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.

M. Rossi (c. 1600 - c. 1660) TOCCATA No. 7

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 CORRENTI DEINTAVOLATURA D'ORGANO E CIMBALO." OF WHICH & SECOND EDITION WAS PUBLISHED IN ROME IN 1657. ILLUSTRATES THE CURIOUSLY ORDERED FINAL CHROMATICISM AND FORMALISTIC MANNERISMS WHICH ARE WITHOUT PARALLEL IN ANY PREVIOUS MUSICO.

JUAN BAUTISTA JOSE CABANILLAS (1644 - 1712) PASSACAGLIA No. 5 JUAN BAUTISTA JOSE CABANILLAS 😋 BATALLA IMPERIAL

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 SEVENTEETH CENTURYA

JAN PIETERSZOON SWEELINCK (1562 - 1621) FANTASIA IN ECHO STYLE

Sweelinck, a native of Amsterdam, was the last im-PORTANT COMPOSER OF THE PERIOD IN WHICH THE NETHER-LANDS WERE THE NUSICAL 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. Sweelingk may be said to have influenced Bach's organ STYLE.

THIS PIECE IS ONE OF THE SIX "FANTASIEEN OF DE MANIER VAN EEN ECHO^M WHIGH ARE, PERHAPS, SWEELINGK⁸8 NOST 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 TO-GETHER WITH A GREAT COLLECTION OF PANUSCRIPTS. 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, amost like an improvisation, up to a quasimrecitativo. 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 CON-CERTO, WITH PARTS OF ENSEMBLE AND DIALOGUES. THE ADAGIO FLOWS WITH BEAUTIFUL ORNATE MELODY AND CON-TRASTS 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 \sim 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 CHORALES "Alleluja: Gott zu Loben, bleibe meine Seelenfreud?"

A NATIVE OF BRAND, IN BAVARIA, MAX REGER LIVED AND WORKED IN SEVERAL IMPORTANT GERMAN MUSICAL CEN-TERS. 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 REVO-LUTIONARY, 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.

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 EMMANUEL.

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 BURGEON-ING 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 PLEASES