

# An Introduction to the Organ World and Works of Giuseppe Gherardeschi (1759–1815)

Sarah Mahler Kraaz

In a perfect world, we organists would always be able to play music on the instruments for which it was written. Putting music and organs from the same time and place together produces a beautiful synchronicity, the closest thing to time travel we can experience. Happily, this was recently my fate. What follows is a description of some music and instruments that have expanded my understanding of a particular musical tradition. They will continue to inform my performances.

On March 6, I played a recital of Italian music on the Vespers Series of the Giuseppe Gherardeschi Organ Academy in Pistoia ([www.academiegherardeschi.info](http://www.academiegherardeschi.info)). Pistoia is a small city in Tuscany approximately 30 miles northwest of Florence. The remains of a medieval wall circumscribe the old town whose Cathedral of San Zeno houses a silver altar dedicated to San Jacopo, thereby putting it on the pilgrimage route to Santiago de Compostela in Spain. The cathedral, the former Bishop's Palace, the Baptistry, and the Town Hall, all dating from the 13th–15th centuries, surround a central piazza that even today dominates the center of Pistoia. An open-air fruit and vegetable market, shops, restaurants, and cafes spread out from there in a web of narrow cobblestone streets. Wednesday and Saturday mornings are market days, when stalls appear in the *centro* selling everything from clothing to kitchenware. Bells from the many churches in the city mark the passage of time. Pistoia is off the beaten track for tourists. It's a great place to visit if you want to mingle with Italians who live comfortably in the present while surrounded by the past. The city and neighboring towns are also home to a number of historic organs, most of them from the 18th and early 19th centuries.<sup>1</sup>

## Giuseppe Gherardeschi

A brief biography in the *New Grove Dictionary of Music and Musicians*<sup>2</sup> states that Gherardeschi was an organist, composer, and eventually *maestro di cappella* at the cathedral; except for a brief period of study in Naples, he spent his entire life in Pistoia. He began his musical studies with his father, Domeni-

Ex. 1. *Messa per organo, "Offertorio," P.I,7 m.1–10*

co (1733–1800), who was *maestro di cappella* at the cathedral, and continued with his uncle, Filippo Maria (1738–1808). The latter, also a Pistoia native, had been a pupil of Giovanni Battista (a.k.a. 'Padre') Martini<sup>3</sup> in Bologna from 1756 to about 1761, when Filippo was admitted to the elite Accademia Filarmonica. Giuseppe completed his formal studies with Nicola Sala at the Conservatorio di Santa Maria della Pietà dei Turchini, one of three music conservatories in Naples. Upon returning to Pistoia, he married, fathered seven children, and became organist at the church of Santa Maria dell'Umiltà. When Domenico Gherardeschi died in 1800, Giuseppe inherited his position as *maestro di cappella* at the cathedral, a post he held until his death. In the tradition of the Bachs and Couperins and other families of musicians at the time, Giuseppe's son, Luigi (1791–1871), and grandson, Gherardo (1835–1905), succeeded him. The Gherardeschi men all composed sacred vocal and instrumental music, much of which survives in the cathedral archives. Giuseppe did not confine himself to music for the church, however; five symphonies, all in the three-movement fast-slow-fast pattern favored by Giovanni Battista Sammartini and other 18th-century Italian composers, survive, as do numerous arias, chamber music, and oratorios.<sup>4</sup>

## Umberto Pineschi's edition of Gherardeschi's organ works

That we know anything at all about the life and music of Giuseppe Gherardeschi—and consequently, about the contemporary Tuscan organ—is due to the almost single-handed efforts of Umberto Pineschi. Organist, teacher, scholar, founder of the Gherardeschi Organ Academy, and now in "retirement" Director of the Scuola Comunale di Musica e Danza "Teodulo Mabellini" in Pistoia, Pineschi has worked tirelessly to locate, preserve, and restore organs in and around Pistoia. He edited the organ works of Gherardeschi for publication beginning in 1978. The first collection was followed by a second, third, and fourth, but as he confesses in the foreword to the newest edition (in *Musiche Pistoiesi per Organo*, published by the Fondazione Accademia di Musica Italiana per Organo in 2009), there was "no organized plan, since every time only the pieces considered interesting at the moment were selected." Further, he adds, "Their context, often crucial for their understanding, was not taken in[to] account. Such a fragmented presentation of the Gherardeschi organ works did not allow one to fully appreciate both their lesson on the Pistoiese organ and the artistic relevance of the composer."<sup>5</sup> Pineschi here refers to the symbiotic relationship between organ music and the instruments for which it was written, in this case Pistoiese organs of the 18th and early 19th centuries. These deficiencies are addressed in the new edition, which is the basis for the discussion that follows.

