

KBD 423: Organ Repertoire III

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

Instructor: Erica Johnson

Thursdays: 3:00-5:00 P.M., ESM 404

Course Objective

This course investigates several topics relative to the organ: the repertoire, performance practice, building traditions, and history of its development. Lectures and workshops cover subjects in more depth than a survey course and seek to integrate research with performance. KBD 423, as the third part of a four-semester sequence, focuses on topics ranging from the Enlightenment to the end of the Romantic Era in Germany, France, and America. Identifying and comparing the characteristics of each school with its representative instruments and genres remains our essential guide. The development of listening and writing skills within the subject of the organ comprises an integral component of the course.

Evaluation

Class Participation and Workshops: 30%

Listening Assignments: 15%

Midterm Exam: 15%

Paper: 25%

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; arrange absences 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 and informal 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. The Clavichord and the Pedal Piano (ESM 4th Floor): Week of October 1
2. German Romantic (Schmitt): Week of October 29
3. French Romantic (DUPC): Week of December 3

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.*

Three listening assignments are scheduled throughout the semester and each should be roughly 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 are streamed, although valuable information about the instruments and specifications is only found in the CD booklets found at the reserve desk.*

Format: Times New Roman 12pt font, one-inch margins, double-spaced.

Listening Assignments:

1. Play the 1869 Samuel Bohler organ at Incarnate Word. (Information found at www.iwmusic.org/Bohler_Organ.html) Describe the sound qualities of the individual stops as well as how they work in ensemble. Given the style of music popular during this period of organ building and the instrument's liturgical function, how does the character of this particular instrument influence your way of performing the music? DUE: Sept. 20
2. Listen to at least three recordings of **either** Reubke's *Sonata on the 94th Psalm* **or** Liszt's *Fantasia and Fugue on "Ad nos"*. Compare the different approaches to registration, timing and rubato, tempo, character, etc. What do you find most compelling about the interpretations and how might you differ in your approach? (Some recordings on reserve: CD 20,402, LP 30,342, CD 11,175, CD 19,091.) DUE: October 18
3. Discuss what you believe to be the most distinguishing features of Cavallé-Coll's instruments. You might consider (but are not limited to) these topics: construction materials and process; ensemble sound; the connection of musical texture and registration; specification; influences. Listen to any recordings of these instruments. A helpful anthology of the instruments is found on CD 13,390 as well as van Oosten's complete recordings of Widor, all of which are on reserve. DUE: November 29

Paper and Presentations

The paper should reflect your own views in consideration with those found in recent publications. Following the formatting procedures outlined above, the length should fall between 10-12 pages with musical examples and bibliographic citations provided where necessary (using *The Chicago Manual of Style*). Find a particular angle from which to form your thesis—your papers must present arguments in a logical and unified manner. Choose from the suggested topics below or formulate your own.

Paper timeline:

- Abstract and Bibliography: September 27
- Paper advising sessions: Week of October 28
- DUE: November 15 in class

Topic 1

Investigate the repertoire of a Germanic composer whose career lies between 1780-1900. Analyze his or her contributions to the organ repertoire and summarize the context in which these pieces were conceived. Be sure to consider at least one piece in detail.

Topic 2

Choose an organ symphony or sonata by Widor, Vierne, Guilmant or another composer in the French tradition and discuss aspects of form, style, and performance practice found specifically in the piece. Questions to ponder in conjunction with your thesis: are there any aspects of unity between the movements? What musical characteristics distinguish this composer's approach to the genre from others?

Class Presentations

Each student will give a 15 minute presentation on their paper topic. Presentations will be accommodated within the regular class period and are spread throughout the latter half of the semester based on the topic. Those presenting on German topics are roughly scheduled for November 1 and 8; French topics on November 29 and December 6. Prepare an informative handout for the class.

N.B.: All work is due by the assigned deadline unless otherwise arranged prior to that date. Late assignments will be penalized by one half letter grade/day. Attachments are no longer accepted as a means to submit written work: please print out and submit all work in class.

September 6

Introduction to the course; Empfindsamkeit and the Galant Style

Literature topic: The Bach Circle

Instrument topic: The clavichord and late 18th-century Germany

READING:

- C.P.E. Bach: *Essay on the True Art of Playing Keyboard Instruments*, Chapter 3. **MT224.B118 V566 1949**
- Derek Adlam: "The Importance of the Clavichord in the Evolution of the New Musical Aesthetic in 18th-c. Germany and in the Development of the Fortepiano and its Repertoire" in *De Clavichordio I* (1993). **ML651.1605 C27 1994**
- Johann Joachim Quantz: *Essay on Playing the Flute*, 162-169 ("Of the Manner of Playing the Adagio"). **MT342.Q12 V567 1985**
- ** Annette Richards: "Automatic Genius: Mozart and the Mechanical Sublime" *Music & Letters*, vol. 80, no. 3 (August 1999): 366-389.

