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THE ORGAN - REFORM MOVEMENT: A FORMATIVE  
INFLUENCE UPON TWENTIETH CENTURY CHURCH  
MUSIC COMPOSITION, PRACTICE, AND PEDAGOGY.**

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THE ORGAN-REFORM MOVEMENT: A FORMATIVE INFLUENCE UPON  
TWENTIETH CENTURY CHURCH MUSIC COMPOSITION,  
PRACTICE, AND PEDAGOGY

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the  
degree of

DOCTOR OF MUSIC EDUCATION

BY

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1969

THE ORGAN-REFORM MOVEMENT: A FORMATIVE INFLUENCE UPON  
TWENTIETH CENTURY CHURCH MUSIC COMPOSITION,  
PRACTICE, AND PEDAGOGY

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## ACKNOWLEDGMENTS

The purpose of this dissertation, which has been done in partial fulfillment of the requirements for the degree of Doctor of Music Education at the University of Oklahoma, is to identify some of the contributions resulting from the Organ Reform Movement in Germany at the beginning of the twentieth century. Suggestions are offered as to the direction of development of pedagogical procedures and materials for organists.

I wish to express my sincere thanks to the chairman of my advisory committee, Dr. Robert C. Smith, for his patient counseling; to Dr. Ernest Trumble and Dr. Margaret Haynes for their desire to help me learn; and to Miss Mildred Andrews for her unique ways of helping one discover hidden abilities. My thanks go to Prof. Roy Barlag, St. John's College, Winfield, Kansas, who by his translations of German text brought much more light to this dissertation; to Prof. Lloyd Miller, who assisted in the clarification of English text; and to my dear wife Margaret, who spent many hours patiently typing copy.

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A BRIEF HISTORICAL OVERVIEW OF THE STRUCTURE,  
FUNCTION, AND LITERATURE OF THE ORGAN

CHAPTER I.

As significant as the early development of the pipe organ of Greece may have been, from its early inception as the Hydraulos around the third century B.C., through its various stages as a large, unmanageable "pneumatic" organ in the Winchester Cathedral in England, to the organ with a fully developed keyboard in the eleventh century Magdeburg Cathedral in Germany, the importance of the organ as an instrument in its own right became significant when in the thirteenth century it began to function as the instrument of the church throughout western and central Europe.<sup>1</sup>

Up to this time the organ remained an awkward, raucous sounding instrument of sheer noise. From the early fourteenth century, keyboard instruments could boast of a diatonic keyboard with chromatic half steps. In addition there appeared the first works written for keyboard instruments in tablature notation.

Two of the earliest important sources for keyboard works are the Robertsbridge Codex, and the Faenza Codex.<sup>2</sup> Stylistically the Roberts-

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<sup>1</sup>William Leslie Sumner, The Organ: Its Evolution, Principles of Construction, and Use (London: Macdonald and Co., 1952), p. 39.

<sup>2</sup>Donald Jay Grout, A History of Western Music (New York: W. W.

bridge manuscript contains a strange contrast between intavolated isorhythmic motets, and the dance pieces, which show an archaic, primitive style; features which opposed the intavolatura, i.e., keyboard transcriptions of polyphonic ensemble works.

Most important because it is a comprehensive manuscript is the Faenza Codex. Dating from the fifteenth century, it contains a large body of fourteenth century keyboard music. More than half of the manuscript is occupied with keyboard compositions; most of which are intavolaturas by French and Italian composers.

From the tenth to the fourteenth century, the organ as exemplified by that in the Winchester Cathedral, had a tonal resource basically consisting of a "mixture" organ, i.e., each tone produced by a rank of pipes was automatically accompanied by its octave, twelfth, and double octave, etc. Essentially "full" organ was used at all times.

The pipework of the fourteenth century organ underwent a decisive change. "Solo" stops were added which provided a necessary contrast to the principal tone of the "mixture" organ. The first such solo stop was the "flute," which was of a wider scale than the "principal" stops. The power of a single flute stop is evident from the following comment:

. . . as late as 1513 the organ of Saint-Sauveur at Aix-en-Provence . . . had only a single flute stop contrasted to a plein-jeu of principal, octave, nineteenth and triple octave.<sup>3</sup>

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Norton and Company, Inc., 1960), p. 125. ". . . the Robertsbridge Codex of about 1325 has organ arrangements, and the Faenza Codex from the first quarter of the fifteenth century contains ornate keyboard versions of Machaut's ballades and of madrigals and ballate by Italian fourteenth-century composers including Landini."

<sup>3</sup>Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Company, Inc., 1940), p. 305.

The introduction of "solo" stops was due largely to the change in the style of music and the particular part the organ played in it. The new polyphony of the intavolaturas required more transparency. It was these new stops that provided for the organ its most distinctive feature: the contrast and mixture of different timbres.

Pedal keys also were a part of the development around the fourteenth century, realized in the form of a full pedal board. The pedal soon became a regular feature of the large organs in Germany.

In the fifteenth century, many of the large organs were placed in the nave or over the main portal of the church or cathedral, primarily for solo performance. In addition to the main organ was a smaller organ or positiv placed in the gallery for accompanying singers and for playing during the daily service. The positiv was a thirteenth century development, but it was a continuous development which must be considered in the late fifteenth and early sixteenth centuries insofar as the development of the structure, function, and literature of the organ is concerned.

The positiv remained essentially a one keyboard instrument whose bellows were worked by another person, permitting the player to use both hands for the keyboard. By the fifteenth century the positiv had a fully chromatic keyboard. The detailed representations of the positiv in the panels of the Ghent Altarpiece of Hubert and Jan Van Eyck show keyboards which are very similar to our present type, though the keys seem shorter in length.

In the Van Eyck panel at Ghent a key which can be held down by a latch is clearly seen on the extreme left. These pipes were drones and their sustained bass notes would be the origin of the pedal point or "pedal" of



later organ music, a harmonic device which is still in use today.<sup>4</sup>

There were two kinds of positiv organs, the small positiv which stood on a table, and the larger which stood on the floor.

According to Sumner, the positiv along with its small portable counterpart, the portativ, was first recorded in the late tenth century.<sup>5</sup> After the passing of the large Gothic organ in England, the organs were either portativ or positiv until the fifteenth century. The portativ disappeared in the seventeenth century, but the positiv survived. Apel states, "it is probably the latter type which must be considered as having been instrumental in the development of polyphonic organ music."<sup>6</sup>

An account of the early sixteenth century positiv organ was given by Arnolt Schlick in his treatise, Spiegel der Orgelmacher und Organisten, published in Mainz in 1511. The title page gives an idea of the German positiv organ of the time which consisted of one keyboard and a complete pedal with several ranks of pipes.<sup>7</sup>

By the end of the fifteenth century, both German and Flemish organ builders had introduced "stopped" pipes; i.e., pipes having their upper ends capped for the purpose of economy of space while at the same time achieving fundamental tone with a half length pipe, tapered pipes; reed pipes; the tremulant; and the complete pedal keyboard with stops of its own.

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<sup>4</sup>Sumner, op. cit., p. 57.

<sup>5</sup>Sumner, op. cit., p. 54.

<sup>6</sup>Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1944), p. 531.

<sup>7</sup>Sumner, op. cit., Plate 9.

The small body of keyboard music preserved from before the sixteenth century is limited largely to Italy in the fourteenth century. The main sources for the fifteenth century are from Germany in the tablature of Adam Ileborgh of Stendahl (1448);<sup>8</sup> the Fundamentum organisandi of Conrad Paumann (1452);<sup>9</sup> and the Buxheim Orgelbuch (c. 1460).<sup>10</sup>

Both the Ileborgh tablature and the Buxheim Orgelbuch are bonafide collections of keyboard music, whereas the Fundamentum organisandi of Paumann is essentially an instruction manual for organ containing musical compositions largely as illustrative material.

Three types of music are found in these German keyboard tablatures: (1) the intavolatura, the continuation of the fourteenth century practice of direct transcription of polyphonic ensemble works. These types of works are not regarded as keyboard music, but the arranging of polyphonic ensemble works which gave rise to original and independent forms of keyboard music;<sup>11</sup> (2) the cantus firmus settings of sacred and secular melodies; and (3) the praeludia, the first type of idiomatic keyboard music conceived without reference to preexistent forms.

The Ileborgh tablature contains the first examples of praeludia (preambulieren) in addition to being one of the earliest manuscripts

<sup>8</sup>Tablature of Adam Ileborgh of Stendahl, 1448, Ms., Curtis Institute of Music, Philadelphia.

<sup>9</sup>Conrad Paumann, Fundamentum organisandi, 1452, Ms., Berlin, Staatsbibliothek 40613; bound with the Lochamer Liederbuch.

<sup>10</sup>Buxheim Orgelbuch, c. 1460, Ms., Munich, Staatsbibliothek, Cim. 3526.

<sup>11</sup>F. E. Kirby, A Short History of Keyboard Music (New York: The Free Press, 1966), p. 35.

specifically calling for the use of the pedal.<sup>12</sup>

Paumann's Fundamentum organisandi contains both cantus firmus settings of which the best known example, based on a secular melody, is "Mit ganzem Willen wünsch ich dir," and praeludia.

The Buxheim Orgelbuch is considered a leading source of intavolaturas of sacred as well as secular compositions. Motets, rondeaux, virelais, and ballades are arranged for the keyboard, and leading composers such as Dunstable, Binchois, Frye, and Dufay are represented. Cantus firmus settings of sacred melodies and praeludia are also contained in this score.

The preambulum is important in terms of independent keyboard idiom. It was not strictly metrical, but free rhythm. The lower part proceeded in long held notes, and the upper part moved in scale patterns. To this extent it resembled the liturgical cantus firmus settings but for one critical difference--there was no cantus firmus used.

The very designation of praeludia in the Ileborgh tablature indicates the purpose of these pieces: to introduce a polyphonic ensemble work to be performed during the church service. Such pieces were generally improvised and this fact accounts for the usually free meters encountered. This improvisational quality marks the praeludia as the earliest idiomatic keyboard compositions that have come down to us.<sup>13</sup>

The Paumann and the Buxheim sources, while not preserving the rhythmic freedom of the Ileborgh praeludia, expand the form so that two types

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<sup>12</sup>Ibid., p. 34.

<sup>13</sup>Ibid., p. 38.

of writing are apparent. In the manner described above, the slow moving lower part is combined with a rapid figured upper part. The other is chordal, whereby all parts move simultaneously in equal note values. The two types alternate with each other. Nothing of the improvisational quality is lost, but the music possesses a curious archaic quality.

Arnolt Schlick (1455-1525), blind organist and theorist, was the first figure of significance in sixteenth century Germany. In addition to his famous treatise already mentioned, he is also responsible for a large collection of organ compositions. The Tabulaturen etlicher Lobgesang und Lidlein auff die Orgel un Lauten zu spielen was published by Peter Schoffer at Mainz in 1512.<sup>14</sup>

This collection consists of fourteen organ compositions, twelve lute songs, and three lute pieces. The organ works are, for the most part, cantus firmus settings based on plainsongs. Schlick's Tabulaturen is also notable for settings based on song melodies with vernacular German texts, of which the best known and most frequently performed work of this type is "Maria zart von edler Art." The accompanying parts are polyphonically more elaborate.

Besides the source of organ compositions to be found in Schlick's Tabulaturen, a very few are in print by Paul Hofhaimer (1459-1537). Other composers of organ music in the early sixteenth century in Germany who were in one way or another associated with Hofhaimer were Hans Buchner (1483-1538), Hans Kotter (1485-1541), Fridolin Sicher (1490-1546), and Leonhard Kleber (1490-1556). Buchner's works are contained in a large

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<sup>14</sup>Ibid., p. 39.

treatise, Fundamentum sive ratio vera, from the early sixteenth century. This treatise is an instruction manual on organ playing. Tablature books contain the works of Kotter (c. 1513), Sicher (c. 1525), and Kleber (1520-1524).

Intavolaturas appear in the tablatures of Kotter and Kleber. Cantus firmus settings based on plainsong are important in the treatise of Buchner and the tablatures of Sicher, Kleber, and Kotter. Praeludia are found in the tablature of Kleber and some in Kotter.<sup>15</sup> These are also sectional as were those found in the Buxheim Orgelbuch.

The additional category of the "dance" is of quantitative importance in the tablature of Kotter.

In the second half of the sixteenth century, a change from the previous repertory took place in German keyboard music. This is the period of the so-called "colorist" school--noted for its use of embellishment. Particular concentration was given here to keyboard transcription of polyphonic ensemble pieces and outright improvisation. Liturgical cantus firmus settings as had been commonly used are conspicuous by their absence. However, such settings are present but they are based on the Protestant chorale melody. These are early contributions to what later became the repertory of the Lutheran organ chorale. The praeludia is absent, but much attention is given the "dance."

Positive contributions of the "colorist" school can be stated in terms of the development of technique in keyboard playing: the importance of proper fingering and the execution of standard types of ornament-

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<sup>15</sup>Ibid., pp. 40-41.

ation. The most prominent member of the "colorist" school is Nicholas Ammerbach (1530-1597).

Steady advances in organ construction were made throughout Europe in the late Gothic and early Renaissance periods. Human mechanical ingenuity, interest, and wealth contributed to the fullest development of the organ.

Between 1500 and 1700, three types of instruments reflect the successive types of organ music in these two centuries: the "Gothic" organ, the "Praetorius" organ, and the "Bach" organ. The "Gothic" organ, as exemplified by the description in the previously mentioned treatise of Arnolt Schlick, Spiegel der Orgelmacher und Organisten (1511), basically consisted of one or several manuals with a pedal keyboard having separate pipes.

Schlick supplies precise dimensions for the various parts of the organs including the size of the keys, the length of the pedal keys, the height of the manual keyboard above the pedals, and even the height of the seat above the pedal surface. He also speaks of the proper placement of the organ.

In terms of tonal resources, Schlick deals with a considerable variety of organ stops at all pitches which were capable of providing the greatest possible contrast between tone colors of various ranks of pipes. Among those he mentions are the principal, octav, and superoctav, along with various mixtures including the high pitched zimbel and the rauschpfeife. Some of the reeds referred to are the schalmei and the zink, which was a quiet reed, also the trompete and posaune. One type of flute Schlick refers to is the schwegel.

In Germany, there was a two-fold distinction in the organization of the registers: "thin" registers--open, narrow scaled pipes producing a light transparent tone; "wide" registers--varied scales, covered, uncovered, tapered, producing characteristic "solo" stops.

In contrast to the Renaissance organ, Friederich Blume makes these comments regarding the multiplicity of pitches and timbres characteristic of the early Baroque organ of Schlick and of the types to follow.

With the beginning of the Baroque, the organ is released from the neutral sound-complex of Renaissance music by acquiring an independent music of its own. . . . with Praetorius, Sweelinck, and Samuel Scheidt, an organ music begins that can unfold its wealth of tonal color only on the organ, and is technically performable only on the organ. The instrument itself departs from the monochromatic diapason stops of the Italian-Renaissance organ and undergoes, in ways different according to country and region, a thorough change to polychromatic registration and in so doing demands of organ composition a well-distributed tonal language that utilizes these possibilities. This idiomatic writing for organ extends to . . . Boehm, Buxtehude, and Bach, gradually sinking back after the end of the Baroque period to the monotony of a grisaille-like neutrality.<sup>16</sup>

Besides the usual division between secular and sacred, there was one other--the Catholic Church in the South, and the Protestant Church in the North. The geographic division, of course, was not quite that arbitrary.<sup>17</sup> Most of the prominent composers were connected with musical life of either the cathedral or the court.

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<sup>16</sup>Friederich Blume, Renaissance and Baroque Music (New York: W. W. Norton and Company, Inc., 1967), p. 123.

<sup>17</sup>The most important composers in South Germany: Johann Jakob Froberger (1616-1667), Ferdinand Tobias Richter (1649-1711), Alessandro Poglietti (d. 1683), Franz Matthaeus Teichmann, Johann Kaspar Kerll (1627-1693), Johann Kaspar Ferdinand Fischer (1665-1746); Central Germany: Samuel Scheidt (1587-1654), Johann Ulrich Steigleder (1593-1635), Johannes

Characteristic musical forms of seventeenth century Germany and Austria owe their existence to three basic influences: (1) the German "colorists" and their embellished, idiomatic keyboard figuration, (2) the Gabrieli, Merulo, and Frescobaldi influence from Italy, and (3) the Dutch influence of Sweelinck, who transmitted the Anglo-Italian style to the North and Central German schools.<sup>18</sup>

South German composers generally were inclined toward the tradition of the "colorists," and in specific forms like the toccatà they leaned heavily on the Italian models of Merulo and Gabrieli.

North German composers used the chorale variation in the Sweelinck manner.

The Central German school centered about Samuel Scheidt, and with Scheidt, German organ music came into its own.<sup>19</sup>

Much of seventeenth century keyboard music remained in manuscript. That organ music which was published generally served two purposes: music for use in the church service, and music for instructional purposes.

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Klemme (1593-1657), Nicolas Adam Strungk (1640-1700), Johann Christoph Bach (1642-1703), Christian Erbach (1573-1635), Johann Pachelbel (1653-1706), Johann Erasmus Kindermann (1616-1655), Franz Xaver Murschhauser (1663-1738), Delphin Strungk (1601-1695), Johann Heinrich Buttstedt (1666-1727), Georg Muffat (1653-1704), Johann Krieger (1652-1735); North Germany: Heinrich Scheidemann (1596-1663), Melchior Schildt (1592-1667), Jan Reinken (1623-1722), Jacob Praetorius (1586-1651), Matthias Weckmann (1621-1691), Vincent Lübeck (1654-1740), Franz Tunder (1614-1667), Johann Nicolas Hanff (1655-1711), Dietrich Buxtehude (1637-1707), Nicolas Bruhns (1665-1697), Paul Siefert (1586-1666), Georg Böhme (1661-1733), Johann Kuhnau (1660-1722).

<sup>18</sup>Manfred E. Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947), p. 104.

<sup>19</sup>Ibid., p. 105.



For the most part, organ compositions based on Protestant chorales are important for the first category. Examples of these are the Tabulatur-Buch (1650) of Samuel Scheidt and the Choräle (1693) of Johann Pachelbel. Catholic liturgical music is represented by the Modulatio organica (1686) of Johann Kaspar Kerll and Apparatus musico-organisticus (1690) by Georg Muffat. Among the didactic works are Samuel Scheidt's Tabulatura nova (1624), and Johannes Klemme's Partitura seu tabulatura italica (1631), which contains thirty-six fugues arranged in order according to the twelve church modes.

Publications of secular music for keyboard are more uniform in that they present essentially one category of composition, namely, the suite.

There is a group of publications which by its content suggest a more composite, general character. Many types of music for various purposes are included in addition to the fact that the instrumental medium is frequently indicated as "clavier" in general, thus not restricting the performance to any keyboard instrument in particular. Scheidt's Tabulatura nova could possibly be considered one of this type. Some collections contain a variety of imitative contrapuntal works such as Johann Ulrich Steigleder's Ricercare tabulata organis et organoedis (1624) or Johann Erasmus Kindermann's Harmonica organica (1645), Johann Jakob Froberger's Partite di toccate, canzone, ricercari (1693), and Johann Kaspar Ferdinand Eischer's Ariadne musica (1702). A group of chorales such as found in Johann Pachelbel's Musicalische Sterbensgedanken (1683) is clearly as much intended for performance on the harpsichord or clavichord as on the organ.<sup>20</sup>

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<sup>20</sup>Kirby, op. cit., p. 86.

Whereas keyboard music in the early seventeenth century was far from being standardized, and though the designations were still inconsistent, there were, according to Grout, certain general types of composition distinguishable in this period:

1. The ricercare type: pieces in continuous imitative counterpoint. These were called ricercare, fantasia, fancy, capriccio, fuga, verset; . . . they lead eventually to the fugue.
2. The canzona type: pieces in discontinuous imitative counterpoint . . . .
3. Pieces based on a given melody or bass: principally the theme and variations or partita, the passacaglia or chaconne, the chorale partita, and the chorale prelude.
4. Pieces in more or less stylized dance rhythms, either strung loosely together or more closely integrated: the suite.
5. Pieces in improvisatory or free-form style for solo keyboard instrument or lute: called toccata, fantasia, or prelude.<sup>21</sup>

The two principal types of organ compositions perfected in the late seventeenth century during the mature Baroque in Germany were the cantus firmus compositions and the free-form compositions.

There was a surprising lack of Catholic organ music by those composers active in the Catholic cities of the south perhaps for the simple reason that the organ functioned mostly as an instrument for accompaniment.

In contrast to this was the considerable amount of activity among the Protestant organists and composers who utilized the cantus firmus settings based on the many chorale melodies forming the basis of the Lutheran

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<sup>21</sup>Grout, op. cit., pp. 297-298.

service. The chorale was for the congregation and was sung in German. The melody itself was occasionally taken from popular songs of the time-- it was simple and easy to sing.