The present volume brings together all of Gherardeschi's known compositions for organ, including some that have never been published. The pieces appear in the same order as in the manuscripts. Pineschi identifies several groupings by genre: 1. Sonatas; 2. Masses in C and D (*Offertorio*, *Elevazione*, and *Postcommunio*) and a Mass in E-flat that has versets for alternim performance with the Ordinary; 3. Collections of versets; 4. Miscellaneous short pieces, including a colorful *Sonata per organo a guisa di banda militare che suona una Marcia*, two pastorales, and a fugue in G minor. Each piece has been assigned an opus number (a P followed by a number). Strict classification according to this scheme is impossible, however, since two of the sonatas (P.IV [1787]) are rondos and a number of the Mass movements (the *Elevazione* in D, P.I,5; the *Offertorio* in C, P.I,7) are sonatas. Elements of secular genres, including the concerto, aria, and symphony, also define and shape these pieces in a manner surely intended to entertain as well as sanctify the listeners.

Since the purpose of this article is to present an overview, rather than a comprehensive discussion, of Gherardeschi's works, representative examples from

each of the categories above will highlight important stylistic features of the music and the organs for which they were written, beginning with the sonatas. These all conform to the binary form and tonal design of the 18th-century keyboard sonatas of Domenico Scarlatti and others.

## Offertorio, Mass in C: a representative work

The Offertory in an organ Mass is generally longer and more elaborate than other movements because it provides music during the preparation of the Eucharist. Gherardeschi takes advantage of these large dimensions by writing the *Offertorio* from the Mass in C as a sonata. The movement begins assertively with strong tonic chords in the left hand against clearly articulated right-hand rhythms in a 4-bar phrase. This antecedent phrase is answered by a consequent phrase in a reduced texture and registration, much like a dialogue between the *tutti* and *solo* parts of a concerto (Example 1). Indeed, Gherardeschi's registration directions support this impression: initially, he calls for "[ri-]pieno con Trombe (trumpet) and 'Timp[ano]' in the pedal, which would be the equivalent of a full orchestra. The second phrase is labeled "[p]ieno senza ripieno [i.e., without the Trombe] e senza ped[ale]". Without the trumpet (soloist) and pedal + timpani, the effect is of an echo. This alternation continues throughout both sections of the *Offertorio*. The texture is open, treble-dominated, and non-contrapuntal; occasional octaves in the manuals add a bit of dramatic emphasis at times. Harmonically, the music is predictable, with the first (A) section ending in the dominant key of G major. The B section opens in G minor, however, and moves to d, a, and F before returning via the dominant G to C.

The energy, rhythmic drive, clear tonal design, and concerted style of the *Offertorio* reveal how steeped Gherardeschi was in the music of Corelli, Vivaldi, and Sammartini. Written at the end of the 18th century, as Vienna and Paris were eclipsing Italy in the development of instrumental music, these pieces remind the listener of the connections among the various schools.

The concerto and symphony are not the only models for this music, however. Pineschi observes that the influence of opera and the theatre is clear in the Masses: "Indeed, the *Offertori* show the influence of the overture, the *Elevazioni* and the *Benedizioni* that of the romanza, while the *Postcommunio* echoes the always attractive spirit of the cabaletta; all, however, display whimsy, balanced proportions, and, above all, good taste."<sup>6</sup>

In fact, two of the three Masses in the collection, those in D and C, consist of exactly these movements, that is, *Offertorio-Elevazione-Postcommunio*. In

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modern usage, these may stand alone or be played in concert as a group of fast-slow-fast movements. The remaining Mass, in E-flat, is more complex because of *versetti* that alternate with chant. The Table of Mass movements summarizes the shape and content of the *Messa in Elafá*. One observes immediately the variety of tempos, meters, and registrations Gherardeschi uses in the *versetti*. The last aspect is the most important, for it tells us a great deal about the late 18th-century and early 19th-century Tuscan organ in general and the Pistoiese organ in particular. In this regard, the Mass resembles the other sets of *versetti* in the collection, all of which specify different stops as solos or in combinations.

