

FROM PIPE ORGAN TO PIANOFORTE:
THE PRACTICE OF TRANSCRIBING ORGAN WORKS FOR PIANO
WITH A CRITICAL STUDY OF CÉSAR FRANCK'S
PRÉLUDE, FUGUE ET VARIATION, OP. 18 AND JOHANN SEBASTIAN BACH'S
PRELUDE AND FUGUE IN D MAJOR, BWV 532

by

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To my father and mother

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Chapter 1: INTRODUCTION

1.1 A Worthless Practice?

To nonprofessionals, the idea of transcribing an organ work for piano may seem counterintuitive. After all, both instruments have keyboards. What does the transcriber need to do? For those that know exactly what is involved, the question of whether or not piano transcriptions of organ works have artistic merit always seems to provoke a mixed response. Some pianists appreciate the creativity that often goes into transcribing organ pieces and enjoy the satisfaction in performing masterworks originally for another medium. They find inspiration in imitating another instrument, even if it means an expansion of an already bloated piano repertory. Likewise, audiences may enjoy expanding their horizons and sharpening their listening acuity. In fact, as of this writing there seems to be a revival in the performance of transcriptions of organ works in recent decades.¹ On the other hand, detractors of piano transcriptions of organ works may point to their lack of necessity, an argument well taken in our modern age where recordings and electronic instruments are readily available. More importantly, detractors may bring up the artistically integral concept – if not outright moral obligation – of staying true to the composer’s intention.

Some of the current negative attitudes toward transcription have roots in the Early Music movement, which gained widespread acceptance during the mid-twentieth century,² but critics have had reservations about the practice even as early as transcriptions were being created in the nineteenth century. In the twentieth century, Paul Hindemith was among the severest critics of transcription. In his book, *The Composer’s World* (1949), Hindemith writes:

¹ See Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (New York: Oxford University Press, 2008), 70; Richard Tetley-Kardos, “Piano Transcriptions–Back for Good?” *Clavier*, February 1986, 18-19.

² Malcom Boyd, “Arrangement,” *Grove Music Online*, 2001, ed. Deane Root, accessed October 29, 2019, <https://www.oxfordmusiconline.com>.

A very popular activity...is producing arrangements of other people's creations. How do you do this? You take some older music written for harpsichord, organ, or any other relatively unattractive instrument or group of instruments, and dress it up with all sorts of more fashionable trimmings. For the connoisseur this is an artistic procedure of about the same value as providing a nice painted skirt and jacket for the Venus of Milo, or dolling up the saints of Reims and Chartres with tuxedos, mustaches, and horn-rimmed spectacles. Yet, if accused of ordinary falsification, you only need to point out that without your efforts those wonderful compositions would remain unknown to the great public or that some sparsely covered branches of instrumental literature need some afforesting. It is of course understandable that musicians who for want of creative talent cannot experience the power of the vivifying fire directly, try at least to catch a little reflected spark of it.³

Two decades after Hindemith's pronouncement, the prevailing attitude toward transcription was such that Larry Sitsky, a biographer of Busoni, wrote:

In the second half of the century, "transcription" is a dirty word, we regard such efforts with distaste, demand the original in authentic interpretation—whatever that means—and leave the performance of Bach-Busoni organ transcriptions to the few remaining virtuosi of the older generation, allowing them this privilege in view of their advanced age and consequent inability to see the error of their ways.⁴

Of course, skeptics of transcription have made a habit of discounting Haydn, Mozart, Beethoven, Liszt, Brahms, Tchaikovsky, Ravel, Rachmaninoff, Schoenberg, Bartók, and Stravinsky, to name just a few important composers who had no qualms about transcribing music. Purists also have to concede that J.S. Bach made organ transcriptions of other composers' works as well as his own. For example, Bach's concertos for organ, BWV 592-596, made during his middle-Weimar years, are transcriptions of concertos by Vivaldi, Prince Johann Ernst of Saxe-Weimar, and others.⁵ His Fugue in D minor for organ, BWV 539/2 is derived from the second movement of the composer's own Sonata for violin solo, BWV 1001.⁶ These transcriptions are firmly entrenched in the organist's repertoire and are perfectly suited to the organ. Nevertheless, Hindemith had a rebuttal

³ Paul Hindemith, *A Composer's World* (Cambridge, 1952; repr. New York: Doubleday, 1961), 162.

⁴ Larry Sitsky, *Busoni and the Piano: The Works, the Writings, and the Recordings*, 2nd ed. (Hillsdale, NY: Pendragon Press, 2009), 299.

⁵ Peter Williams, *The Organ Music of J.S. Bach*. 2nd ed. (New York: Cambridge University Press, 2003), 201.

⁶ *Ibid.*, 70.

to the composer/transcriber argument: “Since Bach himself was a great arranger of other composers’ pieces, our arrangers love to cite his name as a vindication of their own work. They forget that an arrangement is artistically justified only when the arranger’s artistic effort is greater than the original composer’s.”⁷ Regrettably, Hindemith fails to state any objective criterion for determining whether an arrangement – a term he considered synonymous with transcription – is better than the original. The question regarding the propriety of transcription is especially thorny when considering cases where the composer and the transcriber were one in the same person. Two good examples are Franz Liszt transcribing his *Präludium und Fuge über das Thema B-A-C-H*, S. 260i/ii for piano⁸ and György Ligeti adapting his *Ricercare per organo – Omaggio a G. Frescobaldi* (1953) as the eleventh piece of his *Musica ricercata* for piano (1951-53).⁹ Organists will probably prefer the organ version and pianists the piano version, but who can objectively say which medium is better?

Regardless of the tension and dispute that they continue to garner, there appears no end to the making and performing of piano transcriptions. True, some of these creations have fallen out of favor, especially the countless four-hand piano transcriptions of symphonic works that were made before recording technology made them obsolete, yet some transcriptions are still performed with some degree of regularity and continue to garner the interest of performers and audiences alike. The mainstays of this category are the countless piano transcriptions of Bach’s organ works. Between 1992 and 2011, the record label Hyperion released a monumental 10-volume recording set featuring transcriptions of Bach works by Busoni, Friedmann, Feinberg,

⁷ Hindemith, 163.

⁸ The second version of Liszt’s piano transcription was renamed *Fantasie und Fuge über das Thema B-A-C-H*, S. 529ii.

⁹ Márton Kerékfy, “‘A “New Music” from Nothing:’ György Ligeti’s *Musica Ricercata*,” *Studia Musicologica* 49, no. 3/4 (September 2008): 210.

Kabalevsky, Reger, d'Albert, Saint-Saëns and several others.¹⁰ Many of these transcriptions were previously quite rare and recordings nearly impossible to find. That Hyperion released their series is a testament to the renewed interest in piano transcriptions by twenty-first century pianists and listeners. Solo piano transcriptions of Bach's organ works continue to be written. A relatively recent example is *O Mensch beweine deine Sünde groß*, BWV 622 transcribed by Emile Naoumoff in 2010.¹¹ César Franck's organ music also receives a fair amount of attention by piano transcribers. A more recent example would include the Chorale in A minor, FWV 40 transcribed by Stephen Hough in 2000.¹² Whether or not they continue to appear on recital programs, piano transcriptions of organ works will always have a place in history. Given the prominent names of composers and pianists intricately linked with them, they deserve closer scrutiny than they are sometimes given.

1.2 Purpose and Method

While many authors have written about piano transcriptions as a topic in general, it would seem few have focused their attention on piano transcriptions of organ works in particular. One important exception is Busoni's First Appendix to his 1894 critical edition of the *Well-Tempered Clavier*, Book I entitled "On the Transcription of Bach's Organ-works for the Pianoforte."¹³ However, Busoni's essay and other existing commentaries on the subject

¹⁰ "Bach Piano Transcriptions," *Hyperion Records*, accessed October 29, 2019. https://www.hyperion-records.co.uk/s.asp?s=S_16.

¹¹ Johann Sebastian Bach, *O Mensch beweine deine Sünde groß; Aus Liebe will mein Heiland sterben; Betrachte, Meine Seel, Mit ängstlichem Vergnügen*, transcribed for piano by Emile Naoumoff (Mainz: Schott, 2010).

¹² César Franck, *Chorale No. 3 in A Minor, M. 40, from Three Chorales for organ*, transcribed for solo piano by Stephen Hough (London: J. Weinberger, 2000).

¹³ Ferruccio Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," *The First Twenty-Four Preludes and Fugues of The Well Tempered Clavichord*, (New York: G. Schirmer, 1894), 154-190.

practically always consist of generalizations derived from the viewpoints of a pianist rather than an organist well versed in historically based performance practices.¹⁴ What is wanting is a more-focused examination of piano transcriptions of organ works, one that explores the intricacies of the creative methods used by transcribers to deal with the manifold problems inherent in such undertakings while also carefully comparing their methods with the original intentions of the composer. A study like this is largely missing in current-day music research because it involves specialization in both the organ and the piano. Specialization in any instrument involves not just experience in performance technique, but knowledge of music literature and instrument construction as well. Of course, individuals that do happen to have a familiarity with both piano and organ may have little practical need for transcriptions, which is probably why an in-depth study thus far has been largely lacking. However, those that do have a practical need or interest in piano transcriptions of organ works might find this study to be informative.

A common criticism of a piano transcription is that it focuses more on the transcriber than it does the composer. However, what is not always clear is just *how much* a transcription diverges from the composer's intentions. In the case of piano transcriptions of organ works, a simple visual comparison of the organ score and piano score rarely provides enough information to draw any conclusions. Sometimes the score of the transcription looks nothing like the original. In order to interpret an organ work correctly, the score reader must have background knowledge on the mechanics of the instrument and must be familiar with registrational traditions. A middle C

¹⁴ For examples, please see the following: Arthur Schanz, *Johann Sebastian Bach in der Klaviertranskription* (Eisenach: K.D. Wagner, 2000); Roman Vlad, "I preludi corali di Bach nella trascrizione di Busoni," in *La Trascrizione Bach e Busoni: Atti Del Convegno Internazionale (empoli-Firenze, 23-26 Ottobre 1985)*, ed. Talia Pecker Berio, 3-21 (Florence: L.S. Olschki, 1987); Rossana Dalmonte, "Scrittura e riscrittura: Liszt e Busoni di fronte a Bach," in *La Trascrizione Bach e Busoni: Atti Del Convegno Internazionale (empoli-Firenze, 23-26 Ottobre 1985)*, ed. Talia Pecker Berio, 145-158 (Florence: L.S. Olschki, 1987); Lynne Allison Lauderdale-Hinds, "Four Organ Chorale Preludes of Johann Sebastian Bach (1685-1750) as Realized for the Piano by Ferruccio Busoni (1866-1924): A Comparative Analysis of the Piano Transcriptions and the Original Works For Organ" (PhD diss., North Texas State University, 1980), accessed October 29, 2019, Proquest Dissertations & Theses; Jung-Ok Lee, "A study of two organ chorale preludes of Johann Sebastian Bach (1685-1750) transcribed by Wilhelm Kempff (1895-1991)" (PhD diss., University of Iowa, 2013), accessed October 29, 2019, ProQuest Dissertations & Theses.

notated on an organ score without any other indications can mean almost anything. If only an 8' flute stop is pulled, then yes, it will sound similar to the middle C of the piano played softly. However, if *organo pleno* is called for, then there will be a much louder and thicker texture with multiple Cs sounding, high and low, as well as 5ths and possibly thirds and sevenths enhancing the upper harmonics. Just because a Busoni or other transcription does not *look* anything like a modern Urtext edition of the Bach organ work does not mean there are no commonalities in how these two versions *sound*.

Making a piano transcription of an organ work is not as straightforward as it might seem. It often involves creative decisions with implications that are almost as far-reaching as the composer's choice of pitches and rhythms. Still, a piano transcription of an organ work can be either a clever attempt at simulating the infinite sustaining capability and manifold timbres of the organ or it can transcend into a hybrid work, a joining of the minds between composer and transcriber. In the former case, the well-worn concept of "art through adversity" has real significance as to its value although such art can easily become clichéd. Much as a piano work or transcription for left hand alone is often a clever study in making one limb of the performer sound like two, a solo piano transcription of an organ work is a study in making two limbs sound like four. In attempting the impossible, the piano transcription can become an intriguing study in artifice and trickery which allows the performer to become a sort of magician whose antics become a matter of curiosity. In the latter case of transcription, the dogma of staying true to the composer's intentions loses importance as the will of the transcriber overrules that of the composer and proceeds to create something new with someone else's existing material, a common process encountered in all the arts throughout history. Paintings of architecture are a prime example of this. In Claude Monet's *Rouen Cathedral* series of paintings (1892-94) the form of the subject may be the work of medieval architects, but the medium and the depiction of various shades of light is entirely the painter's:

Figure 1.1. Claude Monet, *La cathédrale de Rouen: Le portail et la tour Saint-Romain, plein soleil, Harmonie bleue et or*, 1893.¹⁵



Hindemith's anti-transcription stance and his humorous analogy to visual art may be valid in some cases, but surely not all.

This study will look into several facets concerning the practice of transcribing organ works for piano. Chapter 2 will explore the reasons why these transcriptions were made and continue being made. Chapter 3 will outline most of the main differences between the piano and the organ in order to clarify exactly what this type of transcription entails. Chapter 4 will categorize extant piano transcriptions or organ works into their various types and briefly look into some possible techniques transcribers used. Together, Chapters 1-4 provide general background information leading up to a more detailed examination in Chapters 5-11.

A vast number of piano transcriptions have been made of organ works and it would be outside the scope of this document to give a comprehensive overview of them all. Therefore, the bulk of this study will be limited to assessing transcriptions of two works: the *Prélude, Fugue et Variation*, Op. 18 by César Franck and the Prelude and Fugue in D major, BWV 532 by J.S.

¹⁵ Claude Monet, *La cathédrale de Rouen: Le portail et la tour Saint-Romain, plein soleil, Harmonie bleue et or*, 1893, Oil on canvas, 42.1 x 28.9" (107 x 73.5 cm) (Musée d'Orsay, Paris), https://www.musee-orsay.fr/en/collections/index-of-works/notice.html?no_cache=1&zsz=5&lnum=14.

Bach. Both Franck and Bach are ubiquitous in any history concerning piano transcriptions of organ works, although Bach is by far encountered the most. Franck's *Prélude, Fugue et Variation*, Op. 18 represents an organ work from the Romantic period that demonstrates some of the simpler techniques of piano transcription. Bach's Prelude and Fugue in D major is easily familiar to most professional organists yet piano transcriptions of it have not already been examined *ad nauseum* in other writings like the more famous Toccata and Fugue in D minor, BWV 565 and the chorale preludes. At the heart of this document will be a detailed comparative analysis of three solo piano transcriptions of BWV 532 made by Ferruccio Busoni, Eugén d'Albert, and Max Reger in the last decade of the nineteenth century, a period when Bach transcriptions arguably reached its zenith.

While examining the two organ works and four transcriptions exhaustively, an attempt will be made to answer the following questions: how close or how different are the transcriptions to the composer's original score, or more specifically, how do these transcriptions compare to how the composer *might have played* the original at the organ? Which of the transcribers are the most faithful to the composer's intentions? Are they successfully pianistic or do they fail as piano works? Lastly, do these transcriptions have any artistic merit or are they simply the curious productions of misguided pianists? ¹⁶

¹⁶ Transcriptions for more than one player, that is, fourhanded arrangements for one or two pianos, will not be discussed in this document except in passing. Music for pedal piano will also be disregarded.

Chapter 2: REASONS FOR TRANSCRIBING ORGAN WORKS FOR THE PIANO

Before investigating the process of transcribing organ music for piano, it is perhaps sensible to address the question as to why organ works were transcribed for piano in the first place. Many well-known composers that we normally associate with piano literature could play both stringed keyboard instruments¹ and the organ. These include Johann Sebastian Bach and his sons, Handel, Domenico Scarlatti,² Mozart,³ Beethoven,⁴ Mendelssohn,⁵ Chopin,⁶ Liszt,⁷ Franck, Saint-Saëns, Reger, Ives,⁸ and Messiaen. The proficiency at which these composers could play

¹ This includes the earliest incarnations of the pianoforte as well as the harpsichord and clavichord.