The chorale is of fundamental importance in the Protestant liturgy. There are chorales proper to specific seasons and particularly festivals --some for Advent, Christmas, Epiphany, Lent, Holy Week, Easter, Ascension, Pentecost and Trinity--so that each chorale has its specified liturgical character, function, and significance.

As the point of departure . . . the chorale has remained a vital motivating factor from the Reformation to the present day. Simple in itself, it has been the basis for some of the greatest and most complex musical works to be written within the framework of Western culture.<sup>22</sup>

Of great significance is the manner in which the chorale was performed since the time of the Reformation. It was the practice of the sixteenth century that all verses of a given chorale be sung. The basic reason for this was that the complete thought of the text might be expressed. However, the inherent monotony in the performance of all verses of a chorale brought about the practice of alternatim. The alternatimpraxis involved alternate participation of three performing agents readily available in the German Protestant service from the Reformation on. These performing agents were the congregation, the choir, and the organ. Through specific inter-relationships to each other, the important genre

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<sup>22</sup>Donald Charles Johns, "Johann Nepomuk David's Choralwerk: A Study in the Evolution of a Contemporary Liturgical Organ Style." Unpublished Ph.D. dissertation, Northwestern University, 1960., p. 1.

of the organ chorale developed.<sup>23</sup>

In the early practice of alternatim, the congregation sang the chorale melody without accompaniment of any kind. The choir performed polyphonic settings of those verses of the chorale entrusted to it. The organ had a two-fold purpose: it alternated with the choir and congregation in the performance of the various verses of the chorale, and it gave pitch to the celebrant, the choir, and the congregation by means of an intonation.<sup>24</sup>

The historical development of the organ chorale from Samuel Scheidt to J. S. Bach followed along two lines: the North German style with its preference for extended treatment and a free, rhapsodic type known as the chorale fantasia; and the Central German style which favored shorter forms and a simpler style, chiefly melody chorales or chorale variations.

A very acceptable and useful designation of the various types of organ chorale as it developed from the time of Scheidt until the culmination of styles in Bach is given by Apel:

Cantus firmus chorale: the chorale melody in long notes usually in the bass.

Chorale motet: each line of the chorale is treated in imitation thus resulting in a succession of fugues.

Chorale fugue: the first line or initial phrase of the chorale is treated as a fugue subject.

Melody or figured chorale: the chorale appears as a continuous melody in the soprano, accompanied by contrapuntal parts which usually proceed in definite figures.

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<sup>23</sup>Ibid., pp. 16-17.

<sup>24</sup>Ibid., pp. 18-19.

Chorale canon: the chorale melody appears in canon with the musical material supporting the canon developed in the figural manner.

Ornamented chorale: the chorale used in the soprano with elaborate and expressive ornamentations.

Chorale fantasia: free, "North German" treatment.

Chorale variations (partitas): a number of variations, corresponding to the number of stanzas of the text.<sup>25</sup>

Two factors are very important in the classification of organ chorale types: the cantus firmus and the accompanying material.

Although the cantus firmus may be varied to a certain extent and may assume a different character because of alteration in the form of ornamentation, diminution, augmentation, canon, etc., the accompanying voices constitute a factor in the organ chorale which is extremely variable . . . it is this freedom of the accompanying voices and not the cantus firmus which accounts for important differences between compositions, and makes of each a unique phenomenon.<sup>26</sup>

Prominent with the genre of the organ chorale during the seventeenth century was that genre of "free-form" composition, which included the toccatas compositions involving irregular or free rhythm in an overall effect of planned uncertainty. Also involved in the development throughout the century were related forms of the various types of pieces in imitative counterpoint.

In Germany, the toccatas falls into the categories of the South German style, where Froberger, Kerll, and Muffat were most prominent, with the Italian models of Frescobaldi and Merulo being decisive; and the North German style, which was more rhapsodic. The form of the toccatas was

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<sup>25</sup>Apel, op. cit., p. 534.

<sup>26</sup>Johns, op. cit., p. 26.

sectional as in Froberger's, usually having three sections--"toccata-like" passages at the beginning and the end, and a fugal part in the middle along with several changes of meter. Kerll's toccatas generally had four or five sections.

In North Germany, the scheme of alternating toccata and fugal sections first appeared in the works of Matthias Weckmann. This idea developed more artistically in the works of Dietrich Buxtehude and Nicolas Bruhns, finally culminating in the works of J. S. Bach.

Two forms associated with the toccata were the prelude and the intonazione. Murschhauser's preludes and intonationen were much shorter than the usual toccata and usually were restricted to one motive of figuration pattern. Kindermann's preludes are extremely short, his intonationen are somewhat longer, and have a two-sectional form: the first in prelude style, the second, fugal. The idea of a prelude or toccata and fugue in the same key is a seventeenth century development.

Various types of pieces in imitative counterpoint, such as the ricercare, canzone, fantasia, and capriccio dominated the scene in the early part of the seventeenth century under the influence of Sweelinck and Frescobaldi.

The Sweelinck type of fantasia is preserved in the work of Scheidt and Froberger; the ricercare continued well into the seventeenth century in the work of Froberger, Poglietti, Pachelbel, and Krieger; the canzone appeared in the work of Froberger, Kerll, and Buxtehude; the capriccio was cultivated by Froberger, Kerll, and Poglietti.

The capriccio was a contrapuntal, sectional and thematic variation using figurational elements. With a distinct tendency toward striking and

surprise elements by the use of unusual, sharply characteristic themes, the capriccio frequently became the vehicle for programmatic music. Typical examples of this are to be found in the Capriccio Cucu and the Der steyrische Hirt by Kerll.

Within the entire category of "free-form" compositional development was a tendency, in the works of the German composers, for these forms to come together and combine into larger forms. The fantasia, toccatà, and prelude became indistinguishable from one another; and the older forms, characterized by imitative counterpoint, though they did not die out, did decline toward the end of the seventeenth century and were replaced by a type of combination form under the generic designation of fugue. A symptom of this change is the uncertain terminology as the new fugue begins to assert itself, i.e., Fuga sive Fantasia by Kindermann, and the Fuga sive Canzona by Murschhauser.

The essential characteristics of the fugue as it developed in the seventeenth century as compared to the earlier ricercar show the fugue subject as having a more definite melodic character, a livelier rhythm and energetic drive, short episodes set off by a lightening of texture, and the use of sequences framed in a tonal organization with a clear dominant-tonic relationship.

Final perfection of the fugue was inseparable from the full development of the major-minor system of tonality, making possible a systematic use of key relationships in musical designs of longer duration.

Complementary to the major-minor tonal system was the application of a system of equal temperament to the tuning of keyboard instruments. Formulated by theorists after the early sixteenth century, the system

was generally applied to keyboard instruments on the Continent by the early years of the eighteenth century. The Ariadne musica of 1715 by J. K. F. Fischer, a collection of keyboard preludes and fugues using nineteen different major and minor keys, was the principal forerunner of the Well-Tempered Clavier by J. S. Bach, which uses all twenty-four keys.<sup>27</sup>

Important writings pertaining to the structural development of the organ in the seventeenth century include the Syntagma musicum of Michael Praetorius, Musurgia (1650) by Althanasius Kircher and two works, Orgel-probe (1681) and Organum Gruningense redivum (1705) by Andreas Werckmeister.

The second type of instrument in the gradual evolvement of the organ after the "Gothic" organ of Arnolt Schlick was the "Praetorius" organ exemplified in Michael Praetorius' Organographia (1619), the second volume of his Syntagma musicum: a masterly, detailed description of old and new organs, of manual and pedal keyboards, of bellows, dispositions and various kinds of timbres, and methods of tuning organs, regals, and harpsichords. "Praetorius is the only writer of the time who provides a comprehensive insight into this important area of activity."<sup>28</sup>

The "Praetorius" organ retained "Gothic" contrast between individual timbres, but softened differences, and muted the shrillness of extravagant sonorities. The result was a clarity of the individual voices within polyphony and a smooth blending into chords--an unforced transparency

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<sup>27</sup>Grout, op. cit., p. 344.

<sup>28</sup>Paul George Bunjes, "The Praetorius Organ," Unpublished Ph.D. dissertation, University of Rochester, 1966., p. 10.



of polyphonic texture.

"Compenius, Fritsche, and the Scherer family were amongst the most distinguished north German organ builders of the late Renaissance and early Baroque periods,"<sup>29</sup> bridging the gap from the "Gothic" to the "Praetorius" organs. In the middle to late Baroque, Arp Schnitger's organs exemplify the peak of the "Praetorius" style of organ building.

Arp Schnitger, the greatest German organ builder of the high Baroque, was the successor to the Scherer family, who represented the great tradition of organ building in North Germany in the sixteenth century.

Sumner gives some of the details regarding construction found in a typical Schnitger organ. The wind pressure on Schnitger organs varied from 3 to 3.6 inches. The "naturals" of the keys were covered with ebony and the "sharps" with ivory or bone. The manuals had a keyboard of forty-five notes, and the pedals had either twenty-six or twenty-seven keys. The majority of Schnitger organs contained no wooden pipes. It is easier to make and voice metal pipes than those of wood and the lead-tin alloy is better than glue-joined wood in the damp climate of north German and Dutch districts. English tin of ninety-nine per cent purity was used for the show pipes, and for the principal-toned stops inside the instrument a lead-tin alloy of the proportion of 10:3. The flutes and cornets were made of a metal containing an even larger proportion of lead. Brass was often used for the tubes of smaller reeds.<sup>30</sup>

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<sup>29</sup>Sumner, op. cit., p. 81.

<sup>30</sup>Sumner, op. cit., p. 87.

Schnitger organs were fine examples of highly developed pedal organs; on the larger instruments the flue tone would span from a 32 ft. stop to a choice of mixtures; reeds were used from 32 ft. up to a 2 ft. atop. Everything was independent.

The division of stops into "narrow" and "wide" groups, which was developed in the Renaissance, continued into the Baroque period. The "narrow" group consisted of bright-toned principal chorus with trompete and the whole result was one of moderate power, contrapuntal tone par excellence. An 8 ft. rank was capable of quiet, bright tone and not too loud as an accompaniment to a solo played on the rückpositiv. There was comparatively little difference in power between one stop and another. The enormous difference in output between a soft gedackt and a trumpet on a modern organ was unknown.<sup>31</sup>

The "Praetorius" organ was brought to its logical conclusion in the work of Arp Schnitger, who represents the German Lutheran tradition in regard to functional design and construction of the organ in relation to the art of music in worship. With Schnitger, the true German organ reached the peak of its development about 1700. After this, other influences became noticeable.

The name of Johann Sebastian Bach in the late Baroque signifies the ultimate attainment in music composition. Since it is beyond the scope and intent of this paper to offer a detailed analysis of the quantity and quality of Bach's compositional output for organ, to say nothing of his attainments with all other instrumental and vocal media, it will suffice

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<sup>31</sup>Sumner, op. cit., p. 88.

to recognize his esteemed position for all time in the art of music by quoting a summary statement from Grout:

We can begin to understand the central position Bach has in the history of music when we realize, first, that he absorbed into his music the multiplicity of styles and forms current in the early eighteenth century and developed hitherto unsuspected potentialities in every one; and second, that in his music the opposed principles of harmony and counterpoint, melody and polyphony, are maintained in a tense but satisfying equilibrium found in no other composer.<sup>32</sup>

Bach had the good fortune of performing on some of the finest instruments of the organ builders' art in his day. One of the finest was the Schnitger instrument in the St. Jacobi Church in Hamburg. Alongside the outstanding work of Schnitger stands the eminence of the Silbermanns, Andreas and Gottfried, with whose work in the art of organ building Bach was very familiar. A particular anecdote by Ernst Flade relates that Bach, on the occasion of one of his performances on a new Silbermann organ of the Frauen-Kirche in Dresden, and having made the acquaintance of Silbermann, patted him on the back and said, "Your organs are excellent. You are rightly called Silbermann, for your organs have a silver tone and thundering basses. Just keep on."<sup>33</sup>

The Silbermann organ represents a third style of organ construction often referred to as the "Bach" organ, for want of a better term. The organ of Gottfried Silbermann, though still retaining the essential qualities of the true Baroque organ, foreshadows the trend toward increased

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<sup>32</sup>Grout, op. cit., p. 400.

<sup>33</sup>Hans T. David and Arthur Mendel, The Bach Reader (New York: W. W. Norton and Company, Inc., 1945), pp. 289-290.

expressiveness which characterized the period after 1750. The "Bach" organ was smaller, usually not exceeding two manuals and pedal, with about thirty stops, having light wind pressure and a very elegant, mellow tone.

The Silbermann instruments derive from the Latin countries, and reveal the Roman Catholic influences of the south. Andreas Silbermann, with whom his younger brother Gottfried worked for a time, was influenced by the work of Eugen Casparini, a German, born Eugen Caspar. After spending three years in Bavaria during his youth, Caspar spent considerable time in Padua, Italy, and adopted the Italian form of his name.

Some of Casparini's ideas concerning organ building, which were further developed by the Silbermanns, show themselves in the following ways:

1. Careful grouping of stops into narrow and wide scales was abandoned and many varieties of scales were employed.
2. Wood pipes were used for many of the pipe ranks and especially in the lowest notes of the 32 ft. and 16 ft. ranks in the pedal were made of this material.
3. Larger proportions of tin were used than the pipe metal which was common in the Schnitger organs, and the tone of the pipes was thus brighter.
4. String tone and undulating stops became a feature of the instrument and paved the way for the later Romantic movement in organ building.
5. The cornets made from ranks of pipes in harmonic series' gave a striking imitation of reed tone.
6. The general treatment of the tone mass was more powerful and smooth than that of the Schnitger organs.<sup>34</sup>

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<sup>34</sup>Sumner, op. cit., pp. 90-91.

After 1720, the type of German organ exemplified by the work of Schnitger, according to the concepts of Praetorius, declined. The method of building tonal pyramids with mutation and mixture stops, of making choruses by adding harmonics of flue pipes and rich quiet reeds was giving way to the use of highly spiced tones such as emanated from a stop like the viol da gamba, the unda maris, and the synthetic cornet.

In addition to this gradually changing tonal concept, Silbermann also introduced the "tremulant," a device which together with the "swell," already introduced in Bach's time, was the first step toward the so-called "expressive" organ--an instrument capable of artificial crescendos and decrescendos, culminating later in the conception of the organ as an imitator of the orchestra.

German organ music reached its apogee in the early years of the eighteenth century in the works of Johann Sebastian Bach. After 1720, a general decline, rather than a change, was observable especially in the use of the organ chorale. By the second half of the eighteenth century, the old contrapuntal emphasis in the various species of the organ chorale was lacking; accompaniment became far simpler, more homophonic. In general, the old established genres of organ music fell out of favor. By the end of the century, no important composer paid much attention to music for the organ.

By the year 1770, the entire concept of musical sound had changed, even as musical style, too, had changed. After being in the center of musical life in the church for so long, the organ, by nature polyphonic and objectively impersonal, became outmoded. "Music moved outside the church, although the organ was still confined there."<sup>35</sup>

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<sup>35</sup>Sachs, op. cit., p. 440.

Though many large organs were being built in Europe in the eighteenth century, they had little effect on the art of music, and musicians looked elsewhere for their media of expression.

In the period from 1750-1900, efforts of organ builders were governed by two ideals, both of which were extraneous to the organ itself: romantic expressiveness, and the nineteenth century orchestra. Efforts to expand the tonal resources of the organ in direct emulation of the rapid development of the instruments of the orchestra were noted in 1795 by the German composer, organist, and organ builder, Justin Heinrich Knecht (1752-1817) in a treatise entitled the Vollständige Orgelschule of 1795 in which he states that the organ can be regarded somewhat as an imitation of the large orchestra.<sup>36</sup> Another proponent of this idea was a most sensational contributor to the cause, the theorist, composer, teacher, organist, organ builder, and abbe--Georg Joseph Vogler (1749-1814).

As a student he was impatient of traditional discipline; as a teacher he promised quick results by new methods; as a theorist he expanded the recognition of vertical relationships--tending away from polyphony toward harmonic color; as an organist he played to the gallery with sensational success, imitating thunderstorms, "The Fall of the Walls of Jericho," "The Last Judgment According to Rubens;" as an organ builder and designer he was a worthy predecessor of Hope-Jones.<sup>37</sup>

As an acoustician, Vogler made various proposals regarding "simplification," greatly reducing the cost and space requirements of the organ. He substituted resultants produced by quints for low fundamental pipes;

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<sup>36</sup>Sumner, op. cit., p. 205.

<sup>37</sup>E. Harold Geer, Organ Registration in Theory and Practice (Glen Rock, New Jersey: J. Fischer and Bros., 1957), p. 288.

he eliminated the multi-rank mixtures, leaving only a few single mutations to color the tone; he substituted free reeds for reed pipes. He designed and enclosed portable organs incorporating these principles, which he called the "orchestrion," and toured all over Europe with it.

Without a doubt, many of the late eighteenth century organ builders misunderstood the traditional function of compound stops in the German organs of previous days. Mixture and cornet stops were often voiced too loudly, and Vogler waged war against them and started a movement which was to end a century later in the work of Robert Hope-Jones, which included hardly any stop above a 4 ft. pitch.

Vogler did not understand the genius of the great Baroque period of organ music and he sowed the seeds of the orchestral organ, the orchestral arrangements, and the third-rate descriptive organ fantasia. On the whole, his legacy as far as organ building was concerned was not good.<sup>38</sup>

Vogler's concept of the organ was primarily for concert purposes, and not for the church. Not long after, the organ did indeed become a concert instrument. Submitting to the new ideal of a powerful orchestra, rich in colors, the organ at the beginning of the nineteenth century entered the concert hall as part of the orchestra.

For more than a century following the death of Bach, organ music suffered with the decline of polyphony. The great composers of the "Classical" period were concerned with the development of new forms which were imperfectly suited to the organ. Haydn left nothing for the instrument. Mozart, a master at many things including fugal writing, used the organ only as another ensemble member, with the possible exception of the

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<sup>38</sup>Sumner, op. cit., p. 207.

three compositions which he wrote for the mechanical organ, the Adagio and Allegro in F minor (K. 594), Fantasia in F minor (K. 08), and the Andante in F Major (K. 616). Beethoven's organ music is very negligible; Schubert's is nil.

The immediate pupils of Bach, some of whom were musicians of exceptional talent, were simply overshadowed by their mentor. The following generation of organ composers paid homage to Bach, but their compositional idiom reflected the music of their contemporaries.

Johann Christian Rinck, who studied with Bach's pupil, Johann Christian Kittel, wrote a great many chorale preludes and variations, and many fugues also, but the homophonic style dominated his music.<sup>39</sup>

Since 1720, when the tonal concept of the organ began to take a different turn at the hands of the Silbermanns by means of the introduction of imitative string stops to the organ and the influence of Vogler to bring about changes in the organ from an instrument of the church to an instrument of the concert hall, one particular technical problem became almost immediate--the need for more wind pressure.

Three specific changes brought into the Silbermann organs which necessitated the need for higher wind pressures were (1) the employment of varieties of scales which implied the utilization of larger pipes and consequently a larger volume of air by which to function, (2) the introduction of string and undulating stops or compound string ranks, and (3) the more powerful tone mass desired for the entire organ.

The varied scales, of course, meant the stress on individual qual-

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<sup>39</sup>Geer, op. cit., p. 285.



ities desirable in "solo" stops rather than the earlier chorus or ensemble tone. For a solo stop to stand out against the others requires larger scaling, and more air.

The desire to equate the organ with the orchestra requires that the basic instruments of the orchestra be present on the organ also. With the introduction of string tone, the organ needed more wind, for the following reasons:

1. Violes are narrow in scale for the sake of reducing the fundamental and octave harmonics and greatly increasing both the number and loudness of upper harmonics and partials. As Violes of all species have slender bodies it is necessary to hit them with higher wind than a Principal . . . it has been discovered . . . that a slim flue pipe makes a "pulse" type of sound wave. This means that the wave lingers a relatively long time in the bottom of the pipe before suddenly and very abruptly pulsing upward toward the slotted top . . . .
2. The . . . harmonic bridge. You should associate it with higher pressure pipes. When first made in the pipe shop the Viole is overblown with high wind, but the voicer fixes by hand a round but sometimes oval strip of metal or hardwood across the lower area of the mouth opening. This slows up the sound wave's motion in and out of the mouth enough to permit the more steady fundamental vibration to become louder, as well as several other of the lower pitched harmonics.<sup>40</sup>

The intent of an overall increase in the power of the tonal mass presumes the basic necessity of higher wind pressures.