#### Registration

Gherardeschi frequently calls for “organo aperto” in his music. This means the complete Ripieno (Principale 8', Ottava 4', Decimaquinta 2', Decimanona 1½', and two or three high-pitched ranks combined, the Vigesima seconda e sesta [1', ¾'] or seconda, sesta e nona [1', ¾', ½']), plus the Trombe (trumpet) 8' and Cornetto.<sup>7</sup> This combination, the equivalent of a full organ without flute stops, produces a clear and brilliant but not overpoweringly loud sound. “Pieno” refers to the complete or partial (i.e., 8', 4', 2') Ripieno (Gherardeschi does not specify which). All the other combinations in the *Messa* call for specific principal and ‘da concerto’, i.e., solo, stops, including some divided stops (Musetto treble 8'; Clarone bass 4'; Trombe bass 8'). Stops divided between bass and treble registers have been a feature of Italian organs since at least 1664, when the Flemish Jesuit, Willem Hermans, built an organ for the church of Sant' Ignazio di Loyola (known in later times as “Spirito Santo” and since 1 February 2011, again as Sant' Ignazio) in Pistoia.<sup>8</sup> They are advantageous on a small organ. In Pineschi's words, “Gherardeschi's clever use of the divided stops allows one to casually move from the bass section of the keyboard to the treble section and the other way round in such a way that the listener has no time to realize that.”<sup>9</sup> He might have added that Gherardeschi must have possessed uncommon dexterity, given the lack of mechanical aids for registration changes and the fact that many of these occur in the middle of a piece. Perhaps he employed an assistant, maybe his son Luigi as organist-in-training. Pineschi suggests that these directions to change or add divided stops (which always occur at cadence points) reflect spontaneous changes made by Gherardeschi when he was improvising, as experienced organists did; the written version is for organists who were not as skilled or experienced in the art of improvisation.<sup>10</sup>

Of course, Gherardeschi's registrations reflect and reinforce the character of individual *versetti* in the *Messa*; rhythms, tempos, and styles complete the picture. The first and last Gloria verses are of particular interest because they are cast as marches in duple meter with an abundance of dotted rhythms, repeated chords, triadic openings, trumpet-like solo lines, and liberal use of a “special effect” *Timpano* stop (from two to six wooden pipes, out of tune in such a way as to give a kettle-drum effect, operated by a pedal played by the right foot). The first Gloria verse begins with a fanfare in the manual accompanied by pedal and *Timpano*. In measure 5, another special effect (also played with the right foot), the *Usignoli* (Nightingale) stop, appears alternately with the timpani to simulate the trills of a clarinet<sup>11</sup> (Example 2a). Marches, whether for military bands or in concert music, were a common and popular musical genre in the 18th century.<sup>12</sup> As such, they connoted heroism, vigor, cheerfulness, and manliness.<sup>13</sup> Gherardeschi was not the first composer to set the “Et in terra pax” couplet to a march; François Couperin had done that 100 years earlier in his *Messe pour les couvents*.<sup>14</sup> Undoubtedly, the triumphal, affirmative nature of the text is a determining factor in the choice of musical style, but in the *Messa* there is more to the matter. Napoleon invaded Italy in 1790, defeating the Austrian army. The