² Scarlatti had been an organist at Naples before 1702. See Eva Badura-Skoda, "Aspects of Performance Practice," in *Eighteenth Century Keyboard Music*, 2nd ed., ed. Robert L. Marshall (New York: Routledge, 2003), 53.

³ Mozart was trained to play the organ from an early age. See Ibid, 54.

⁴ In his youth, Beethoven was an assistant court organist to his teacher Christian Gottlob Neefe in Bonn. See Douglas Johnson, et. al, "Beethoven, Ludwig van," *Grove Music Online*, 2001, ed. Deane Root, accessed October 29, 2019, <https://www.oxfordmusiconline.com>.

⁵ Mendelssohn studied organ with August Wilhelm Bach for two years. See Sandra Soderlund, "Organ Playing from Bach to Mendelssohn," *The American Organist* 41, no. 11 (November 2007): 53. Mendelssohn was highly celebrated for his organ playing in England, even though he spent most of his time playing the piano. See Hamilton, *After the Golden Age*, 209.

⁶ Chopin was the organist of the Visitation Nuns' Church of the Protection of St. Joseph in Warsaw during his youth. He was apparently quite adept at playing the instrument. According to one account, he would occasionally show off his skill at the pedalboard. See F: Halina Goldberg, *Music in Chopin's Warsaw* (New York: Oxford University Press, 2008), 33-37.

⁷ Liszt did play the organ in public but had no more than a superficial understanding of the instrument, as demonstrated by technically awkward passages in some of his organ works including *legato* octaves for one hand. Alexander Wilhelm Gottschalg attested to Liszt's inadequate pedal technique. See Soderlund, 58. In many cases, Liszt wisely left first performances of his organ compositions in the hands of more capable organists like Alexander Winterberger. For accounts of Liszt playing the organ, see Alan Walker, *Franz Liszt*, rev. ed., vol. 1, *The virtuoso years, 1811-1847* (Ithaca, NY: Cornell University Press, 1987), 224, 379, 413, 432.

⁸ Paul Moor, "Posterity Catches Up with Charles Ives," in *Charles Ives and His World*, ed. J. Peter Burkholder (Princeton, NJ: Princeton University Press, 1996), 411.

both instruments depended entirely on the individual.⁹ In light of the fact that these and other composers all had practical experience in playing both instruments, it would seem they had little reason for transferring a work from one type of keyboard instrument to another, except perhaps for commercial reasons.¹⁰ If a composer wanted to write a work for organ, he/she did. If a composer wanted to write a work for piano, he/she did.¹¹ So why would any individual bother creating a transcription of an organ work? There are essentially five main reasons:

- 1) For dissemination/popularization
- 2) For virtuosic display
- 3) For educational value
- 4) To improve the original
- 5) As a separate art in and of itself

The first two reasons: dissemination/popularization and virtuosic display were particularly pertinent during the Romantic period. Newman purportedly quotes Liszt as saying, “The pianoforte is to the orchestra or the organ what an engraving is to a painting; it helps to disseminate and popularize big works of art.”¹² Similarly, Arthur Briskier makes an interesting analogy to the translation of literature as he argues in favor of transcription:

Let us consider, for illustration, that a musical transcription is similar to a literary translation, although music is not a spoken language. Thus Shakespeare should be read in English, Racine in French, Goethe in German, Homer in Greek, the Old Testament in Hebrew. But since there are very few polyglots, everyone will agree that it is better to read a translation than not to know these master-masterpieces at all.¹³

⁹ Some composers could play instruments equally well. Carl Czerny thought of Johann Nepomuk Hummel as “half pianist and half organist” See Walker, *Franz Liszt*, vol. 1, 101. Both Saint-Saëns’s and Franck’s prowess at both instruments are well attested.

¹⁰ I am referring to transcriptions intended to be sold to the amateur.

¹¹ Liszt was one of the few composers to transcribe his organ works with regularity.

¹² Ernest Newman, “A Note on Bach Transcriptions,” *The Musical Times* 53, no. 833 (July 1912): 435.

¹³ Arthur Briskier, *New Approach to Piano Transcriptions and Interpretation of Johann Sebastian Bach's Music*, (New York: C. Fischer, 1958), 21.

Even today, a decent pipe organ is not nearly as accessible as a piano. Before the advent of recording technology, piano transcriptions were often the only way non-organists could hear examples of the organ literature on demand. While an organ score contains all that is sufficient for a pianist to adapt and play the work on the piano, without some background knowledge of organ mechanics and playing technique, the pianist would be hard-pressed to interpret some scores accurately and convincingly. Indeed, complex pieces with involved pedal work such as a fugue can be impossible to play on the piano without making severe adjustments to the music. By having the organ work “pre-interpreted” as it were, the non-organist is supposedly able to play and experience the work without any effort beyond a simple sight-reading of the score. Theoretically, a transcription offers a marketable, user-friendly solution for the pianist who is interested in the organ literature but does not want to invest the time and money in organ lessons. In practice, however, a transcription can introduce a great deal more technical challenges for the pianist than the original work does for the organist.¹⁴ Many of Busoni’s virtuosic transcriptions, for instance, were not created for the amateur, but for his own use. As such, these transcriptions might still serve the purpose of popularization even if they nullify the purpose of dissemination. Just as Liszt popularized Berlioz’s *Symphonie fantastique* and the operas of other composers with his piano transcriptions and paraphrases, Busoni could do the same for the organ works of J.S. Bach and other organist-composers. While organists of the Romantic period did popularize pieces written for their instrument, pianists could reach wider audiences and perform in smaller spaces like salons. Organists are almost always limited to playing in churches and a few select opera and concert houses, but not pianists. Even as late as 1950, Pablo Casals regarded popularization in the absence of period instruments as a validation of making piano transcriptions of Bach’s organ works:

¹⁴ From my own experience, it is much easier to play certain organ works like J.S. Bach’s Prelude and Fugue in D major, BWV 532 at the organ rather than it is to play piano transcriptions of them.

Bach's music is not sufficiently known and therefore not well understood. Contact with Bach's music should be direct. There is a general conservative tendency to consider his compositions in the light of their original presentation. Thus an organ composition is usually not accepted when played on the piano. Because of their greatness some of Bach's compositions should not be limited to a given instrument, since his music has an absolute intrinsic value. Human voices, wind and string instruments are still the same as in Bach's time, while the keyboard instruments have undergone changes. The beautiful tone of the Baroque organ is seldom heard to-day: The modern grand piano with the third sustaining pedal did not exist in Bach's time. This piano makes possible a flowing *legato* with a round, full tone and a clear rendering of any polyphonic composition. A piano transcription is fully justified.¹⁵

Advances in recording technology during the twentieth century have made it unnecessary for pianists to popularize organ works. If a live performance is desired, organists can step in, as they are no longer limited to playing unmovable pipe organs. Electronic organs—or, more properly, synthesizers, as they are not true organs—have grown more sophisticated over the years and continue to give ever more realistic simulations of pipe organs but come at a fraction of the cost to manufacture. These instruments have also gained almost as much mobility as an acoustic piano and are limited only by their need for electricity. While an electronic organ can never replace the pipe organ, it does an appreciably better job at emulating the instrument than the piano ever could.

The second reason for writing piano transcriptions of organ works remains valid in some cases. Some organ works are inherently virtuosic and retain that quality when played at the piano. Transcriptions as vehicles of virtuosic display maintain an appeal for some pianists and audiences.

The third reason for making piano transcriptions of organ works is perhaps more justifiable. Some have argued that the educational value of transcribing organ works for piano is a valid reason for making them. Despite all the advantages of recordings, there is still something to be said about experiencing a work through the all-encompassing act of playing it rather than simply listening to it, even if the medium happens to be different from the original. Ferruccio

¹⁵ Pablo Casals, introduction to *New Approach to Piano Transcriptions and Interpretation of Johann Sebastian Bach's Music* by Arthur Briskier, (New York: C. Fischer, 1958).

Busoni had much to say about this in his essay “On the Transcription of Bach’s Organ-works for the Pianoforte.” At the very beginning, he demands that “every piano-player should not only know and master all such transcriptions hitherto published, but should also be able independently to transcribe for the pianoforte organ-compositions by Bach. Should he neglect to do so, he will only half know Bach.”¹⁶ Busoni, however, is less concerned with the purely educational value of knowing the organ works as he is with the practical pianistic value of transcribing them. He goes on, “Many an unexpected and difficult problem in piano-technic may be encountered; but the striving after the right solution will surely lead to new pianistic acquisitions.”¹⁷ In other words, the challenges presented in the process of transcription can stimulate creative processes in the pianist. This cognitive exercise is useful by itself, but the main benefit is that the pianist should be able to incorporate technical findings in other projects. As such, the transcription of an organ work becomes an exercise for expanding the intellectual and performing capacities of the pianist, even if the pianist never goes on to play his/her transcription in public.¹⁸ Harold Bauer recognized the need for pianists to broaden their horizons:

There is a great need for more breadth in music study...The more a man knows, the more he has experienced, the wider his mental vision in all branches of human information, the more he will have to say. We need men in music with big minds, wide grasp and definite aims. Musicians are far too prone to become overspecialized.¹⁹

The fourth reason for making piano transcriptions of organ works is far more controversial. There was and continues to be a bias among some pianists who believe that the piano has more distinct advantages over the organ than the organ has over the piano. Therefore,

¹⁶ Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 154.

¹⁷ Ibid.

¹⁸ This is akin to the common student composer assignment of orchestrating piano works even though such creations are rarely realized.

¹⁹ Harold Bauer, “Artistic Aspects of Piano Study,” *Great Pianists on Piano Playing: Godowsky, Hofmann, Lhévinne, Paderewski, and 24 Other Legendary Performers*, ed. James Francis Cooke (Philadelphia, 1917, repr. Mineola, NY: Dover Publications, 1999), 41.

they conclude that Bach's organ works sound better on the piano. In 1873, Philipp Spitta already had the audacity to write:

No instrument but one which should combine the volume of tone of the organ with the expressive quality of the clavichord, in due proportion could be capable of reproducing the image which dwelt in the master's imagination when he composed for the Clavier. Every one sees at once that the modern pianoforte is in fact just such an instrument.²⁰

To the chagrin of many an organist, Busoni also writes:

The piano possesses certain characteristics which give it an advantage over the organ: Rhythmic precision; emphatic exactness of entrance; greater impetuosity and distinctiveness in passage-playing; ability of modulating the touch; clearness in involved situations; rapidity, where required; a simpler mechanism, always ready, and everywhere at hand. The ability to sustain tones on the piano is, with artistic treatment, less limited than one would suppose, considering the bad name of the instrument in this regard.²¹

While one cannot completely ignore Busoni's comments—they certainly do have a ring of truth to them—it cannot be discounted that in the case of J.S. Bach, at least, the best North- and Central-German organs of the high baroque were good enough for Bach. To say Bach's works sound better on the piano is a purely subjective, if not outright preposterous, statement.²² What is debatable, however, is whether transcriptions can sound *just as satisfactory* on the piano as they do in their original form on the organ. Again, the answer to that question is still largely subjective and depends heavily on the work in question.

The fifth and last reason for making piano transcriptions of organ works is more nebulous and far less practical than any of the above reasons but follows a simple line of logic that goes like this: 1) An original work always contains seeds for further innovation. 2) There is no concrete rule saying one cannot make a transcription. 3) Therefore, if it can be done, it should be

²⁰ Philipp Spitta, *Johann Sebastian Bach*, trans. Clara Bell and J. A. Fuller-Maitland (London: Novello, Ewer & Company, 1889; repr., New York: Dover Publications, 1951), 2:44-45.

²¹ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 154.

²² To be fair, Busoni was undoubtedly comparing the piano to organs of his day, rather than period or historically inspired instruments.

done. At best, a transcription can be an enhancement of the original. At worst, a transcription is a rethinking of the composer's original ideas.

Though Busoni is best-remembered as a piano virtuoso and transcriber, he was also a composer, conductor, teacher, theoretician and, most importantly, a thinker. In his *Sketch of a New Esthetic in Music*, he delves into the concept of transcription and notation. After a lengthy and somewhat esoteric discussion, Busoni concludes, "Every notation is, in itself, the transcription of an abstract idea. The instant the pen seizes it, the idea loses its original form."²³ He goes on to state that a transcription of a work from one instrumental medium to a different instrumental medium is irrelevant compared to the first act of notating the abstract idea in the first place.²⁴ In defense of the practice of transcription, Busoni makes the following interesting point:

Strangely enough, the Variation-Form is highly esteemed by the Worshippers of the Letter. That is singular; for the variation-form—when built up on a borrowed theme—produces a *whole series of 'arrangements'* which, besides, are least respectful when most ingenious. So the arrangement is *not* good, because it *varies* the original; and the variation is good, although it '*arranges the original.*'²⁵

Busoni was not without supporters. For instance, in a letter from 1909, Arnold Schoenberg shared Busoni's view on transcription when he defended Mahler's re-orchestration of Beethoven's symphonies.²⁶

With regards to organ transcriptions specifically, Busoni found cases where Bach wrote in a piano-style for the organ, and in an organ-style for the piano.²⁷ In essence, he felt Bach's writing transcended any instrument. Elaborating on this, Sitsky writes:

²³ Ferruccio Busoni, *Sketch of a New Esthetic of Music*, trans. Theodore Baker (New York: G. Schirmer, 1911), 17.

²⁴ Ibid., 18.

²⁵ Ibid., 19.

²⁶ Ferruccio Busoni, *Selected Letters*, trans. and ed. Antony Beaumont (New York: Columbia University Press, 1987) 394.

²⁷ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 154.

Busoni regarded transcribing (and even editing, I am tempted to add) as an independent art in the highest sense of the word; it involved far more than the mere ability to transfer from one medium to another. In this field he made discoveries and created new sounds on the piano, undreamed of by the virtuosi who preceded him. Busoni attempted to imbue the art of the transcriber (and performer, often the same person) with a new freedom and dignity and with added responsibility to cope with such freedoms. He demanded from the transcriber not only the attitude of the performer and the craft of the composer but also the creativity of the composer and the independence and bravery necessary to allow oneself to reshape the work under transcription.²⁸

For Busoni and other transcribers of organ music, the composer's intentions were not vitally important. Indeed, under scrutiny a composer's intent more often than not proves to have been more flexible than generally assumed. Hamilton sarcastically writes,

As for the composer's "intentions" themselves, Peter Stadlen's astonishing edition of Webern's *Variations*—annotated by him after lessons on the piece from the composer—or Messiaen's performances of his own organ music, or Rachmaninoff's recordings of his concertos should make us realize how awkward this superficially simple issue can really be. Quite simply, they often don't play what they've written.²⁹

When critics took offense at the liberties Busoni took with his transcriptions, he would affirm, "But I have not destroyed the original!"³⁰ In short, if a transcription can be made at all, the transcriber can do so in good conscience. The only real limitations are those that are self-imposed by the transcriber. It would be fruitless to argue about the artistic integrity of Busoni and other musicians who held such freethinking views. Again, the main concern in this study is to examine just how far certain transcribers including Busoni went with their liberties and investigate just how different or similar their transcriptions are compared to the originals.

²⁸ Sitsky, 301.

²⁹ Hamilton, *After the Golden Age*, 25.

³⁰ Sitsky, 302.

Chapter 3: DIFFERENCES BETWEEN THE ORGAN AND THE PIANO

3.1 Differences of Physical Construction and Acoustics

The piano and organ are two very dissimilar instruments. Before delving into the finer details concerning piano transcriptions of organ works, it is perhaps sensible to examine these disparities, as they are often overlooked in studies of this sort. Some of the most obvious discrepancies are as summarized in the following table:

Table 3.1. Basic comparisons between the organ and the piano.

| | Organ | Piano |
|---|---|--|
| Type of instrument | woodwind | percussion |
| Sound producing agents | flue pipes and/or reed pipes | strings |
| Principal components | wind supply, wind regulation, action, chests, pipework, case, and console (includes keyboards and stop controls) ¹ | case, frame, soundboard, bridge, strings, action, and pedals |
| Number of manuals | at least one, but usually two or more | one |
| Pedalboard | yes | no ² |
| Action | mechanical, pneumatic, mechanical pneumatic, direct electric, electro-mechanical, or electro-pneumatic ³ | mechanical |
| Standard written range⁴ | C ₂ -C ₇ | A ₀ -C ₈ |

¹ One might also include the surrounding acoustical environment, which is vitally important to the character and tone quality of a good organ. However, since this component is arguably intrinsic to all musical instruments, I have omitted it from this list.