In the progress of time, the organ had followed all the tendencies of the real orchestra in the nineteenth century in terms of an overwhelming power of sound, the refined mixing of timbres, expression, and

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<sup>40</sup>Stevens Irwin, "String Stops," The American Organist, Vol. 52, No. 2 (February 1969), pp. 20-21.

the swift and continuous transition from one dynamic shade to another. The main inventions for the organ in that time were reflections of orchestral tendencies. An organ which contained a maze of imitations of orchestral solo stops, flutes, oboes, cors anglais, clarinets, trumpets, and violins was necessarily motley in sound.<sup>41</sup>

Two devices commonly used for achieving "expression" at the organ were the "Venetian swell," and the German "Rollschweller." The "Venetian swell," already known to Bach, simply consisted of a box, containing some part of the pipe work, with shutters that opened or closed gradually when worked by a pedal. The "swell" of the late Baroque may have placed the Oberwerk behind very thin shades that faded the tone a mere five or ten decibels, as compared to the "swell" in the nineteenth century of Robert Hope-Jones using thick laminated shades lined with lead sheathing that raised or lowered the dynamic a full 44 decibels.<sup>42</sup>

The second device, the "Rollschweller" or crescendo pedal, permitted a very gradual, though rapid crescendo from the softest stop to full organ.

Key action of the organ passed through various stages of development. At the time of the Baroque, the key action took the form of tracker, i.e., mechanical action. This type of action was very successful as long as wind pressure remained low, and as long as organs remained at a reasonable size. The enlarged organ with the addition of many technical features, necessitated increased wind pressures which in turn caused the

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<sup>41</sup>Sachs, op. cit., p. 441.

<sup>42</sup>Irwin, op. cit., p. 18.

mechanical action to become very cumbersome. Such an action was not able to provide the appropriate machinery by which to perform on such an instrument with any ease. The organ became a very difficult instrument to handle.

In 1832, Charles Spackman Barker invented a "pneumatic lever" which facilitated keyboard playing by equalizing key pressure. Instead of the key mechanism acting on the valves directly, the keys, having a direct linkage using trackers, acted on small bellows which then opened the valves by wind pressure. The "Barker lever" was followed in quick succession by other attempts to enable the organist to perform on large organs of high wind pressure with comparative ease. The Barker "pneumatic lever" and the others to follow not only served to equalize key action but was also adapted to stop action.

The so-called "tubular pneumatic" action had its origins in the work of Prosper-Antoine Moitessier in the year 1845 in Montpellier, France. Mechanical action was replaced by tubes containing exhaust air under pressure. In 1850 Moitessier built an organ with this action for the church of Notre Dame de la Dalbade, at Toulouse.

In 1866, Fermis, a schoolmaster and village organist of Hanterire near Toulouse, improved on Moitessier's action by combining tubes conveying compressed air with the "Barker lever." An organ with this revised system of action was built for the Paris Exhibition of 1867, and came to the attention of Henry Willis of England. This revised action utilizing the Barker principle has come to be known as "tubular pneumatic" action.<sup>43</sup>

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<sup>43</sup>Summary op. cit., p. 317.

With the introduction of "tubular pneumatic" action it now seemed possible to separate the console from the pipes in order to place the console in more advantageous positions, since mechanical action provided but one possibility of placement, namely, that the console be directly beneath the pipes. However, this new action did not find much favor even after some development of it, for the further the console was removed from the pipes, the more sluggish was its operation.

The next development of organ action successfully combined electricity with the Barker pneumatic. This type of action, properly called "electro-pneumatic" action was first devised by Dr. Albert Peschard (1836-1903) and was made by Barker in 1861.<sup>44</sup>

"Electro-pneumatic" action consists of an electro-magnet or solenoid used to open a small valve, which in turn lets wind into a larger pneumatic which pulls down the pallet or pipe valve.

The most recent type of action is called the "direct electric" action. This system employs electro-magnets to open and close the valves directly. William Sturgeon, the inventor of the electro-magnet, had this system in mind when he attempted to control the opening and closing of the valves on an organ built by William Wilkinson in 1826. The idea was ripe, but a constant source of electrical power available from batteries was not equal to such a heavy load.<sup>45</sup>

Such was the development of the components of the pipe organ--the wind supply, the tonal resource, and the action--up to the twentieth century.

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<sup>44</sup>Sumner, op. cit., p. 319.

<sup>45</sup>Sumner, op. cit., p. 319.

The literature for the organ in the nineteenth century is sparse, since few composers wrote for the instrument. Brief mention will be made of those who did make contributions to the literature for the organ in nineteenth century Germany.

Felix Mendelssohn (1809-1847) wrote three preludes and fugues (Opus 37), and six sonatas (Opus 65). Throughout these works Mendelssohn's preoccupation with Baroque forms is quite evident. The preludes and fugues speak for themselves. In the sonatas Mendelssohn made use of fugues, chorale melodies, and the "toccata" style,

Robert Schumann (1810-1856) wrote six fugues on the name B. A. C. H. (Opus 60). These were written either for a pedal piano or organ. Here too one finds the use of contrapuntal technique reminiscent of the Baroque, such as the "ricercar" style, gigue, and French overture style.

Franz Liszt (1811-1886) produced a small body of organ music including the Fantasia and Fugue on Ad nos, ad salutarem undam written in 1850, and the Prelude and Fugue on B. A. C. H. from 1855. Both works have a relation to the Baroque "toccata" and "fugue" tradition.

Liszt, under the influence of the German Cecilian movement of the nineteenth century, came to believe that church music should be "pure" and "serene." This movement was responsible for the very romanticized accompaniments of Gregorian chant. It was in this spirit that Liszt wrote a major work, the Missa pro organo (1879), plus a number of shorter pieces.

Johannes Brahms' (1833-1897) output for organ consists of a Fugue in A flat major (1864), Prelude and Fugue in A minor (1856), Prelude and Fugue in G minor (1857), and the Eleven Choral Preludes, Opus 122 (1896).

All of Brahms' music reveals the influence of the Baroque period, and of Bach in particular.

While the additions to the organ literature by these outstanding composers is certainly laudable, such contributions were plainly in the minority as far as the composers' over-all work is concerned.

Though the organ as the instrument of the church was "stage center" through the Baroque period, and though the emphasis on the function of the organ seems to have changed in relation to the rest of the musical world, yet the literature for the organ continued to be cultivated in one way or another in countless churches all over Europe. What was the reason for such a sudden and universal decline of the organ and its literature after the Baroque period? A very basic one rests in the fact of the new musical proclivities of the nineteenth century which had a decisive effect on the repertory of organ music.

The organ chorale, which earlier had been a contrapuntal elaboration based on the chorale melody, now became an expression of the mood of the chorale text. J. C. Kittel (1732-1809) in Der angehende praktische Organist, indicated that it was not the melody of the chorale that the organist was to employ, but the thought, emotions, and sentiments of the chorale that organist must seek to express.<sup>46</sup> The chorale melody became superfluous, and was converted into a Romantic character piece of the organ.

The cantus firmus type of chorale prelude lead a somewhat modest existence: the contrapuntal element was replaced by the homophonic context, made simpler and readily comprehensible to the congregation. This

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<sup>46</sup>Kirby, op. cit., p. 347.

type of gemeindmässige (suitable to the congregation) was prominent in the work of Johann Georg Herzog (1822-1909), the author of a standard treatise on organ playing, Orgelschule (1867).

This gave rise to a new type of music for the organ called the "religious adagio." Customary titles for such pieces in Germany were Gebete (prayers), Tröstung (consolation), Stiller Friede (quiet peace), and Idylle. The "free-forms," the toccata, praeludia, and the related forms culminating in the fugue, were now interpreted more freely as outspoken concert pieces, wherein the virtuoso exploitation of playing technique and the expanded coloristic resources of the organ became of utmost importance. The term fantasia became more appropriate and was often used in these instances.

These free fantasies in turn gave rise to works conceived on a symphonic scale as was appropriate to the development of the organ of the time. A typical large scale symphonic work is the Sonata on the 94th Psalm by Julius Reubke (1834-1858).

Reubke was perhaps the only composer ever to achieve immortality through a single composition; his Ninety-fourth Psalm is the most isolated work in the whole realm of organ literature . . . this sonata was the first program work of the nineteenth century type to be written for the organ, and it remains unmatched.<sup>47</sup>

A later development, taking place in France, was the genre of the "symphony" for organ solo.

Nineteenth century Germany supplied a host of composers frequently associated with the foregoing developments in organ music.<sup>48</sup> The nineteenth

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<sup>47</sup>Geer, op. cit., p. 287.

<sup>48</sup>Friederich Johann Gottlob (1789-1864), Johann Gottlieb (1797-1856), Michael Gotthard Fischer (1733-1829), Johann Gottlob Töpfer (1791-1870),

century German composers in particular gave an important place to organ music in their compositions, cultivating it along with their piano music and other types of composition.

Joseph Rheinberger (1839-1901) dealt primarily in character pieces. His most important contribution to the repertory of organ music is a set of twenty sonatas for organ. His intent was a complete set of twenty-four, so that all major and minor keys would be represented. Furthermore, he drew on the standard forms of concert organ music, the toccata, the prelude, and fugue, enlarging the form by the insertion of a slow movement in between. Rheinberger nowhere in his sonatas made use of chorale melodies.

Max Reger (1873-1916) stands out as the outstanding German keyboard composer of the late nineteenth century. There are several collections of organ pieces but they are by no means character pieces in the sense of the "religious adagio." Many of them are in the form of toccata, prelude, fantasia, fugue, and passacaglia.

The difference in Reger's organ music as compared with Rheinberger's is his emphasis on cantus firmus technique, as it relates to the chorale prelude.

In Reger's use of the chorale prelude there are instances of small, simple types such as the Leicht ausführbare Vorspiele (Opus 67), 1902, and the Kleine Choralvorspiele (Opus 135a), 1914, both of which belong to

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August Gottfried Ritter (1811-1885), Adolf Friederich Hesse (1809-1863), who maintained the old Cantus Firmus type of chorale prelude along with the new and less stringent "religious adagio," Wilhelm Rust (1822-1892), Gustav Adolf Merkel (1827-1885), and Christian Heinrich Rinck (1770-1846).



the gemeindemässige type mentioned earlier.

Reger, however, put greater emphasis into the creation of large concert works using chorale melodies and drawing on style elements of the toccata and fugue of the Baroque. They are called "chorale fantasias."

There are seven.

1. Ein Feste Burg (Opus 27), 1898.
2. Freu' dich sehr, o meine Seele (Opus 30), 1898.
3. Wie schön leuchtet uns der Morgenstern (Opus 40), 1899.
4. Straf mich nicht (Opus 40), 1899.
5. Alle menschen müssen sterben (Opus 52), 1900.
6. Wachet auf, ruft uns die Stimme (Opus 52), 1900.
7. Halleluja, Gott zu loben (Opus 52), 1900.

In each case the chorale melody is preceded by a fantasia; in some cases, as in the Opus 52, a fugal movement is added for a finale. Reger employed the same thematic material throughout and at the same time attempted to give expression to the emotional content of the chorale. Reger attained a sort of Gesamtkunstwerk in these fantasias by the fact that the essential quality of the symphonic poem is combined with a cantus firmus setting while at the same time maintaining a standard form of organ music such as a toccata and fugue.

Many features common to nineteenth century German music reach a culmination in Reger's work. Two decisive aspects are evident: the prevailing density of texture, and the extreme use of chromaticism.

In Reger's organ music, one finds great emphasis on detail, and at the same time in terms of sonority, a striving for an orchestral or symphonic effect. It is the harmonic effect that is successfully produced

by Reger, for his harmonic vocabulary was very elaborate. ". . . he must be regarded as the leading exponent of keyboard music in Germany at the end of the nineteenth century and possibly as the leading German composer of organ music since the death of Bach."<sup>49</sup>

At the threshold of the twentieth century the organ had lost its identity in the sense that its traditional music had been either forgotten or misunderstood and it became an inefficient imitation of the orchestra.

Let us not imagine that there has been continuous progress in the organ as a musical instrument. The superb equipment of the organ as a machine, the elegance and convenience of a console of modern design, do not stand in the place of artistic tonal appointments bearing the mark of all art works, that of unity in diversity.<sup>50</sup>

One of the great merits of the "romantic" organ was the facility which it provided for an easy performance. The introduction of the pneumatic lever, followed by various tubular-pneumatic actions, lightened the touch of the keys to a considerable extent. The energy provided by the wind supply of the organ was also used to move the sliders of the stops, in addition to the many devices for changing whole groups of stops quickly.

Some of these technical advances were viewed with mixed feelings, however. The tubular actions produced a slow, sluggish emission of sound and often negated all attempts at proper attack of notes. The electro-pneumatic was far superior and provided instant response. However, the facilities for stop changes were often abused by organists, and good rhythm, phrasing and form were too frequently sacrificed for restless tonal

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<sup>49</sup>Kirby, op. cit., p. 354.

<sup>50</sup>Sumner, op. cit., p. 201.

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A brief comment must be made regarding one Robert Hope-Jones (1859-1914), a self-taught organ builder. "He made genuine advances in the electrical side of the organ mechanism, though . . . he did much damage to the tonal structure of the organ both in England and America."<sup>51</sup>

The Hope-Jones organ was a "one-man orchestra" and obviously a poor substitute. New and extreme tonal qualities were added to the instrument such as diaphones.<sup>52</sup> Diapasons were provided with leathered lips and blown with high wind pressure so there was no blend between one rank of pipes and another. The organ was stripped of its crowning glory--its mutations and mixtures. The organ was often placed in thick concrete swell boxes in various parts of an auditorium or church and controlled by electric action from a movable console.

The organs built or designed by Hope-Jones represent the logical conclusion to the creeping tendency of an instrument conceived along romantic-symphonic lines, whereby the claims of the great historic organ music, perfectly suited to the genuine instrument with proper ensemble tone, synthetic solo tone of mutation ranks, and general unforced musical tone, is forgotten.

Organs resulting from the Hope-Jones concept are exemplified by the following. Any of the large European organs were left far behind by the

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<sup>51</sup>Sumner, op. cit., p. 231.

<sup>52</sup>A valvular reed, invented by Hope-Jones, developed from the fog horn, refined and improved by John Compton. It has some value as a powerful, all pervading pedal stop and as a smooth horn-like tone on the manuals. It was used to a considerable extent in cinema organs, where a few ranks of pipes on a fairly heavy wind pressure were extended to many pitches.

"World's Greatest Organ" at the World's Fair in St. Louis (1904), which, thereafter, was brought to Philadelphia in 1917, greatly augmented in size and set up in the John Wanamaker store. This organ has five manuals, 232 stops, and eighteen thousand pipes. A description at the inauguration of this organ gives further detail.

The organ weighs over 375,000 pounds. More than 120,000 feet of lumber were used in its construction. Total space occupied by organ and blowers, 118,602 square feet. The blowers furnish an aggregate column of air at varied pressures of 20,800 cubic feet per minute. The incandescent lights strung along the organ chamber would light the streets of a small town. The largest pipe is of wood, 32 feet long, 27 inches wide, and 32 inches deep in the middle, and weighs 1,735 pounds. It is so large that two men can crawl through it side by side on their hands and knees.<sup>53</sup>

This organ at Philadelphia kept the blue ribbon for sheer size for fifteen years. However in 1932 it yielded to an enormous organ designed and built by Emerson Richard and Midmer-Losh for the Convention Hall at Atlantic City, New Jersey. Thus the present "World's Greatest Organ" has 32,882 pipes; 1,233 stops including all possible couplers and seven manuals. The wind pressure is forced up to one-hundred inches.

The next inevitable step after Robert Hope-Jones was the Wurlitzer unit organ. The Hope-Jones patents and plant were acquired by the Rudolph Wurlitzer Company in 1910. The Hope-Jones influence on organ design in England and America was entirely unfortunate. The cinema organ, with its extended ranks of pipes plus other assorted affects, its high pressure, enclosed pipework, and convenient electric action, was the direct result of the work of Robert Hope-Jones.

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<sup>53</sup>Sachs, op. cit., p. 451.

"If the organ reached its apogee in the Baroque period . . . it certainly was in its nadir in the movie-palace period of the 1920's."<sup>54</sup>

The repertory of English and American organists towards the end of the nineteenth and the beginning of the twentieth centuries consisted primarily of music based on orchestral transcriptions and original romantic pieces.

"The decadent period was one of tangential experimentation and great excesses characterized by the most radical departures from established practices and an almost complete disregard for tradition."<sup>55</sup>

On the basis of the foregoing historical overview of the structure, function, and literature of the organ, there is evidence of a gradual evolution in each of these three areas as long as they were related to the needs of the church. It was in relationship to service in the church that the organ and its literature developed from its early usage to the high point it had attained in the late Baroque.

With the breaking of this relationship, both structure and literature of the organ degenerated to the level of an instrument and a literature without any true identity.

It is this historic backdrop which will provide a clearer viewpoint of the significant developments which were to follow.

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<sup>54</sup>Joseph Edwin Blanton, The Organ in Church Design (Albany, Texas: Venture Press, 1957), p. 51.

<sup>55</sup>Ibid., p. 51.

## THE ORGAN-REFORM MOVEMENT

### CHAPTER II.

Though a strong interest in the Baroque forms was evident in the compositions of Mendelssohn, e.g., in his Six Sonatas for Organ, Opus 65, (1839-1845), these compositions may be ascribed to Mendelssohn's enthusiasm for Bach and the Lutheran chorale rather than to an expression that had an organic basis in the spirit of the time. "A renewal of interest in polyphony, the organ, and along with these, the organ chorale, had to wait some one-hundred and fifty years until the Classical and Romantic periods had, in turn, run their course."<sup>1</sup>

Some of the first evidence of a re-awakening was to be seen in the year 1865 when the musician Moritz Hauptmann wrote a letter to F. Hauser complaining about the sentimental playing of certain organists.<sup>2</sup>

This particular attitude, concurrent with a strong interest in early instruments, prompted by the discovery of an old Silbermann "Hammerklavier" in a castle in Potsdam, led to a new appreciation of old organs.

In 1883, on the occasion of the two-hundredth anniversary of the

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<sup>1</sup>Donald C. Johns, "The Protestant Chorale in Contemporary German Organ Music," The American Music Teacher, Vol. 13 (March-April), p. 14.

<sup>2</sup>Klaus Michael Fruth, Die deutsche Orgelbewegung und ihre Einflüsse auf die heutige Orgelklangwelt (Ludwigsberg: Verlag E. F. Walcker, 1961), p. 17.

birth of Gottfried Silbermann, the interest in the organs of the Silbermann brothers began to grow.

Recognition and discussion of the merits of the old Silbermann organs over the Romantic factory organs of the day continued among organists and organ builders.

In 1892, the organ builders Schubert and Rossbach were the first, since the late Baroque, to praise and to indicate a preference for the "slider chest" mechanism, which had been the mechanism since before the time of Schlick.<sup>3</sup>

Soon thereafter, the organist Emile Rupp began to publish essays in which he spoke out against the builders using high wind pressures.

In 1906, after ten years of study and discussion of the old and the new with every organist and organ builder with whom he came in contact, Albert Schweitzer undertook to speak out for the ideal organ in his pamphlet, The Art of Organ Building and Organ Playing in Germany and France.<sup>4</sup>

Because this pamphlet was the first clear statement of some very penetrating observations on some essential points concerning mechanical design, construction, and placement of the organ, it became the first basic document of the German organ reform movement.

Specifically, Schweitzer pleaded for a return to scaling practices based on the collective experience of previous generations of great organ builders. He was particularly uncompromising in his stand for the return

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<sup>3</sup>Ibid., p. 18.

<sup>4</sup>Albert Schweitzer, Deutsche und französische Orgelbaukunst und Orgelkunst, 1906 (Wiesbaden: Breitkopf und Härtel, 1968).

to the slider chest because he believed that really musical voicing for a well integrated ensemble was possible only with the slider chest. Regarding key action, Schweitzer said,

The best method of connecting the keys and the pipes is the purely mechanical one. On an organ with such mechanism, phrasing is easiest. All small and medium sized organs should, therefore, be constructed with it.<sup>5</sup>

Schweitzer also advocated the return to lower wind pressures in order to produce better musical results. He decried the attempts to imitate, in a forced manner, the sound of stringed instruments.

That a very great variety in the sound of the pipes should be aimed at, and that the pipes should be installed to produce tones which remind one of the violin, the cello, or the double bass, is quite natural. But one must not go too far in that direction. The violin-, or cello-, or double bass-quality of tone must only be hinted at, and not be allowed to make itself conspicuous in the combined sounds of the whole instrument. The organs of today, however, contain too many of these stringed instruments, and these too strong, so that the organs acquire thereby the tone of an orchestration.<sup>6</sup>

Finally, he insisted that organ placement be properly considered, e.g., that the organ be placed above the entrance, opposite the chancel. "There it stands high and free, and the sound can travel in every direction, unhindered."<sup>7</sup>

Schweitzer's ideas on reform attracted sufficient attention to prompt the Congress of the International Musical Society, held in Vienna

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<sup>5</sup>Albert Schweitzer, Out of My Life and Thought (New York: New American Library of World Literature, 1963), p. 60.

<sup>6</sup>Ibid., pp. 60-61.

<sup>7</sup>Ibid., p. 61.



in 1909, to include a section on organ building. This resulted in a set of "International Regulations for Organ Building," dealing more with technical than musical matters.