Table of Mass movements

| Movement                                     | Tempo            | Meter          | Registration                      | Special Effects   |
|--|------------------|----------------|-----------------------------------|-------------------|
| <i>Messa in Elafá</i> <i>Mass in E-flat</i>  |                  |                |                                   |                   |
| Kirie [sic]                                  |                  |                |                                   |                   |
| 1  | Allegro giusto   | C              | Organo aperto                     |                   |
| 2  | —                | C              | [ " " ]                           |                   |
| 3  | —                | 3/8            | [ " " ]                           |                   |
| 4  | —                | 3/8            | [ " " ]                           |                   |
| 5  | Grave            | C              | [ " " ]                           |                   |
| Gloria                                       |                  |                |                                   |                   |
| 1  | Allegro          | C              | [Organo aperto]                   | Timpani, Usignoli |
| 2  | —                | 2/4            | [ " " ]                           |                   |
| 3  | —                | C              | [ " " ]                           |                   |
| 4  | Andantino        | 3/4            | Principale, Musetto, e Clarone    |                   |
| 5  | Allegro          | 2/4            | Flauto in 8va, Trombe e Basse     |                   |
| 6  | Larghetto        | 3/4            | Principale e Voce Umana           |                   |
| 7  | Allegro moderato | 3/4            | Cornetto, Principale, e Ottava    |                   |
| 8  | Tempo di marcia  | 2/2 [cut time] | Principale, Trombe sopran e basse |                   |
| Amen   | —                | C              | Pieno                             | Timpani           |
| Sanctus                                      |                  |                |                                   |                   |
| 1  | —                | C              | Pieno                             |                   |
| 2  | —                | 2/4            | Pieno                             |                   |
| Agnus Dei                                    |                  |                |                                   |                   |
| 1  | —                | C              | Pieno                             |                   |
| Preludio per attaccare il Postcomunio in Bfá | Grave            | C              | Pieno                             |                   |

Ex. 2a. *Messa in Elafá*, “Gloria,” P.VIII, versetto I, m. 1–9

next 15 years were tumultuous ones in all the regions of the Italian peninsula, when French-initiated political and social reforms met with strenuous opposition from many Italians and the Church. The return of Austrian rule in 1815 after the Congress of Vienna, repressive as it was, was hailed as a return to order and normality.<sup>15</sup> Gherardeschi composed his music against this backdrop of political

turbulence amid constant reminders of a military presence. The *Sonata . . . a guisa di banda militare* even includes the “Janissary style” derived from Turkish military bands, a type of march in which cymbals, bass drum, and triangle are implied in the instrumentation (Example 2b, see page 28). Marches figured prominently in operas, symphonies,<sup>16</sup> and secular keyboard music in the late

18th century, so it is not surprising to find them in organ music as well.

#### Versetti

In the preface of this volume, Pineschi lists the *versetti* as a third group after the sonatas and Masses. These works, though individually brief, are the most numerous and perhaps the most important for what they tell us about the Pis-

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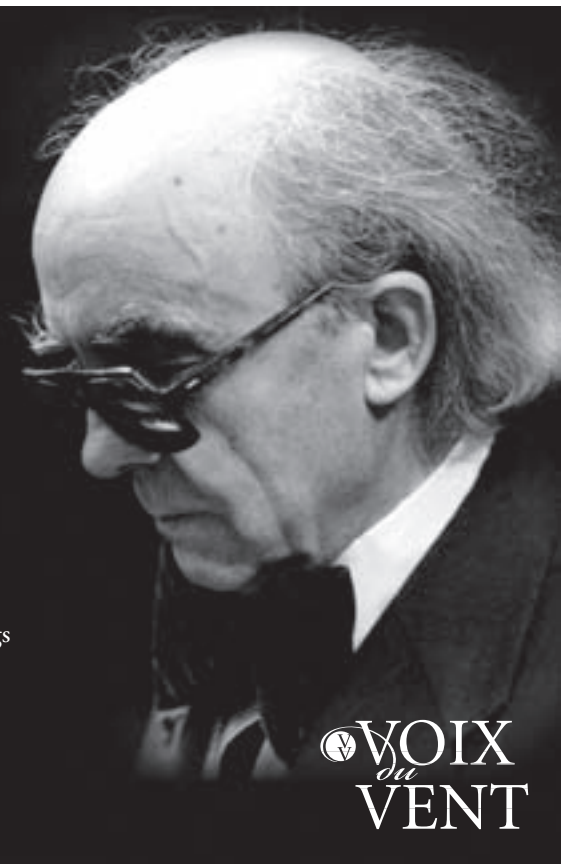
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toiese organ of the time. There are two types of *versetti*, distinguished by their registrations. *Versetti a pieno* require the [ri-]pieno, or full, sound, with only a tempo indicated at the beginning (the registration is implied) (Example 3a); *versetti concertati* require use of the 'da concerto' stops and have specific registrations provided at the beginning of each piece (Example 3b). From these, we learn the tonal design of the organs for which Gherardeschi wrote his music.<sup>17</sup> The 'da concerto' *versetti* are also labeled 'solenni', referring to their intended liturgical use in the Mass or other services, especially the Office of Vespers (e.g., the *Magnificat*). *Versetti* are written in all eight psalm tones, as one would expect. Interestingly, the *versetti a pieno*, P.II, are only figured basses; the organist must realize them in performance. Obviously this Baroque musical shorthand was still proving useful at the beginning of the 19th century.