² An exception is the pedal piano. Several nineteenth-century composers, most notably Robert Schumann, wrote works and arrangements for this instrument, but for all practicable purposes it is now extinct.

³ John R. Shannon, *Understanding the Pipe Organ: A Guide for Students, Teachers and Lovers of the Instrument* (Jefferson, NC: McFarland & Co., 2009), 7.

⁴ Middle C = C₄. To clarify, the written range (or notated range) is given here as opposed to the sounding range of the instruments. The sounding range of the organ is usually considerably wider than its written range, depending on the size of the instrument.

About the only thing the piano and organ have in common is that they both employ keyboards. However, whereas the piano practically always has only one manual,⁵ many organs have multiple manuals in addition to a pedalboard.⁶ There are, of course, some obvious mechanical and acoustic differences between the two instruments. The piano is a percussion instrument with a rather complicated mechanical action that allows the player to engage an array of hammers that in turn strike metal strings to produce a sound. By contrast, the organ is a woodwind instrument with a supply of wind (pressurized air), a mechanism for regulating that wind, pipework, and an action that allows the player to produce a sound by selectively activating wind in each pipe. Unlike the purely mechanical action of the piano, the action of the organ can be mechanical, pneumatic, direct electric, or, as is often the case, a combination of these types.

Sound on the piano is produced by vibrating strings that are set in motion percussively. Sound on the organ is produced either by 1) a vibrating column of air, as in flue pipes whereby a sheet of air is directed over a thin edge, or 2) vibrating metal tongues, as in reed pipes.⁷ While the Steinway Model D grand piano has strings that vary in speaking length from around two to 80 inches⁸, the organ has an assortment of pipes that can vary in length from less than an inch to a monstrous 64 feet. It is only because of the existence of smaller organs such as the harmonium and mimicking electric keyboard instruments that some nonprofessionals confuse the differences between a piano and a pipe organ. The extreme size discrepancy that often exists between the two instruments and their completely different methods of producing tone is a clear enough indication that they are not the same. As Yearsley so eloquently relates concerning the organ:

⁵ A manual is a keyboard for the hands.

⁶ A pedalboard is a keyboard for the feet.

⁷ Ian D. Johnston, *Measured Tones: The Interplay of Physics and Music*. 3rd ed. (Boca Raton: CRC Press, 2009), 200-202, 206-207.

⁸ "Model D concert grand," Steinway & Sons, accessed February 26, 2020, <https://www.steinway.com/pianos/steinway/grand/model-d>.

What other musical instrument can you not take full measure of as you play it? Almost all others can be carried, moved, or even destroyed with one decisive blow. Even the harpsichord – or a modern grand piano on wheels – can be pushed or pulled across the floor. Not so the King of Instruments. Dismantling it is a job for a small army. The organ is itself a piece of architecture and cannot be carried from the church in case of fire. Massive in stature and anchored to their surroundings, too many of the great organs of the European tradition could not be spirited to safety but instead went down in flames when the bombs of World War II fell. In that catastrophe the organ's size was its greatest enemy.⁹

Except for special cases such as prepared piano, use of extended techniques, and electronic manipulation, the piano is virtually limited to a single timbre. Of course, the piano's timbre varies significantly from the low register to the high register, but the transition is so gradual that the overall tone of the piano is perceived as homogenous. The only noticeable, albeit subtle, change of timbre is achieved by using the *una corda* pedal, which on a grand piano shifts the action slightly and causes each of the hammers to strike two strings instead of three. Any other sound-altering devices found on early pianofortes, such as the moderator, bassoon stop and Turkish stop, have long since vanished.¹⁰

In rare cases, an organ may be limited to a single timbre by having only a single rank of pipes.¹¹ This is often true for small portative or continuo instruments, but most organs have several ranks with different timbres available. As mentioned, there are two main types of pipes: flues and reeds. Flue pipes can be subdivided into three distinct categories: 1) flutes, which are large scale,¹² 2) strings, which are small scale¹³ and 3) principals, which are medium scale. Flutes produce fewer overtones than strings and have a purer tone. Principal pipes are the oldest type

⁹ David Gaynor Yearsley, *Bach's Feet: The Organ Pedals In European Culture* (Cambridge: Cambridge University Press, 2012), 71.

¹⁰ See Kenneth Mobbs, "Stops and Other Special Effects on the Early Piano," *Early Music* 12, no. 4 (1984), 471-76.

¹¹ A rank is an array of similarly constructed pipes, each one producing a different pitch.

¹² Large scale means the pipes are wide compared to their height.

¹³ Small scale means the pipes are narrow compared to their height.

and are often combined to form a *principal chorus*, the traditional sound of the organ.¹⁴ On some organs, string and flute stops may include a separate rank of pipes called a *celeste*, which is tuned slightly sharper than the parent rank.¹⁵ Combined, both ranks produce a warm sound not unlike the string section of an orchestra. Reed stops are noted for their color and brilliance and while some may be soft and imitative in quality, such as the *clarinet*, other reeds use higher wind pressures and are especially loud, such as the *trompette en chamade*.¹⁶ One important device that can be used to change the tone color of certain organ stops is the tremulant or tremolo, which varies the wind pressure slightly and adds a vibrato effect to the sound.¹⁷

A stop action is a mechanism that gives the organist the ability to select and play the different ranks alone, all simultaneously, or in different combinations. With a stop action, the organ is virtually unlimited in the number of unique timbres it can produce. This special feature offsets one of the disadvantages of the organ: the inability to change dynamics by key velocity alone, a trait special to the piano and clavichord.¹⁸ Organs with a sensitivity to key velocity have been invented, but such instruments were rare and never caught on with composers. Libin writes about one such instrument invented by Stein:

Stein's own perception of the shortcomings of conventional keyboard instruments led him to invent the *Melodica*, an organ of three-and-one-half-octave range, with loudness, pitch, and vibrato all governed by finger pressure. The shortlived *Melodica* (no example survives), which Stein intended only for playing melodies, is one example among many where eighteenth-century builders, carried away by technological prowess, mistook

¹⁴ Shannon, 137.

¹⁵ Ibid., 145.

¹⁶ Ibid., 146-147.

¹⁷ Ibid., 22-24.

¹⁸ C.P.E. Bach recognized this disadvantage in his *Essay* remarking "...the clavichord and pianoforte enjoy great advantages over the harpsichord and organ because of the many ways in which their volume can be gradually changed." Regarding the use of keyboard instruments in accompaniment, he also mentions, "The pianoforte and clavichord provide the best accompaniments in performances that require the most elegant taste." See Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J Mitchell (New York: W. W. Norton, 1949), 369, 172.

musical needs; practical composers, in contrast, never wrote for instruments that did not yet exist.¹⁹

On the organ, dynamic changes can be made in several ways. One of the more obvious methods is by adding or subtracting stops. Another is the use of the swell box, an enclosed space wherein pipes are placed. Shutters mounted to the swell box are opened or closed by the organist using a separate pedal mechanism, making the sound loud or soft, respectively.²⁰ On older organs that have neither a swell box nor a quick-acting stop action, terraced dynamics can still be affected by switching manuals. One highly important, but often overlooked method of creating the impression of loud and soft on the organ is through articulation. In this case, a louder note is produced by holding it longer, meaning there is less space, if any, between that note and the subsequent note. A softer note is produced by holding it shorter. The composer can also highlight the melody by textural and registral means. On modern organs, pipes are often voiced to sound progressively louder from the bass to the treble register.²¹ As such, the melody is automatically louder and such an organ is “self-voicing” as it were.

A pianist can bring out an inner voice of a chord at will. The organist cannot, at least when all the notes of a chord are played on a single manual. Instead, a voice is “soloed out” by

¹⁹ Laurence Libin, “The Instruments,” in *Eighteenth Century Keyboard Music*, 2nd ed., ed. Robert L. Marshall, (New York: Routledge, 2003), 3. Jacob Adlung describes a similar instrument:

Schröter in Nordhausen (among others) has devised an even lovelier invention: playing forte and piano on one manual with the same stops. This sort of variety is the loveliest, no matter what instrument. . . . [Normally] the hands have to stop playing when stops are drawn, but according to his proposal one can make the tone louder or softer while continuing to play, so that no one knows how it works. The secret is in the windchest, into which the wind is conducted through seven different paths. The pallets are pressed closed by seven different degrees of wind, so that when the keys are very gently depressed; (with all the stops having been drawn), only the softest stops are heard. On the other hand, with moderate key pressure the moderately loud stops sound with the previous softer ones; and when the keys are depressed forcefully, all the stops that are drawn are heard.

See Jacob Adlung, *Anleitung zu der musikalischen Gelahrtheit* (Erfurt: Jungnicol, 1758), 505-506.

²⁰ Shannon, 103-108.

²¹ See Louis G. Monette, *The Art of Organ Voicing* (Kalamazoo, MI: New Issues Press, 1992).

playing it on a separate manual registered with a different timbre and often a louder volume than the accompaniment manual. Obviously, it is much easier to shape a musical line dynamically on the piano than it is on the organ. The inability of the organist to vary the tonal colors of chords by touch alone is part of the reason why the organ can leave the listener with a cold, static, remote or even colorless impression.²² Nevertheless, organs do not have the one significant problem endemic to all pianos: sound decay.

The piano has a rather unique tone quality, yet it shares a feature common with many percussion and plucked string instruments. After an initial attack, a string sounded on the piano immediately starts to decay because no further energy is given to it.²³ The decay rate is dependent upon string length, tension, diameter and other factors. The longer bass strings sustain longer than the shorter treble strings do, but regardless of how long the dampers remain open, all tones on the piano will eventually diminish into silence. Any perceived crescendo for the listener is illusory and based on successively louder attacks. Referring to this deficiency and its consequences for the performer, C.P.E. Bach makes an interesting analogy to painting:

The keyboard [referring to the piano, clavichord, and harpsichord] lacks the power to sustain long notes and to decrease or increase the volume of a tone or, to borrow an apt expression from painting, to shade. These conditions make it no small task to give a singing performance of an adagio without creating too much empty space and a consequent monotony due to a lack of sonority; or without making a silly caricature of it through an excessive use of rapid notes....the deficiencies of the keyboard can be concealed under various expedients such as broken chords. Also, the ear accepts more movement from the keyboard than from other instruments.²⁴

The organ, of course, has the capability of sustaining tones indefinitely, which is perhaps its greatest attribute. Few other instruments have this capability.²⁵ However, the organ is not

²² Composers sometimes exploit this feature of the organ and use it to evoke a sense of suspended time as in Alain's *Le Jardin suspendu*, JA 71 (1934) or profound meditation as in Messiaen's *Desseins éternels* from *La Nativité du Seigneur* (1935).

²³ Johnston, 77.

²⁴ C.P.E. Bach, *Essay*, 149-150.

²⁵ Those few exceptions include the bagpipe and accordion. Both of these and especially the latter could be considered types of organs, at least according to a very loose definition.

always called upon to play long-held notes. *Non-legato* and *staccato* passages are perhaps as common in the organ literature as they are in the piano literature. Still, it is worth pointing out that in a large reverberant room, *staccato* notes on the organ sound more like the sustained tones of the piano. Though a pipe may have quit speaking, there is still resonance as the sound bounces back and forth in the room.²⁶ Therefore, the acoustical space which an organ occupies is just as much a part of the instrument as the sounding board is on the piano. Of course, pianos are played in large reverberant spaces as well, but it can be argued that too much reverberation is more detrimental to the piano sound than it is for the organ sound. Most composers of the organ took into account an abundantly reverberant acoustic in their compositions,²⁷ some even took advantage of it.²⁸ On the other hand, most composers of the piano had a more flexible approach, understanding that their compositions might be played anywhere from small living rooms to large halls, depending on the composition's genre and scope.

In performance, organists can get away with creating more space between notes because in the larger spaces where many organs exist the silences are not true silences. Varying the space between notes is an integral tool of the organist for suggesting dynamics through duration. Played the same way on the piano, however, passages often sound too disjointed or choppy because there is already decay in the sound. With little or no residual resonance after a key is released, the extra space created between notes is magnified to less pleasing proportions. This is one reason why organ technique when applied to the piano is not always successful.

²⁶ This probably accounts for Briskier's strange comment, "no staccato is possible on the organ." Briskier, 18.

²⁷ The meticulously notated chord durations and articulation markings in Maurice Duruflé's *Prélude from the Suite, Op. 5* is one of many examples.

²⁸ Much of the music contained in Charles Tournemire's monumental *L'Orgue mystique* requires a substantially reverberant space for its spiritual aesthetic.

At a glance, the piano would seem to have a wider range than the organ with its standard 88 keys as opposed to the organ's 61 or less on the manuals and 32 or less on the pedalboard.²⁹ However, this is not the circumstance. On the piano, everything is at concert pitch. That is, C₄ when played sounds like C₄. On the organ, however, only stops which are labeled 8' are strictly at pitch. The term 8' is used because theoretically, at least, the lowest sounding pipe in the rank is eight feet tall, but the length actually varies from pipe to pipe. Stopped flue pipes, for instance, have one end closed off and sound an octave lower than open flue pipes of the same length due to physics.³⁰ Reeds also are not length dependent for pitch as flue pipes are but rely more on tension of the reed tongues for tuning.³¹ Other stops on the organ sound at a different pitch levels. 4' stops sound an octave higher, 2' stops sound two octaves higher, and 1' stops, less common than the previous, sound three octaves higher. On the other end of the spectrum, 16' stops sound one octave lower, 32' stops sound two octaves lower, and lastly 64' stops, found only on the very largest organs of the world, sound three octaves lower. Thus, many organs eclipse the piano in range and some instruments even exceed the range of the standard orchestra.³²

There are further complications regarding the range of organ and the usage of stops. Stops other than 8' are not often used alone but are usually added to 8' stops to enhance the overtones of the latter. Thus, 4' stops enhance the first overtone, 2' stops enhance the third overtone, and so on. Mutation stops, represented by fractions, are used almost exclusively to enhance overtones of a fundamental stop, with the $2\frac{2}{3}'$, $1\frac{3}{5}'$, $1\frac{1}{3}'$, 1' enhancing overtones two, four, five, and seven, respectively. Ideally, mutation stops should be justly tuned in relation to 8'

²⁹ This is taking into account that the number of keys on the organ is much less standardized than it is on the piano.

³⁰ Shannon, 122.

³¹ Ibid., 123-126.

³² Proof of this can be found in cases where composers use the organ pedal alone with orchestra for its extra low frequencies, a depth of sound unachievable by any other means. See, for instance, 'Saturn' from Gustav Holst's *The Planets* (1914-16).

stops to perfect their overtone enhancing effect. A mixture stop is a multi-rank stop that is almost always used exclusively to enhance overtones, especially higher ones at the fifth and octave. Of course, other complications arise when a 16' or 32' stop is regarded as the fundamental, as is usually the case with the pedal division.³³

It is easy to see why the organ is often regarded as an acoustic synthesizer. When one plays a single note with a cornet registration (8', 4', 2 $\frac{2}{3}$ ', 2' and 1 $\frac{3}{5}$ ') for instance, or even with a full organ registration employed, the listener does not necessarily perceive a host of doublings at the octave, fifth and third, but a single unified tone.³⁴ The piano is somewhat capable of this. Octave passages can be bottom-voiced to sound as though it is a single line. The imitation of an 8', 2 $\frac{2}{3}$ ', 1 $\frac{3}{5}$ ' registration is also possible on the piano, as Saint-Saëns inventively demonstrated in the second movement of his Fifth Piano Concerto (Example 3.1):

Example 3.1. Camille Saint-Saëns, solo piano part from Piano Concerto No. 5 in F major, Op. 103, 'Egyptian,' ii, mm. 34-37.³⁵

One of the reasons this passage works is because Saint-Saëns asks the pianist to voice the upper two pitches at the fifth and tenth *pianissimo* while keeping fundamental pitch *mezzo-forte*. Widor points to this passage in a theoretical discussion about harmonics and the organ in his textbook on

³³ Shannon, 137-138.

³⁴ Ibid., 118.

