

## **KBD 422: Organ Repertoire II**

### ***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 422, as the second part of a four-semester sequence, focuses on the topics related to France and Germany until the mid-eighteenth century. Identifying and comparing the characteristics of each school with its representative instruments and genres remains our essential guide. The development listening and writing skills within the subject of the organ comprises an integral component of this course.

#### **Evaluation**

Class Participation and Workshops: 25%

Written Assignments and Presentation: 20%

Midterm Exam: 15%

Individual Project: 40%

#### **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.

Three workshops on performance practice questions will be offered during the semester at various locations. Each student will attend at least two: 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. *Choose a piece that is new to your repertoire.*

#### **Workshop Schedule** (Times flexible):

1. North German School at Sacred Heart, Week of Feb. 5
2. Central German School at Asbury, First week of March
3. French Classical at DUPC, Week of April 2

## Assignments and Presentations

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.*

Three 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. *Some recordings will be streamed.*

### Listening Assignments:

1. Arp Schnitger in Niedersachsen: CD 17, 819. Listen to several organs from this area and discuss the character of the different choruses found in the instruments. Make sure to consult the booklet containing the specifications. (Not streamed) Due Jan. 25
2. Central German Instrument Comparison: Silbermann, Trost, and Hildebrandt. Compare the representative instruments from each builder. Due March 1
  - Silbermann: CD 16,165 (Freiberg Cathedral), CD 16, 232 (Rötha), CD 4, 441 (Grosshartmannsdorf)
  - Trost: CD 16, 320 (Altenburg), CD 16,866 (Waltershausen)
  - Hildebrandt: CD 11,934 (Naumburg), CD 19,422 (Langhenndorf)
3. French Classical: Listen to several recordings and formulate an argument that persuades the reader why these organs are unique in the history of organ building. CD 16,123 (Bordeaux Abbatiale Sainte-Croix), CD 6882 (Abbey of Saint-Michel-en-Thiérache), CD 7441 (Saint-Maximin-en-Provence) Due March 29

### Class Presentations

During the first half of the semester each student will present an analysis of one piece from the North German repertoire (a list of possibilities will be provided). Create a handout containing a structural outline of the analysis and be prepared to lead the class through the work.

On April 5 there will also be a brief (3-5 minute) presentation on a topic that you discover while perusing the two volumes of Dom Bedos: *L'Art du facteur d'orgues* (English trans. by Ferguson). ML555 .B412 1977 Folio, 2 vols.

## 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. *Formulate a thesis based on a research problem.* The project involves researching a fifteen-page paper to be submitted at the end of the semester in addition to a 20-minute presentation. Please pay close attention to the following deadlines associated with this project:

- Abstract and preliminary bibliography: Feb. 8
- Project advising session: Week of March 26
- Rough Draft (required): **April 12**
- Class presentations: April 19, May 3
- Final paper: **May 3**

## January 18

---

### Introduction to the course; Sweelinck

#### READING:

- Pieter Dirksen: *The Keyboard Music of Jan Pieterszoon Sweelinck*, 35-49 and 327-344.
- Pieter Dirksen: "Sweelinck's Keyboard Style and Scheidemann's Intabulations" in *Proceedings of the Göteborg International Organ Academy 1994*, 85-97.
- \*\* Harald Vogel: "The Genesis and Radiance of a Court Organ" in *The Organ as a Mirror of its Time*, 48-59.

## January 25

---

### Sweelinck and His Pupils

Instrument topic: *Werkprinzip*: Scherer, Fritzsche, Schnitger

Literature topic: Scheidemann, Jacob Praetorius, Scheidt

#### READING:

- Gustav Fock: *Hamburg's Role In Northern European Organ Building*, 19-56 (Scherer legacy) and 57-89 (Fritzsche). [Read prose; skim the rest]
- Munetaka Yokota: "Historical Pipe Metal Casting Techniques in 17<sup>th</sup>-century North Germany" in *The North German Organ Research Project*, 165-186.
- John Butt: "Germany and the Netherlands" in *Keyboard Music before 1700*, 166-183.

#### LISTENING ASSIGNMENT #1

## February 1

---

### North German School

Contextual topic: Organ in Lutheran Liturgy, Hamburg

Literature topic: The Chorale Fantasia

#### READING:

- William Porter: "Hamburg Organists in Lutheran Worship" in *The Organ as a Mirror of its Time*, 60-77.
- Hans Davidsson: *Matthias Weckmann: The Interpretation of his Organ Music*, 47-58 and 93-100.
- \*\* Hans van Nieuwkoop: "Anthoni van Noordt and Matthias Weckmann: Two Contemporaries" in *Proceedings of the Weckmann Symposium 1991*, 185-197.
- \*\* Arnfried Edler: "The Social Status of Organists in Lutheran Germany from the 16<sup>th</sup> through the 19<sup>th</sup> Century" in *The Social Status of the Professional Musician*, 63-93.