September 13

The Classical Period and the Role of the Organ in early 19th-Century Society

Literature topic: An international survey; Mozart, Haydn; The first organ methods of Kittel, Knecht, Rinck

Instrument topic: International trends; The barrel organ, musical clocks; Innovation and the search for expression

READING:

- Neil Stipp: "Performance Practice Issues Related to the *Fantasia in F Minor* (K.608)" *The American Organist* in two parts (June 2006, 70-77; July 2006, 60-67).
- Floyd Grave: *In Praise of Harmony: The Teachings of Abbé Vogler*. 233-258. **ML410.V88 G775 1988**
- ** Jan Overduin: "The Organ Works of Wolfgang Amadeus Mozart." *Studies in Music from the University of Western Ontario*, vol. 14, 1993: 155-171. **ML5 .S934 M9**
- ** Harald Herresthal: "Aspects of Liturgical Organ Playing and the Interrelationship between Chorales and Concert Music in the 19th Century" in *Göteborg Proceedings 1994*, 285-297.

September 20

Early Colonial Period and Late 18th-Early 19th Century America

Instrument topic: The organ's acceptance and placement within the developing religious societies; Spanish colonies

- *The English Chamber organ and the Iberian/American organ.*
- *The Pennsylvania-German tradition and the English-New England tradition*

LISTENING ASSIGNMENT DUE

READING:

- Barbara Owen: "David Tannenberg's Moravian Organs" in *Pleasing For Our Use*, 49-67. **ML561.P4 P724 2000**
- Orpha Ochse: *The History of the Organ in the United States*, 39-47, 101-134. **ML561.O16H 1975**
- ** Williams/Owen: *The Organ*: 150-171 (an overview). **ML550.W726 O68 1988**

September 27

Early German Romanticism

Literature topic: Felix Mendelssohn, Robert Schumann

Instrument topic: Organs in England and Germany

PAPER ABSTRACT and BIBLIOGRAPHY DUE

READING:

- Robert C. Mann: "The Organ Music" in *The Mendelssohn Companion*, 625-659. **ML410.M53 M5375 2001**
- William A. Little: "Felix Mendelssohn and his Place in the Organ World of his Time" in *The Mendelssohns: Their Music in History*, 291-302. **ML410.M53.M539 2002**
- Hans Fagius: "The Organ Works of Mendelssohn and Schumann and Their Link to the Classical Tradition" *Göteborg Proceedings 1994*, 344-351.
- Russell Stinson: *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, skim 30-75, optional 89-101. **ML410.B11 S859 2006**
- ** Eugene Gates: "Felix Mendelssohn, Virtuoso Organist," *Journal of the American Liszt Society*, vol. 37 (1995), 13-25. **ML410 .L77 A68**

October 4

19th-century Germany

Literature topic: Johannes Brahms, Josef Rheinberger
Instrument topic: Organs of Friedrich Ladegast

READING:

- William A. Little: "Brahms and the Organ-Redivivus" in *The Organist as Scholar: Essays in Memory of Russell Saunders*, 273-297. **ML600 .O68 1994**
- Martin Weyer: Skim the forwards to Banden/Volumes 38-40 of *Sämtliche Werke of Rheinberger* (Carus Verlag). **M3.1 .R469o**
- Russell Stinson: *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, 169-175, skim 141-169.
- ** Jacques van Oortmerssen: "19th-century Performance Practice in a Historical Perspective" *Proceedings of the 1994 Göteborg Academy*, 367-382. **ML549.9 .G683 1995**
- ** Ludger Lohmann: "Notated Slurs in Organ Music: Approaches to Interpretation" in *GOArt Research Reports*, vol. 1, 193-201.

October 11

EROI Festival

No class.

READING:

- ** Laurence Libin: "Considerations for the Future of Historic Organs" in *Organ Restoration Reconsidered: Proceedings of a Colloquium*, 3-14. **ML549.9 .O68 2005**
- ** Dale C. Carr: "With What Aim and Purpose, and to What End, Should Historical Organs be Restored?" in *Organ Yearbook* 1980, 1-40.

October 18

19th-century Germany and The New German School

Literature topic: Franz Liszt, Julius Reubke

LISTENING ASSIGNMENT DUE

READING:

- Rollin Smith: "Franz Liszt and the Organ," *TAO*, July 1986, 67-73.
- Hermann J. Busch: "The Organ of Merseburg Cathedral and the Organ Works of Franz Liszt," *The Organ Yearbook*, vol. 21 (1990), 79-94.
- Hans van Nieuwkoop: "The Interpretation of Reubke's 'Sonate der 94 Psalm'" in *Göteborg Proceedings 1994*, 383-402.
- ** Martin Haselböck: "Liszt's Organ Works" in *TAO* July 1986, 56-63.
- ** Martin Haselböck: "Fantasy and Fugue on the Choral 'Ad nos, ad salutarem undam'" in *The Organist as Scholar*, 257-272. **ML600 .O68 1994**

October 25

Midterm Exam; Late 19th-century Germany

November 1

Karg-Elert and Reger

Literature topic: Harmony and form in fin-de-siècle Germany

Instrument topic: Organs of Walcker, Sauer

READING:

- Christopher Anderson: "Walter Fischer's Comments on the Playing of Reger's Organ Music" in *The Organ Yearbook* 1995, 123-136.
- Christopher Anderson: *Max Reger and Karl Straube*, Chapter 2 (47-103).
ML410.R33 A545 2002
- ** Kurt Leuders: "In Search of the Reger Organ" (6 installments) in *TAO*: June 1978, Jan 1979, April 1979, Feb 1980, Sept 1980, Mar 1981.
- ** Heinz Wunderlich: "The Significance of the Organ Works of Max Reger and their Correct Interpretation," *TAO* March '02, 58-63.