³⁵ Camille Saint-Saëns, *Cinquième Concerto pour Piano et Orchestre*, Op. 103, 1st ed. (Paris: Durand & Fils, 1896), 69.

orchestration, *Technique de l'orchestre modern*, calling it an “an ingenious application of this theory. The quality of the Pianoforte seems to be completely altered, having more affinity with the Xylophone than with the Erard.”³⁶ Because of equal temperament, however, a true cornet registration is not possible on the piano.

When the sustain pedal is engaged on the piano, all the strings are free to vibrate in sympathy with the strings that are struck. In essence, the sustain pedal enhances the harmonics of the fundamental strings just as certain stops enhance the fundamental stops of the organ. The untrained ear may not easily hear these sympathetic strings vibrating, but their absence when not using the sustain pedal is distinctly discernible. With this concept of sympathetic vibration and overtone enhancement taken into consideration, the issue regarding the range of the organ in comparison to the piano becomes arguable. It can be debated that since organ stops other than 8' are not often used alone, one can say that the piano has at least a comparable range to the organ since the higher pitches are provided by overtones. However, the organ can isolate these pitches whereas the piano cannot. In addition, only special pianos with an extended bass such as a Bösendorfer Imperial Grand can reach a low C₀. On standard pianos, this pitch cannot even be produced by a resultant (difference) tone³⁷ unless G₁ is inconveniently re-tuned to form a just perfect fifth (3:2 interval) with C₁.³⁸ In contrast, any organ with a complete 32' stop can easily

³⁶ Charles-Marie, Widor, *Technique de l'orchestre modern*, trans. Edward Suddard (London: Joseph Williams Ltd., 1906), 140. Ravel uniquely imitates a cornet registration orchestrally for the melody in a passage of his *Boléro* (starting two measures after rehearsal 8, or mm. 149-165). The first horn plays the fundamental *mezzo forte*, the célesta plays at 4' and 2' pitch *piano*, and two piccolos play at 2 $\frac{2}{3}$ ' and 1 $\frac{3}{5}$ ' pitch *pianissimo*. As with the piano, the upper pitches are not justly tuned to the fundamental, therefore the effect is imperfect. Some authors have mistakenly interpreted this passage as a form of polytonality. See Deborah Mawer, “Ballet and the Apotheosis of the Dance,” in *The Cambridge Companion to Ravel*, ed. Deborah Mawer (New York: Cambridge University Press, 2000), 159. Although Ravel was not an organist, his knowledge about the nature of organ stops probably came from Widor with whom he studied at the Paris Conservatoire and from Widor's orchestration textbook, which Ravel often consulted. See Arbie Orenstein, *Ravel: Man and Musician* (New York: Dover Publications, 1991), 136.

³⁷ That is, when a perfect fifth is played an octave higher to produce the intended lower pitch. The listener perceives the intended pitch as the result of a psychoacoustic phenomenon.

³⁸ For more on resultant tones, see Shanon, 114-116.

reach C₀. With all of these factors taken into consideration, there is still a blurred line between the practice of octave doubling done purely for greater volume on the piano and the practice of enhancing the harmonics to alter the tone quality on the organ.

The sustain pedal of the piano is perhaps more vital as a tool to hold tones without the player having to keep the keys pressed down than it is for enhancing harmonics. One only needs to hear a “busy” Chopin etude or Rachmaninoff concerto played without the sustain pedal to perceive its importance. With the abilities offered by the sustain pedal, composers are more apt to write leaps and other awkward passages for the piano than they are for the organ. The organ lacks such a device and in *legato* playing, organists must cope with connecting everything physically. This often entails many finger substitutions although the feet acting as a “third hand” can help share the load. Nevertheless, a pianist may have to use the sustain pedal and play broken chords that don’t easily fit the hands in order to produce a massive and expansive sound, whereas the organist may only need to play a three-note chord in one hand to produce the same effect, as long as the right stops are pulled. This concept becomes extremely important when dealing with the practice of transcribing organ music for piano. Whereas the sustain pedal of the piano should, theoretically at least, be all that is needed in reproducing an organ sound, its partial-enhancing qualities are quite limited. Octave and other kinds of doublings are essential if one wants the piano to have a fullness of sound comparable to thicker organ registrations.

3.2 Differences in Playing Techniques and Other Performance Procedures

There are many differences between piano and organ technique and it is outside the scope of this document to try to address them all, particularly the subtle differences that vary depending on the composer, stylistic period of the music, and other traits. However, there are a few major differences worth mentioning. One of the most obvious differences is that an organist has to deal with playing with the feet in addition to the hands. Modern organ pedal technique requires the organist to wear special soft-soled shoes with heels. These allow the organist to feel the keys

better than regular shoes. White keys can be played with toes and heels. Black keys can only be played with toes. Method books on pedal technique stress the importance of physical flexibility and being able to play with both feet at either end of the pedalboard, which becomes necessary for fast, *legato* scales. Unlike the standard, flat keyboard of the piano, pedalboards can vary in size and configuration from organ to organ. The American Guild of Organists standard is a concave radiating pedal board, but some instruments, especially older ones may have a flat, non-radiating pedalboard.³⁹

While piano students are by no means required to learn organ technique, piano technique is widely regarded as a pre-requisite for organ students in higher education. Some universities including Indiana University require undergraduate organ students to take secondary piano lessons.⁴⁰ A piano examination may be required of an organ student to demonstrate that he or she can adequately play the necessary scales, arpeggios, and other exercises endemic to piano and organ technique alike. Since the piano keyboard is more sensitive to touch and dynamic nuance than the organ, an organist practicing on the piano must play without unnecessary force that might go undetected on the organ. At the same time, the consistently heavier action of the piano helps develop finger strength. A good pianist may have only a superficial knowledge of organ technique, but it is rare to find a good organist who does not also have excellent piano technique. C.P.E. Bach recognized something similar in his comments concerning players of the harpsichord and clavichord:

Every keyboardist should own a good harpsichord and a good clavichord to enable him to play all things interchangeably. A good clavichordist makes an accomplished harpsichordist, but not the reverse. The clavichord is needed for the study of good performance, and the harpsichord to develop proper finger strength. Those who play the clavichord exclusively encounter many difficulties when they turn to the harpsichord. In an ensemble where a harpsichord must be used rather than a soft-toned clavichord, they will play laboriously; and great exertion never produces the proper keyboard effect. The

³⁹ Shannon, 33-34.

⁴⁰ Indiana University, *Jacobs School of Music Bulletin 2019-2020*, 15, accessed November 5, 2019, <https://bulletins.iu.edu/iub/music/2019-2020/music-pdf.pdf>.

clavichordist grows too much accustomed to caressing the keys; consequently, his wonted touch being insufficient to operate the jacks, he fails to bring out details on the harpsichord. In fact, finger strength may be lost eventually by playing only the clavichord. On the other hand, those who concentrate on the harpsichord grow accustomed to playing in only one color, and the varied touch which the competent clavichordist brings to the harpsichord remains hidden from them. This may sound strange, since one would think that all performers can express only one kind of tone on each harpsichord. To test its truth ask two people, one a good clavichordist, the other a harpsichordist, to play on the latter's instrument the same piece containing varied embellishments, and then decide whether both have produced the same effect.⁴¹

Edward Holmes, in his *Ramble Among the Musicians of Germany* (London, 1828) noted the following:

We held a conversation on the German method of organ playing, and agreed that the instrument was, out of all comparison, the most difficult of attainment, as it required that the performer should have all the command of the best pianoforte player, and afterwards that he should attain the organ touch, style, and a facility in the use of the pedals.⁴²

While the pianist usually has only 91 levers to deal with directly (88 keys and 3 pedals), the organist sits in front of a console that can resemble an aircraft cockpit in complexity. Just as cockpit layout is different from aircraft to aircraft, each organ console is also unique. A console will often contain multiple divisions, a pedalboard, a swell pedal for each division under expression, pullknobs or draw levers for all stops and couplers, general and local combination pistons and/or toe studs for recalling pre-selected registration settings.⁴³ On some instruments, a console might contain a crescendo pedal and a sequencer.⁴⁴ A good organist is one who artistically deals with all these levers, switches and knobs all the while playing the right notes expressively.

Regarding touch, it is generally said that pianists are more concerned with attack than organists are. In soft passages, the pianist may use an oblique motion of the fingers to caress the

⁴¹ C.P.E. Bach, *Essay*, 37-38.

⁴² Yearsley, *Bach's Feet: The Organ Pedals in European Culture*, 189.

⁴³ Local pistons control the divisions separately. General pistons control all divisions together.

⁴⁴ A sequencer is a piston that allows the organist to cycle through each general setting in order.

keys gently. In particularly loud passages, a pianist uses more arm weight and when necessary may even raise the hands high above the keys for a particularly ferocious sound. The organist has little need for this. Given the organ's almost limitless power, sustaining capabilities, and the fact that it is a wind instrument, the organist is more concerned about release, although attack is still important. This is especially the case on organs with a mechanical action where the speed at which the key is depressed and released has great bearing on the sound quality. Pressed or released too slowly, a glissando effect is produced as the pallets (valves) under the pipes are slowly opened or closed and wind pressure is varied. Pressed or released too quickly, a harsh or choked tone may be produced as the result of the wind pressure being cutoff too abruptly. A mechanical action allows the player to be in direct contact with the pipes and because of its greater sensitivity, many organists prefer to practice on these types of instruments. However, key resistance on a mechanical action organ varies according to the stops that are pulled. When only one stop is pulled, the organ will usually have a light touch, but as more stops are combined the weight resistance of the keys tends to increase. When a coupler is used to link one manual to another or one manual to the pedals, weight resistance increases significantly. Playing fast music on a mechanical-action organ with a full registration and all couplers engaged can be just as much of a workout as playing loud acrobatic music on the piano. Key resistance never varies on the modern piano, and pianists do not have to make the same adjustments organists do. Organs with other types of actions, such as electro-pneumatic, have a consistently light touch. These allow the organist to play passages faster than on mechanical instruments, which is helpful when playing certain late nineteenth- and twentieth-century repertory. Nevertheless, Widor writing in 1906 criticized other types of action including pneumatic and electrical systems for their insensitivity:

They are insulating bodies coming between the organist and the sound; he strikes a wooden keyboard, an unconscious piece of mechanism, which seems to transmit to another more distant piece of mechanism motions of only approximate precision. He can never be sure at what precise moment after the depression of a key a pipe will speak. The *virtuoso* is not in communication with a soul: he has to deal with an automaton...⁴⁵

⁴⁵ Widor, 142.

Although actions have improved over the years, many well-trained organists of today still share Widor's sentiments.

Some things that work well on the piano, such as rapid repeated notes, are ineffective on all but the most responsive organ actions. Other percussive effects such as *sforzando* chords are possible on the organ, especially those with quick-reacting swell shutters, but overall the organ has less capability of attack, less "bite" than the piano has. Dense passagework often sounds muddier on the organ than it does on the piano and this is caused by both the organ's longer sustaining capabilities and by the wet, reverberant acoustics of the room that often houses the instrument. Composers can exploit the decaying sound of the piano to create special blurred effects, such as those found in the late sonatas of Beethoven and especially in certain examples of Romantic and Impressionist music. Such blurred effects would be inappropriately dissonant if taken literally on the organ. Wide-ranging accompanimental figures requiring sustain pedal on the piano can include more passing and neighbor tones and sound less dissonant than on the organ because the dissonant notes sustain less and probably leave the listener's memory more quickly.⁴⁶ On the other hand, a long-held note on the piano, such as a pedal tone, immediately begins to lose significance after it is struck, hence the habit some composers have of writing tremolos and other figures to keep the pedal tone at the forefront of the listener's mind. The organ does not have this problem, but at times, it may be the composer's intention *not* to have a pedal tone at the constant vanguard of attention. The only way to do this on the organ is to repeat the pedal tone and include some space between each repetition. Stravinsky disliked the organ because "the monster never breathes."⁴⁷ However, organists get around this by creating artificial breaths in the music that can

⁴⁶ One wonders if the decay of the piano's tone has a certain appeal to listeners because it matches and enhances the cognitive process that an active listener may experience while listening to music. Notes that are currently being played are at the forefront of thought while notes that have already been played are allowed to slip more and more into the background of consciousness.

⁴⁷ Igor Stravinsky and Robert Craft. *Dialogues* (Berkeley: University of California Press, 1982), 46.

match those of a singer or wind player. Pianists do this as well, but the decay of the piano's sound makes this less necessary at times.

Another difference between playing the piano and the organ is that pianists regularly play from two staves whereas organists regularly play from three, the bottom staff being strictly for the pedal. There are exceptions of course. Witness, for example, the three-stave layout Debussy used in his second book of *Préludes* and Scriabin in his late piano sonatas. The organ too has its share of exceptions. A two-stave format is frequently encountered in music for manuals alone and in manuscripts by Bach and other older composers. Music written for either harmonium or organ such as Louis Vierne's *24 Pièces en style libre* may also use a two-stave layout, as well as accompaniment parts to choral works and hymns.

As far as sight-reading is concerned, pianists would seem to have it easier than organists do. However, this is not always the case. The greater intricacy involved in playing the organ is balanced by the fact that pianists often have more notes to cope with overall, more passages containing leaps, more stretches to hurdle through, and a wider keyboard to manage. Modern pianists also have the burden of being expected to play from memory whereas organists can play an entire recital from the score without reprimand. Of course, this is a welcome concession for the organist, given all the extra features in the score that the organist would have to memorize that a pianist would not, like registration changes, switching manuals, pedaling, combination memory levels, and so on.

3.3 Differences in Design Evolution

So far, only the physical and musical differences between the piano and organ have been mentioned. However, there are important historical differences as well. Of the myriad keyboard instruments that have been invented through history, the piano is one of the newest.⁴⁸ Its invention around 1700 is generally credited to Bartolomeo Cristofori (1655-1731), an Italian

⁴⁸ F. E. Kirby, *Music for Piano: A Short History* (Portland, OR: Amadeus Press, 1995), 15.

harpsichord maker.⁴⁹ Compared with the history of other instruments, the piano went through a relatively quick development phase with major changes and technological innovations taking place mostly between the second half of the eighteenth century and the first half of the nineteenth century.⁵⁰ After this development phase, the piano has become more-or-less standardized since the late nineteenth century.⁵¹

The organ, on the other hand, is perhaps the oldest known keyboard instrument. Some of the earliest fragmentary remains of a Graeco-Roman instrument were found at Aquincum in Hungary.⁵² The organ has slowly evolved over millennia and continues to evolve to this day in some respects, making it perhaps the most complex and least standardized of all musical instruments. Organists must come to terms with this, as Yearsley mentions:

No instrument has changed as much as the organ, not only over its long history of two millennia, but even over the last one hundred years. The modern Steinway has arguably more in common with the first Cristofori pianos from the early 1700s than the giant organ in the John Wanamaker store in Philadelphia does with the Silbermann organs known to Bach. Yet a well-trained organist should be able to perform a Bach fugue, that by-now timeless standard, on both instruments.⁵³

3.4 Differences in Tuning and Temperament

When it comes to tuning, the piano is far more flexible than the organ. A piano can be tuned in a matter of hours whereas an organ, depending on its size, can take days. If a piano is used in an ensemble, the piano is usually tuned according to the needs of the ensemble whereas if

⁴⁹ Ibid., 56.

⁵⁰ I hesitate to use the term improvements to characterize these changes. As any early music specialist might attest, period instruments were—with a few exceptions—sufficient for the music written for them at the time.

⁵¹ Hamilton, *After the Golden Age*, 18-19.

⁵² Jean Perrot, *The Organ, from Its Invention in the Hellenistic Period to the End of the Thirteenth Century*. trans. Norma Deane (London: Oxford University Press, 1971), 109-116.

⁵³ Yearsley, *Bach's Feet: The Organ Pedals in European Culture*, 5.

an organ is used, the ensemble usually must tune according to current condition of the organ.⁵⁴

The latter can be problematic because an organ is extremely sensitive to the temperature and humidity of its environment and its overall pitch can change unpredictably, even during a performance.

