The Les Bois Chapter
of
The American Guild of Organists

Presents

MR. FERNANDO GERMANI
Vatican Organist

Boise Junior College Auditorium

May 9, 1961 8:15 p.m.
Mo. Rossi (c. 1600 - c. 1660)  

ROSSI WAS A ROMAN PUPIL OF FRESCOBALDI'S SCHOOL, AND A COMPOSER OF OPERA AND INCIDENTAL MUSIC, AS WELL AS KEYBOARD WORKS.

THIS SEVENTH Toccata FROM HIS COLLECTION OF "TOCCATE E CORRENTE D'INTAVOLATURA D'ORGANO E CIMBALO," OF WHICH A SECOND EDITION WAS PUBLISHED IN ROME IN 1657, ILLUSTRATES THE CURIOUSLY ORDERED FINAL CHROMATICISM AND FORMALISTIC MANNERS WHICH ARE WITHOUT PARALLEL IN ANY PREVIOUS MUSIC.

Juan Bautista Jose Cabanillas (1644 - 1712)  

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CABANILLAS, AN ORGANIST-COMPOSER OF GREAT ABILITY AND COLORFUL IMAGINATION, WAS THE OUTSTANDING FIGURE AMONG THE MANY INSTRUMENTAL COMPOSERS WHO FLOURISHED IN SPAIN DURING THE LATTER HALF OF THE SEVENTEENTH CENTURY.

Juan Pieterszoon Sweelinck (1562 - 1621)  

Fantasia in Echo style  

SWEELINCK, A NATIVE OF AMSTERDAM, WAS THE LAST IMPORTANT COMPOSER OF THE PERIOD IN WHICH THE NETHERLANDS WERE THE MUSICAL LEADERS OF EUROPE. ALTHOUGH HE IS BELIEVED NEVER TO HAVE LEFT THE LOW COUNTRIES, HE WAS WELL ACQUAINTED WITH THE WORKS OF HIS ITALIAN PREDECESSORS AS WELL AS WITH THE MUSIC OF THE ENGLISH VIRGINALISTS. IN HIS OWN KEYBOARD MUSIC HE COMBINES FEATURES PERTAINING TO BOTH SCHOOLS. THROUGH THE NORTH GERMAN SCHOOL OF THE SEVENTEENTH CENTURY, SWEELINCK MAY BE SAID TO HAVE INFLUENCED BACH'S ORGAN STYLE.

THIS PIECE IS ONE OF THE SIX "FANTASIEEN OP DE MANIER VAN EEN ECHO" WHICH ARE, PERHAPS, SWEELINCK'S MOST PERSONAL CONTRIBUTION TO KEYBOARD LITERATURE, AND FEATURE ECHO-LIKE REPETITIONS OF SHORT MOTIVES.

Johann Sebastian Bach (1685 - 1750)  

Concerto in E flat Major  

The Concerto in E flat Major (From a Copy of Prelles)
WAS FOUND ONLY AT THE BEGINNING OF THIS CENTURY TOGETHER WITH A GREAT COLLECTION OF MANUSCRIPTS. IT IS IN TWO MOVEMENTS: ALLEGRO AND GIGUE.

JOHANN SEBASTIAN BACH

FANTASIE AND FUGUE IN A MINOR

THIS COMPOSITION ALSO SEEMS TO HAVE BEEN COMPOSED IN BACH'S YOUTH. A BRILLIANT OPENING WITH A LONG Cadenza only for manuals makes a wonderful introduction to the quiet theme of the fugue. This is developed in the form of a fantasia, with great freedom, almost like an improvisation, up to a quasi-recitativo. A short reprise of part of the Prelude brings the composition to an imposing end.

JOHANN SEBASTIAN BACH

TRIO SONATA No. 6 IN G MAJOR

UNDOUBTEDLY THIS IS THE MOST IMPORTANT OF THE SIX SONATAS, FOR ITS CONCEPTION, DEVELOPMENT AND CHARACTER. SOMETIMES IT RECALLS THE CHAMBER CONCERTO, WITH PARTS OF ENSEMBLE AND DIALOGUES. THE ADAGIO FLOWS WITH BEAUTIFUL ORNATE MELODY AND CONTRASTS GREATLY WITH THE BRILLIANT ALLEGRO FINALE.