Schweitzer favored a reform in organ construction to make available an organ which would be, presumably, more compatible to the music of J. S. Bach and his predecessors. Actually Schweitzer considered as ideal the organs of the French builder, Aristide Cavaille-Coll, which were supposedly modeled along the lines of the Silbermann organs of the late Baroque. The obvious preference which Schweitzer had for the work of Cavaille-Coll and certain Alsatian builders was always resented in Germany. As a consequence, when the organ reform movement finally got under way in Germany after World War I, although he was acknowledged as the instigator of the reform, Schweitzer was relegated to the role of the "grand old man."<sup>8</sup>

The work of Wilibald Gurlitt gave the necessary impetus to the idea of a reform when the so-called Praetorius-Organ was constructed in 1921 at the University of Freiburg in Breisgau. This instrument was constructed according to the specifications which Praetorius set down in the Syntagma Musicum II: Organographia (1618).

This organ is considered worthy not primarily as an instrument with a wide range of color possibilities or subtle blending properties, but because of its eminent suitability for the contrasting of different voices of a polyphonic composition.

That the Romantic organ did not possess this clarity for dealing

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<sup>8</sup>Lawrence I. Phelps, "A Short History of the Organ Revival," Church Music I, (1967), p. 14.

with polyphonic literature satisfactorily is evidenced by Schweitzer's remarks on hearing one Herr Lang, organist of the Stiftskirche, perform a Bach fugue.

When I heard the harsh tone of the much lauded instrument, and in the Bach fugue which Lang played to me perceived a chaos of sounds in which I could not distinguish the separate voices, my foreboding that the modern organ meant in that respect a step not forward but backward, suddenly became a certainty.<sup>9</sup>

One other criticism generally leveled at the Romantic organ was the attempt to make of it an imitation of all instruments of the orchestra. Instead, according to Oskar Söhngen, criticism should really be aimed at the emphasis on the string stops which are typical of the Romantic organ, a fact which denied the basic character of the organ as a wind instrument. A return of the organ as a wind instrument became a central aim of the organ reform movement. " . . . the organ movement wants the organ returned once again to its original character as a wind instrument, it reaffirms the rediscovered fixity and abstractness of organ tone, the 'law of the organ.'<sup>10</sup>

In the wake of the construction of the Praetorius-Organ, and with it the increased knowledge of the Baroque Klangideal which it provided, a number of other old organs were discovered in various cities in Germany which helped to round out the picture of organ building in the Baroque period.

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<sup>9</sup>Schweitzer, op. cit., p. 59.

<sup>10</sup>Oskar Söhngen, Der Wiedergeburt der Kirchenmusik (Kassel: Barenreiter, 1953), p. 133. " . . . die Orgelbewegung will die Orgel . . . wieder auf ihren Grundcharakter als Blas-instrument zurückführen, sie bejahet die wiederentdeckte Starrheit und Abstraktheit des 'Gesetz der Orgel.' "

The important representation of the high Baroque was to be found in the St. Jacobi Church, in Hamburg, by Hans Henny Jahn, who discovered the potentialities of the old Schnitger organ there. The late Baroque Klang-ideal was embodied in the Silbermann organ at Freiberg, in Sachsen.

Organ conferences were held in order to point out to organists and organ builders the significance of the rediscovery of the Baroque Klang-ideal. The first of these conferences, led by Hans Henny Jahn, took place in Hamburg in 1925, centering about the Schnitger organ at the St. Jacobi Kirche. A second conference took place at Freiberg, in Breisgau. The central topic here was the early Baroque organ represented by the Praetorius-Organ. Wilibald Gurlitt traced the history of the Klangideal of the organ and made clear the basic ideas of the organ reform movement. Compositions were performed at these conferences which would in a practical way reflect the precepts of the movement. At this first Freiberg conference, the old music performed was restricted almost exclusively to the presentation of contemporary compositions.<sup>11</sup> A third conference was held in Freiberg in Sachsen the following year, 1927, under the leadership of Christhard Mahrenholz, and was devoted in a large part to the late Baroque organ of Silbermann in the cathedral of Freiberg. Three matters are to be noted which came out of this conference: (1) much time was spent discussing liturgical matters in relation to the organ; (2) the old music presented, centering around Bach, gained prominence over the new; and (3) Baroque forms were adopted, with a striving for Neo-Baroque form as the foundation of style.<sup>12</sup>

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<sup>11</sup>Fruth, op. cit., p. 41.

<sup>12</sup>Fruth, op. cit., pp. 41-42.

Mahrenholz, one of Germany's outstanding liturgical experts and reformers, established from the beginning a close connection between organ reform and a general reform and revival of interest in the liturgy and the music of the church. The Freiberg conference gave the decisive impetus to the organ reform movement in Germany, which eventually led to a general surge of interest in reform throughout most of Europe and North America.<sup>13</sup>

The ideal of the Neo-Baroque approach to style in composition is synonymous with one of the important manifestations of the New Music,<sup>14</sup> generally designated as Neo-classicism. The chief exponent of Neo-classicism in Germany was Paul Hindemith.

The organ reform movement came into being at about the same time as Neo-classicism, and showed a similar reaction to the excesses of the nineteenth century and in addition shared its retrospective nature, though the organ reform movement was within a more limited sphere.

Two names closely associated with the reform movement as it paralleled Neo-classicism were Max Reger and Karl Straube. Reger's importance for the movement lies in his concern with the organ music of Bach. He thought of himself as a leader in the return to the music of Bach, specifically by developing a formidable contrapuntal technique and using it in connection with organ choral forms, and in so doing, by drawing attention to the organ as a vehicle for the composer, and the importance of musical structure as opposed to the mere exploitation of modern organ sonority.<sup>15</sup>

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<sup>13</sup>Phelps, op. cit., p. 14.

<sup>14</sup>Willi Apel, Harvard Dictionary of Music, (Cambridge, Massachusetts: Harvard University Press, 1944), p. 489. Apel defines New Music simply as anti-Romanticism.

<sup>15</sup>Donald Charles Johns, "Johann Nepomuk David's Choralwerk: A Study in the Evolution of a Contemporary Liturgical Organ Style." Unpublished Ph.D. dissertation, Northwestern University, 1960, p. 39.

Karl Straube's contribution was not creative, as was Reger's, but historical, represented by his editions entitled Alte Meister des Orgelspiels.<sup>16</sup> In the first edition of 1904, Straube states his intention to revive a neglected area of organ literature; however, he betrays a typical Romantic orientation in terms of the performance of this music. Between the first edition of 1904 and the second edition of 1929, a reorientation had been effected reflecting an attitude toward performance practice in line with the tenets of the organ reform movement.<sup>17</sup>

Straube became convinced of the desirability of performing early music upon instruments of the period, adhering as much as possible to the style of the period. His second edition of Alte Meister des Orgelspiels of 1929 consequently provides registration for the works according to the stop list of the St. Jacobi Church in Hamburg.<sup>18</sup>

Both Reger and Straube reflect the parallel movement of Neo-classicism and the organ reform movement inasmuch as their efforts direct attention back to the classical masters of the Baroque period.

The three conferences cited, led by Jahn, Gurlitt, and Mahrenholz respectively, were perhaps the most important in that they helped to clarify the direction of the organ reform movement for organists and organ builders, and by way of practical demonstration revealed the unfamiliar Klangideal of the Baroque.

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<sup>16</sup>Alte Meister des Orgelspiels, ed. Straube (Leipzig: C. F. Peters, 1904), Forward.

<sup>17</sup>Johns, op. cit., p. 40.

<sup>18</sup>Alte Meister des Orgelspiels, ed. Straube, Neue Folge; (Leipzig: C. F. Peters, 1929), Foreward.

Subsequent conferences were held, and one especially was significant in the overall direction of the movement. Again, Freiberg was the location, and the date was June, 1938. Fruth's summary of this conference points up some far-reaching implications which are having their effect to this date. (1) Both contemporary and old works were performed, but with sharper distinction between sacred and secular organ music. (2) Works were favored which were written for "die Kleinorgel," i.e., the small organ. (3) The Reger school no longer had the carrying power it once had for contemporary organ music. Instead, Pepping and Distler now came into prominence as composers of sacred works.<sup>19</sup>

The results of the various organ conferences, between the years 1925-1938, served as a basis for the main points which evolved as the platform of the organ reform movement in Germany. The following is derived from a discussion of the movement by Lawrence I. Phelps.

1. The organ is primarily a polyphonic instrument: All aspects of its design and construction must be worked out toward the goal of producing the transparent tonal textures indispensable for the ideal presentation of the polyphonic literature. The scaling of the pipework is to derive empirically from the requirements of each situation according to time-honored principles of variable scalings to be observed in the work of the old masters. The voicing of each pipe is to be such as to develop a musically transparent and functional tone, which inevitably means working entirely on key-chambered or slider chests, using pipes with open toes and minimum wind (usually well below three inches) and avoiding the use of nicks, and at all times using these and other appropriate techniques in a manner consistent with the requirements of each situation.

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<sup>19</sup>Fruth, op. cit., pp. 42-43.

2. The organ is ideally a sensitive and responsive keyboard instrument, and the performer must be placed close to his instrument and have direct control of the key mechanism: Only direct mechanical key action is suitable and musically acceptable.
3. The organ should speak freely toward the main listening area and therefore must be placed in a freestanding and somewhat elevated position within the room it is to serve, and it should preferably be located on the central longest axis of the listening area: in order to accomplish the most efficient projection of the sound of the instrument throughout the room, in order to provide maximum resonance, blend, balance, and warmth of tone, the pipework of each division should be encased in a suitable shallow enclosure, open only on the side toward the listening area, with the Principal rank of the division standing "en facade" in the open side.
4. The tonal design of the instrument should be developed according to the requirements of the literature to be played. Polyphonic literature is given first consideration.
5. The names chosen for the stops should be a simple indication of the function, tone, or type of pipe or pipe construction, according to well established traditions.
6. As a basic method for building a tonal design appropriate to the requirements of the traditional polyphonic literature, the "Werk principle" concept as developed in the North German or Schnitger school is to be used as a guide. This provides for the development of the integrity of the individual division by assuring its completeness at whatever size may be required while at the same time providing a well defined contrast between each division in respect to both pitch and quality of tone. The Principal of each division will thus be at a different octave pitch and the other stops chosen accordingly.
7. The Physical arrangement of the organ and its architectural appearance should also be worked out according to the principles of the functional "Werk" concept, of Schnitger. The displayed facade of the organ offers a functional presentation of the tonal design of the instrument and the pitch

relationship of the component divisions. These divisions should normally have a shallow, vertical structure with the manual divisions placed generally one above another with the pedal at the sides, but above all, the treatment should be suitable to the individual situation.

8. Suitable acoustics for an organ require that the major surfaces of the room remain natural and "untreated." Acoustical control in new buildings should be achieved through the careful design of the shape of the building and other surfaces, and not through the use of absorptive devices.<sup>20</sup>

Organ building activity generally came to a halt in Germany during the war years between 1938 and 1945. Among contemporary German builders are names like Rudolph von Beckerath of Hamburg, Karl Schuke of Berlin, and Paul Ott of Göttingen. Among several smaller builders who have produced distinguished instruments are Alfred Führer of Wilhelmshaven, Emil Hammer of Hanover, and Förster and Nicolaus of Lich. "Since about 1950 unencased organs have become virtually extinct in Germany, and no builder with any pretense to artistic worthiness has produced an instrument with electric key action."<sup>21</sup> In general, there was a rather strict adherence in Germany to the basic tenets of the organ reform platform.

Elsewhere on the European continent, organ building closely followed the examples set in Germany. Of particular interest is the work done in Denmark by the Marcussen firm headed by Sybrand Zachariassen. Curiously, World War II had little or no effect on the production of this firm. Beginning already in 1920, the Marcussen company produced practically nothing but mechanical action instruments, built with very fine cases. Their

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<sup>20</sup>Phelps, op. cit., p. 15.

<sup>21</sup>Phelps, op. cit., p. 18.



craftsmanship was excellent in almost every aspect of organ building. Organ reform in Holland made rapid progress after the war. The name of D. A. Flentrop is the most prominent in the production of mechanical action instruments in well designed cases. He is yet to be challenged by any other Dutch builder. Finally, one must not forget the work done by Josef von Glatter-Götz and the Rieger firm in Austria. The firm has produced some very small, ingeniously designed, self-contained, mechanical action instruments.

In the United States, the impetus for reform got under way around 1930. Walter Holtkamp of Cleveland and G. Donald Harrison, who had arrived from England to join the Skinner Organ Company in Boston, were the two builders with a predominant influence on the movement, although they worked independently of each other and their approach to organ building took somewhat different directions.

Holtkamp adopted certain of the architectural and dispositional characteristics of the early phases of the movement in Germany, especially evident was his preference for completely exposed pipework.

Harrison, on the other hand, arrived in America with a very good knowledge of English organ building, a fine appreciation of the work of the Frenchman, Cavaille-Coll, and, added to this, a rather detailed knowledge of the work of Gottfried Silbermann. Harrison's ideas developed into what became known in the United States as the "American Classic" organ. Rejecting the North German concepts of tonal design reminiscent of the "Praetorius" organ as exemplified by Schnitger in the eighteenth century, Harrison preferred the mellow flue choruses of the Silbermann instruments, combined with the fiery reeds of the Cavaille-Coll instruments, topped off with a Positiv division, which derived from the combination of French and

German classical concepts. Christhard Mahrenholz, a prime mover of the reform in Germany, would have referred to this as a "compromise" instrument. It was this type of instrument that constituted the typical mainstream design to be found in America for many years.

Holtkamp's philosophy was definitely closer to that of good classical practice. He worked within a smaller frame than Harrison; he was more selective in what he felt was worthy literature, and made no pretense that his instruments were suitable for larger Romantic works. Holtkamp's instruments rarely had an enclosed Positiv, and rarer still were the instruments with more than three manual divisions. Holtkamp preferred to let the tone of well designed pipes speak for themselves.

Harrison had a preference for a smooth tonal finish. His goal was to produce an instrument on which all of the organ's literature could be interestingly performed regardless of the tonal background of the school that produced it.

The still prevalent idea that stylistic performance can be accomplished by collecting samplings from tonal concepts of various master builders and periods betrays a naiveté which ignores completely the basic differences between different periods and schools.<sup>22</sup>

The preceding comment signifies the type of progress in organ reform in America which prevailed during the 1930's through the 1940's.

This strong consciousness of sound and color pervaded the movement in America and delayed the full understanding and appreciation of the essentials of the art of building and playing the organ. Until very recently the general concept of the organ in America seldom got beyond the clumsy machine for making music-like sounds. If more of us had had earlier knowledge of the work of the old master builders, we might not have been so easily deluded into thinking that tonal reforms con-

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<sup>22</sup>Phelps, op. cit., p. 24.

sisted mainly of Baroque-style stoplists and that brighter toned pipes would provide the panacea and lead us immediately to an ideal instrument. Only in the past decade or so has the experience and knowledge gained by travel in Europe and firsthand acquaintance with fine European organs brought to a substantial number of Americans a real awareness of the essentially polyphonic nature of the organ and its true value as a functional and sensitive instrument.<sup>23</sup>

Shortly after the second World War, around 1949, Robert Noehren, through firsthand acquaintance with the North German and Dutch instruments, became aware of the vast differences between the functional sound of the old European instruments and the heavy-handed synthetic effects of the American reformers. By 1950, after subsequent trips to Europe for discussions with reformers there, Noehren was convinced of the possibility of producing work comparable in musical effect to the old masters, and he was completely convinced of the musical superiority of mechanical action over all other mechanisms.

It was Noehren's interest in the renovation of old actions while using new and revoiced pipework in the rejuvenation of the old organ in Grace Episcopal Church in Sandusky, Ohio, that brought about a collaboration with the organ builder, Herman Schlicker, of Buffalo, New York. This particular project was the beginning of Schlicker's rise to prominence in American organ building.

The turning point in the American reform occurred in the year 1957 with the installation of a 44 stop, four-manual instrument by Rudolph von Beckerath, with complete encasement and mechanical key and stop action, in the Trinity Lutheran Church, Cleveland, Ohio.

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<sup>23</sup>Phelps, op. cit., p. 21.

Not only did it bring to America for the first time a modern encased mechanical action instrument with traditional classic voicing reminiscent of the finest instruments of Arp Schnitger, but it also marked the very first time that sounds of this stature had ever been heard in North America.<sup>24</sup>

The Rudolph von Beckerath organ in Cleveland served as a model for several young builders in this country; the two most notable are Charles Fisk, formerly of the Andover Organ Company in Andover, Massachusetts, and Fritz Noack, who established an organ company in Massachusetts. Noack was formerly an apprentice in the von Beckerath shop in Hamburg, Germany. Both Fisk and Noack have devoted themselves exclusively to the production of high quality, mechanical action instruments with suitable encasement.

Since the arrival of the von Beckerath instrument in Cleveland more than ten years ago, the voicing practices of many North American builders have also undergone a slow change in an attempt to produce a more transparent, functional sound. The practice of heavy nicking of pipes in this country, quite common until the mid-1950's, has all but disappeared. The more conscientious voicers now use only a few, rather small nicks.

Representative of this type of construction are names like Casavant, who recently organized a new department in 1960 to build modern mechanical action instruments; Schlicker, who has long pioneered for better tonal practices in America and who also has made numerous mechanical action instruments in the past few years; and Reuter, who as a result of the establishment of a recent partnership with the Emil Hammer Orgelbau of Hanover, Germany, is now providing mechanical action instruments under the name of "Hammer-Reuter."

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<sup>24</sup>Phelps, op. cit., p. 27.

. . . the trend so clearly established in the past ten years toward a complete acceptance of the principles and ideals that have impelled the organ movement in Europe will continue in America. This will mean the already growing demand for mechanical action encased instruments will continue to increase.<sup>25</sup>

Though much was learned from the practice of the old masters and important points were noted and discussed from the very beginning of the reform movement, yet it took many years of trial and error to establish some of the more subtle, but important ideas. One of the most significant of these was the matter of the organ case. Whereas some of the finest instruments of the German reform were built without cases, this method soon gave way to the complete casework with the larger pipes in front.

Fesperman discusses the platform of the organ reform relative to the Schnitger masterpiece at Zwolle.<sup>26</sup> This instrument is the epitome of the organ builders art, indigenous to the music of Bach. The organ at Zwolle is the largest of the Schnitger instruments; four manuals and pedal with a total of 63 registers. Almost point for point it exemplifies the details sought in the platform.

The organ case provided visual form on the basis of structural and musical requirements. Within the overall organ case were separate cases for the pipes of each division, related in dimensions and location to the other parts of the organ. A large instrument would have a main division of Hauptwerk based on 8 ft. pitch, a Rückpositiv based on 4 ft. pitch, a Brustwerk based on 2 ft. pitch, and a Pedal division based on 16 ft. pitch.

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<sup>25</sup>Phelps, op. cit., p. 31.

<sup>26</sup>John Fesperman, The Organ as Musical Medium (New York: Coleman-Ross Company, 1962), pp. 17-23.

High towers utilized as a "housing" for the Pedal pipes stood on both sides of the main case, the Hauptwerk and the Brustwerk were directly above the keyboards, and the Rückpositiv rested on the gallery rail, directly behind the organist. Physical dimensions of each case ideally corresponded to the basic pitch of each division, all of different heights: 16 ft. for the Pedal, 8 ft. for the Hauptwerk, 4 ft. for the Rückpositiv and 2 ft. for the Brustwerk. Each division thereby possessed its own resonating character. The total case was generally high and very shallow, rarely more than four feet deep, even on the very large organs. Only the front side was open. There were practical reasons for this: to keep dust out and to blend and project the sound. At the front of each case were placed the Prestant rank of open principal pipes on which the scale and voicing of the rest of the division was based. These pipes were usually made of pure tin or copper, not only for appearance, but for the bright, clear tone which they could project.

With the typical Schnitger instrument, each division was designed to be tonally complete within itself. Coupling of two or more divisions was hardly necessary and rarely desired, although it was always possible due to the carefully balanced linkage of the action.

Such were the ingredients in achieving the functional unity of both tonal and visual design as incorporated in the "Werk principle."

The action demanded in the platform of the reform movement was mechanical, complemented by the slider chest. It was a superior combination for several reasons: (1) the organist had control over the speed of the opening of the valve, and consequently over the attack. Real articulation became possible. Simultaneous or successive notes struck with force had a more incisive attack on a well balanced action than when such

keys would be depressed more gently; (2) because all pipes of one note received their wind from the same channel of a chest, there resulted greater unanimity of speech and blend of sound. In addition, such tone channels helped produce a distinct and characteristic attack not obtainable by any other system; (3) the organist could feel the action through the key, providing a higher degree of sensitivity, causing in turn the organ to sound better, by encouraging the organist to play more accurately; and (4) this type of action required the location of the keyboards within the instrument, rather than outside of it as a remote control apparatus.