While both pianos and organs can be tuned to unequal and equal temperaments, modern pianos are practically always tuned to equal temperament whereas the situation with organs is far more diverse. While most historic organs use unequal temperament, many more-recently built organs do as well. These include, most notably, instruments built by Charles Fisk and John Brombaugh, both of whom were influenced by the neo-baroque movement in the twentieth century.⁵⁵ Nevertheless, equal temperament is still commonly used on modern organs.⁵⁶

With equal temperament, all fifths are equally tempered out of tune. The benefit is that all keys are equally usable and music can be transposed from one key to another without a noticeable change in quality. For modern music, especially dodecaphonic music of the twentieth century, equal temperament is not just desirable but necessary. For early music aficionados, however, the homogeneity of equal temperament is its defect. One of the attractive features of unequal temperament is that some intervals come closer to perfect intonation than others do. As a result, each tonality has a unique sound quality or *Affekt* as it were. To modulate from one key to another is to change the *Affekt* of the music. As Andreas Werckmeister wrote in 1697:

Now if all semitones, tones, 3rds, 5ths, etc. had the same size and [equivalent] beating, people would take little pleasure in transpositions: for example, if the Dorian is transposed a second into either C or E: such transpositions produce notable alterations and excitement. This is brought about not so much by the change in pitch level as by the reordering of the tones and semitones, and also the [varied] beating of the concords.⁵⁷

⁵⁴ Norman Del Mar, *The Anchor Companion to the Orchestra* (Garden City, NY: Anchor Press, 1987), 171.

⁵⁵ Stephen Bicknell, "Organ Building Today" in *The Cambridge Companion to the Organ*, eds. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 85-86.

⁵⁶ Shannon, 127.

⁵⁷ Mark Lindly, "Temperaments," *Grove Music Online*, 2001, ed. Deane Root, accessed November 11, 2019, <https://www.oxfordmusiconline.com>.

Unequal temperaments, including the well-known tuning schemes proposed by Werkmeister and Johan Kirnberger, are best suited for music from the Classical period and earlier. It is often overlooked that an important expressive element is lost when older organ music is played as a transcription on a modern, equally tempered piano.

Chapter 4: TYPES OF TRANSCRIPTIONS AND TRANSCRIBING TECHNIQUES

4.1 Types of Transcriptions

Piano transcriptions of organ works can be divided into various categories, but before addressing each type, it is necessary to clear up some confusion regarding the term transcription. There is no clear consensus regarding the differences between the terms arrangement, transcription, and paraphrase. According to the *Harvard Dictionary of Music*: “The terms transcribe and transcription are sometimes used interchangeably with arrange and arrangement. Often, however, the former imply greater fidelity to the original.”¹ Similarly, *The New Grove Dictionary of Music* defines arrangement as “the reworking of a musical composition, usually for a different medium from that of the original.”² Elaborating further, “...some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer.”³ Hinson makes a similar distinction: “the transcription is the closest to being a literal treatment of the original, the paraphrase is the freest, and the arrangement is somewhere in between.”⁴

Liszt’s impressively large output of piano transcriptions are often divided into a two categories: *paraphrases* and *partitions*.⁵ A paraphrase – sometimes called *Réminiscences*, *Illustrations*, or *Concert-Fantasia* by Liszt – is a free fantasy based on selected material from

¹ *The Harvard Dictionary of Music*, 4th ed., s.v. “Arrangement.”

² Malcom Boyd, “Arrangement,” *Grove Music Online*, ed. Deane Root, accessed October 29, 2019, <https://www.oxfordmusiconline.com>.

³ Ibid.

⁴ Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases* (Bloomington: Indiana University Press, 1990), x.

⁵ David Wilde, “Transcriptions for Piano,” in *Franz Liszt: The Man and His Music*, ed. Alan Walker (London: Barrie & Jenkins, 1970), 168.

original work and often includes free development and metamorphosis of themes.⁶ Paraphrases are often based on an opera rather than an organ work. In creating each paraphrase, Liszt followed his own devised structures while interpolating newly composed material. In contrast, a *partition* or literal transcription is little more than a change of medium with only slight modifications to the original score. As piano paraphrases of organ works are extremely rare,⁷ I will only concern myself with literal piano *partitions* or transcriptions from this point on.

There are essentially three types of piano transcriptions of organ works:

- 1) Generic keyboard works
- 2) Simple transcriptions
- 3) Free adaptations

Generic keyboard works are expressly designed by the composer to be interchangeably played on more than one keyboard instrument. Although not proper transcriptions in the strictest sense, these works deserve mention because they highlight qualities not found in other types of organ music treated to transcription. The composer can specify the instrumentation for these works or not. Sometimes they include an indication “for organ or piano,” although earlier examples are just as often labeled as “for organ or harpsichord.” Regarding the latter designation, it is taken for granted that if a work is performable on harpsichord, it is also performable on the piano.

Historical examples of generic keyboard works include the earliest examples of notated keyboard music. One example would be Attaingnant’s *Quatorze gaillardes* (1531) for “organs, harpsichords, clavichords and similar instruments.”⁸ Generic keyboard works include baroque clavier music, galant pieces composed during the eighteenth century, preludes, as well as a vast

⁶ Francis Pott, program notes to Johann Sebastian Bach and Max Reger, *Bach Piano Transcriptions*, 7, performed by Markus Becker, piano, London: Hyperion, CDA67683, 2009, CD.

⁷ Busoni’s *Fantasia nach J.S. Bach*, BV 253 (1909) is one such piano paraphrase, containing several of Bach’s chorale preludes for organ.

⁸ Alexander Silbiger, “Performance Practice,” in *Keyboard Music before 1700*, ed. Alexander Silbiger, 2nd ed. (New York: Routledge, 2004), 350.

number nineteenth- and twentieth-century salon pieces published with attractive extra-musical titles designed to appeal to the amateur.⁹ Some noteworthy examples include Johann Christoph Kühnau's *Choral-Vorspiele für die Orgel und das Klavier* (1790), Beethoven's *Zwei Präludien durch alle Dur-Tonarten für das Pianoforte oder die Orgel* (1789), Georg Joseph Vogler's *32 Präludien für die Orgel und für das Fortepiano* (1806), Charles-Valentin Alkan's *25 Préludes dans tous les tons majeurs et mineurs pour piano our orgue*, Op. 31 (1847),¹⁰ Louis Lewandowski's *Augenblicke der Weihe, Neun kleine Stücke für Harmonium, Orgel oder Klavier* (1892), and Herbert Howells' *Lambert's Clavichord*, Op. 41 (1921). The last is a collection of 12 neo-Tudor pieces for any keyboard.¹¹

Common characteristics of the generic keyboard type include 1) an optional or absent organ pedal part, 2) a narrow enough range that suits characteristics of multiple keyboard instruments, and 3) direct playability without the need for the piano sustain pedal to hold down notes. Typically, these pieces lack large leaps that would require awkward shifts in hand position. They also avoid rapid chordal and octave passages, as well as repeated notes. The number of voices also tends to stay constant.¹² Sometimes exceptionally long notes or chords are encountered, but in most cases, it is expected that the keyboardist will repeat notes regardless of any ties. In 1593, Girolamo Diruta suggests that the player “restrike a key many times gracefully in order to make the sound last.”¹³

⁹ Since most amateurs would not have had easy access to pipe organs, many of these now-obscure publications advertised as being for the piano or organ are probably referring to the parlor organ or harmonium. However, some of these pieces have certain pianistic devices including arpeggiations and tremolos. It is hardly imaginable that such pieces could be convincingly played on the harmonium. Either composers were ignorant or publishers merely had an eye out for profit and falsely advertised.

¹⁰ This work is largely incompatible on the organ. See Hamilton, *After the Golden Age*, 103.

¹¹ Larry Palmer, “Herbert Howells (1892-1983),” in *Twentieth-Century Organ Music*, ed. Christopher Anderson (New York: Routledge, 2012), 289-290.

¹² Libin, 10.

¹³ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians* (New York: Routledge, 2005), 157.

Piano transcriptions of organ works that belong to the simple or straightforward category are visually faithful to the original score while taking little heed to organ registration. Notes are altered only where the physical limits of the pianist demand it. Most of the creativity that goes into making simple transcriptions regards keeping the work playable for two hands. Organ pieces using mainly 8' stops, like some of Bach's chorale preludes, are perhaps best suited to this type of note-for-note treatment. However, pieces that call for the full organ can sound feeble in simple piano transcription.

Transcribers have the freedom to leave out superfluous details that composers themselves omitted. In an era where Urtext editions are valued for their high fidelity to autographs, this practice is perhaps preferable. However, it was often tempting for nineteenth- and twentieth-century transcribers to add heavy gloss over Bach's seemingly austere scores. A transcription of Bach from this period may include additional articulation markings, expression markings, dynamics, fingering, etc. Some transcribers even altered markings that we would now consider untouchable, such as Bach's own tempo indications. Historically, this should come as no surprise, for it was the norm of editors of the same period to make countless additions and changes to texts as well.

Liszt is credited as being the first to transcribe Bach's organ works for the piano, a project he started after his first visit to Weimar in 1841.¹⁴ He completed the six Preludes and Fugues, BWV 543-548 (S. 462) in 1850 and the Fantasy and Fugue in G minor, BWV 542 (S. 463) in 1869.¹⁵ Unlike most of his other piano transcriptions, Liszt's transcriptions of Bach's organ works fall into the simple category as they make surprisingly little attempt at recreating the sound of the organ other than the usual doubling of the pedal part an octave lower. Liszt has been routinely criticized for this. When Max Reger was making his own Bach transcriptions, he wrote

¹⁴ Pott, *Bach Piano Transcriptions*.

¹⁵ Maria Eckhardt, et. al, "Liszt, Franz [Ferenc]," *Grove Music Online*, 2001, ed. Deane Root, accessed November 11, 2019, <https://www.oxfordmusiconline.com>.

to Busoni in a letter dated May 11, 1895: “It’s too bad that Franz Liszt did such a bad job on his transcriptions of Bach’s organ pieces—they’re nothing but hackwork.”¹⁶ Nowadays, critics are more apt to agree with Wilde who admired Liszt for “suppressing his own gigantic personality in the interests of Bach’s music.”¹⁷ Regarding the reasons behind his choices, Liszt commented to students during a master class: “I did not indicate any *f* and *p* because the great Bach wrote none, and one may not add anything to him; that would be a sin.”¹⁸ However the scores themselves by no means reflect his own performance practices, which tended to vary in style based on the occasion.¹⁹ Liszt told his students to play the transcriptions “not too dryly or scholarly” and “not too conservatoryish.”²⁰ Liszt was also intolerant of organists who played the larger works of Bach without dynamic variation, which was still traditional at the time.²¹ Alexander Wilhelm Gottschalg, a student of Liszt, recounts,

When I once ran through Bach's *Dorian Toccata* and the brilliant *Passacaglia* with full organ to my master, Dr. Franz Liszt, he said, ‘Do you really believe that Bach played both compositions consistently on the full organ? Never, and never again! Besides, he was too sensitive an artist.’ . . . Liszt taught that it was artistically correct to use even, for example — and not just as a comic trick — the taboo *glockenspiel*...in the *Dorian Toccata*...’²²

As admirable as it may seem that Liszt avoided adding his own markings, his zeal for excising the superfluous meant he unfortunately omitted some of Bach’s markings as well. Briskier points out

¹⁶ Gertrude Norman and Miriam Lubell Shrifte, *Letters of Composers: An Anthology, 1603-1945*, New York: A.A. Knopf, 1946.

¹⁷ Wilde, 178.

¹⁸ August Göllerich, *The Piano Master Classes of Franz Liszt, 1884-1886: Diary Notes of August Göllerich*, ed. Wilhelm Jerger, trans. Richard Louis Zimdars (Bloomington: Indiana University Press, 1996), 161.

¹⁹ Charles Rosen, *The Romantic Generation* (Cambridge, Mass.: Harvard University Press, 1998), 510-511.

²⁰ Göllerich 42, 51.

²¹ Quentin Faulkner, *The Registration of J.S. Bach's Organ Works* (Colfax, NC: W. Leupold Editions, 2008), 93-94.

²² Martin Haselböck, “Liszt's Organ Works,” *The American Organist* 20 (July 1986): 57.

cases in the Fantasy and Fugue in G minor, BWV 542 (S. 463) where Liszt omits Bach's mordents.²³ In the same work, Liszt could not help but add his own contrapuntal line and chordal reinforcement.²⁴ Thus, this particular transcription is more of a free adaptation than the simple type.

A piano transcription of an organ work that falls into the category of free adaption often includes a hefty amount of doublings, chordal reinforcement and other additions and alterations. The aim is to recreate the sonority of the organ or optimize the work for a virtuosic piano performance, or both. Most piano transcriptions of organ works that are still performed in public belong to this type. Free adaptations may include embellishments as well as major alterations to musical figures in order to make them more playable or more effective on the piano, but the overall structure of the piece is largely maintained. Many of Busoni's Bach transcriptions belong to the free adaptation type, including his transcription of BWV 532, which will be examined in detail later along with two other transcriptions of the same work. Another prime example is Liszt's highly creative adaptation of his own *Präludium und Fuge über das Thema B-A-C-H*, S. 260 mentioned previously.

4.2 Techniques of the Transcriber

Not much is known about the techniques transcribers use to make their transcriptions. For some of his original works, Franz Liszt wrote piano and organ versions simultaneously on the same manuscript, a procedure that has led to challenges in determining which version is the original.²⁵ Liszt could easily compose in this fashion using the hybrid Piano-Harmonium built

²³ Briskier, 11.

²⁴ Ibid.

²⁵ Haselböck, 56. Examples include *Via Crucis* (S. 53, transcribed for organ as S. 669b and for piano as S. 504) and *Cantico del sol di Francesco d'Assisi* (S. 4/2, transcribed for piano as S. 499 and for organ as S. 760).

especially for him by Alexandre et Fils of Paris in cooperation with Érard and installed in Altenburg in 1854. This gigantic instrument is now housed in the Kunsthistorisches Museum in Vienna has since been restored since 2004.²⁶ It has three manuals (the piano on top), a pedalboard, piano pedals, knee levers and sixteen stops including four for piano keyboard and the rest imitating orchestral instruments of the orchestra.²⁷ For those not privy to a custom instrument such as Liszt's, trial and error at the piano would seem to be the most common technique in transcription. This is illustrated in Busoni's essay "On the Transcription of Bach's Organ-works for the Pianoforte." In one example,²⁸ Busoni gives fifteen two-measure permutations of a five-measure fragment, showing multiple ways an original two-part counterpoint exercise can be doubled and re-voiced by one player at the piano. As a learning activity, he invites the reader to complete each permutation with "a contrasting transcription of the after-phrase." Elsewhere, he writes:

In the registration of an organ-piece the transcriber should, first of all, consider the usages of organ-playing and the well-grounded traditions of organists. His decision as to how far he shall follow them, and what shall be substituted for anything he may reject, constitutes precisely the artistic and reflective side of his task. He must compare the tone-material of the piano with that of the organ, and arrive at a compromise between the effect demanded and the means at his disposal.²⁹

It is significant that Busoni instructs the aspiring transcriber to weigh in heavily on the qualities of the organ and organ performance practice but not at the expense of compromising the tone quality of the piano, undoubtedly a reflection of his own transcribing practice. To create his transcriptions, it is reasonable to assume that Busoni improvised at the piano, experimenting with

²⁶ Details of the ten-year restoration can be found in the article: Wayne T. Moore, "Liszt's Monster Instrument Revisited," *The Diapason* 96, no. 5 (May 2005): 15.

²⁷ Wayne T. Moore, "Liszt's Piano-Harmonium," *The American Organist* 20 (July 1986): 64-66. See also Alan Walker, *Franz Liszt, rev. ed., vol. 1, The virtuoso years, 1811-1847* (Ithaca, NY: Cornell University Press, 1987), 77.

²⁸ Labeled Example 43 in Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 168.

²⁹ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 167.

various registrations before putting his ideas to pen. While keeping the organ tone in the back of his mind, he could learn what was most effective on the piano. It is known that he at times played his transcriptions in front of others before writing them down, which suggests they may have continued in a state of creative flux during public performances. The case was probably the same for other pianist-transcribers.