November 8

The French Revolution and the Early Romantic Period

Literature topic: Claude Balbastre, Michel Corrette, Boëly, Lefébure-Wély

READING:

- Marshall, Kimberly and William J. Peterson. "Evolutionary Schemes: Organists and Their Revolutionary Music" in *French Organ Music from the French Revolution to Franck and Widor*, 3-17. **ML624 .F874 1995**
- Orpha Ochse: *Organists and Organ Playing in Nineteenth-Century France & Belgium*, 18-34. **ML624.O16 O68 1994**
- Fenner Douglass: *Cavaillé-Coll and the French Romantic Tradition*, read 1-12 (skim 13-32) and read 71-82. **ML424.C376 D737 1999**

** Michael Murray: *French Masters of the Organ* [provides an informal overview of several important figures] **ML396.M983 F87 1998**

November 15

French Romantic Period

Literature topic: Jacques Lemmens, Camille Saint-Saëns, César Franck

Instrument topic: The Harmonium; French innovation - Aristide Cavallé-Coll and the symphonic organ

PAPERS DUE

READING:

- Rollin Smith: *Playing the Organ Works of César Franck*, 163-180. **ML410.F82 S6581 1997**
- Rollin Smith: *Toward and Authentic Interpretation of the Organ Music of César Franck*. New York, 77-94. **ML410.F82 S658 2002**
- Jesse E. Eschbach: "Aristide Cavallé-Coll and Internationalism in Organbuilding in Nineteenth-Century France" in *TAO*, April 1985, 51-55.
- Kurt Lueders and Ton van Eck: "Franck, Cavallé-Coll, and the Organ of Sainte-Clotilde" in *TAO* Dec. 1990, 115-119.
- Orpha Ochse: *Organists and Organ Playing in Nineteenth-Century France and Belgium*, 143-160 and 174-182. **ML 624.O16 O6**
- ** Joris Verdin: "The Aesthetic Principles of the Harmonium: The Essence of Expression" in *GOArt Research Reports*, vol.2, 141-158. **ML549.8.G373**

November 22

Thanksgiving

No class.

November 29

Organ Symphonies I

Literature topic: Franck (continued), Charles-Marie Widor, Alexandre Guilmant, Louis Vierne

Instrument topic: French symphonic tradition continued

LISTENING ASSIGNMENT DUE

READING:

- Fenner Douglass: *Cavallé-Coll and the French Romantic Tradition*, 97-142.
- Ewald Kooiman: "Jacques Lemmens, Charles-Marie Widor, and the French Bach Tradition" *TAO* March 1995, 56-64.
- Orpha Ochse: *Organists and Organ Playing in Nineteenth-Century France and Belgium*, skim 182-224. **ML 624.O16 O6**
- ** Paul Peeters: "Walcker and Cavallé-Coll: A Franco-German Competition" in *The Organ as a Mirror of its Time*, 242-259. **ML570.1 .O68 2002**
- ** John R. Near: "Problems of Interpretation and Edition in the Organ Works of Charles-Marie Widor" in *Göteborg Proceedings 1994*, 453-468. **ML549.9 .G683 1995**

December 6

Organ Symphonies II; Late French Romanticism

Literature topic: Charles Tournemire, Joseph Jongen (Belgium)

READING:

- Rollin Smith: *Vierne*, 571-591. **ML410.V665 S658 1999**
- Ruth Sisson: "Charles Tournemire, 1870-1939" in *TAO*, Dec. 1989, 56-64.
- ** Rollin Smith: "The Organ of Trocadéro and Its Players" in *French Organ Music from the Revolution to Franck and Widor*, 275-308. **ML624 .F874 1995**
- ** Robert Sutherland Lord: "Liturgy and Gregorian Chant in *L'Orgue Mystique* of Charles Tournemire" in *Organ Yearbook* 1984, 60-97.

December 13

America in the Late 19th Century

READING:

- Marilyn Smiley: "Across Lake Ontario: Nineteenth-Century Concerts and Connections" in *Taking a Stand: Essays in Honor of John Beckwith*, 149-165. **ML205.1 .T136 1995**
- Barbara Owen: "Majestic, Like a Minister of God" (Chapter 12) in *The Organ in New England*, 254-271. **ML561.O97 O6**
- Orpha Ochse: *The History of the Organ in the United States*, 193-214. **ML561.O16H 1975**

The Final Exam will be a take-home exam.