## February 8

---

### North German School Continued

Literature topic: Buxtehude and Bruhns; The Praeludium and the Toccata

#### READING:

- Kerala Snyder: *Dieterich Buxtehude, Organist in Lübeck, 78-87* (organs); skim 227-79 (keyboard works), but read with concentration about *stylus phantasticus*: 248-257.
- John Butt: "Germany and the Netherlands" in *Keyboard Music before 1700*, 190-200 and 207-210.
- \*\* Jon Laukvik: *Historical Performance Practice in Organ Playing*, 131-145.
- \*\* Pieter Dirksen: "The Enigma of the *Stylus Phantasticus* and Dieterich Buxtehude's Praeludium in G Minor (BuxWV 163)" in *Orphei Organi Antiqui: Essays in Honor of Harald Vogel*, 107-132.

PROJECT: Abstract and Bibliography due

## February 15

---

### Central German School

Literature topic: Johann Pachelbel and his influence

Instrument topic: Gottfried Silbermann, Trost family, Zacharias Hildebrandt

#### READING:

- John Butt: "Germany and the Netherlands" in *Keyboard Music before 1700*, 211-217.
- Lynn Edwards: "The Thuringian Organ 1702-1720: 'Ein wohlgerathenes gravitatisches Werk'" in *Organ Yearbook 1991*: 119-139.
- Kathryn Welter: *Johann Pachelbel: Organist, Teacher, Composer*, Chapter 2 (Pachelbel as Teacher) 53-69. Available only on ereserve.

## February 22

---

### Central German School Continued

#### READING:

- Lynn Edwards Butler and Gregory Butler: "'Rare, Newly Invented Stops:' Scheibe's Organ for St. Paul's Church, Leipzig" in *Orphei Organi Antiqui: Essays in Honor of Harald Vogel*, 285-306.
- Barbara Owen: *The Registration of Baroque Organ Music*, 150-172.

## March 1

---

### Johann Sebastian Bach

READING:esm

- Christoph Wolff: "Johann Adam Reinken and Johann Sebastian Bach: On the Context of Bach's Early Works" in *J.S. Bach as Organist*, 57-80.
- Christoph Wolff: *J.S. Bach: The Learned Musician*, 122-132, "Clavier Virtuoso and Organ Expert" (136-145) and 373-381.

## LISTENING ASSIGNMENT #2

### March 8

---

#### Johann Sebastian Bach II

Literature topic: Chorale-based works

#### READING:

- Russell Stinson: *Bach: The Orgelbüchlein*, Chapter 3, 59-75; skim Chapter 1
- Russell Stinson: *J.S. Bach's Great Eighteen Organ Chorales*, Chapter 3, 55-73.

TAKE-HOME MIDTERM DUE IN CLASS

### March 15

---

#### Spring Break

### March 22

---

#### Johann Sebastian Bach III

Literature topic: Free works

The Bach Circle and the Clavichord

#### READING:

- George Stauffer: "Fugue Types in Bach's Free Organ Works" in *J.S. Bach as Organist*, 133-156.
- Joel Speerstra: "J.S. Bach's Trio Sonatas: A Reception History of a Rumor" in *Bach and the Pedal Clavichord*, 32-51.

PROJECT: Individual advising sessions

### March 29

---

#### French Classical School I

Instrument topic: Development of style and function

#### READING:

- J-A. Villard: "The Clicquot Family and its Place in French Organ Building" in *Organ Yearbook* 1992-93, 71-96.
- Fenner Douglass: *The Language of the Classical French Organ*, 70-125.
- \*\* Charles Fisk: How Certain Musical Differences between the Historic Organs of Germany

and France were Achieved by Differences in Construction" in *L'orgue à notre époque*, 83-89. Available only on ereserve.

### LISTENING ASSIGNMENT #3

#### **April 5**

---

##### **French Classical School II**

Literature topic: Liturgical function, organ masses and suites

##### READING:

- Dom Bedos de Celles: *L'Art du facteur d'orgues*, 2 vols. (English trans. by Ferguson)  
Examine these volumes and prepare a 3-minute review of a topic that interests you.
- Bruce Gustafson: "France" in *Keyboard Music before 1700*, 90-119.

#### **April 12**

---

##### **French Classical School III; Other Traditions into the 18<sup>th</sup> century**

##### READING:

- Fenner Douglass: "Should Dom Bedos play Lebègue?" in *Organ Yearbook 1973*, 101-111.
- Jon Laukvik: *Historical Performance Practice in Organ Playing*, 159-195.  
(Check out the second volume containing the scores as well to aid your reading.)

PROJECT: Rough Draft due

#### **April 19**

---

##### **Individual Projects**

#### **April 26**

---

##### **Jury Week**

No class.

#### **May 3**

---

##### **Individual Projects**

PROJECT: Final draft due