

KBD 421: Organ Repertoire I

The History of the Organ, its Literature, and Social Context

Instructor: Erica Johnson

Thursdays: 3:00-5:00 P.M.

Course Objective

This course investigates the interrelated topics of the organ: the repertoire, performance practice, building traditions, and history of its development. Lectures and workshops cover topics deeper than the surface level of a survey course and seek to integrate both research and performance. KBD 421, as the first portion of a four-semester sequence, focuses on the instrument from the time of its invention to the mid-seventeenth century. Each of the primary topical areas are examined by means of geographical school; therefore, identifying and comparing the characteristics of each school remains our essential guide. Developing listening and writing skills within the subject of the organ comprises an integral component of this course.

Evaluation

Class Participation and Workshops: 30%

Written Assignments: 15%

Midterm Exam: 10%

Individual Project: 30%

Final Exam: 15%

Class Participation and Workshops

Please come to class expecting to discuss ideas and particular questions you have. *A dynamic classroom is the responsibility of everyone.* Each student is expected to attend every class meeting punctually; absences must be arranged prior to the missed class period.

Four workshops on performance practice questions will be offered during the semester at various locations. Each student will attend at least three: for one of them prepare a performance of a piece appropriate to the topic; for the other sessions come alert and ready to ask questions. For your performance, be able to introduce your piece and address the specific performance practice issues it contains. Our workshops will be open discussions, to which each student is expected to contribute valuable comments. Sign up for your workshops at the beginning of the semester and choose your piece early.

Workshop Schedule (Times can be rescheduled if necessary):

1. Early fingering and articulation: Friday, Sept. 22 3-5 P.M. (Christ Church)
2. Italy and South Germany: Monday, Oct. 2 10-12 P.M. (MAG)
3. Spain and Portugal: Tuesday, Oct. 31 11:00-1:00 P.M. (MAG)
4. England and the Netherlands: Thursday, Nov. 30 10-12 P.M. (Asbury)

Assignments

The weekly reading assignments should be completed before class when possible. Optional (but interesting!) readings are marked with **. *All readings are found on e-reserve and at the reserve desk.*

Four listening assignments are scheduled throughout the semester. Each should be about 2-3 pages (typed) in length. This need not be a scholarly essay; rather, concentrate on your listening and how you express what you hear in words. *All recordings are streamed and found under course reserves.*

Listening Assignments:

1. Describe the character of the South German organ that you hear on the following recordings: CD 15978 (Stiftskirche Zwettl), CD 9255 (Klosterneuburg Abbey), and CD 2750 (Schlägl Abbey)
DUE: Oct. 5
2. Write a review of one concert you heard during the EROI festival. DUE: Oct. 19
3. Listen to several recordings of Iberian music (CD 13, 297, CD 2896, CD 9159 for starters) and discuss the relationship between the music (its form, melodic construction, etc.) and the registration. DUE: Nov. 2
4. Choose one piece by Sweelinck and listen to three performances of it on different instruments (organ, harpsichord, virginal, or clavichord, etc.). Examine how the character of the piece adapts to each instrument and how musical gesture is affected. Some recordings are on reserve to assist with this. DUE: Nov. 30

Individual Project

Each student will develop an individual topic of interest throughout the semester—any topic that falls within the realm of this course is acceptable. (See separate handout for more specific guidelines.) The project involves researching a ten-page paper to be handed in at the end of the semester plus a 20-minute presentation. Please pay close attention to the following deadlines associated with this project:

- Abstract and preliminary bibliography: Sept. 28
- Paper advising session: Week of Nov. 13
- Class presentations: Dec. 7 and 14
- Final paper: Wed., Dec. 20

September 7

Introduction to the course; Origins of the organ

Instrument topic: Hydraulis, Byzantine organ, early Medieval organ

READING:

- Kimberly Marshall: *Sources of Keyboard Music before 1460, Late-Medieval Repertoire* (Vol. 3 of *Historical Organ Techniques and Repertoire*), 4-23. MT195 .H673 v.3
- Alexander Silbiger: "The First Centuries of European Keyboard Music" in *Keyboard Music before 1700*, 1-13. ML549 .K44 2004

September 14

General Instrument Construction; The Late Medieval/Early Church Organ

Literature topic: Earliest surviving examples of notated keyboard music, alternatim practice

Instrument topic: Topics in basic organ construction; Iconography and early treatises

READING:

- John Butt: "Germany and the Netherlands" in *Keyboard Music before 1700*, 147-165.
- Arnolt Schlick: *Spiegel der Orgelmacher und Organisten*, chapters 3 & 4
English translation only on e-reserve
- Edward Higginbottom: "Organ music and the liturgy" in *The Cambridge Companion to the Organ*, 130-147. ML550 .C178 1998