Chapter 5: FRANCK’S PRÉLUDE, FUGUE ET VARIATION, OP. 18 — SOME BASIC PROBLEMS INVOLVED IN TRANSCRIBING ORGAN WORKS FOR PIANO

5.1 Introduction

As a rule, the newer a musical work is, the easier it is for the transcriber to judge the intent of the composer. Beginning in the latter half of the eighteenth century, composers started showing greater concern for indicating dynamic nuances, articulation, tempo changes, and registration than their predecessors in the baroque period did.¹ The organ works of J.S. Bach were a primary source for piano transcription in the late Romantic period, however, musical taste had evolved considerably in the 200 years between the generations of Bach and Busoni. As a result, many aspects of German high baroque organ playing had been either lost or replaced with new stylistic preferences. The tension between those stylistic differences introduces a host of complications when addressing the problems of transcription. Therefore, this discussion will begin with a basic model first: Harold Bauer’s transcription of *Prélude, Fugue et Variation*, Op. 18, FWV 30 by César Franck, which was made forty-two years after the original work was first published.

5.2 Biographical Sketch of César Franck

César Franck was born on December 10, 1822 to a family of German ancestry in Liège, then a part of the French-dominated Walloon district and later Belgium.² While a young boy, his father determined that his son was to be a piano virtuoso and enrolled him at the Liège

¹ The French Classicists are an important exception to this rule. Their organ compositions are exacting in these matters by including precise indications or instructions for registration and ornamentation. However, since little if any piano transcriptions have been made of their output, this fascinating repertory will have to be ignored in this paper.

² John Trevitt, “Franck, César(-Auguste-Jean-Guillaume-Hubert),” *Grove Music Online*, 2001, rev. Joël-Marie Fauquet, ed. Deane Root, accessed , <https://www.oxfordmusiconline.com>.

Conservatoire where Franck later won a first prize in piano in February 1834.³ In 1836, at the tender age of 12, Franck's father moved the family from Belgium to Paris. Due to his prodigious talent, Franck was eventually accepted into the Conservatoire Nationale de Musique de Paris on October 4, 1837.⁴ After studying piano with Pierre Zimmerman he entered François Benoist's organ class in October 1840.⁵ Emphasis in instruction was placed on improvisation. However, standards of organ playing at the time were known to be low and few organists studied Bach.⁶ In the following spring, Franck's father withdrew Franck from the Conservatoire and moved the family back to Liège in an attempt to capitalize on Franck's compositional and piano virtuoso career. This attempt failed after a two-year stint and the family then moved back to Paris.⁷

Upon obtaining legal adulthood, Franck emotionally distanced himself from his family and married soon after.⁸ From this period onwards, he made much of his living by teaching piano privately.⁹ He was a music instructor at several schools and also a church organist.¹⁰ He often walked to and from jobs daily.¹¹ Eventually, he went on to play the new organs being installed throughout Paris by the revolutionary builder Aristide Cavaillé-Coll (1811-1899).¹² In December

³ Rollin Smith, *Toward an Authentic Interpretation of the Organ Works of César Franck*, 2nd ed. (Hillsdale, NY: Pendragon Press, 2002), 1.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid., 5.

⁷ Ibid., 7.

⁸ Martin John Yribarren, "Melodic and Tonal Coherence in the Organ Works of César Franck: An Approach Employing Basic Shape and Structural Levels." (PhD diss., University of Southern California, 1994), 2, accessed November 14, 2019. Proquest Dissertations & Theses.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

1857 he became “maître-de-chapelle and *premier organiste* of the parish of Saint-Clotilde.”¹³ It was the large Cavaillé-Coll instrument at this neo-Gothic church¹⁴ that Franck drew inspiration for improvising and composing his twelve major organ works.¹⁵ He retained his post as organist at Sainte-Clotilde for the final 30 years of life while playing inaugural concerts for several new organs in Paris.¹⁶ For most of his lifetime, Franck’s reputation was established as an organist, not a composer. Much of this is because his compositional style did not fully mature until he reached his mid-fifties.¹⁷ Franck’s neglect and obscurity as a composer for much of his life was reflected in a casual remark made by Bizet after hearing the *Prélude, Fugue et Variation*: “Your piece was exquisite. I did not know that you were a composer.”¹⁸ Only in 1872, when he succeeded Benoist as professor of organ at the Conservatoire, did Franck’s compositions start receiving public acclaim.¹⁹ Although he is considered the founding father of the French Symphonic organ school, Franck did not become a French citizen until March 10, 1873.²⁰ He died in Paris on November 8, 1890, a victim of pleurisy.²¹

¹³ Smith, *Toward an Authentic Interpretation*, 13.

¹⁴ It was the first such church of its type to be built in Paris.

¹⁵ Smith, *Toward an Authentic Interpretation*, 13.

¹⁶ Yribarren, 2.

¹⁷ Smith, *Toward an Authentic Interpretation*, 9.

¹⁸ Charles Tournemire, *César Franck* (Paris: Delagrave, 1931), 75.

¹⁹ Yribarren, 3.

²⁰ Martin Weyer, “The Complete Organ Music of César Franck” *The Organ*, Summer 2012, 54; Kirby, 254.

²¹ Trevitt, “Franck, César(-Auguste-Jean-Guillaume-Hubert).”

5.3 The Original Organ Work

Taking into account their frequent performance in organ recitals, it has been said that Franck's organ works rank second only to J.S. Bach.²² However, Franck's reputation as a master composer for the organ rests on just a dozen compositions, which include his *Six Pièces pour Grand Orgue* (Opp. 16-21, FWV 28-33). The first sketches of the *Six Pièces* date from 1856 and they were first performed by Franck on November 17, 1864 in Saint Clotilde.²³ Franck dedicated the third piece of the set, the *Prélude, Fugue et Variation*, to fellow organist Camille Saint-Saëns. The *Six Pièces* were first published by Mme Maeyens-Couvreur in 1868, a firm later taken over by Durand et Schoenewerk.²⁴

Many authors are of the opinion that the *Six Pièces* marks a turning point in Franck's compositional style. Harvey Grace speaks of a "wide gulf" between early and late Franck.²⁵ Whereas all his previous works for organ are of the conventional, utilitarian church type, the *Six Pièces* are decidedly more innovative and have been held in high regard by organists and commentators alike. Vallas writes the following romantic description:

It is an excellent set of short works, one that shows (or should show) to the musical world the talents (perhaps the genius, especially in the ecclesiastical realm) of our young organist. We may take it that they are the outcome of his first serious thoughts at the organ-stool, his first laboratory experiments at the console of Sainte-Clotilde. Franck was always making experiments in his free style as he improvised for High Mass, Vespers, and Benedictions; he would pursue his course in music until he was unanswerably interrupted by the bell announcing the end of office.²⁶

²² Yribarren, 1.

²³ Weyer, 49.

²⁴ Daniel Roth, "Some Thoughts on the Interpretation of the Organ Works of Franck, on His Organ, and on the Lemmens Tradition," in *French Organ Music: From the Revolution to Franck and Widor*, eds. Lawrence Archbold and William J. Peterson, rev. ed. (Rochester, NY: University of Rochester Press, 1999), 189.

²⁵ Harvey Grace, *The Organ Works of César Franck* (London: Novello, 1948), 1.

²⁶ Léon Vallas, *César Franck*, trans. Hubert J. Foss (New York: Oxford University Press, 1951), 118.

The *Six Pièces* stem directly from Franck's association with Aristide Cavaillé-Coll. Roth suggests that Franck's engagement with the Cavaillé-Coll organ was as significant as Chopin's encounter with the piano.²⁷ Franck had other sources of inspiration, however. By his own admission, Beethoven's late works were especially influential, including their use of cyclic form.²⁸ Liszt, a friend and promoter of Franck, also influenced him.²⁹ In 1885, Franck attributed Liszt as having the "the richest melodic imagination of our time."³⁰ Brooks reflects on certain Lisztian elements in Franck's organ music:

While minor composers were quite able to dazzle their listeners with thunderous effects on the new style of organ that Cavaillé-Coll began to build in the 1840s, it took a new generation of composers to exploit the true value of his symphonic instruments....[Franck's] preference for orchestral and chamber music (rather than the more popular form of opera) kept him from being a mainstream composer, but it also meant that he was familiar with the symphonic poems of Liszt. These had a decided influence on his music, including the organ works...Liszt's mastery of thematic transformation is constantly echoed in Franck's music: Franck's device of increasing the interval of a simple phrase, thereby creating a sense of yearning, is an integral feature of his style...³¹

After using a melodic passage from the *Prélude, Fugue et Variation* as an example of the increasing interval, Brooks also goes on to mention the influence of Wagner's chromatic harmony in Franck's music:

Franck's organ music, with its powerful chromatic harmony serving emotionally charged melodic themes, owes much to his spiritual nature, somehow fusing together a sacred vision with a secular style that is not far from Wagner, and which was to be further developed in the music of his pupil Louis Vierne."³²

²⁷ Roth, 190.

²⁸ Kirby, 254.

²⁹ Yribarren, 3.

³⁰ Robert James Stove, *César Franck: His Life and Times* (Lanham, MD.: Scarecrow Press, 2012), 247.

³¹ Gerald Brooks, "French and Belgian Organ Music After 1800," in *The Cambridge Companion to the Organ*, eds. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 296.

³² *Ibid*, 297.

The *Prélude, Fugue et Variation* is perhaps the best known work of Franck's organ output.³³ However, composing this work and the rest of the *Six Pièces* did not come easily for Franck, as conflicting ideas in his manuscripts attest.³⁴ In 1990, Rollin Smith published several articles in *The American Organist* detailing certain discrepancies between Franck's autographs and subsequent published versions. Franck's struggle to perfect the piece probably explains its high quality. Stove displays special admiration for the *Prélude, Fugue et Variation* when he writes:

It ranks among the noblest and loveliest things Franck ever gave the world; among the exceedingly few organ works from any age that have insinuated themselves into the deepest recesses of non-organists' hearts; and among the similarly rare compositions that evoke Bach in each phrase while managing to avoid all traces of mere pastiche. So moving, mellifluous and serene is it, that its tightness of construction too frequently goes unnoticed: the apparent naturalness of its preponderating melodic unit, the five-bar phrase (how lumpish it would be if its syntax were confined to four-bar statements); and the fact that the whole work belongs in the elite and always surprising company of organ compositions which deserve, if anything, censure for being too short.³⁵

Comparisons of the work with those by J.S. Bach have frequently been made. On April 13, 1866 Liszt heard Franck privately play his own *Prelude and Fugue on BACH* and Franck's *Six Pièces* on the organ built by Cavaillé-Coll at Sainte-Clotilde.³⁶ Afterwards, according to Vincent d'Indy, Liszt "left the church of Sainte-Clotilde lost in amazement and evoking the name of J.S. Bach in an inevitable comparison."³⁷ After hearing a performance of Franck's reworking of the piece for harmonium and piano with Franck playing the harmonium, Romain Rolland wrote: "Bach is mingled with a quite modern tenderness."³⁸ Vallas makes a brief comparison to

³³ Yribarren, 123.

³⁴ Stove, 104.

³⁵ Stove, 108-109.

³⁶ Weyer, 50.

³⁷ Vincent d'Indy, *César Franck: A Translation from the French of Vincent D'Indy*, trans. Rosa Newmarch (London: John Lane, 1929), 44.

³⁸ Romain Rolland, *Musiciens d'aujourd'hui* (Paris: Hachette et cie, 1908), 104; Stove, 174.

Bach's *The Well Tempered Clavier* as well as Franck's similar but longer masterpiece for solo piano, the *Prélude, Choral, et Fugue*, FWV 21.³⁹ Structurally, however, the *Prélude, Fugue et Variation* is very different from anything Bach ever wrote.

Perhaps the single most innovative feature of the B minor *Prélude, Fugue et Variation* is that the fugue is placed at the middle of the work, rather than the end. Franck may have made this decision after observing that some contemporary fugues were too heavy when placed at the end of a composition. Comparing Franck with Rheinberger, Grace remarks:

Rheinberger ends a good many of his Sonatas with a fugue; splendid fugues they are too, but we feel that when the whole sonata is played at a sitting the fugue comes too late for full appreciation. Music so weighty and full of meat should come at the beginning of a half-hour work, not at the end.⁴⁰

In contrast to the relatively dense polyphony of the Fugue, the *Prélude* is set almost entirely in trio style but without the complete interdependence of the three parts as found in Bach's Trio Sonatas.⁴¹ A nine-measure Lento (or Lent) section acts as a transition from the *Prélude* into the fugue. Grace considers the Lento redundant: "True, it anticipates the fugue-subject, but as its nine bars contain three pauses, the omission of such a marked pull-up is a definite gain."⁴² Actually, the Lento section, with its louder dynamic contrast and thicker textures, provides a welcome contrast between the overall soft *Prélude* and the austere opening of the fugue. The Variation, as many commentators have correctly pointed out, is not a true variation since all that is altered in it is the accompaniment, where flowing sixteenth notes take the place of the eighth notes.⁴³ A coda rounds off the work.

³⁹ Vallas, 120.

⁴⁰ Grace, 11.

⁴¹ Norman Demuth, *César Franck*. London: D. Dobson, 1959, 102.

⁴² Grace, 11-12.

⁴³ Stove, 110.

5.4 Pianistic and Vocalistic Features

As Vallas and others have pointed out, the *Prélude, Fugue et Variation* incorporates many pianistic features, the most obvious being its arpeggio and filigree inner accompaniment in the outer *Prélude* and *Variation* sections.⁴⁴ Most of the pianistic traits were probably due to Franck's early training as a piano virtuoso. During his early years as an organ student, Franck is known to have treated the organ like a pianist and used a very free form of rubato popular with pianists at the time.⁴⁵ Despite having huge hands capable of stretching a twelfth,⁴⁶ Franck arpeggiated large chords on the organ anyway and often in an expressive, pianistic fashion.⁴⁷ *Legato* appears to have been the default articulation for Franck, a trait inherited from Beethoven's pianism but also perhaps derived from the French practice of playing plainchant on the organ. Conservatory training of course played an important role in all of this. Franck's cultivation for *legato* technique using finger substitution, finger sliding from one key to another, *notes communes* (the careful tying together of notes of the same pitch), and a sophisticated pedal technique using heels were all things systematized in Jacques-Nicolas Lemmens's (1823-81) *Nouveau Journal d'orgue* (1851-52) and in his celebrated method book *École d'orgue* (1862).⁴⁸ It is not always remembered that Lemmens, often regarded as the founder of the French nineteenth-century organ method, was a pianist. He won first place in piano at the Brussels Conservatory in 1842 and frequently played in public as a pianist.⁴⁹ In his *École d'orgue*, Lemmens regarded

⁴⁴ Vallas 120.

⁴⁵ Brooks, 297.

⁴⁶ Weyer, 51.

⁴⁷ Roth, 192.

⁴⁸ Brooks, 297.

⁴⁹ William J. Peterson, "Lemmens, his *École d'orgue*, and Nineteenth-Century Organ Methods," in *French Organ Music: From the Revolution to Franck and Widor*, eds. Lawrence Archbold and William J. Peterson, rev. ed. (Rochester, NY: University of Rochester Press, 1999), 54-55.

piano technique as a prerequisite for organists.⁵⁰ This implies that piano technique influenced not just the way organists like Lemmens and Franck played, but how organ music was written at the time. Franck regarded Lemmens's organ playing with the great regard and his more advanced pedal-board technique likely inspired Franck to develop his own pedaling skills.⁵¹ Still, Maurice Emmanuel would go on to say that Franck was "more pianist than organist, yet, more musician than technician."⁵²

Other reasons for the pianistic features found in Franck's *Prélude, Fugue et Variation* can be explained by history. Following the French Revolution starting in 1789 and the ensuing Reign of Terror, church music fell into decline in France. As a result, organ music shifted in style to reflect the growing popular taste for operatic music and showpieces with battle and storm effects.⁵³ Consequently, a simpler pianistic style crept into organ compositions.⁵⁴ By Franck's day, the piano had become the most popular keyboard instrument of the time and it was perhaps unavoidable that his organ music was impacted by piano music to some extent.⁵⁵

Not all commentators agree with the general assessment that the *Prélude, Fugue et Variation* is inherently pianistic. Demuth considers the work completely unsuitable for a solo

⁵⁰ Ibid., 68.

⁵¹ Trevitt, "Franck, César(-Auguste-Jean-Guillaume-Hubert)."

⁵² Maurice Emmanuel, *César Franck: Étude Critique, illustrée de douze reproductions hors texte* (Paris: H. Laurens, 1930), 101.

⁵³ Brooks, 286.