### Organs

Specifications for four organs that Gherardeschi would have known appear in the preface to the *Opere per organo*. The first, by Hermans, was the prototype for the rest, which were built in the 1780s and '90s by Antonio and Filippo Tronci and Pietro Agati. These instruments have been preserved and restored in Pistoia and Lucca. A similar organ built by Luigi and Benedetto Tronci in 1793 has been in the Cathedral in Pistoia since Pineschi rescued it from the chapel of the Rucellai villa, Campi Bisenzio (a small town between Prato and Florence), in 1998. This is the instrument I played every day for five days in preparation for the Vespers performance. It is, amazingly, in its original condition. The specifications are as follows (For photos and audio clips of the Hermans and Tronci organs, visit THE DIAPASON website, <www.TheDiapason.com>.):

#### Ripieno stops

Principale 8' (first eight pipes are wood and play without drawing a stop because they are placed on a separate chest; the remaining pipes are tin, with C2 the major pipe of the façade)<sup>18</sup>

Ottava 4'  
Decimaquinta 2'  
Decimanona 1½'  
Vigesima seconda e sesta (1', ¾')

#### 'Da concerto' stops

Flauto 4' (from C2)  
Cornetto I (soprano 4', 1¾')  
Cornetto II (soprano 2¾')  
Voce languente (the same as the Voce umana, soprano 8')

Ex. 2b. *Sonata per organo a guisa di banda militare che suona una marcia*, P.III, m. 1–13

**Sonata per organo a guisa di banda militare che suona una marcia**

B. 181 n. 13 P. III

Strumenti a lingua,  
Flauto in solva  
ed in ottava,  
Flautino basso,  
e Timpano toccato  
se forti,  
ma staccato,  
e Usignoli  
dove sarà notato

Ex. 3a. *No. 10 Versetti a pieno e No. 10 Versetti concertati per organo*, P.VI, 10, m. 1–6

P. VI, 10

Allegro

Ex. 3b. *Versetti concertati*

P. VI, 18

Ottava, Flautino basso o XV,  
Trombe, Muesetto e Clarone  
Fl.<sup>o</sup> in XII<sup>o</sup> o XIX  
Timpano  
e Usignoli  
a suo luogo

Tempo  
di Marcia

Special effects: Timpano, Usignoli  
Manual compass: 47 notes, C1–D5  
with short octave at the bottom)  
Pedals: eight notes (C–G), short octave,  
always coupled to manual  
Divided registers between E3 and F3

As other writers have observed, having the ranks of the ripieno available as single stops (rather than as a multi-rank mixture stop) presents a multitude of registrational choices, many of which are subtly different. I enjoyed getting to know the sounds of all the stops in-

dividually and in various combinations. The Tronci keyboard has a uniform and light touch perfectly suited to the lively, graceful lines of 18th-century music. Using the short octave on both manual and pedal requires re-patterning of both cognitive and muscle memory. (What usually feels like a fifth is now a second, for example.) The short pedals are also quite different; one hardly needs organ shoes to play them, since only toes are used—heels remain on the floor. To sum up, playing an instrument like this, so different from a modern organ, requires total concentration, since all the senses—visual, auditory, kinesthetic—are involved in sometimes unfamiliar ways.