RICHARD KEYS BIGGS

PRELUDE ON THE THEME B. A. C. H.

ON THE OLD GERMAN KEYBOARD B SHARP WAS CALLED H. HENCE THE NAME "Bach" WOULD USE B FLAT FOR B, A - C AND B SHARP FOR H.

IN THIS PRELUDE ON THE NAME BACH, THE COMPOSER HAS USED THIS FIGURE IN VARIOUS KEYS THROUGHOUT EVERY MEASURE BUT FOUR OF THE ENTIRE COMPOSITION.

MAX REGER (1873 - 1916)

FANTASIE Op. 52, No. 3 ON THE CHORALE: "ALLELUA! GOTT ZU LOBEN, BLEIBE MEINE SEELENFREUDE!"

A NATIVE OF BRAND, IN BAVARIA, MAX REGER LIVED AND WORKED IN SEVERAL IMPORTANT GERMAN MUSICAL CENTERS. LARGELY DUE TO THE EFFORTS OF KARL STRAUBE, A SUCCESSOR OF BACH'S AS CANTOR AT ST. THOMAS', LEIPZIG, IT WAS AS A COMPOSER OF ORGAN MUSIC THAT REGER FIRST BECAME KNOWN.
ALTHOUGH REGARDED IN HIS DAY AS A MUSICAL REVOLUTIONARY, ON ACCOUNT OF HIS COMPLICATED HARMONIES AND RESTLESS MODULATIONS, REGER WAS MUCH MORE OF A TRADITIONALIST THAN MANY OF HIS CONTEMPORARIES. HIS PREOCCUPATION WITH POLYPHONY, HIS SENSE OF MUSICAL ARCHITECTURE AND HIS PROLIFIC HARMONIES, ALL POINT TO ROOTS IN THE MUSIC OF BACH, EVEN THOUGH HIS GIFTS SOMETIMES RUN RIOT IN IMMENSE EXAGGERATIONS.

THIS FANTASIE IS IN THE FORM OF SEVEN VARIATIONS WHICH GROW OUT OF EACH OTHER, EACH COMMENTING ON A VERSE OF THE HYMN, AND EMPLOYING THE HYMN-TUNE AS A KIND OF CANTUS FIRMUS.

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FERNANDO GERMANI IS ONE OF EUROPE'S MOST CELEBRATED ARTISTS. FOR ELEVEN YEARS HE HAS BEEN FIRST ORGANIST AT THE VATICAN. HE HAS NEVER BEFORE PERFORMED HIS BACH CONCERT CYCLE OUTSIDE EUROPE. AS FIRST ORGANIST AT ST. PETERS BASILICA IN THE VATICAN, GERMANI WAS KNIGHTED BY POPE PIUS XII FOR HIS PERFORMANCE OF THIS SERIES AND ALSO HONORED BY KING VICTOR EMANUEL.

HE HAS PERFORMED THE BACH CYCLE EIGHT TIMES UNDER THE SPONSORSHIP OF THE CITY OF ROME; LATER AT THE ACCADEMIA DI NAZIONALE DO SANTA CECILIA, FOR THE ITALIAN BROADCASTING SYSTEM AND OXFORD UNIVERSITY.

MR. GERMANI HOLDS THE TRIPLE DISTINCTION OF BEING A MEMBER OF THE ST. CECILIA ACADEMY OF THE CHIGIANA IN SIENA, AND PROFESSOR OF ORGAN AND COMPOSITION AT THE STATE CONSERVATORY OF ITALY.

AN ORGAN RENAISSANCE IS BEGINNING IN THIS COUNTRY IN VIEW OF THE FACT THAT NEW INSTRUMENTS ARE BEING BUILT FOR SYMPHONY HALLS IN MAJOR CITIES AND BURGEONING ATTENDANCE AT CONCERTS OF ORGAN MUSIC; IN ALL OF THIS REVIVAL, GERMANI HAS HAD A MAJOR PART; FOR 30 YEARS HE HAS BEEN WORKING TO EDUCATE THE PUBLIC TO FIRST RATE ORGAN LITERATURE, NEVER HAS HE COMPROMISED HIS ARTISTIC INTEGRITY JUST TO PLEASE.