⁵⁴ Ibid.

⁵⁵ Many of Liszt's organ works are also pianistic. One contemporary critic wrote, "It would take nothing less than the great talent of this eminent artist to make us accept these two virtuoso pieces [*Prédication aux oiseaux* and *Fantasia and Fugue on 'Ad nos, ad salutarem undam'*], the second of which, although written for the organ . . . seemed to rely chiefly on pianistic devices." See *La Revue et Gazette musicale* 45 (1878), 321; translation from Rollin Smith, "The Organ of the Trocadéro and Its Players," in *French Organ Music: From the Revolution to Franck and Widor*, eds. Lawrence Archbold and William J. Peterson, rev. ed. (Rochester, NY: University of Rochester Press, 1999), 295.

piano transcription, but fails to elaborate why.⁵⁶ Stove makes the following assessment of both the *Prélude* and *Variation* sections, writing with detail:

Sibelius announced as one of his goals the sort of instrumentation that would sound as if the orchestra possessed a sustaining pedal; Franck's grave and slow bass line in the *Prélude* and in the *Variation* is clearly meant to create the same effect for the organ. Note the meticulous placing of the left hand's broken chords: not at all pianistic, as has been maintained—they would seem decidedly confused if transferred, without tactful emendation, to the piano—but guaranteed to throw the most appealing of shadows onto the right-hand melody.⁵⁷

It is arguable, however, that well-trained pianists always bring a melody into relief, even when it is set against the most close-fitting accompaniment. Awkward accompaniments are not infrequent in the works of Schumann and other contemporary Romantic composers and they are certainly the norm in Franck's piano works. That Franck understood the pianistic potential of the accompaniment is well demonstrated in his own transcription for piano and harmonium. A convincing performance of Harold Bauer's solo piano transcription by a well-trained pianist provides further proof that Stove's argument does not hold water. Concerning the *Variation*, Rollin Smith rightly remarks, "more than any other of Franck's organ works, this *Variation* represents the style of the French piano school transferred to the organ."⁵⁸

One other point should be made: Franck is known to have composed at least one of his organ works at the piano, namely, the *Choral* in E major. This undoubtedly had some bearing on its conception.⁵⁹ It is possible that he composed many of his other organ compositions at the piano, including the *Prélude, Fugue et Variation*. It is known that Franck had an organ

⁵⁶ Demuth, 102.

⁵⁷ Stove, 108-109.

⁵⁸ Rollin Smith, "Playing the Organ Works of César Franck: III—*Pélude, Fugue et Variation*, Op. 18," *The American Organist* 24, no. 3 (March 1990): 68.

⁵⁹ Karen Hastings-Deans, "From Manuscript to Publication: Franck's *Choral* No. 1," in *French Organ Music: From the Revolution to Franck and Widor*, eds. Lawrence Archbold and William J. Peterson, rev. ed. (Rochester, NY: University of Rochester Press, 1999), 128.

pedalboard fitted to his piano⁶⁰ and he apparently had no qualms about playing at least some of his organ compositions at the piano in front of others. Franck's last performances consisted of him playing the *Trois Chorals* along with his student Charles Tournemire at the piano, duet style.⁶¹

Ultimately, however, the main melody of the *Prélude* is neither pianistic nor completely idiomatic to the organ. Franck's usual emphasis on monody over polyphony as well as the opening *cantabile* marking betrays a vocal influence. Vincent d'Indy, a student of Franck, had this to say about his teacher's gift for melody:

Our master is a melodist in the highest meaning of the word. His themes have nothing in common with what the frequenters of the Italian Opera during the greater part of the nineteenth century erroneously termed *melody*; nor do they resemble the short-winded successions of notes which in certain modern scores are labeled *motives*. Franck's themes are true melodies, amply constructed upon a serious and solid basis; he sought them without haste, and almost always found them in the end. In his music everything sings continuously...⁶²

Davies defends a solo piano transcription of the work, citing the "element of interchangeability which is present in most of Franck's instrumental thinking."⁶³ The vocal quality of much of Franck's music no doubt accounts for this interchangeability between the organ and the piano as both instruments are often called upon to imitate the human voice. Taken as a whole, the pianistic and vocal traits found in Franck's *Prélude, Fugue et Variation* give ample reason why the piece works so well as a piano transcription.

⁶⁰ Weyer, 50.

⁶¹ Marie-Louise Jaquet-Langlais, "The Organ Works of Franck: A Survey of Editorial and Performance Problems," in *French Organ Music: From the Revolution to Franck and Widor*, eds. Lawrence Archbold and William J. Peterson, rev. ed. (Rochester, NY: University of Rochester Press, 1999), 151.

⁶² d'Indy, 90.

⁶³ Laurence Davies, *César Franck and His Circle* (New York: Da Capo Press, 1977), 91.

5.5 Some Insights Regarding Franck's Own Transcription for Piano and Harmonium

In 1873, Franck transcribed the *Prélude, Fugue et Variation* for piano and harmonium as a gift for his pupils Louise and Geneviève Deslignières, the daughters of the headmistress of a boarding school where he taught piano.⁶⁴ There was a time when Franck's transcription was quite popular, more popular perhaps than the original solo version.⁶⁵ Franck's transcription is hardly imaginative yet it contains certain features missing in the original solo version.⁶⁶

In the score, the organ part is marked "*orgue, harmonium (ou piano 2)*". However, the harmonium seems to be the instrument of choice for performance given the lack of an identifiable pedal part, harmonium registration markings (identified by numbers enclosed in circles) in lieu of organ registration, and there being an overall better balance between harmonium and the piano compared to organ and piano. Furthermore, Franck himself is known to have performed the transcription himself on the harmonium with Vincent d'Indy at the piano on February 7, 1874.⁶⁷ The *Prélude, Fugue et Variation* was published in at least three other versions: for violin, harmonium, and piano; for two pianos; and for piano four hands.⁶⁸ It is unclear whether Franck or someone else made these transcriptions.

Franck's transcription for piano and harmonium deserves a closer look. In the *Prélude*, the harmonium plays nothing but the melody, with the exception of some harmonic reinforcement in mm. 32-35. The piano takes all the other parts. In an intimate performance setting, the sound is not unlike that of a solo accordion accompanied by piano. Strangely, the long sustained chords in the *Lento* section are given to the piano alone even though the harmonium would have been the

⁶⁴ Vallas, 120; Stove, 174.

⁶⁵ Ibid.

⁶⁶ Kirby wrongly mistakes Franck's duo transcription as a solo transcription for piano. See Kirby, 254.

⁶⁷ Vallas 153.

⁶⁸ Note 17 in Marie-Louise Jaquet-Langlais, 185.

more obvious choice. Sound is prolonged at each fermata through the use of added quasi-cadenza flourishes. In the fugue, the harmonium mostly furnishes the upper three voices with the piano mostly providing the bass and some chordal reinforcement. The Variation is treated much like the Prélude, with the harmonium providing the melody and the piano playing the delicate filigree accompaniment, however, the harmonium gives a little more harmonic reinforcement at the coda. One significant change can be found at the end. Whereas the last measure of the solo organ version ends in stark B octaves, the duo ends with a fuller B major *tierce de Picardie*.

Some other differences between the solo and duo versions include added fingerings for the pianist, clearer dynamic indications, added slurs and other articulation markings,⁶⁹ and alteration of some expression markings in the duo version. Particularly noteworthy is the precautionary *très lié* (“very linked,” “very smooth” or over-*legato*) marking added to both the beginning of the Fugue and the Variation, as if the players would not do this normally. Hastings-Deans made an insightful study of Franck’s fingering by examining Franck’s Braille edition. Her investigation revealed a “multitude of substitutions” and suggestions for finger glissando from black keys to white keys.”⁷⁰ Such fingering preferences are confirmed in Franck’s duo transcription.⁷¹ Overall, many of Franck’s changes, additions, and clarifications in the duo version would make their way into Bauer’s solo piano transcription.

⁶⁹ See, for instance, the staccato dots added to mm. 102-105.

⁷⁰ Karen Hastings, "New Franck Fingerings Brought to Light," *The American Organist* 24, no. 12 (December 1990): 92-101.

⁷¹ See, for instance, mm. 25 and 27 in the piano part.

5.6 Other Transcriptions

There are at least two other solo piano transcription of Franck's *Prélude, Fugue et Variation*. Otto Mortensen with his 1948 transcription⁷² shows far less skill and imagination than Bauer. Mortensen attempts to be more faithful to the original but certain awkward passages give the pianist little incentive for playing it. Friedman Friedman's 1949 transcription⁷³ is much more detailed in pedaling instructions than Bauer's, but makes little attempt to duplicate Franck's original organ registrations and often lacks the appropriate sonority through much of the piece. Of the three, Bauer's transcription is perhaps the most skillful and truest to Franck's intentions as presented in the original organ version and Franck's duo transcription.

5.7 Background of Harold Bauer's Transcription

Harold Bauer is best remembered as an important American pianist. He was born in Kingston-upon-Thames on April 28, 1873.⁷⁴ After switching back and forth between a career as a violinist and a pianist in his early days, he eventually settled for the piano with support from Paderewski and later became a well-respected soloist.⁷⁵ Although known mainly for his performances of the German masters Beethoven, Schumann and Brahms, he was an important proponent of the contemporary French piano school as well.⁷⁶ It was no light consideration that Ravel dedicated his *Ondine* from *Gaspard de la nuit* to him. Bauer gave the Paris première of

⁷² César Franck, *Prélude, Fugue et Variation, Op. 18*, transcribed for piano by Otto Mortensen (Copenhagen: Wilhelm Hansen, 1948).

⁷³ César Franck, *Prélude, Fugue et Variation, Op. 18, No. 3*, transcribed for piano by Ignaz Friedman (Melbourne: Allan & Co., 1949).

⁷⁴ Charles Hopkins, "Bauer, Harold," *Grove Music Online*, ed. Deane Root, accessed November 14, 2019, <https://www.oxfordmusiconline.com>.

⁷⁵ Ibid.

⁷⁶ Ibid.

Debussy's *Children's Corner* and the New York première of Ravel's Concerto en Sol.⁷⁷ He also played music by avant-garde composers of his day including Scriabin and Schoenberg as well as keyboard music from the 17th and early 18th centuries.⁷⁸ Later in life, he moved to New York in 1914, became an American citizen in 1917, and became head of the piano department at the Manhattan School of Music.⁷⁹ At the end of his life, he was music counselor to the school of music at the University of Miami. He died in Miami on March 12, 1951.⁸⁰

Bauer composed few original compositions⁸¹ but did write several piano transcriptions. These consist of solo piano transcriptions of works by J.S. Bach,⁸² Beethoven,⁸³ Brahms,⁸⁴ Couperin,⁸⁵ Franck, Hasse,⁸⁶ Kozeluch,⁸⁷ Kuhnau,⁸⁸ Franck, Sibelius,⁸⁹ and others. Many of

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.; "Harold Bauer," obituary in *The Musical Times* 92, no. 1299 (May 1951): 232.

⁸⁰ Ibid.

⁸¹ A gondolier song, *Dolce far niente* for solo piano (pub. 1924), is one.

⁸² Bauer's Bach transcriptions include the aria *Auch mit gedämpften, schwachen Stimmen* from the cantata *Schwingt freudig euch empor*, BWV 36 by J.S. Bach (1939); the solo aria *Die Seele Ruht in Jesu Händen* from the cantata *Herr Jesu Christ, wahr' Mensch und Gott*, BWV 127 (pub. 1944); the sacred song *Komm, süßer Tod*, BWV 478; the chorale *Jesus bleibet meine Freude* from the cantata *Herz und Mund und Tat und Leben*, BWV 147 (pub. 1932), more commonly known as *Jesu, Joy of Man's Desiring*; the harpsichord Toccatas in G major, BWV 916 and D major, BWV 912 (pub. 1922 and 1925, respectively); and the Partita in B-flat major, BWV 825 (pub. 1921), which under Bauer's hands includes thicker textures, octave doublings, fuller chords, added grace notes, dynamics, articulation markings and other additions—a purist's nightmare!

⁸³ A cadenza to the Piano Concerto in C minor.

⁸⁴ Allegretto grazioso "Siciliano" from Brahms's Variations on a Theme by Haydn, Op. 56 and four selections from the chorale preludes, Op. 122.

⁸⁵ *Le carillon de Cythère* (pub. 1940).

⁸⁶ Minuet from Johann Adolph Hasse Concerto in F major, Op. 4, No. 1 (1741) (pub. 1923).

⁸⁷ Gavotte (No. 22) from the ballet *La ritrovata figlia di Ottone II*, Op. 39 (1794) by Leopold Kozeluch (published with the title "Barberini's Minuet" in 1920).

⁸⁸ *David and Goliath: sonata in eight parts* (pub. 1927).

Bauer's other solo transcriptions can be found in his *Great Composers of the Past: Ten Adaptations for the Pianoforte*,⁹⁰ an eclectic collection of music by lesser-known baroque and classical masters. Bauer also made a few two-piano, four-hand transcriptions as well.⁹¹ Bauer's connection with Franck rests on three solo piano transcriptions: the *Prélude, Fugue and Variation*, Op. 18;⁹² the *Pastorale*, Op. 19;⁹³ and the Choral in A minor, FWV 40,⁹⁴ all published by Durand in 1910. In 1915, Bauer also edited the *Prélude, Aria et Final*, FWV 23 for piano in 1915 for the Boston Music Company, which was eventually published in 1916.⁹⁵

The following discussion concerning Franck's *Prélude, Fugue et Variation* will be organized around a series of selected case studies, each with particular problems related to transcription. While presenting these problems, Bauer's pianistic solutions will be scrutinized. Each case study will be presented in order of increasing complexity rather than sequentially by measure. So there is no confusion of terms, *transposition* is the moving of a pitch to another register whereas *doubling* is the duplication of a pitch class in another register. Despite the use of final bar lines at the end of each section, I have chosen not to renumber the measures at the

⁸⁹ *From the North* (1926).

⁹⁰ Johann Jakob Froberger, et al. *Great Composers of the Past: Ten Adaptations for the Pianoforte*, transcribed for piano by Harold Bauer (Boston: Boston Music Company, 1918).

⁹¹ Duets by Bauer include J.S. Bach's *Fantasia and Fugue in A minor*, BWV 561 (pub. 1918) and Schubert's piano duet, the *Fantasia in F minor*, D. 940 (1928).

⁹² César Franck, *Prélude, Fugue and Variation, Op. 18*, transcribed for piano by Harold Bauer (Paris: Durand et Cie., 1910).

⁹³ César Franck, *Pastorale, Op. 19*, transcribed for piano by Harold Bauer (Paris: Durand et Cie., 1910).

⁹⁴ César Franck, *Choral No. 3 in A minor [FWV 40]*, transcribed for piano by Harold Bauer (Paris: Durand et Cie., 1910).

⁹⁵ Carl Engel shares the humorous story of how Bauer's editorial manuscript was mistakenly re-edited without Bauer's knowledge. The ruined proofs were sent back to Bauer, and when Engel went to meet Bauer, he had to endure his "withering ire" until an explanation could be made. See Harold Bauer and Carl Engel, "Self-Portrait of the Artist as a Young Man," *The Musical Quarterly* 29, no. 2 (April 1943): 154-155.

beginning of the fugue and the variation, but have allowed the numbering to continue through the piece.

5.8 Case No. 1: Registration of the Fugue

At the opening of the Fugue, Franck presents the fugue entrances in the following order: tenor, alto, soprano, and bass. From m. 60 to m. 85, only the hands play until the bass presents itself in the pedal. Franck's registration seems to refer to specification of his 3-manual Cavaillé-Coll instrument at Saint Clotilde. This instrument, like so many of Cavaillé-Coll's organs, was arranged with the enclosed *Récit* division as the top manual⁹⁶ followed by the louder *Positif* division as the middle manual,⁹⁷ followed by the even louder *Grand-Orgue* division as the bottom manual.⁹⁸ Only the *Récit* would have been under expression and it was controlled by a spoon-shaped (*cuillère*) *Expression de Récit* pedal on the far right of the console.⁹⁹ On modern organs, this is known as a swell pedal, but modern devices work differently. On Franck's organ, the swell shutters that the *Expression de Récit* pedal controlled would have been kept shut by a spring. A single notch at the bottom allowed the organist to hold the pedal in an open position.¹⁰⁰ For intermediary expression, crescendos, diminuendos, and the like, Franck had to keep his right foot on the *Expression de Récit* pedal at all times.¹⁰¹ Franck gives no dynamic marking at the beginning of the fugue. However, he does mark a crescendo to *forte* starting at m. 95, so it can be

⁹⁶ The *Récit* is called the *Swell* in English speaking countries.