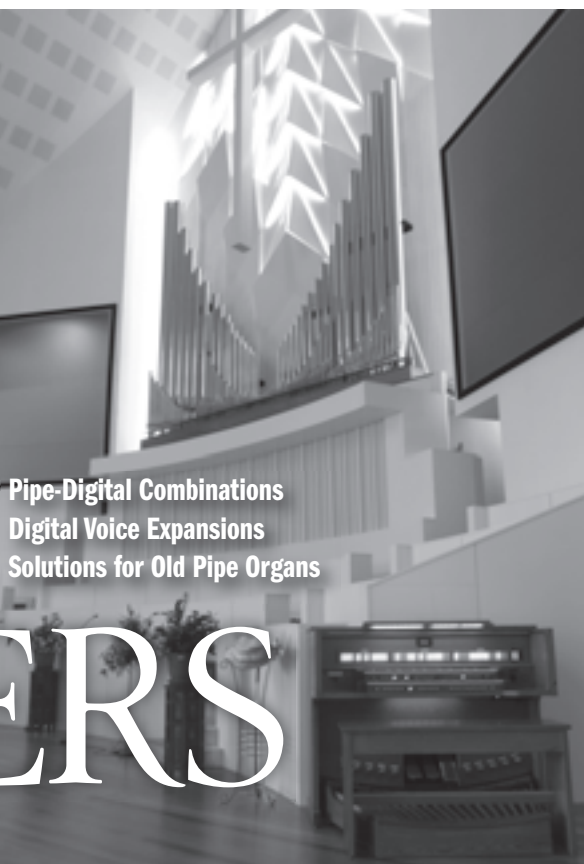
I hope this brief introduction—to the music of a composer who, in his own lifetime, was well known and highly respected in Tuscany, and to one of the organs he could have known—will encourage interest in both topics. This delightful, lively, and lovely music deserves to be better known on this side of the Atlantic. At present, the *Opere per organo* is only available from the editor, Umberto Pineschi, at <u.pineschi@virgilio.it>. It is well worth the effort to obtain the book. ■

#### Notes

1. Umberto Pineschi, "Pistoia and Its Historical Organs," parts I, II, and III, THE DIAPASON, June–August 1984.
2. Umberto Pineschi, "Giuseppe Gherardeschi," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (2nd ed. rev.) (London: Macmillan; New York: Grove's Dictionaries, 2001) Vol. 9, 809.
3. Martini (1706–1784) was a composer, music theorist, and music historian much sought after as a teacher. He corresponded with Pietro Metastasio, Johann Quantz, and Jean-Philippe Rameau and was referred to

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Luigi e Benedetto Tronci, 1793

after his death as 'Dio della musica de' nostri tempi' [The God of Music in our time]. Mozart met Martini in 1770 and spent that summer studying 16th-century counterpoint with him. Martini, who had taught Johann Christian Bach (whose music was an early influence on the young Wolfgang) years before, welcomed the youth with characteristic warmth and humility. Mozart later wrote to Martini, "I never cease to grieve that I am far away from that one person in the world whom I love, revere and esteem most of all." Howard Brofsky and Stefano Durante, "Giovanni Battista Martini," *The New Grove Dictionary*, 2nd ed. Vol. 15, 921. Martini's only perceptible weakness, apparently, was a craving for chocolate. Robert W. Gutman, *Mozart: A Cultural Biography*, (San Diego: Harcourt, Inc., 1999), 266.

4. Umberto Pineschi, ed. *Giuseppe Gherardeschi, Le Opere per Organo*, XVIII (Pistoia: Fondazione Accademia di Musica Italiana per Organo, 2009).

5. *Ibid.*, XIII.

6. "L'infusso dell'opera teatrale è chiaramente ovunque. Infatti gli Offertori risentono dello stile della Ouverture, le Elevazioni e le Benedizioni di quello della romanza, mentre nei Postcommunio riecheggia lo spirito civettuolo della cabaletta, sempre comunque con fantasia, equilibrio e, soprattutto, buon gusto." Umberto Pineschi, "Breve Biografia di Giuseppe Gherardeschi," *Informazione Organistica*, Pistoia, 1999.

