyboard repertoire, with particular attention to the “continuo” praxis and improvisation.

He has combined performing in concerts and recitals with musicological research, publishing articles and texts, critical editions of keyboard compositions of the XVIIth and XVIIIth centuries and participating, with personal contributions, in international Conferences. He is regularly invited for seminars and master classes from several Music Institutions and Universities in Europe, USA, Japan and Korea, and is Artistic Consultant of the Smarano International Organ Academy (Italy). He has made recordings on historical instruments, which have obtained critical acclaim.