The disposition of an organ followed the basic practice of building each division on the Prestant Principal stop. A complete disposition would usually have a complete Principal chorus and a smaller flute chorus. If the basic Prestant was an 8 ft. pitch, the disposition would include 4 ft., 2 2/3 ft., 2 ft., and a Mixture. The flute chorus was begun in each division when possible, usually including 8 ft., 4 ft., and 2 ft., with a 16 ft. appearing in the Hauptwerk. Reeds were essential on the pedal at 16 ft. pitch and desirable on the Hauptwerk at 8 ft. pitch. Each of the subsidiary divisions also had at least one reed. Mixture pitches of the different divisions were a critical factor in giving character to each division. The type of mixture used in each division was related to the basic pitch level of that division. The Hauptwerk would employ the basic term Mixtur to describe the lower pitched mixture, usually at 1 1/3 ft. pitch, the Rückpositiv mixture at 2/3 ft. was likely to be called the Scharff, and the Brustwerk mixture of 1/3 ft., called the Zimbel. The Pedal division of a Schnitger organ like that at Zwolle would usually employ a mixture the same as or similar to that on the Hauptwerk.

All pipes in the complete disposition of an organ, in order to secure the great variety of tonal quality, encompassed a great variety of pipe shapes and sizes.

Paul Bunjes has provided a classification of the tonal resource "that differentiates those factors which exercise a determinant influence on the eventual speech and behavior of the vibrating air columns."<sup>27</sup> This particular classification has been derived from the descriptions and specifications found in the writings of Praetorius.<sup>28</sup>

There are two basic orders of pipes which determine the method used to excite a column of air, the labial order which utilizes the method of edge tone, and the lingual order which involves a reed tongue as the method of excitation of the air column.

A second factor is found in the shape of the air column and "its concomitant degree of isolation from the surrounding atmosphere."<sup>29</sup> The two basic shapes of pipes used for centuries have been cylindrical and conical columns. Consequently, within the labial order, five families of pipes can be distinguished: (1) open cylindrical, (2) open conical, (3) covered cylindrical, (4) covered conical, and (5) those partly covered. In the lingual order, four families are possible: (1) pipes having a cylindrical resonator, (2) pipes having a conical resonator, (3) pipes having a multiple resonator, and (4) pipes having a fractional resonator.

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<sup>27</sup>Paul Bunjes, "A Classification of Basic Organ Voices," Church Music I, (1967), pp. 35-37.

<sup>28</sup>Paul George Bunjes, "The Praetorius Organ," Unpublished Ph.D dissertation: University of Rochester, 1966.

<sup>29</sup>Bunjes, op. cit., p. 35.



A third influential factor involves "the relative mass of the air column in the pipes measured by its cross-sectional area."<sup>30</sup> Five genera are distinguished here: (1) very narrow-scaled pipes, (2) narrow-scaled pipes, (3) moderate-scaled pipes, (4) wide-scaled pipes, and (5) very wide-scaled pipes.

Species of pipes that span the "open cylindrical" family of the labial order are the Salicional, the Fugara, the Principal, the Hohlfloete, and the Nachthorn.

Species of pipes within the "open conical" family of the labial order are the Spitzgambe, the Flachflöte (or Spitzflöte), the Gemshorn, and the Blockflöte.

Species of pipes representing the "covered cylindrical" family of the labial order are the Quintade, the Barduen, the Gedackt, and the Gedacktflöte.

In the "covered conical" family, only one species has emerged and has found a place on modern instruments. This is the Spitzgedackt. The "covered conical" family presents an area of development which can effectively enrich the tonal resource of the organ.

The "partly covered" family of the labial order presents a rich array of species, but only a few have found application in the modern organ. Species which have been exhibited are the Rohrquintade, the Rohrbarduen, the Rohrgedackt (closely related to the Spillfeife), and the Rohrflöte (or its close relative, the Koppelflöte).

The species represented in the "cylindrical resonator" family of

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<sup>30</sup>Bunjes, op. cit., p. 35.

the lingual order are the Krummhorn, the Dulzian, the Chalumeau, and the Zink.

The family of "conical resonators" of the lingual order is exhibited in the following species: the Schalmei, the Fagott, the Trompete, and the Posaune.

These 29 registers . . . serve as convenient models of the basic organ voices . . . . All other voices in the existing repertory are but mild deviations from the standards which these define . . . .<sup>31</sup>

The voicing of pipes as prescribed in the platform of the reform movement, and as exemplified by the Zwolle organ of Schnitger was uncomplicated as possible, meaning that the pipes had virtually no nicking at the mouth<sup>32</sup> and had completely open foot-holes. Loudness was not regulated at the foot of the pipe, but at the mouth of the pipe. Intensity resulted not from individual loud stops, but from the total sound, comprising the blended sound of ranks of different pitches coming from a common chest and resonating case.

Wind supply on the Schnitger at Zwolle was adequate and steady enough to meet all legitimate musical demands, including coupling. The wind pressure for the manual divisions was 3.38 inches, and 3.9 inches for the pedal division.

The scale of the pipes was always related to the basic Prestant stop, which in turn was related to the acoustics and size of the building.

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<sup>31</sup>Bunjes, op. cit., p. 37.

<sup>32</sup>Attack noise or "chiff," characteristic of some flue registers did not occur in all voicing as one is often led to believe. It is less frequently found in Schnitger's work and more frequently in Silbermann's.

The Zwolle organ is housed in a very resonant building, and is placed free-standing in the west gallery. Again in matters of acoustics, this instrument exemplifies ideal placement, and matters such as placement and resonance of the building are critical factors in the organ-builders art. "It is impossible to have a completely successful organ in a dead building, because the organ and the building, not the organ alone, make the sound."<sup>33</sup>

With an understanding of the preceding development leading to the organ reform movement in Germany under the influence of men like Schweitzer, Jahn, Gurlitt, and Mahrenholz; along with later developments in other parts of Europe and North America; with the statements of the platform of the reform movement serving as guidelines in matters dealing with the organ case, acoustics, action, disposition, scales, and voicing, it is now possible to proceed to a discussion of those matters which were directly influenced by the reform movement and in a reciprocal manner aided in the return of the organ to its rightful place in the church where its integrity was reestablished.

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<sup>33</sup>Fesperman, op. cit., p. 22.

## THE INFLUENCE OF THE ORGAN-REFORM MOVEMENT

### CHAPTER III.

If the organ reform movement had accomplished nothing else, it would have been sufficient that the organ, as an instrument of integrity, had returned to its proper place in the service of the church. That this had happened is indeed a fact. "Hand in hand with the organ movement came a reexamination of the organ's function in the liturgical church."<sup>1</sup>

The primary influence of the reform movement was upon an area of investigation which had as one of its main goals the rediscovery of early music for the organ. The organ movement attempted to create an instrument which was suited to reproduce stylistically faithful interpretations of the pre-Bach masters, "in order to make those compositions available to the music-loving world again."<sup>2</sup>

Interest in early music around the year 1850, as evidenced by Mendelssohn and others in their enthusiasm for Bach, had become a recognized discipline using the scientific method in music research. This was all part of an effort in Germany that "musical studies, particularly those in the field of music history, should be raised to the same level of serious-

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<sup>1</sup>Larry Palmer, Hugo Distler and His Church Music (St. Louis: Concordia Publishing House, 1967), p. 15.

<sup>2</sup>Klaus Michael Fruth, Die deutsche Orgelbewegung und ihre Einflüsse auf die heutige Orgelklangwelt (Ludwigsburg: Verlag E. F. Walcker and Co., 1961), p. 38.

ness and accuracy which had long been adopted in the other fields of knowledge . . . ."<sup>3</sup>

These early efforts in music research resulted in, among other things, the three earliest, complete editions of the organ works of J. S. Bach: the C. F. Peters Edition, edited by Friedrich Konrad Griepenkerl and Ferdinand Roitsch; the Bach Gesellschaft Edition, edited by C. F. Becker, Wilhelm Rust, and Ernst Naumann; and the Breitkopf and Härtel Edition, edited by Ernst Naumann. The other notable editions of Bach's organ works concurrent with the original three editions and those following which are very important to this day are the Novello Edition (1881-1895), edited by Frederick Bridge, James Higgs, Ivor Atkins, John Dykes Bower, and Walter Emery; the G. Schirmer Edition (1912-1913, 1954, 1967), edited by Charles-Marie Widor, Albert Schweitzer, and Eduard Nies-berger; the S. Borneman Edition (1938-1941), edited by Marcel Dupre; and the Neue Ausgabe Sämtliche Werke, (three volumes to date, 1958, 1961, and 1964), edited by Hans Klotz and Dietrich Kilian.

Each edition has pursued a different format for varying purposes. The C. F. Peters Edition was published as an Urtext edition, i.e., in contrast to the generally overedited clavier music of the time. The Bach Gesellschaft Edition was excellent, but it utilized a large format which precluded any possibility as a performing edition for organists. The Breitkopf and Härtel Edition was to be practical, based on the Bach Gesellschaft Edition, but the inclusion of rather dated dynamic markings, registration and manual changes, phrasing marks, "makes the edition . . . of value only

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<sup>3</sup>Willi Apel, "Musicology," Harvard Dictionary of Music (Cambridge: Harvard University Press, 1951), p. 473.

as an example of the aesthetics of another era."<sup>4</sup> The Novello Edition is essentially Urtext with the exception of occasional fingerings, and pedalings and phrasing. The original Novello Edition did not, however, contain any of the organ chorales. Using the Gesellschaft as its source, the G. Schirmer Edition possessed a musical text which was beyond any doubt the clearest engraving of any of the editions. The only drawback was that it remained rather incomplete for many years. The later additions in no way suggest that these volumes appeared a half century later than the first five. Gotsch comments, "It would seem safe to assume that all of the material, regardless of the date of publication, may be looked upon as supplying a faithful record of the aesthetic attitudes of Albert Schweitzer toward the organ works of Bach in the period before World War I, when he was a dominant figure in the performance and study of Bach's works."<sup>5</sup> The S. Borneman Edition, a complete edition, prepared from the Gesellschaft, was a pedagogical attempt, giving explicit directions for performance. The most valuable signs are those for fingering, which are meticulously done, leaving nothing to chance. The Neue Ausgabe Sämtlicher Werke of Bach's works is the latest edition begun in 1954. The organ works appear in the Series IV of this edition, which is published in a format and at a price that makes it desirable and possible for every organist to have.

The scholarly interest in the early music, begun before the reform movement, but given a bold, new impetus at the onset of the reform movement because of the rediscovery and reconstruction of the early instruments once

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<sup>4</sup>Herbert Gotsch, "Editions of Johann Sebastian Bach's Organ Works: A Comparative Evaluation," Church Music II, (1968), p. 50.

<sup>5</sup>Ibid., p. 51.

identified with this music, has grown and continues to the present day. Such scholarly approaches to the early organ music has encouraged both honesty and accuracy in the performance of a heritage of literature which is indigenous to the organ as an instrument of real integrity.

In addition to the scholarly research into the organ works of Bach, the reform movement had initially been responsible for the rediscovery of the music of many of the German pre-Bach masters. This strong interest was noted as one of the basic points of discussion at the Freiberg conference in 1926, the concern being whether the Praetorius-organ was truly capable of dealing effectively with the type of composition exemplified by such men as Froberger, Scheidt, and Pachelbel; Sweelinck and Buxtehude, and many others.<sup>6</sup>

Many outstanding editions by such German publishers as C. F. Peters, Breitkopf and Härtel, Bärenreiter, and Schott have been brought to the attention of organists throughout the world. These well edited early organ works have been well received as a prime source of worthy church music.

Closely allied with the scholarly interest in old music and old instruments, which served as the basic point of departure of the organ reform movement in Germany, was the understanding that any movement involving church music, whether revival or decline, takes in not only musical change, but a complex process in which different kinds of forces and evolutionary tendencies play a sizeable role. The function of the organ, because of its kinship with the church, was closely affected by the current theological and liturgical thinking around the 1920's. It is these other

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<sup>6</sup>See Appendix A for a more complete listing of published early works for the organ.

non-musical factors which contributed immensely to another area to be discussed.

Regarding the current theological position and church music, Söhnngen makes this observation.

In theology, the Luther-renaissance and Karl Barth's dialectic theology had created a completely new situation: a new earnest occupation with the Word of God as the only foundation of the church replaced the theology of religious experience. Not only theological dignity was regained for music, but to church music was assigned again its original task to "bring in motion" the Word of God. Whereas hitherto church music was to awaken devout feelings and sentiments, now the preaching of the Gospel and praise of God became the two poles of its activity.<sup>7</sup>

Peter Brunner redefines the place of art in worship according to the new situation when he states, "the dominant material in which art appears in worship is the word."<sup>8</sup> Brunner goes on to state that the word voiced in worship is subject to a particular condition: "It is not a word of proclamation on the part of an individual, but on the part of the congregation, not a word of prayer of an individual, but of the congregation, even when spoken by an individual. In proclamation and prayer, the word must be designed for service to the community."<sup>9</sup> In reference to I Corinthians 14, Brunner alludes to the general theme of the Apostle Paul as being "intelligibility" as the modus of the word serving the congregation as opposed to the appropriation of "strange sounds," in referring to the

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<sup>7</sup>Oskar Söhnngen, "What is the Position of Church Music in Germany Today?" Cantors at the Crossroads, (St. Louis: Concordia Publishing House, 1967), p. 203.

<sup>8</sup>Peter Brunner, Worship in the Name of Jesus (St. Louis: Concordia Publishing House, 1968), p. 263.

<sup>9</sup>Ibid., p. 264.



matter of speaking in tongues. The Apostle becomes quite specific when he says, "but in church worship I would rather speak five words that can be understood, in order to teach others, than speak thousands of words with strange sounds."<sup>10</sup> Brunner continues, "The modus of 'intelligible' speech reflects the work-character, and so the form-character, and so the community-character, of this word."<sup>11</sup> He then offers a basic principle applicable to all the arts of worship.

. . . the artistic word must never as such obtrude in worship; it must, rather, be so exclusively devoted to the subject it presents that it consigns itself to oblivion in the conduct of worship.<sup>12</sup>

In speaking of the forms used in the relation of the music and the word, Brunner says:

In these musical forms we must take heed that the content of the word is of prime importance and the manner in which the word is alive in the person expressing it is of lesser importance . . . . It is precisely at this point that the musical form must resist the temptation to dim the message of the song or to veil it completely by an expression of subjective emotion.<sup>13</sup>

Finally, the conduct of worship according to the New Testament church as compared with the Old Testament temple worship requires a minimum of implements. The New Testament church requires a Bible, a table or altar, the proper vessels for the celebration of Holy Communion. The whole number of articles required to implement a worship service because of practical need or objective relevance could be increased right down to

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<sup>10</sup>1 Corinthians 14:19.

<sup>11</sup>Brunner, op. cit., p. 264.

<sup>12</sup>Brunner, op. cit., p. 265.

<sup>13</sup>Brunner, op. cit., p. 275.

the garb necessary for those who render special services in worship.

These elements are related to the worship event. The further removed certain elements become in relation to the implementation of worship, the more ornamental they become. Brunner makes these comments about ornamentation in relation to the worship event.

. . . genuine ornament is never an object of idle and empty play. With regard to the ornamentation used in worship, we must be warily intent on making it relevant to its special function.<sup>14</sup>

In respect to the necessary subtlety of ornamentation in worship, Brunner concludes,

The ornamentation in worship will show peculiar restraint . . . . The ornamentation adorns by possessing the adorning element as though it did not possess it.<sup>15</sup>

The very close association of theology and liturgy is quickly ascertained in these comments of Söhngen.

The liturgical movement rediscovered the worship service as the heart and core of the life of the church. The liturgical order of the worship service was joyfully accepted and put into practice; not only as the proper form of that great Opus Dei with which God serves his congregation in Word and Sacrament, not only because the organization in fixed sacred forms is wholesome for everybody in the sense of the old rule: "Preserve order, and order will preserve you," but also because the liturgical act of standing and praying in the presence of God placed the individual on an equal footing with the congregation. All individual and personal thoughts and feelings disappeared before the presence of the Holy God, and there remained only the collective basic experience of the congregation, which with one mouth, like a great We, praised the deeds of God.<sup>16</sup>

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<sup>14</sup>Brunner, op. cit., p. 278.

<sup>15</sup>Brunner, op. cit., pp. 278-279.

<sup>16</sup>Söhngen, op. cit., p. 203.

The great significance of this new stance of church music in relation to liturgy is further clarified by Söhngen.

For church music this meant the regaining of its original soil and of an area of growth. Church music was no longer merely a piece of ornament and decoration for spiritual edification, but it again formed an integral part of the theological-musical makeup of the worship service.<sup>17</sup>

This new encounter of music with the worship service proved to be a well-spring of overflowing productivity.

The organ reform movement, through the theological-liturgical movements of the 1920's exerted a tremendous influence on that area of creative endeavor which we shall refer to as the "new church music."

These relationships of the reform movement and liturgical thought concerning new music were an important segment of the discussions at the Freiberg conferences of 1927 and 1938 respectively.

One of the loudest criticisms of the reform movement was that voiced by Hans Heinrich Eggebrecht, which in essence decried the irrelevance of "historicism." He states the matter as follows: ". . . the organ movement and the liturgical movement found common ground in reaching back across the centuries of the Old, which enriched the present and yet did not provide the immediate historical background for the present."<sup>18</sup>

Brunner warns that worship must guard against two possible devious paths, (1) "the archaization of the artistic style," and (2) "the complete surrender of the artistic style to the cultural situation of the day."<sup>19</sup>

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<sup>17</sup>Söhngen, op. cit., p. 203.

<sup>18</sup>Hans Heinrich Eggebrecht, Die Orgelbewegung (Stuttgart: Musikwissenschaftliche Verlags-Gesellschaft mbH., 1967), p. 19.

<sup>19</sup>Brunner, op. cit., p. 267.

It was the first point that concerned most critics of the reform movement.

Fruth recognizes the danger expressed by the critics of the movement in the following statement:

It is a well known manifestation, that in every movement forces are at work which are unfavorable to the movement through their exaggerated formulations and demands. Outside criticism is then often justified in starting. In our case, one concludes from the favored position afforded the old music, that the organ movement was merely historical, and void of any real life. However, to it is also owed the furthering of contemporary music.<sup>20</sup>

Furthermore, not only was contemporary music fostered as a result of the movement, but an entire contemporary German school of organ composition came into being.<sup>21</sup>

The reform movement was not only effective in reviving forgotten masterworks and examples of Baroque organ construction, but provided the impetus necessary to the young German composers of the 1920's to consider again the organ as a worthy instrument for serious composition. The interest stimulated by the movement has been sustained to the present day, and to it can be ascribed the presence in Germany of a contemporary school of organ composition, the primary concern of which has been the organ chorale.<sup>22</sup>

Decisive changes occurred in the compositional approach to church music. A radical breakthrough began already in the years preceding World War I. Söhngen describes the new approach.

It involved a determined detachment from the late Romantic art of the end of the century, a new elaboration of all musical means from the rudiments, a break with functional harmony and tonality, a rediscovery of the primary forces of music, the emancipation, indeed, the freeing, of rhythm, but also the return to genuine melody, melody which does

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<sup>20</sup>Fruth, op. cit., pp. 40-41.

<sup>21</sup>Donald C. Johns, "The Protestant Chorale in Contemporary German Organ Music," The American Music Teacher, Vol. 13 (March-April, 1964).

<sup>22</sup>Ibid., p. 14.

not depend functionally on harmony and the eight-measure period, the introduction of the serial and ostinato principle, instead of the Classic-Romantic development technique. It consisted . . . of the will to find the way back from the ivory tower [art for art's sake] concept to art rooted in life, from the egocentric expression of feeling to the feeling of being bound in fellowship, and finally, to an ideal of music making in which the composer receded entirely behind his task. With this stylistic change, music had completed a process of withdrawing radically from romanticism, individualization, and refinement. Music had found its way home to the basic elements of music.<sup>23</sup>

The name of Max Reger was associated with Neo-Baroque preferences of many composers at the turn of the century, and it was the work of Reger which provided the basis for much twentieth-century keyboard music in Germany. The linear concept of music, which is clear in the work of Reger continues in contemporary German music with additional emphasis on imitative counterpoint, experimentation with different organizations of rhythm, and a certain sort of objectivity in the musical composition, suggesting an impersonal quality.<sup>24</sup>

The name of Paul Hindemith is most prominent in the development of contemporary German music along Neo-Baroque lines. Hindemith made an important contribution to the literature for the organ in his three sonatas, two of them composed in 1937 and the third in 1940.

Where the music of Hindemith covers a wide spectrum of writing for most solo instruments, chamber ensembles, and full orchestra, and though his musical style has been a definitive one for contemporary German church

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<sup>23</sup>Söhngen, op. cit., p. 204.

<sup>24</sup>F. E. Kirby, A Short History of Keyboard Music (New York: The Free Press, 1966), p. 401.

music, yet he is not thought of as a composer for the church. However, his stylistic influence was felt in the numerous young German composers of church music in the years following.

The works of Igor Stravinsky, Bela Bartok, and early Paul Hindemith were like a signal beacon of a new departure for an entire generation. What is decisive . . . is the fact that the basis for a new awakening of liturgical music, of church music proper, was given at the same time by this stylistic change. New music and new church music came from the same root.<sup>25</sup>

One other important barrier from the past which had been broken was that of the sharp distinction formerly held between that music which was sacred, and that which was secular.