7. Cornetto pipes are wider scaled than those of the Principale-ripieno family and narrower than those of the Flute family; the Cornetto in the Pistoiese school can be IV ranks (4', 2 2/3', 2', 1 3/4'), III ranks (4', 2 2/3', 1 3/4', seldom 2 2/3', 2', 1 3/4'), II ranks, or a single rank (especially when there are two Cornettos, one with a 2 2/3' alone or with a 4' rank, and the other, that is 2' and 1 3/4'). The Pistoiese Cornetto is similar to the French Cornet, the difference being in the various possible combinations of ranks. *Le Opere per Organo*, XIV-XVI.

8. *Ibid.*, XIII.

9. *Ibid.*, XVI.

10. E-mail, May 9, 2011.

11. The imitation bird stop, beloved of Italian organ builders, is activated by filling a small container inside the chest with water; the pipe blows air through it, producing a very credible warbling. The *Timpano* and *Ugnoli* effects are activated by adjacent foot pedals.

12. "The march was originally a processional and ceremonial piece. It came to be more closely associated with soldiers during the seventeenth and eighteenth centuries. The arrival of the 'Turkish' instruments and the use of the march for real marching reinforced the military character of the march, but even in the Romantic period one still encounters marches for slaves, priests, huntsmen, and pilgrims." Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006), 160.

13. Unless the piece is a *marche funebre*,

popular in Revolutionary France, or an ironic and dysphoric march. A well-known example of the latter type is "Non più andrai" from *The Marriage of Figaro*. *Ibid.*, 128, 150.

14. Pineschi observes, "In further comparing [these four Pistoiese] masses with the two of François Couperin, we discover some similarities of attitude by these composers, in a certain degree at least, towards particular liturgical situations or texts, although they belong to very different traditions. For instance, for both Couperin and Gherardeschi the registrations become virtually the verse titles. The Pistoiese organ, though much smaller than a normal French organ and very different in many respects, is nonetheless very colorful and rich in flutes and reeds, closer therefore than any other type of Italian organ to the French." "Organ alternatim Practice in Two MSS of the Library of the Cathedral of Pistoia," *The Organ Yearbook XXXI* (2002), 74.

15. Gherardeschi leaves no doubt as to his political convictions in the title pages of several compositions: "Antiphon and Psalm 65 for full choir of voices and instruments 26 and 27 July 1799 . . . for the occasion of the sud-



Willem Hermans 1664

den liberation of Tuscany from the hands of the rapacious French, enemies of every good and especially of the people of God . . ." and "Ecce sacerdos magnus, on the occasion of the entrance of the Supreme Pontiff Pius VII in the Cathedral of Pistoia on 7 November 1804. Repeated for the same happy occasion on 28 May 1815 after the defeat of the traitor [Joaquin Murat by the Austrians." *Opere*, XII.

16. Haydn, *Symphony No. 100 in C*, the "Military"; Mozart, "Non più andrai," *The Marriage of Figaro*, to give but two examples.

17. "Examining the registrations indicated by Gherardeschi for the different collections of pieces, it is clear that each one was meant for a precise type of instrument among those existing in Pistoia at that time, from the essential Italian organ (Principale, Ottava, Decimaquinta, Decimanona, Ripieno, Flauto in Ottava, and Voce umana) to an instrument enriched by a larger number of *da concerto* stops typical of the organs of the Pistoiese school (Flauto traverso 8' [stopped], Flauto in XII [2 2/3'] soprano, Flautino 1' bassi, Cornetto soprano, Trombe 8' basse e soprano, Clarone 4' bassi, Musetto 8' soprano e Violoncello [reed Voce umana] 4' bassi), copied

or inspired by the organ built in 1664 by the Flemish Jesuit [Willem Hermans] for the church of Sant' Ignazio di Loyola—known also as "Spirito Santo"—attached to the Jesuit college in Pistoia." Pineschi, *Opere*, XIII.

18. According to Pineschi, Hermans was one of the first builders to use both wood and metal pipes in the Principale, although wood was only used for the lowest octave. Previously, church organs used metal pipes, house and theatre organs used wood. He speculates that wood was cheaper and provided a different fundamental than the tin. Metal pipes were always used for the façades. E-mail correspondence, May 12, 2011.

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