September 21

Intabulation and the Italian Tradition

Literature topic: Mass settings, toccata, canzona, capriccio
Liturgical context

READING:

- Kimberly Marshall: "From Motet to Intabulation" in *Proceedings of the Göteborg Organ Academy 1994*: 3-24. ML549.9 .G683 1995
- Robert Judd: "Italy" in *Keyboard Music before 1700*, 251-303.
- Girolamo Diruta: *Il Transilvano* (English trans. by Bradshaw & Soehnlen) Vol. 1 (37-39, 51-73), Vol. 2 (3-24). MT182.D599 1984
- ** Edward Soehnlen: "Diruta and his Contemporaries: Tradition and Innovation in the Art of Registration c1610" in *Organ Yearbook 1979*, 15-33.

September 28

Italy continued

Literature topic: The Neapolitan School
Instrument topic: Registration

READING:

- Girolamo Frescobaldi: Prefaces to *Fiori musicali* (Stembridge), the toccatas, and the capricci (Gaus/Marcon), available only on e-reserve.
- Jon Laukvik: *Historical Performance Practice in Organ Playing*, skim 122-130. MT180.L374 O68 1996 (Consult his analysis of Frescobaldi's *Toccata terza* by checking out the score volume, v 2.)
- Barbara Owen: *The Registration of Baroque Organ Music*, 51-59 and 120-126.
- ** Christopher Stembridge: "Interpreting Frescobaldi. The Notation in the Printed Sources of Frescobaldi's Keyboard Music and its Implication for the Performer" in *Organ Yearbook 2005*, 33-60. Prefaces also found translated here.

PAPER: Abstract & Bibliography due

October 5

South Germany

Literature topic: Styles of Erbach, Froberger, Muffat, Pachelbel, Kerll

READING:

- John Butt: "Germany and the Netherlands" in *Keyboard Music before 1700*, 201-213.
- Patrick Russill: "Catholic Germany and Austria 1648-c1800" in *Cambridge Companion to the Organ*, 204-218.
- Russell Saunders' Muffat Handout (Found under e-reserve for D. Higgs.)

LISTENING ASSIGNMENT #1

October 12

EROI Festival

No class.

October 19

South Germany continued

READING:

- Jon Laukvik: *Historical Performance Practice in Organ Playing*, 196-206.
- Barbara Owen: *The Registration of Baroque Organ Music*, 82-87 and 173-182.

LISTENING ASSIGNMENT #2

October 26

Midterm Exam

Spain and Portugal

Literature topic: Classifications of the tiento, variations

Instrument topic: Characteristics of style, registration practice

READING:

- Robert Parkins: "Spain and Portugal" in *Keyboard Music before 1700*, 312-357.
- Calvert Johnson: *Spain (Historical Organ Techniques and Repertoire*, vol. 1), 6-24.
Pages 25-60 of this volume contain very helpful and thorough descriptions on the performance practice questions surrounding this repertoire.

November 2

Spain and Portugal continued

READING:

- Jon Laukvik: *Historical Performance Practice in Organ Playing*, 207-215.
- Barbara Owen: *The Registration of Baroque Organ Music*, 60-66 and 127-134.
- ** James Wyly: "Historical Notes on Spanish Façade Trumpets" *Organ Yearbook* 1977, 41-55.

LISTENING ASSIGNMENT #3

November 9

England

Literature topic: Versets, voluntaries

Instrument topic: Work of Dallam, Smith, Harris; registration practice

READING:

- Barbara Owen: *The Registration of Baroque Organ Music*, 35-40, 93-106.
- Calvert Johnson: *England (Historical Organ Techniques and Repertoire*, vol. 4), 6-42.

November 16

England continued; the Netherlands

Instrument: Origins of *Werkprinzip*, Niehoff, Covelens

READING:

- Stephen Bicknell: *The History of the English Organ*, 122-147.
- Koos van de Linde: "Organs in Sweelinck's Time" in *Sweelinck Studies*, 199-218.
- Klaas Bolt: "The Character and Function of the Dutch Organ in the 17th and 18th Centuries" in *C.B. Fisk, Organbuilder: Essays in his Honor*, 1-18.

November 23

Thanksgiving

No class.

November 30

The Netherlands continued

Literature topic: Sweelinck and his contemporaries

READING:

- Pieter Dirksen: *The Keyboard Music of Jan Pieterszoon Sweelinck*, 35-49 and 327-344.
- Dirksen/Vogel: *Sweelinck: Complete Keyboard Works* (Breitkopf, 2005), vol. 1 (Toccatas), Introduction and "Playing Techniques" (found at end of volume).

LISTENING ASSIGNMENT #4

December 7

Individual Projects

December 14

Individual Projects

Take-home Final Exam due December 21