. . . a period had begun which was characterized by stylistic equality in sacred and secular music. The composer did not have to change pens if he wanted to write a secular work today, a sacred one tomorrow. Simultaneously, church music was blessed with composers who could be considered true masters . . . .<sup>26</sup>

The new church music was initially pursued by a team of three: Johann Nepomuk David (b. 1895), Ernst Pepping (b. 1901), and Hugo Distler (1918-1942). Other composers of equal prominence who continued in the same manner as David, Pepping, and Distler were Helmut Bornefeld (b. 1916), and Siegfried Reda (1916-1969), both disciples of Distler.

One of the most prolific composers of the new organ school is Johann Nepomuk David. An Austrian by birth, David came to Germany in 1934, and, except for a short period immediately following the second World War, has lived there ever since. His considerable contribution to the literature of the organ chorale is embodied in thirteen volumes containing

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<sup>25</sup>Söhngen, op. cit., p. 204.

<sup>26</sup>Söhngen, op. cit., p. 204.

forty-two works entitled Das Choralwerk.<sup>27</sup> In the early settings of the Choralwerk, composed between 1930 and 1935, David's intimate acquaintance with the style of J. S. Bach is readily apparent. These settings on the whole tend to be quite conservative, employing functional harmony and V-I cadences. In subsequent volumes of the collection, however, the tonality and approach to the organ become considerably richer, until in the last volumes composed in 1959, 1964, and 1967, one is confronted, at times, with a pointillistic technique that is not unlike that of Anton Webern, though within a tonal framework.

The various settings of the Choralwerk reveal David as a formidable contrapuntist, whose utilization of imitative forms is not mere academicism, but rather the means of a vital, expressive style. Particularly characteristic and useful examples of David's work are to be found in the small partitas, such as Erhalt uns, Herr, bei deinem Wort (Vol. I); Ach wie flüchtig, ach wie nichtig (Vol. III); and the large partitas, Unüberwindlich starker Held, Sankt Michael, and Es ist ein Schnitter, heisst der Tod (Vols. IX-X). These works and the last volumes of the Choralwerk certainly constitute some of the most satisfactory organ music to be composed in the first half of the twentieth century.

The second pioneer in the field of the new church music in Germany is Ernst Pepping, who is presently a professor of composition at the Musikhochschule in Berlin. Owing to his many years' association with the Kirchenmusikschule at Spandau in Berlin, Pepping's work was closer to the music tradition of the Protestant church in Germany. Pepping has produced a quantity of organ chorale compositions roughly equal to that of David, the core of which is represented in his Grosses Orgelbuch (1939), in three volumes; and in his Kleines Orgelbuch (1940). Each of these displays a

similar approach to the organ chorale, though the Kleines Orgelbuch tends to be less difficult technically, and contains more settings for the manuals alone.

Pepping's style, though basically linear, is quite unlike that of David. Whereas imitative procedures are a primary characteristic of David's style, they tend to be exceptional in that of Pepping. His polyphony discloses, rather, an approach in which one voice at a time predominates, the others giving the impression of being secondary members of the texture. As a result of this however, there is a playful quality about many of Pepping's settings that is not possible to achieve as readily in a more vigorously imitative approach. An excellent example of this quality is to be found in the setting of the chorale tune, Sollt' ich meinem Gott nicht singen, from the Kleines Orgelbuch. The piece begins as a bicinium in which cross rhythms abound. Later extra voices are added, forming, at times, six-part chordal structures that underline important cadence points, and delineate certain characteristic rhythmic aspects of the chorale melody, which for the most part is freely paraphrased in the composition. Another good example of the colorful, variegated type of writing is to be found in Durch Adams Fall ist ganz verderbt, from the Zwölf Choralevorspiele. Like Bach, Pepping makes use of a falling seventh as a textual reference, and furthermore, permits himself the inclusion of an imitative idea in this setting.

Much of Pepping's creative energy has been expended in the area of choral composition, and much of his writing for the organ exhibits a strong vocal quality.

The third representative of prominent contemporary German composers was a very active supporter of the new church music until a very tragic,



early death cut short a brilliant and promising career. Hugo Distler is best known for his magnificent choral works. Only his Opus 8, containing two partitas and a miscellaneous group of settings of seven different chorales, remains as a testimony to his ability and originality within the organ chorale genre.

Fruth points out that at the Freiberg conference of 1938, the Reger school of composition, which for some years was considered as the standard, was no longer in the lead. In its place was a group of composers led by Pepping and Distler. In addition, Distler's music is now held up as the ideal model of composition which best exemplifies the aims of the organ reform movement. There were two reasons for singling out Distler in this manner: (1) "for one thing, because he became great in it [the reform movement], and for another thing, (2) because his style has become normative for a whole number of living composers."<sup>28</sup> With Reger's composition no longer considered the ideal in respect to the movement, Distler's style is secured by the fact that "it shows a clear relationship to Schütz' music; and so he does not tie into the late Romantic period,"<sup>29</sup> as was the case of Reger.

The 1938 Freiberg report describes Distler's style as either a linear-polyphonic style or as a flexible-homophonic style; free diatonicism is normative. His harmonic resource is a secondary manifestation and results from the prevailing polyphony. His rhythm is extremely clear but varied, serving the formal arrangement of the work. One of the strong

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<sup>28</sup>Fruth, op. cit., p. 43.

<sup>29</sup>Fruth, op. cit., p. 44.

characteristics is the swinging (einschwingen) of the line along with traces of ostinato and a strong motif-determined arrangement. Distler expands the possibilities of articulation in performance by various indications of non-legato. He also reaches back to the pre-Bach masters in his use of the large forms such as the Partita, the Fuge, and the Chaconne.<sup>30</sup>

The quality of Distler's works is equal to the best yet produced by the contemporary German school. The partita based on Nun Komm, der Heiden Heiland is typical of the scope of Distler's writing for organ. A Toccata, with brilliant work for both pedals and manuals, opens the partita. This is followed by a Choral mit Variationen, i.e., a setting of the tune by Balthasar Resinarius, a sixteenth century German composer, and seven variations in a rich exploitation of melody, texture, and organ sonority. These include a bicinium (Var. 1), a toccata-like figuration of the tune (Var. 4), and a more complex imitative setting in four parts, with the two upper voices engaging in a canonic pattern in eighth notes that recalls certain of the motives from the opening toccata movement, and the two lower voices rendering the cantus firmus in canon in whole notes (Var. 6). Following the variations is a monumental Chaconne, based on the opening phrase of the chorale melody. The work then closes with a reprise of the opening toccata. Apparently desiring that the work be used within the service, Distler suggests at the end of the score that the individual variations from the partita may be used as chorale preludes.

Without a doubt, the most striking features of Distler's style is

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<sup>30</sup>Fruth, op. cit., p. 44.

its rhythmic vitality and freedom, in Nun Komm, der Heiden Heiland, there is a persistent rhythmic drive in all movements. A unique feature of the work is the fact that it does not employ bar lines, and this is, to some extent, responsible for this drive, for it forces the performer to seek out the sense of the individual contrapuntal lines, rather than merely to align his performance to the general metrical mold.

Though Distler has left only the aforementioned organ chorales, his example and spirit were continued by two of his disciples, who were also prominent members of the contemporary German organ school, Helmut Bornefeld and Siegfried Reda.

Bornefeld's contributions to the literature of the organ chorale consist of eight partitas and two volumes of chorale preludes for the various seasons of the church year. These works are part of a larger group of compositions involving--in addition to the organ--the choir, solo voices, and other instruments, entitled Das Choralwerk. In addition to the above, Bornefeld has composed six books of Begleitsätze, i.e., chorale harmonizations intended as accompaniments which may also be used as simple preludes. With the exception of the Begleitsätze, the settings of Bornefeld are difficult technically, and uncompromising in their tonal language.

Taking the Partita VII, based on the chorale Christus, der ist mein Leben, as an example, one finds indications of a more daring style for the organ in frequent meter change, absence of beat feeling, and floating, wandering melodic characteristics. The fourth movement, Phantasie, shows what the composer calls schichtige structure, i.e., if only one voice or hand occurs at a given point, then only one staff is used, so the number and arrangement of staves will vary throughout a movement or section.

Actually, such a device is intended to give a clearer picture of the poly-planal structure of the music, where each voice is considered as a separate entity.

Stylistic variety is seen as a result of frequent change in harmonic idiom in different movements. While some movements are traditional in rhythmic, harmonic, and formal designs, others are more advanced, giving an unusual amount of stylistic diversity to the whole work. Bornefeld never terminates a movement with a major chord, but instead ends with polyharmonic sonorities. Bitonality is also a characteristic element in the composition. Canonic treatment is traditional by contemporary standards. The composer's strong desire to indicate clearly the interpretation of the work leaves very little to the imagination of the performer.

Text painting is also evident in this Partita, there being a close resemblance between the pointillism of the fourth movement and the style of Webern, and a somewhat vague semblance of Messiaen in the sounds of the various chordal structures and progressions. Yet the several movements of this Partita reveal variety and contrast proceeding with unity and control.

Siegfried Reda had been most concerned with the fusion of church music and current secular styles, and up to the time of his sudden death in 1969, had been regarded as a leader in the avantgarde of church music in Germany. In addition to more ambitious works, Reda has produced several smaller works such as the Vorspiele zu Psalmliedern des evangelischen Kirchengesangbuchs, the Cantus-Firmus-Stücke zu den Wochenliedern der Festenzeit, a collection of Choralvorspiele containing a rich variety of settings employing ten different chorale melodies, and the very useful Choral-Spiel-Buch containing thirty short settings, playable on the manuals alone.

Reda, formerly a professor of composition and director of the Institut für evangelische Kirchenmusik at the Folkwang-Schule in Essen, was himself a superb performer who made extreme technical demands in his own works. Among them were three chorale concertos, which appeared at the end of World War II, revealing the influence of Hindemith, and in some cases that of his teacher Pepping. However, in the Triptychon, O Welt, ich muss dich lassen, Reda seems to have been well along the way to his most recent stage of development, which may be seen in the Meditation, Ein Lämmlein geht und trägt die Schuld. In these meditations or variations, the chorale melody is almost impossible to recognize; motives from the tune are not used literally but are paraphrased by the composer, who not only extracts the basic substance of a phrase or motive, i. e., its direction and contour, but alters the original intervals at will. Reda's late style will undoubtedly not appeal to a great many people, but his striving for a valid contemporary style within the tradition of the church is a sure indication of the vitality of the new organ music in Germany.

A final representation of the new church music is Johannes Driessler (b. 1921), who, though relatively young, has been a prolific composer of organ chorales, most of which are contained in a single opus in eight volumes entitled, Orgelsonaten durch das Kirchenjahr. Each volume contains two or three sonatas, each movement of which may be used as a separate organ chorale. Typical of the entire opus is the first volume, containing chorales appropriate to the season of Advent, and consisting of two sonatas, each in three movements. The first sonata, for example, has a toccata based on Nun komm, der Heiden Heiland, an aria on Es kommt ein Schiff geladen, and a fugue on the melody O Heiland, reiss die Himmel auf. Like Distler,

Driessler does not use bar lines. His style, though eminently linear on the surface, makes frequent use of filler notes, creating a textural density that often detracts from the clarity of the linear motion. These fillers are used, too, as a device to make the texture more dissonant than it might otherwise be.<sup>31</sup>

The influence of the German school of contemporary composition for the organ has led to many advances in stylistic trends in recent organ literature. Styles ranged from the use of the most mild harmonic dissonance to the most severe atonal practices including the utilization of modified forms of serial composition. Altogether, the compositional styles also reveal a strong preference, by the composers, for contrapuntal and imitative techniques as in the Baroque period.

Above all, whatever techniques and styles have been used have been selected generally according to the necessary demands of the function of organ literature in the liturgical worship service.

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<sup>31</sup>Johns, op. cit., pp. 14-15, 28-29.

THE ORGAN-REFORM MOVEMENT AND ITS RELATIONSHIP  
TO NEEDED RESEARCH AND DEVELOPMENT IN  
PERFORMANCE AND PEDAGOGY

CHAPTER IV.

Five areas of concern involved in the future of the organ and church music as a consequence of the organ reform movement are: (1) the relationship of the organ to the worship of the congregation; (2) the need for attention to basic worship music requirements, specifically in terms of the importance of the small pipe organ; (3) the elevation of the art of organ improvisation within the functional liturgical framework of the church; (4) the consideration of new perspectives in hymn accompaniment--an approach to creative accompaniment of congregational singing as opposed to traditional four-part harmonic settings to which the organ has been relegated since it took on this particular function; and (5) the need for a systematic curriculum, preparatory to the pursuit of organ study, which utilizes the technical challenge and literature of the harpsichord.

The Relationship of the Organ to Congregational Worship

Second only to the oftentimes feeble attempts at educating the laity of the church in a meaningful and relevant application of its theology, which in times of crisis, has caused the vast organizational church to appear totally ineffective, is its program of education in congregational

worship at the local level, which in many quarters is virtually non-existent.

Coincidental to the organ reform was the liturgical reform which stressed once again a functional, meaningful, objective approach to worship, even though the enemies of both of these movements were often tempted to label them as antiquarian.

When not functioning in its historical musical-liturgical capacity, the organ has been used on the other end of the scale as an entertainment device for worship. It has often been abused in a manner reflected by the average uninformed layman and many similarly uninformed clergymen, as expressed in the following statement.

"While the organ plays softly." Who hasn't read this or a similar phrase in a program of worship or in a liturgical order? Soft music on the organ "belongs" --just like the soft strain of "Musik by Muzak," which coddles the ears of fastidious diners without disturbing their conversation. Soft organ music "belongs"--for it suits an age when music has become a sort of acoustical wallpaper, a subliminal tranquilizer, ever heard, but never listened to.<sup>1</sup>

The lack of meaningful education of the laity in matters dealing with worship has more recently become quite evident in the Roman Catholic church, where for centuries the layman played a passive role. Now, after Vatican Council II, meaningful involvement of the layman in worship at the parish level calls forth drastic measures which reflect the real crisis afflicting this enormous church body. Liturgical conferences have provided an appropriate exchange of ideas on how to deal with the problem. The

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<sup>1</sup>Ulrich S. Leupold, "The Organ in Worship," Response, Vol. IV, No. 1, (1962), p. 36.



problems discussed in various essays indicate the need for solutions to very basic needs in the worship of the church. The following excerpt points out the fundamental character of the problem and how it is necessary to approach a solution of it.

Organization on the parish level is an absolute necessity. We are dealing with worship and this involves much more than music. It involves . . . awareness. We are made aware through teaching, explanation, example. Understanding begins to come from awareness. Too often the lack of vigorous vocal participation is blamed on the choice of music or the inability of the congregation to sing, whereas the more fundamental problem causing this poor participation is often-times disinterest. The people do not want to participate. They do not know why they should participate.<sup>2</sup>

To anyone outside the church, these suggested solutions appear self-evident. But the problem of church music for many years has been the variety of attitudes it has assumed, from a cloistered aloofness on the part of the musicians themselves, who have not been willing to condescend to communicate at the level of the common man, to the attitude of the pragmatic layman, who already in his own mind, for one reason or another, has relegated the whole matter of music and worship to the category of a non-essential item in his worship life and the church's budget. Furthermore, for a very long time, worship has been a little game between the professionals. "For too many years in too many places there has been a guessing game going on between sanctuary and choir loft as to what who will do when . . . . I would venture to say that the greatest gap exists between

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<sup>2</sup>Robert I. Blanchard, "Church Music Today--The Center Position," Crisis in Church Music, Proceedings of a Meeting on Church Music conducted by the Liturgical Conference and The Church Music Association of America (Washington, D.C.: The Liturgical Conference, 1967), pp. 69-70.

church musicians and celebrants."<sup>3</sup>

A further block to congregational worship in church is the fact that the church musician himself lacks self-understanding and is many times inarticulate about his profession. When the local parish lacks a rationale or structure for the worship music program, it is impossible to communicate intelligently any goals to be achieved to the layman.

It was the organ reform movement that not only returned the organ to its proper place in the service of the church, but through the influence of men like Karl Straube, elevated the position of church musician to that of a respectable profession on the basis of a clear understanding of the important function performed by the organ and organist in the worship service. Söhngen compares the former status of the church musician with that accorded him after the reform.

As long as church music was a refuge for musicians who were not good enough for the concert stage and opera house . . . as long as the position of church musician was, as a rule, only on a part-time basis, there was no hope that church music could again occupy a respectable place in the framework of German musical life. We are indebted to Max Reger, who was the first to again challenge organists with formidable artistic demands, and to his friend Karl Straube, who . . . applied the most exacting standards to the education of the young generation of church musicians, so that the new church musician, musically too, stood at the highest level of the demands of his time. And in the same way, the social position of the church musician had experienced a basic upgrading within the church . . .<sup>4</sup>

The church musician was well trained. He clearly understood his particular, relevant function within the framework of worship, in which

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<sup>3</sup>Ibid., p. 70.

<sup>4</sup>Oskar Söhngen, "What Is the Position of Church Music in Germany Today?" Cantors at the Crossroads, ed. by Johannes Riedel (St. Louis: Concordia Publishing House, 1967), pp. 203-204.

respectful capacity he was in a much better position to effectively communicate to the laity.

Though the organ and the liturgical reform movements have caused the initial reawakening of the functional aspects of church music and worship, there is still the need for further development of an awareness and understanding at the parish level of the relationship of the position and function of the church musician to the organized church in this country.

#### The Function of the Liturgical Organist

The organ functions to serve as an extension of the human voice to be used for the praise of God. Many examples of early organ music--the intonation which served not only to give pitch to a congregation or choir but to introduce material about to be sung; organ settings of portions of the liturgy which were to be played before, in alternation with, or instead of the singing of that portion of liturgy--support the thesis that the organ in the liturgical service is definitely related to the voice of the church in the liturgy.

The organ is the usual means by which all musical portions of the worship service are coordinated and unified (with the exception of literature specifically designated for other musical forces, e.g., choirs and instrumental groups).

The specific functions of the organ in the liturgical service include accompaniment of congregational and choral singing; providing hymn preludes, intonations, and alternatim stanzas for the antiphonal rendition of hymns; providing appropriate music for specific actions within the service, e.g., during the offering, during the distribution of the elements at Holy Communion; the rendition of preludes and postludes to the service.

### The Training of the Liturgical Organist

Basic techniques essential to the training of the liturgical organist include, first of all, the establishment of skill in the principles of organ technique which has been founded on previous keyboard training akin to the style of the organ.

In addition, it is necessary that a basic knowledge be gained regarding the conceptual theory of the modern organ, such as: the successful placement and functional layout of the organ; the recent developments regarding the rich and pliable tonal elements available on the organ; the diversity of tone in the panoramic color palette of the organ; the necessity of an effective and systematic incorporation of the tonal resource of the organ; and, the development of the sensitive control mechanism which effectively conveys the impulses of the fingers to the pipes in the most direct, simple, and influential manner.

Since the hymn is the basic vehicle of musical response available to the congregation, it is necessary that the liturgical organist acquire a thorough understanding of the historical development and characteristic styles of the hymns of the Christian church, also, the ability to accompany the various hymns in accordance with the particular style involved.

Likewise, since the liturgy of a church provides another opportunity for dialogical worship, it is also necessary that there be a thorough understanding of the historical development of the liturgies of the Christian church; a pursuit of in-depth study of liturgics, i.e., an understanding of the specific theological implications of a liturgy in the fact that every musical statement in a service is also a theological statement;

finally, the cultivation of ability to perform the music of the liturgy with sensitive, stylistic propriety.

With the wealth of organ literature available, the liturgical organist must possess a thorough acquaintance with the current standard organ literature, with a special emphasis on individual musical-theological needs.

The renewed interest in the function of improvisation in liturgical worship requires a study of the basic skills concerned with it. (For a more complete statement on Improvisation, see page 98.)

Performance practice in liturgical worship requires the development of sensitivity regarding choice of tempi and registration for the accompaniment of singing, i.e., the ability of the organist to adjust to small agogic margins dictated by the music, by the size of the congregation and/or choir, and by particular acoustical properties of a building.

In the use of hymn preludes, intonations, and alternatim stanzas, the organ is not only expected to fulfill utilitarian functions as establishing tonality, tempo, and the meter of a hymn to follow, but--in the case of alternatim stanzas--also to provide musical contrast and variety, by serving as vehicles to expose, undergird, and comment on the musical-theological content of a hymn.

Special music for certain junctures within, and prelude to a service, may or may not be hymn-related, but may serve to rally a congregation to the specific significance of an occasion.

Finally, a word of caution about the misuse of the organ in the worship service. First, it is important that the organ not be utilized as a generator of "mood music," i.e., the choice of inappropriate organ literature, and the use of the organ for background and incidental music.

Second, the object of worship is negated when an organist maintains the practice of favoring members of the congregation with musically inferior and highly sentimental selections. Third, a misuse of the organ is possible when an organist plays music not originally intended for the organ, i.e., music that is liturgically irrelevant, consisting of transcriptions from the orchestral or piano literature.

#### Basic Worship Requirements--The Small Pipe Organ

Because the great tradition of the pipe organ in the worship life of the church has most recently been threatened by the response to current needs of the church by the keyboard-and-pedal electronic devices, we come to a second vital concern now to be considered.

Sociologically, the membership of the church is no longer concentrated within the big city. In the United States we have seen the decentralization of the big city cathedral into a multiplicity of small neighborhood parishes. With the church now being spread out, as it were, into smaller rural or suburban parishes, memberships number only a fraction of the size of the former big city churches. Financial support for the big city church consisted mainly of endowments and predictable contributions from many people from all walks of life. The small parish, however, must meet all expenses from the resources of a small group, usually made up of the average middle class. At worst, the source of funds consists of a subsidized amount from the parent church organization. Essentially, the small parish lacks financial resources. When funds are not readily available, many of the essentials for the conduct of worship are placed at the bottom of the list until some monetary assistance is forthcoming.

Among the specific problems facing the small parish is the provision

for the musical accompaniment of its worship. Such a parish usually faces this problem at the beginning of its history and, for reasons of reliability, practicality, and simplicity, the solution to this need has usually been some form of keyboard instrument. But satisfactory keyboard instruments are usually regarded as expensive, and the fiscal limitations of the small parish are very real.

The typical pipe organ, which in the opinion of many organists, clergymen, and laymen, is a rather complete two- or three-manual organ, equipped to play all the standard literature for the organ, has traditionally provided the most effective music for corporate worship, but requires an expenditure beyond the capacity of most new small parishes. Walter Holtkamp, Jr. reveals what is probably the basis of the typical American attitude concerning the type of instrument to be purchased.

There has long been a fiction espoused by the United States organ world, propounded by salesmen and reinforced by the editorial policies of the trade magazines, which goes something like this: one-manual organs are only for unbarbered professors and other eccentrics, two-manual organs are for those of insufficient means who simply cannot do the right thing by their church or school, three-manual organs are just fine and put one in the solid middle class. A four-manual organ is definitely going first class; five and above permit a salesman's early retirement, and are, of course, beyond criticism.<sup>6</sup>

In discussing the two-manual organ as a unique instrument, Holtkamp indicates that it is just part of a continuous line which includes one-, two-, three-, and four-manual instruments. He continues,

It is interesting to note, that in our trade journals, one-manuals are unmentionable, two's are relegated to

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<sup>6</sup>Walter Holtkamp, Jr., "The Two-Manual Limited--An Approach to Integrity of Instrumental Form," The Diapason, No. 10 (September, 1968), p. 17.

. . . the annual pariah issue; three's are the bread and butter; four's guarantee at least a half page.<sup>7</sup>

Holtkamp was no doubt thinking of a recent issue of one of the trade magazines which hailed the 222 rank, 5-manual organ in a five page article dealing with " . . . a great American Organ."<sup>8</sup> Holtkamp continues, " . . . perhaps we may stop counting manuals as evidence of excellence and, instead, address ourselves to the investigation of a more rewarding criteria for quality."<sup>9</sup> The criteria here suggested is that of "integrity," when defined means completeness, material wholeness, a condition of having no part wanting.

Integrity can be found on small instruments. The small one- and two-manual organ does possess a completeness which, in consideration of the musical problems of the typical small parish, is the best answer to fulfill the musical functions which are an essential part of worship in such a parish.

The electronic instrument is probably the most common keyboard instrument used by many parishes that are not at all aware of other possibilities, and if they were, would probably feel that they could not afford a pipe organ of any kind. Statements proclaiming the electronic instrument as ideal for the small parish are typified in the following: there is a comparatively short waiting time for delivery; installation does not require extensive construction or alteration of the building; this type of

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<sup>7</sup>Ibid., p. 18.

<sup>8</sup>Charles Hickman, "The Dedication of a Great American Organ," Music, Vol. 1, No. 1. (October 1967), pp. 35-39.

<sup>9</sup>Holtkamp, op. cit., p. 18.



instrument is available for less than ten thousand dollars. One claim put forth is that these instruments do not require maintenance. This is not entirely true. Probably the most serious drawback of the electronic instrument is that it makes its least effective sound when carrying out its most important function--accompanying congregational singing. In this circumstance it is difficult for it to provide an ensemble which has linear clarity and a freely delivered, unforced tone.

Contrary to the opinion of many organists, the single item of greatest importance to the organ is not the stoplist. The integrity spoken of by Holtkamp is applicable to any size organ, whether it be of one- or four-manual design. Holtkamp summarizes the idea of integrity in relation to organ design.

Integrity of tonal form applies to the individual pipe, the stop, the division, and ultimately to the total instrument. The pipe is designed for a specific quality within the stop; the stop is designed for a specific function in the division; the division has a position in the total instrumental form, and this instrument has a job to do in the room.<sup>10</sup>

A stoplist of this type of basic two-manual organ suitable for the small parish with limited financial resources is typified in the following examples, one of an American builder, the other of a European builder.

The Schlicker Organ Company, Buffalo, New York:

I	Gedeckt	8'
	Principal	4'
	Blockfloete	2'
	Mixture	III-IV

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<sup>10</sup>Holtkamp, op. cit., p. 19.

II	Quintadena	8'
	Rohrfloete	4'
	Principal	2'
	Quint	1 1/3'

## PEDAL

	Subbass	16'
	Gemshorn	8'
	Choral bass	4'

The E. F. Walcker Company, Ludwigsburg, West Germany:

I	Floete	8'
	Prinzipal	4'
	Sesquialtera I-II	
	Mixtur	II-III
II	Gedeckt	8'
	Rohrfloete	4'
	Prinzipal	2'
	Quinte	1 1/3'
	Zimbel	II

## PEDAL

	Subbass	16'
	Trompete	8'
	Choralbass	4'

Both of the organs above have mechanical action and are on low wind pressure.

The integrity of the one-manual pipe organ mentioned earlier should also be an object of prime consideration as an instrument for worship in the small parish. Several arrangements of one-manual designs are possible. The following dispositions typify some of these designs by some of the small organ builders in this country. Again, similar organs are available from prominent European builders. The following is an example of a one-manual disposition with one independent pedal stop.

The C. B. Fisk Organ Company, Gloucester, Massachusetts:

Manual	Spitzprincipal	8'
	Chimney Flute	4'
	Fifteenth	2'
Pedal	Bourdon	16' Manual to Pedal Coupler

Another one-manual organ, similar to the above, has a somewhat larger manual disposition.

The W. Zimmer and Sons Organ Company, Charlotte, North Carolina:

Manual	Gedeckt	8'
	Principal	4'
	Quintadena	4'
	Blockfloete	2'
	Zimbel	II
	Krummhorn	8'
Pedal	Subbass	16'

This latter design clearly represents a disposition like any secondary division of a larger organ, having an independent tonal crown of its own.

Another possibility of one-manual design consists of a manual disposition without independent pedal, but having a "pulldown" pedal or what is actually a permanent manual to pedal coupler instead. Such a plan is the following disposition.

The Noack Organ Company, Andover, Massachusetts:

Manual	Gedackt	8'
	Principal	4'
	Flute	4'
	Blockfloete	2'
	Mixture	III Pulldown Pedal

A third possibility is simply the utilization of one manual. The following example is such a disposition.

The Noack Organ Company, Andover, Massachusetts:

Manual	Gedackt	8'
	Principal	4'
	Waldfloete	2'
	Scharff	III

A variant of the simple one-manual design with no pedal is obtained by dividing the chest into bass and treble segments and having the various stops play separately in either range. Such a division makes either an

ensemble or a solo and accompaniment arrangement possible. The following disposition represents such a plan.

The Andover Organ Company, Methuen, Massachusetts:

Manual	Gedeckt	8'	
	Principal	4'	
	Rohrflute	4'	
	Gemshorn	2'	Chest divided, treble and bass.

As in the case of the two-manual designs spoken of earlier, the preceding one-manual dispositions use mechanical action on low wind pressure.

Basic criteria such as the following provide good reasons why the typical small parish can seriously consider the one- and two-manual instruments just described as functional worship instruments.

1. The instrument should be an organ in the strictest sense of the term.
2. The instrument should be at its best in accompanying congregational singing.
3. The instrument should be within the financial reach of the small parish.
4. As much as possible of its cost should be devoted to those parts which produce the tone, and as little as possible to mechanism.
5. The instrument should be self-contained, so that it can be installed without difficulty.
6. The instrument should be able to provide the other music attendant upon worship (preludes, voluntaries, and various kinds of accompaniment).
7. An ample body of literature should be available which was written specifically for the instrument, and which is appropriate to Christian worship.<sup>11</sup>

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<sup>11</sup>Thomas Gieschen, "Pipe Organs for the Smaller Parish," Church Music 2, (1968), pp. 28-29.

The potential of the small pipe organ placed in the setting of the present-day parish of modest means is better understood by a statement of Walter Holtkamp, Jr. regarding the "American" way of thinking.

We are known internationally for big instruments, not for great instruments. There is no greatness without integrity of form and this integrity can only result from artistic restraint exercised by musician, salesman, and builder. The burden is on all of us, but it starts with the musician. He must forsake apparent quantity for quality, remembering that less is more.<sup>12</sup>

Basic Understandings and Attitudes in Relation to  
Performance Practice and the Small Pipe Organ

Both the organist and congregation in a liturgical church are mutually responsible for the effectiveness of liturgical worship. First, it is necessary that the organist understand and appreciate that "the only reason for music in the church is to assist in making a worthy offering unto the Lord."<sup>13</sup> Second, it is necessary that the worshipping congregation understand and appreciate that music in the church is not for their entertainment, "but for their strengthening and elevation through their experiencing it."<sup>14</sup>

The reason for stressing such an understanding as basic to the effectiveness of worship and the small pipe organ is the common association of worship in America with the large pipe organ and all of its array of mechanism and tonal luxury.

The small pipe organ is a basic instrument for use in carrying out

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<sup>12</sup>Holtkamp, op. cit., p. 19.

<sup>13</sup>Lawrence I. Phelps, "Designing a Two-Manual Organ," The Diapason, No. 10 (September 1961), p. 41.

<sup>14</sup>Ibid., p. 41.

the essential functions of an organ in the church. Virtuosity for its own sake and entertainment of the masses does not belong here.

In the training of the liturgical organist, there are certain attitudes which must be cultivated early. Always, one must desire to attain a high level of professional competence; in addition, one must realize that the level of professional competence required in the setting of a cathedral or a small parish differs only in the amount of work required; further, one must realize that the small one- and two-manual organ possesses an integrity equal to the largest church organ; the need for an open mind toward an appreciation of all the masters of church music composition; an awareness of the many compositions of the masters of church music through the ages that are capable of performance on the small pipe organ; and, the appropriation of the conviction that the performance of hymns is no less important than the performance of the literature of the organ.

Performance practice skills when related to the small pipe organ, require the same basic knowledge needed in the performance of the literature on a large organ. There is one exceptional difference: the necessity of a creative imagination regarding registration when playing a pipe organ of very limited resources.

Where the first two areas of concern dealt with the need for better rapport and understanding between the church musician and the layman regarding the function and relevant meaning of worship music, and the application of the tonal resources of the organ to the needs of the contemporary small parish, the following two areas of study have to do with the creative aspect of music for the organ in relation to the worship service.

The Art of Improvisation in the Liturgical Church

As the organ reform movement created incentive for liturgical renewal and integrity in organ construction, so also did the movement revitalize interest in the art of improvisation in relation to the liturgical service.

The art of improvisation--spontaneously developing and embellishing musical thoughts--was already practiced in the early Renaissance. In the Baroque era it had reached its heights, both in ornamentation of vocal melodies and, more strictly, in instrumental forms. Whereas this technique in the nineteenth century served mostly as a means of demonstrating virtuosity, a new trend in our time returns to loftier aims, especially in Protestant liturgical music.<sup>15</sup>

Improvisation at the organ was expected of all organists of the seventeenth and eighteenth centuries in order to hold responsible church positions. Their ability to improvise fugues, chorale preludes, and contrapuntal fantasies was cultivated to a degree of finesse nearly equal to that of composed music. Today, the fluent improvisations of visiting European organists remind us unpleasantly that they have few peers in this country. It is rather significant that the art of improvisation, aside from recent attempts involving whole orchestras in "chance music," has resided traditionally in the areas of jazz and church music.

In a day when instrumental performance leans heavily on printed compositions of the masters of bygone days, the development of improvisational technique at the organ would satisfy a long-felt need for contemporary creativity which would speak the musical language of the present, especially

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<sup>15</sup>Gerhard Krapf, Organ Improvisation, with a Foreward by Paul A. Pisk, (Minneapolis: Augsburg Publishing House, 1967), p. v.

in the music of the church.

In musical improvisation, the composer's creative act and the listener's aesthetic experience occur simultaneously; the joint creation-appreciation event can occur only once; the composer and performer are one and the same person. Improvisation is creative; performance of composed music is re-creative. Several conclusions might be drawn.

First, the specific vocal or instrumental medium to be used is clearly of more importance to the improviser than to the composer. The improviser must address his efforts to the particular instrument he is to play. There is no doubt that the musical ideas originate in his mind, which he dictates to his fingers. No instrument can furnish its player with well-proportioned melody, logic of form, clarity of texture, and effective climax.

The instrument can supply its player with ideas through the tone colors it possesses and through means of control over its tonal resources that it offers. Highly colorful organ stops suggest single-line solo playing; an organ with two or more manuals suggests echo effects; an organ supplied with many combination pistons and a crescendo pedal suggest long, gradual crescendos and diminuendos. However, not only the specific musical resources offered by the instrument, but the "feel" of the instrument in the hands of the player can be a stimulus to his imagination. Improvisers must be sensitive to the features of their instrument. In the case of the organist, the resources and the limitations of a certain instrument may affect the improvisation both negatively and positively. The instrument may not have the stops or manuals to permit the expression of some musical ideas that he conceives, and thus it will be a restraining influence upon his imagination.



Second, the improviser may also make optimum use of the setting in which his music is to be played and heard. A composed piece of music is a completely formed work of art and demands a suitable form of exhibition if it is to be appreciated. In improvisation, the setting becomes constant, the music variable. However, the improviser has an advantage over the performer of composed music, for he can achieve a blend of music and setting. This advantage is particularly important to the church organist. Since services of worship often do not exist for the purpose of displaying organ music to best advantage, the burden of adaptability is often heavier on the church organist than on the concert performer. Whether an organist improvises or plays composed music, "music accompanies worship . . . in order to give an aesthetic dimension to the discursive content of the service."<sup>16</sup> To suit his improvised music to the verbal content of the service, taking into account also such matters as the acoustics of the building, the cultural tradition of the congregation, and the season of the year, is no easy task for the organist.

The improvising organist must also adapt to certain practical conditions. The most common of these is the requirement that he extemporize a piece of a certain exact length, in order to bridge a gap or accompany a certain liturgical action. This restriction may sometimes make it difficult for him to give his extemporization a satisfying musical form. But the task of adapting materials to the needs of the moment also extends to providing new settings of old and well-known melodies. Gregorian chants, chorales, hymn and psalm tunes are the common property of church-goers of

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<sup>16</sup>Philip Gehring, "The Aesthetics of Improvisation," Festschrift, ed. by N. W. Powell (Valparaiso, Indiana: Valparaiso University, 1967), p. 81.

all ages and places. These melodies are simple and ageless in style.

" . . . basic melodies of the church are timeless, but the counterpoint to them, i.e., the organist's setting is a product of the present age."<sup>17</sup>

Third, through improvisation, a performer can sometimes achieve a closer, more immediate bond with an audience than is possible in the performance of composed music. The improviser can choose his style and form, sometimes even his thematic material, with respect to the present audience. With the organist, the demands of the occasion sometimes require a certain flexibility in his performance that cannot come from a composed piece of music. The physically present audience can act as a stimulus to the improvising musician in the same manner that it can inspire the public speaker.

Fourth, improvisation is likely to be characterized more by the direct expression of the performer's musical feeling, than by his tonal craftsmanship, although craftsmanship can hardly be said to play a secondary role.

. . . in improvisation, where discovery, self-expression, and performance are all simultaneous, and where the improviser's discoveries are not held up to the revealing light of repetition and close scrutiny, one naturally finds the performer's emotions of discovery and expression in full force. Moreover, these emotions may overflow into the audience, which may take delight in the emergence of a good melodic phrase and share sympathetically the player's satisfaction that he has said all he wanted to say.<sup>18</sup>

Shared emotion, though not absent in the performance of compositions, is likely to be stronger and more immediate in improvisation.

Fifth, a final distinctive feature of any improvisation is its

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<sup>17</sup>Ibid., p. 83.

<sup>18</sup>Ibid., p. 86.

iniqueness. Once an improvisation is recorded and later written down, it becomes a composition, and is no longer an improvisation. This uniqueness of an improvisation no doubt contributes to the listener's enjoyment by the fact that what he does not hear the first time, he will never hear.

The cultivation of the facility for liturgical improvisation should be one of the basic tools of all church organists. A renewed appreciation and development of this skill must be developed and taught in the United States. More carefully written pedagogical materials are needed, and more time must be spent in the music schools of our universities to take up the challenge and raise the standards in this neglected area of the church organist's art.

#### Assumed Prerequisite Skills for the Study of Improvisation

Some of the basic prerequisites which are usually assumed for the study of liturgical improvisation are an adequate organ technique and a thorough facility with music theory.

Specifically, a developed keyboard and pedal technique along with an intimate acquaintance with with organ literature of all historical periods, is required.

Facility in harmony is expected to the extent of being able to play at sight two-, three-, and four-part harmonizations to given melodies; modulation using simple motifs organized in recognizable formal structures; and transposition of hymns to any tonality. Contrapuntal facility is expected to the extent of the ability to analyze and apply the practices of eighteenth century instrumental counterpoint. In formal analysis, one is expected to have a complete understanding of the elements of musical forms and their structural characteristics. Finally, knowledge, understanding,

and facility is assumed to the extent of being able to analyze contemporary idioms, and understand contemporary composers on their own terms.

Preliminary Skills to be Cultivated Specifically in  
Relation to Liturgical Improvisation

At the organ it is necessary to develop basic techniques of hymn playing, particularly the playing of the bass line with or without pedal, the soprano as cantus firmus in the pedal with alto, tenor, and bass in the manuals, and the soprano as cantus firmus in the right hand with alto and tenor in the left hand and the bass in the pedal.

Also certain basic drills in keyboard harmony must be cultivated at the organ, such as harmonization at sight in three and four parts, with and without pedal; using melodic phrases successively as soprano, alto, tenor, and bass, adding two and three parts.

Advanced skills to be cultivated at the organ include the ability to fluently transmit to the keyboard a mentally preconceived harmonization of a given hymn; shape a cantus firmus into a florid line with chordal accompaniment; render cantus firmus lines in inner voices; render cantus firmus in the bass with appropriate drastic alteration necessary for the consequent harmonic accompaniment; reshape the cantus firmus, melodically and rhythmically for use in variations; and, derive short motives and extended phrases from a given cantus firmus. It is necessary to cultivate the ability to commit to memory, instantly, entire phrases and perceive their possibilities for contrapuntal elaboration; to play a pedal cantus firmus in augmentation; to produce the feeling of conclusion by means of sound cadential treatment of the final cadences; and finally, to achieve formal integration of an entire improvisation.

## Liturgical Improvisation

Three essential structures are most frequently used in liturgical improvisation: the hymn intonation, the free hymn accompaniment, and the hymn prelude.

The hymn intonation may utilize three basic patterns. First, the chorale fughetta, as exemplified in the 44 Chorale zum Prambulieren by Johann Christoph Bach,<sup>19</sup> which applies fugal patterns to the material of the hymn. Second, the chorale stretto, exemplified in the classic final cadence of the fifth canonic variation on the chorale, Vom himmel hoch, by J. S. Bach. Third, the employment of procedures opposite the two preceding examples: a relaxed contrapuntal treatment within a relatively homophonic texture. Such intonations are very suitable for hymn tunes not ordinarily conducive to imitative treatment.

The freely accompanied hymn either serves as a congregational stanza or as an organ chorale. As a congregational stanza, it may underscore textual elements, forestall congregational apathy caused by the exclusive use of one setting for all stanzas, or it may simply induce freshness and spontaneity into congregational singing. The organ chorale may be used as an alternatim stanza. Used in this manner it usually quotes the entire cantus firmus phrases without any interludes.

Hymn preludes may utilize any one of several familiar patterns: the cantus firmus treatment, which enlarges the organ chorale by short interludes between individual cantus firmus lines; the ostinato patterns

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<sup>19</sup>Kassel: Barenreiter-Verlag, 1929.

such as the hymn passacaglia, or the use of drones; the ritornello, used as an introduction and coda and as contrast between cantus firmus sections; the bicinium, which employs two parts only--one which renders the cantus firmus, the other supplying chorale related interludes; the canonic treatment of a cantus firmus; the chorale fugue, whereby the individual cantus firmus phrases are utilized as fugal subjects and precede the quotation of each cantus firmus line in the form of a fugal exposition; the ornamented cantus firmus; and the "echo" hymn.

In liturgical improvisation the organist performs utilitarian functions in the worship service and in no way desires to demonstrate his virtuosity for its own sake.

#### The Creative Accompaniment of Congregational Hymns

The accompaniment of hymn singing in the church is a matter which involves not only organists. Everyone in the church is involved--organists, clergy, and laymen--for the use of the organ to accompany congregational song is a musical phenomenon that has been familiar to all for a long time. In most church denominations, even where only a minimum of music is preferred, the organ is required for hymn accompaniment.

The point of departure for creativity in hymn accompaniment is that form of accompaniment utilizing the traditional four-part settings found in the average hymnbook.

In speaking of creativity in hymn accompaniment, the writer is not referring to the reharmonized settings of hymn tunes such as those commonly in use by Bairstow and Thiman, but rather to an entirely new approach that sets the organ apart from the congregation, giving to it a completely independent accompaniment. Such use of the organ has been proclaimed

most recently on the continent by Willem Mudde, kantor at the Evangelical Lutheran Church, The Hague, Netherlands, who goes directly to the basic problem in the following statement:

- (1) The organ accompaniment of congregational singing has hardly changed since it was first introduced and, when viewed in the light of current developments in church music, must be considered an underdeveloped field.
- (2) Traditional hymn accompaniment is a child born of the dissolved marriage of choir and organ music and is still kept in "harness" by the cantionales of the sixteenth and seventeenth centuries.
- (3) The current form of hymn accompaniment has proved itself unable to conduct congregational singing adequately and does not sufficiently consider the nature of the organ as an instrument.
- (4) . . . relieve the organ of its hymn conducting function . . . entrust this function to a choir or to a melody instrument (e.g., trumpet), and thus . . . provide the organist with the opportunity to apply himself completely to the task of accompaniment.
- (5) If an organist uses fully his instrument with its wide range of possibilities--principals, mixtures, and reeds, polyphonic and homophonic textures, plenum and contrasting registers--wide perspectives in the art of organ playing will open before him. There should be no fear to introduce this art into the church service, for it is already there, established in the form of hymn-preludes, which have a long and distinguished history as church music.
- (6) For the present, since it has become customary once again to sing our hymns per omnes versus, the idea of an accompaniment-partita may serve to introduce the new style. In the partita the accompaniment develops gradually from the older, simple vocal styles to the new artistic and instrumental styles.<sup>20</sup>

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<sup>20</sup>Willem Mudde, "New Perspectives in Hymn Accompaniment," Festschrift, ed. by Newman W. Powell (Valparaiso, Indiana: Valparaiso University, 1967), pp. 92-97.

Since this area of concern involves a complete departure from the traditional practice of congregational singing, specific directives for handling such an approach are yet to be discovered.

At best, only statements dare be made dealing with some of the current trends surrounding such a complete departure from congregational singing.

#### Reflections on Current and Future Progress Regarding the Congregational Hymn Accompaniment

Current attempts to supplant the traditional four-part vocal settings of hymns have been in the form of contemporary three-, four-, and sometimes five-part reharmonizations, some of them utilizing more contrapuntal activity and polytonal harmonizations.

The problem of teaching new hymns to a congregation by means of the organ becomes quite apparent when such hymns are more rhythmically and melodically complex than the traditional four-part choral setting. The teaching of lively congregational singing also needs a lively example provided by the singing human voice, not an impersonal instrument, such as the organ.

Performance practice regarding the new approach to accompaniment of congregational song radically departs from the traditional scheme in three ways: the unison singing choir has the responsibility of leading the congregational song; a melody instrument of moderate to great power, such as an oboe or a trumpet, assists the choir in this responsibility; and the organist accompanies congregational song, i.e., instrumental playing independent of the choir, melody instrument, and congregation.

Various possible methods available to inaugurate and acclimatize the congregation to independent organ accompaniment are: conducting congre-



gational singing by means of a song leader; playing the cantus firmus on solo stops of the organ with the left hand in tenor position, thus permitting the right hand and pedal to be available for free instrumental figuration in keeping with the nature of the organ; use of an "accompaniment partita" as a stepping stone to more diverse forms of accompaniment, whereby each verse of a hymn is slightly different from the preceding verse, thus permitting the organ a gradual departure into more independent accompaniment.

Such use of the organ in congregational worship would definitely declare it as an instrument of integrity in its own right, no longer fulfilling a subservient role; also, the efforts of the church organist as a complete musician could once again be directed to such creative aspects of his position, i.e., composition and improvisation, which were, at one time, held in high regard in the music and worship of the church. At all times such creative efforts would be tempered by the musical capacities of the congregation.

Preparatory Study to the Organ: The Technique and  
Literature of the Harpsichord

A fifth area of concern deals with the problem of an effective approach to preparatory study of the organ. The contributions which American organ builders have made toward the refinements of the mechanism in the construction of electro-pneumatic organs has been very notable. In comparing the achievements in this area of the organ builders on the European continent with those in North America, Karl Ferdinand Müller comments: "The Americans are far ahead of us in pneumatic organ construction."<sup>21</sup>

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<sup>21</sup>Karl Ferdinand Müller, "Church Music Among American Lutherans," Response, Vol. IX, No. 4, (1968), p. 155.

With the development of sophisticated refinements of the modern electro-pneumatic organ has followed the assumption that present day preparatory keyboard study for the organ should be pursued at the piano. Statements regarding such preparatory study are usually made in the very first few statements of most organ methods. Marcel Dupre makes this brief comment in the Foreword of his Methode d'Orgue:

It is obvious that a certain amount of piano technique should have been previously acquired. Rapid progress on the organ greatly depends on the degree of excellence which has been attained in piano-playing, but the student should have sufficient technique to enable him to perform correctly at least all the scales and arpeggios in their various combinations.<sup>22</sup>

Harold Gleason states in the Introduction of his Method of Organ Playing that "a well-grounded piano technique is essential for the organist, and it is impossible to achieve real proficiency without it."<sup>23</sup> Gleason supplements this statement with a thorough listing of piano compositions under the heading "Graded Course in Piano Playing,"<sup>24</sup> which includes ten grades of piano material. Gleason proposes that the "study of the organ should not begin until the student has mastered, musically and technically, the first six grades of instruction in piano,"<sup>25</sup> which involves the Bach Three-part Inventions, and Sonatas of Haydn, Mozart, and Beethoven, in addition to a high degree of attainment in all scales and arpeggios.

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<sup>22</sup>Marcel Dupre, Methode d'Orgue, (Paris: Alphonse Leduc, 1927).

<sup>23</sup>Harold Gleason, Method of Organ Playing, (New York: Appleton-Century-Crofts, 1965), p. 1.

<sup>24</sup>Ibid., pp. 225-226.

<sup>25</sup>Ibid., p. 1.

The necessity of a good piano technique as the basis of organ study is also underscored by the eminent instructor in organ, Mildred Andrews, David Ross Boyd Professor of Music at the University of Oklahoma.<sup>26</sup> The relationship of preparatory piano technique to the commencement of study at the modern electro-pneumatic organ, then, is quite evident.

However, the organ reform movement, having brought about the return of instruments with slider chests and mechanical action, gave cause for serious consideration of the numerous subtleties of sensitive articulation possible with such an instrument.

If we seriously intend to make music, the formation of the sound must be influenced and controlled out of the player's own will. Making music will only have a lively effect if it is the exact result of the player's impulse and intention. With an organ this is possible only if the impulse of the player's touch nuance is conveyed from the key to the pallet by a direct mechanical connection. With a pallet proportional to the pipe, and correct voicing, the pipe will react to the touch nuances with different speeds in the development of the harmonic series; the tone becomes alive. In a series of scientific tests this observation has been proved correct many years ago. If the direct connection between the key and the pallet is interrupted by a pneumatic or electric action, the possibility of influencing the initial speech by the touch is lost.<sup>27</sup>

Though the thrust of interest in organ construction has favored the electro-pneumatic organ in recent years, several major organ builders in North America have either begun or further increased their output of slider chest, mechanical action organs at the insistence of those in the organ profession whose interest in such instruments has grown tremendously

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<sup>26</sup>Mildred Andrews, "How to Deal With an Audition," Music, Vol. 2, No. 11, (November 1968), p. 41.

<sup>27</sup>Rudolph von Beckerath, "Designing a Two-Manual Organ," The Diapason, No. 10 (September 1963), p. 14.

in the last several years. The total or partial production of numerous small organ companies in America is devoted to the mechanical action organ. Also, many schools of music in this country have added mechanical action organs to their teaching and performing facilities in the last few years.

On the basis of the intense interest on the part of many young organists; the increased production in this country; the numerous imported models from Europe; and the demand of many churches and schools of music regarding the mechanical action organ, this writer suggests the need for studies leading to the development of curricula utilizing the harpsichord and its literature, because of its similarities to the organ, as a basis for preparatory study of the organ, whether that be mechanical action or electro-pneumatic.

There are several excellent reasons for considering the harpsichord as preparatory study to the organ. One of them is basically historical, when one considers the fact that organists of the Baroque period received their early keyboard training on either the harpsichord or the clavichord, for the piano was not yet in existence. The harpsichord and the mechanical action organ have several common ties which significantly relate the technique and literature of the two instruments. These relationships are evident primarily in the key action of both instruments, i.e., the direct linkage of the lever(s) to the source of tone, and the immediate response of the sound; the approach to phrasing and articulation, particularly in regard to the possibilities for variety of touch; the similarities in matters of dynamics; the similarities in the stylistic characteristics of the basic literature for both instruments; and the similar approaches necessary for the preparation of the literature of the two instruments for performance.

One notable common tie has to do with the matter of legato touch. Harich-Schneider speaks of this initial bond by saying that, "all of our sources agree on the legato being the basis of a cultured harpsichord style: here is the common ground of the organ and harpsichord."<sup>28</sup> Hermann Keller, in speaking of the organ, indicates that "from the very beginning, a fine clean legato has been considered the very heart of organ playing."<sup>29</sup> Both Harich-Schneider<sup>30</sup> and Keller<sup>31</sup> also speak of the varying degrees of articulation possible beyond the basic legato touch on the harpsichord and organ respectively. In addition, "the various degrees of tone duration and tone coherence are attained only by a longer or shorter holding-down of th key."<sup>32</sup> Likewise in relation to the organ, Keller speaks of articulation in terms of tone duration and shortened notes in order to achieve accent as opposed to the pianists' use of dynamic and agogic accents.<sup>33</sup>

Aside from the similarities in technique and performance between the harpsichord and organ, there is a basic difference in the fact that organ tone may be sustained as long as a key is depressed, whereas harpsi-

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<sup>28</sup>Eta Harich-Schneider, The Harpsichord: An Introduction to Technique, Style, and Historical Sources (St. Louis: Concordia Publishing House, 1954), p. 17.

<sup>29</sup>Hermann Keller, The Organ Works of Bach, a Contribution to Their History, Form, Interpretation, and Performance, trans. by Helen Hewitt (New York: C. F. Peters Corporation, 1967), p. 57.

<sup>30</sup>Harich-Schneider, op. cit., p. 17.

<sup>31</sup>Keller, op. cit., p. 55.

<sup>32</sup>Harich-Schneider, op. cit., p. 17.

<sup>33</sup>Keller, op. cit., pp. 56-57.

chord tone dissipates within a short time after the key has been struck. In either case, an understanding of the performance problems of articulation in the harpsichord literature is of great value in approaching the same problems in the organ literature.

One of the most important matters of similarity existing in the teaching of the harpsichord and the organ, and one which is often completely overlooked in teaching any keyboard instrument, is the necessity of proper fingering. "90 per cent of all mistakes in both manuals and pedals are a result of poor fingering and poor pedal marking."<sup>34</sup> Regarding the need for proper fingering at the harpsichord, Harich-Schneider reminds us that ". . . the artistic fingering rules of the old masters aimed at good articulation, clear phrasing, and a maximum lucidity in the part progressions."<sup>35</sup> In drawing a comparison between the pianist and harpsichordist she goes on to state:

Pianists may eventually succeed in covering occasional flaws by means of dynamic variety or by using the piano pedal. Not so with the harpsichordist. The short, precise, and almost unvarying tone of the harpsichord mercilessly reveals the awkwardness of any inappropriate fingering.<sup>36</sup>

Performance materials of both harpsichord and organ have a stylistic common bond in that the literature of both instruments is essentially contrapuntal. "The most typical harpsichord music is contrapuntal and therefore demands a special kind of technique, different from the virtuoso

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<sup>34</sup>Andrews, op. cit., p. 41.

<sup>35</sup>Harich-Schneider, op. cit., p. 19.

<sup>36</sup>Harich-Schneider, op. cit., p. 19.

style."<sup>37</sup> Virtually the entire literature in the history of the organ has been shown to be basically contrapuntal. As was pointed out in an earlier chapter, whether one considers the predecessors or the contemporaries of Bach, or the few notable composers for the organ in the Classical and Romantic periods, or the more recent composers of contemporary German organ music, the forms that are predominant are the various contrapuntal forms used by the many composers through all the ages. Likewise, in considering the teaching of performance materials for the organ, "the organist must be able to think and hear contrapuntally."<sup>38</sup>

Since it is commonly understood that there was very little difference in style characteristics between early sacred and secular music and that early music was intended to be performed either at the harpsichord or the organ, there is a wealth of excellent literature available for purposes of technical instruction. The necessity of bridging a style gap from one keyboard instrument to another would be non-existent. In alluding to the basic problems of the beginning organist, Harris indicates that one of the big problems of moving from piano to organ is the fact that "a new style of keyboard literature must be learned."<sup>39</sup> The beginning organ student, who has grown accustomed to the percussive attack of the piano in addition to the other devices available to the pianist in performance of that literature, often has difficulty in relating to the literature of the organ and its proper performance.

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<sup>37</sup>Harich-Schneider, op. cit., p. 19.

<sup>38</sup>Andrews, op. cit., p. 41.

<sup>39</sup>David S. Harris, "Organ Teaching," Music, Vol. 2, No. 5, (May 1968), p. 23.

Since the organ is primarily a medium for contrapuntal music, the trained pianist who has absorbed the style and approach of a later era, on approaching the organ for the first time, is likely to regard it with suspicion if not outright hostility.<sup>40</sup>

In the Saemtliche Werke of J. K. F. Fischer,<sup>41</sup> one finds virtually no difference in instrumental style between the nine partitas in the Musicalischer Parnassus for the clavier, the Les Pieces de Clavessin, and the Ariadne Musica for the organ.

Also in the preface to the anthology of early keyboard music, the Spielbuch für Kleinorgel oder andere Tasteninstrumente, editor Wolfgang Auler makes these comments:

It offers a wealth of hitherto unfamiliar material for all keyboard instruments. For even though they are intended for the special sonorities of the old regal and positiv organs, these works from the 16th to 18th centuries need not be so limited. The old methods of performance allow greater latitude; as long as the pedal is not mandatory, all keyboard instruments are equally acceptable.<sup>42</sup>

Of particular significance is the Fitzwilliam Virginal Book<sup>43</sup> which is a virtual compendium of early music which could be used for the purpose of teaching keyboard literature ranging from the time of about 1550 to 1620; varied in style, possessing the same technical challenge as the organ music of the period. A further advantage is the similarity of approach to such problems as ornamentation as in the organ literature.

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<sup>40</sup>Ibid., p. 23.

<sup>41</sup>Johann Kaspar Ferdinand Fischer, Saemtliche Werke für Klavier und Orgel (New York: Broude Brothers, 1965).

<sup>42</sup>Wolfgang Auler, (New York: C. F. Peters Corporation, 1951).

<sup>43</sup>The Fitzwilliam Virginal Book, edited from the original manuscript by J. A. Fuller Maitland and W. Barclay Squire (New York: Dover Publications Inc., 1963).



This common bond between harpsichord and organ literature is evident not only in early keyboard works, but also in the contemporary literature. This bond is evidenced by the indications for performing media on the title pages of such works as the Choral-Spiel-Buch für Tasten-instrumente by Siegfried Reda,<sup>44</sup> or the Begleitsätze für Tasten-oder Melodie instrumente zum Gemeinde, Chor oder Einzelgesang by Helmut Bornefeld.<sup>45</sup>

It is the opinion of this writer that a student with previous study in the technique and literature normally associated with the harpsichord, would be able to proceed to the organ with much better insight into technical and stylistic problems; with much less waste of valuable time; and a more positive attitude for proper motivation, than he would if he had first studied the piano.

For proof of this opinion, one only need listen to performances by the many fine European and American organists who have pursued the study of harpsichord. Such performances always possess definition, accuracy, and understanding, no matter which period of literature is being performed. The need is clearly evident for a systematic curriculum of harpsichord literature for the purpose of teaching a proper approach in keyboard technique before pursuing the study of the organ.

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<sup>44</sup>(Kassel: Barenreiter-Verlag, 1957).

<sup>45</sup>(Kassel: Barenreiter-Verlag, 1950).

Summary Considerations Pertaining to Areas of  
Concern in Church Music Curricula

On the basis of the five areas of concern just discussed, specific considerations are offered in the hope that a proper evaluation will be made of the practical results in church music curricula throughout the land.

(1) As a vital part of his education, the church musician must properly understand his position in the total context of the church's program. Church music curricula must reflect the need to broaden the scope of understanding of the church musician's place in relation to the overall plan of the organization and function of the church. The tendency on the part of the church music leadership in many parishes to become isolated, self-centered ministries must be lessened by viewing the ministry of music in proper perspective with the other ministries of the church.

(2) In order to carry on a more intelligent, and meaningful program of church music, it is necessary for the church musician to possess a basic understanding of the theological stance of the primary church bodies in this country. Such concern should be reflected in the required course work of the church music curricula.

(3) There is a pressing need for the church organist to possess a working knowledge of basic subject matter, so often taken for granted, and more often not even considered, in the following areas: organ design and registration; phrasing and articulation; hymnology and liturgics, with a stronger emphasis on the historical development of each in addition to basic instruction in proper stylistic performance of hymns and liturgies.

(4) Courses in organ literature must emphasize a broader spectrum of the entire literature, from all periods, styles, and nations. Primary

stress, in the past, on the works of J. S. Bach and 19th century French literature is not at all adequate to the need for a comprehensive repertory for the contemporary church organist.

(5) A basic requirement in every church music curriculum is the necessity of supervised apprenticeships under the auspices of the university schools of music, whereby potential church organists might observe proper church music planning and practice under qualified church musicians.

(6) It is the responsibility of every university school of music boasting a complete curriculum in church music to provide various types of organs, large and small, for use in teaching and practice, in order to provide students with the necessary experience in adapting various types of instruments to the challenges of liturgical music for the organ.

(7) Only through a comprehensive development of a course of study in organ improvisation can church music educators expect to promote creativity in the practice of church music. It is necessary that the university schools of music recognize the need for the establishment of such a comprehensive course of study if this is to be accomplished.

Fundamental skills of students in keyboard harmony should not be assumed, but rather should be tested frequently for evidence of practical ability. Specifically, extensive skill should be attained in fluent performance from figured bass; also fluent skill should be developed in score reading not only from the standard clefs, but also from the movable C clefs; transposition must be methodically taught, not just talked about. Careful evaluation of the music theory curriculum is necessary to determine whether, if any, objectives in the practical application of music theory are being fulfilled. It is not enough that such courses are merely taught, with the

consequent burden of practical application placed entirely on the shoulders of the student.

(8) It is a fact that very few graduate church music students qualify in meeting the minimal requirements of the American Guild of Organists for a Service Playing Certificate, to say nothing of the Associate (AAGO) or Fellow (FAGO) degrees. Very many graduate organists must continue studying for several years after receiving a graduate degree in church music in order to qualify for the above degrees. It is therefore desirable that the initiative for the proper certification of the church organist become a required part of the church music curriculum at the university level.

(9) What had been said earlier regarding curricular needs in improvisation applies directly to the matter of creative accompaniment of congregational singing, for it too entails a cultivation of the art of improvisation.

(10) It is in the university church music department where initiative must be taken to set up appropriate standards for technical proficiency of students preparatory to the study of the organ. It would seem appropriate, as interest in the harpsichord and the mechanical action organ is rapidly increasing, that now is the time to carefully consider adding courses in harpsichord as a prerequisite to the study of the organ.

## CONCLUSION

"History is not a one-way process that moves on a level of continuous progress from the past directly into the future, but it is similar to a system of concentric circles whose determinative, selective, and organizing center is any given present time."<sup>1</sup>

The purpose of the organ reform movement was to reassess the basic position of the organ in relation to its structure, function, and literature. An attempt was made to adapt the organ to the real problems that confronted it in the twentieth century on the basis of tradition and experience.

The impact of the reform movement has led to a more careful reevaluation of church music education, specifically in terms of relevant worship practices, creative church music, and a sound pedagogical approach to the teaching of the organ.

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<sup>1</sup>Oskar Söhngen, Der Wiedergeburt der Kirchenmusik (Kassel: Barenreiter, 1953), p. 107.

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