⁹⁷ The *Positif* is called the *Positive* or *Choir* in English speaking countries.

⁹⁸ The *Grand-Orgue* is called the *Great* in English speaking countries.

⁹⁹ Rollin Smith, *Toward an Authentic Interpretation*, 51.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.; Widor echoes this practice when he protested against organ builders for creating combination stops for the hand at the expense of combination pedals for the feet. He writes, "It may be laid down as a general principle that an organist *always has one foot at liberty*, whilst *both hands are always occupied*." See Widor, 142.

assumed that the swell box shutters are kept closed at the beginning. In his transcription, Bauer also gives no dynamics at the beginning of the fugue, only *espressione* and *sostenuto e legato*, similar to Franck's *Toujours très lié, soutenu et expressif* in his piano and harmonium transcription but without the *sempre cantando* found in the original. Bauer's reluctance to provide a dynamic marking at the beginning of the score is probably out of reverence for the composer, although he does give a *poco marcato* marking at the soprano entrance at m. 78 and a *mezzo-forte* for the pedal entrance at m. 86 to help keep the fugue entrances clear to the listener.

Franck calls for 8-foot *Fonds* (foundation stops) on all manuals, without any 4' or 2' stops to enhance harmonics or add brilliance. This would have meant a three- or four-fold combination of montres, flûtes, and gambes and possibly bourdons, known as *Jeu des fonds huitis*, although some stops can be left out of the combination.¹⁰² The Montre is an open metal principal stop and is somewhat different than the equivalent German Prinzipal and the English and American Diapason. The Flûte Harmonique (Harmonic Flute) consists mostly of pipes that are twice the length of a normal flute pipe.¹⁰³ Harmonic pipes are made of metal or wood and have a hole in the middle which encourages them to overblow and sound an octave higher.¹⁰⁴ Narrow-scale Gambes are made of 95% tin and have a string-like tone but without the edgier overtones found on American instruments of the early and middle twentieth century.¹⁰⁵ As usual, Franck also calls for the addition of the Hautbois 8', a light reed stop in the Récit. As one commentator mentioned, he always added this to the foundations stops of the Récit "to render appreciable the nuances

¹⁰² Smith, *Toward an Authentic Interpretation*, 48; Jack C. Goode, *Pipe Organ Registration* (Nashville, TN: Abingdon Press, 1964), 84. Some organists prefer to leave out the Flûte Harmonique on the Grand-Orgue for its thick and overly "smoky" sound.

¹⁰³ Smith, *Toward an Authentic Interpretation*, 48.

¹⁰⁴ Shannon, 120, 142.

¹⁰⁵ Smith, *Toward an Authentic Interpretation*, 48.

produced by the opening and closing of the swell box.”¹⁰⁶ The Récit and Positif is coupled to the Grand-Orgue (*claviers accouplés*), and it is upon the latter that the organist begins the fugue. For the pedals, Franck calls for 8' and 16' *Fonds* with the manuals coupled (*tirasses*). The result is a truly symphonic sound, like strings and horns, warm and blended. However, with mainly unison stops and without the use of stronger reeds, the tone is homogenous in quality, if not austere. This matches the stern *Affekt* of the fugue.

At the piano, Bauer does virtually nothing to the original. There is no doubling or transposition except for the pedal part, which is doubled at 16' and 4' pitch. Curiously, a 4' stop is not present in the original. As with many transcriptions of fugues, the music is left to unfold gradually and the effect of there being only three voices in mm. 60-85 is admirably preserved, even if the method seems slightly uncreative (Example 5.1).

Example 5.1. César Franck, Fugue from *Prélude, Fugue et Variation*, Op. 18, compared with piano transcription by Harold Bauer, mm. 60-61, 68-79, 78-79, 86-87.¹⁰⁷

The image displays a musical score for Example 5.1, comparing the original organ score with a piano transcription by Harold Bauer. The score is in 3/4 time, key of D major. The organ part is labeled "Allegretto ma non troppo" and "G.O." with the instruction "sempre cantando". The piano part is also labeled "Allegretto ma non troppo" and "espress. sostenuto e legato". The piano transcription includes a "poco marcato" section starting at measure 78. The score shows measures 60-61, 68-79, 78-79, and 86-87. The piano part ends with a "mf" dynamic marking.

¹⁰⁶ Alexandre Cellier, *L'orgue modern* (Paris: Delagrave, 1913), 61; translated by Rollin Smith in *Toward an Authentic Interpretation*, 74.

¹⁰⁷ César Franck, *6 Pièces d'Orgue: Prélude, Fugue and Variation*, Op. 18 (Paris: Durand, Schoenewerk et Cie., n.d. [ca.1878]); César Franck, *Prélude, Fugue and Variation*, Op. 18, transcribed for piano by Harold Bauer (Paris: Durand et Cie., 1910).

5.9 Case No. 2: Registration and Tonal Balance of the Prélude

In the Prélude, Franck provided only the left hand of the first measure with slurs. The rest of the Prélude is left without any articulation markings, presumably because an organist of his day would have taken a *legato* touch for granted. Bauer adds a copious amount of slurs to the melody, despite the added *sempre legato* marking at m. 1. None of the slurs are more than a measure in length and many of them cover only a beat or two. Bauer's slurs serve merely to highlight repeated melodic fragments and motives rather than to indicate overall articulation or longer phrase lengths (Example 5.2).

Example 5.2. César Franck, Prélude from Prélude, Fugue et Variation, Op. 18, compared with piano transcription by Harold Bauer, mm. 1-5.

The image displays a musical score for the first five measures of the Prélude from 'Prélude, Fugue et Variation, Op. 18' by César Franck. It compares the original organ registration with a piano transcription by Harold Bauer. The score is written in 8/8 time and D major. The top system is for Organ, with the right hand (R.) marked 'Andantino' and 'p cantabile', and the left hand (G.O.) marked 'Andantino cantabile'. The bottom system is for Piano (transcr. Bauer), with the right hand marked 'dolce express.' and 'sempre legato'. The organ part features a recital stop (R.) and a Great Organ (G.O.) registration. The piano transcription uses a variety of slurs to indicate phrasing and articulation.

Franck uses the same registration for both the Prélude and Variation and it is much simpler and more intimate than that for the Fugue. The manuals are uncoupled (*Claviers séparés*). The right-hand melody is played on the Récit, which has a solo Hautbois 8' stop strengthened by a Flûte 8' and a Bourdon 8'. This is in fact the only instance of Franck using the Hautbois as a solo stop in his compositions.¹⁰⁸ One of the two strengthening stops, the Flûte Harmonique has

¹⁰⁸ Smith, *Toward an Authentic Interpretation*, 74.

already been mentioned. The wide-scale bourdon is a metal pipe with a soft, but full sound.¹⁰⁹

With the melody given to the enclosed Récit division, the melody is able to have dynamic nuance, as reflected by the hairpins in mm. 8, 12-13, 16, 18 and elsewhere. Strangely, many of these hairpins are missing in Bauer's transcription and replaced with his own dynamic markings in slightly different places.¹¹⁰ Perhaps he felt some of Franck's markings were unnecessary. A pianist would probably make Franck's crescendo in m. 16 and similar passages regardless.

Franck uses the pungent timbre of the reed to bring out the solo line. To offset this, the background accompaniment is given to softer, more neutral timbres. At the beginning, the left hand plays the Grand-Orgue with a Bourdon 8'. Later, in mm. 32-43 and throughout the Variation, the left hand plays on the Positif with a louder Flûte stop, perhaps for better balance with the right hand. The pedal has 8' and 16' Flûtes, a common enough pedal accompaniment for soft music. The 16' reinforcement of the bass line is typical of most organ music and Bauer achieves this on the piano by doubling the bass line an octave lower even though the music would not have suffered too much had he not done so. Since the piano is only capable of one timbre—for practical purposes at least—Bauer brings out the melody by voicing instead. In case the pianist forgets to do this, he adds *marcato il canto* in m. 16. Strangely, Bauer leaves out Franck's *piano* marking at the beginning, relying on *dolce espressivo*—taken from *Doux et esspressif* in Franck's duo version—for a dynamic indication instead.

The middle voice lies awkwardly close to the top voice when played on a single manual. Bauer initially gives it to the left hand before it is taken up by the lower part of the right hand. This has the advantage of giving the left hand more time to leap down to play the bass line. Although no pedaling markings are given, there is no way to sustain the bass line without the right pedal or perhaps the *sostenuto* pedal so pedaling is taken for granted. In mm. 3-4 and similar

¹⁰⁹ Ibid., 48.

¹¹⁰ Compare mm. 8 and 16-8, for example.

places, the quickening of the harmonic rhythm causes the left hand to move more often, but again sharing the middle line between the hands lessens the difficulty. This is even more essential in parallel passages of the Variation where sixteenth notes take the place of the eighth note accompaniment (See mm. 147-151). In such cases, it is the pianist's job to smooth out the leaps so as not to distract from the calm aesthetic of the piece. It should be noted that in the bass part of these same measures (mm. 3-4) and elsewhere, Franck has each eighth note followed by two eighth rests, perhaps an imitation of string pizzicato.¹¹¹ Interestingly, Bauer changed the eighth notes to quarter notes even though Franck did no such thing in his transcription for harmonium and piano. However, eighth notes can sound too disjointed in a dry acoustic on the piano, especially if the pianist were to lift the sustain pedal too soon. Therefore, Bauer's alteration is justifiable.

5.10 Case No. 3: Dealing with Voice Crossings

There are some places in Franck's original where the inner and upper voices are very close together or even cross. Such instances are no problem to play on the organ because Franck gives each voice to a separate manual. However, on the piano these passages can be unworkably awkward as Franck wrote it. Bauer's solution to the impossibly tight voice crossings in the Variation at m. 155 is simply to re-write the inner line without changing the harmony or compromising the musical integrity of the piece (Example 5.3):

¹¹¹ Yribarren, 127.

Example 5.3. César Franck, Variation from Prélude, Fugue et Variation, Op. 18, compared with piano transcription by Harold Bauer, mm. 154-156.

The image displays a musical score for measures 154-156 of César Franck's Variation from Prélude, Fugue et Variation, Op. 18. It compares two versions: an Organ transcription and a Piano transcription by Harold Bauer. The Organ part is marked [Andantino] and the Piano part is marked [Andantino Tempo I°]. The Organ score shows a melody in the right hand and a bass line in the left hand. The Piano score shows a more complex texture with the right hand playing the melody and the left hand playing a bass line. The Piano transcription includes a 'cresc.' marking in measure 156.

In places where the inner line switches above and below the melody with a long pedal tone beneath, there are two problems: keeping the hands from being impossibly entwined and sustaining the pedal tone. Playing m. 162 is notoriously difficult even for organists as the accompanimental line does not fit the left hand readily (Example 5.4). Playing the same passage on the piano as Franck wrote it would be ridiculously thorny. Another problem is that even though long sustained pedal tone could be sustained by the right pedal, the upper lines would be too blurred as a result. Bauer's solution is clever though he does take some minor liberties. The bass is changed to pulsed eighth notes in m. 162 followed by a dotted half note in the next measure, echoing a parallel passage in the Prélude (m. 16-17). Although the left hand plays most of the melody in this passage, the right hand takes it over where ever the left hand is needed to play the bass. Confusing to watch, this is a miniature version of Thalberg's famous three-handed effect (Example 5.4).

Example 5.4. César Franck, Variation from Prélude, Fugue et Variation, Op. 18, compared with piano transcription by Harold Bauer, mm. 162-164.

The image displays a musical score comparing the original organ music with a piano transcription by Harold Bauer. The score is divided into two systems: Organ and Piano. The Organ system consists of two staves (treble and bass) showing a melodic line and a complex, rhythmic accompaniment. The Piano system, transcribed by Bauer, also consists of two staves. It includes markings such as 'marcato il canto', 'mf', and 'legato'. A vertical dashed line separates the Organ and Piano parts at measure 163.

5.11 Case No. 4: Simplifying the Polyphony

In some places, Bauer simplified Franck's voice leading by using the concept of a single polyphonic line. In the Prélude at m. 17 (Example 5.5), for instance, he condenses Franck's two middle voices into one. On the organ, the two voices are necessary to hear the A-sharp to resolve properly to B. On the piano, the right pedal is already being used to sustain the bass and as a result, the middle voices are held through anyway. The A-sharp still resolves except the resolution occurs only slightly later with the B in the right hand. Another reason Bauer simplified this and similar passages is because the left hand must cross on top of the right hand and it would be too difficult to try to physically sustain the lower line as Franck does. In making these choices, Bauer obviously tried these passages on the piano rather than leaving his decisions to the eye as a less-diligent transcriber might do.

Example 5.5. César Franck, Prélude from Prélude, Fugue et Variation, Op. 18, compared with piano transcription by Harold Bauer, mm. 17-19.

5.12 Case No. 5: Reworking Dense Textures

Texturally speaking, there is a particularly dense section in mm. 39-42 of the Prélude and its corresponding passage in the Variation at mm. 177-180. In both cases, the bass takes over the expanding motive first heard in m. 16. To emphasize this, Franck gives the indication *Ajoutez un jeu de 8 ou de 4 pieds à la pédale*, meaning the organist should add either an 8' or 4' stop to the pedal. For Franck, since his hands would have been already engaged at the manuals, this might have involved using the Tirasse Positif (positive to pedal coupler). If a registrant was available, that person could have pulled a Flute ouvette 4' or some other stop for the organist. Of course, Franck could well have left out a hand for a brief moment, reached over quickly and added a stop, as he does in the famous oil-painting by Jeanne Rongier (Figure 5.1). Nowadays, this can easily be done with a combination pedal or toe stud. In a piano transcription, a 4' doubling would be impractical for one hand since there is already a 16' doubling. However, the important thing is to bring out the bass line and Bauer does this by simply marking it *marcato* in m. 39.

Figure 5.1. Jeanne Rongier, *César Franck at the console of the organ at St. Clotilde Basilica, Paris, 1885*.¹¹²



The upper lines of mm. 39-42 can be handled almost completely by the right hand, however in the corresponding mm. 177-180 of the Variation, the sixteenth notes of the inner line create additional problems (Example 5.6). The busyness of the inner line competes for the listener's attention. Bauer gets around this by doubling the melody an octave lower. However, there is no way the melody and inner line can be played by the right hand the way Franck wrote it. One solution would be to transpose some of the notes to fit the right hand. Instead, Bauer chooses to give these notes to the left hand. Since the left hand cannot do this while still playing the bass line, Bauer blocks some of the major seconds rather keeping them melodic so the left

¹¹² Jeanne Rongier, *César Franck at the console of the organ at St. Clotilde Basilica, Paris, 1885*, oil on canvas, private collection, Photograph published in Vincent d'Indy, *César Franck: A Translation from the French of Vincent D'Indy*, translated by Rosa Newmarch (London: John Lane, 1929), frontispiece. https://commons.wikimedia.org/wiki/File:Cesar_Franck_At_Organ.jpg.

hand has just enough time to reach back down and play the bass. Voiced correctly with the sustain pedal engaged, these harmonic seconds are hardly perceptible.

Example 5.6. César Franck, Variation from *Prélude, Fugue et Variation*, Op. 18, compared with piano transcription by Harold Bauer, mm. 177-178.

The image displays a musical score for measures 177-178. The top system is for the Organ, featuring two staves. The bottom system is for the Piano, also with two staves, and is labeled '(transcr. Bauer)'. A text instruction 'Ajoutez un jeu de 8 ou de 4 pieds à la ped.' is placed between the organ and piano staves, indicating a registration change for the organ. The notation includes various musical symbols such as notes, rests, and a dashed line indicating a continuation or comparison between the two instruments.

5.13 Case No. 6: Creating the Effect of a Registration Change at the End of the Fugue

In the climactic final five measures of the Fugue (mm. 136-140), Franck reinforces an otherwise thin texture with the marking *Ajoutez les Fonds de 16 pieds et les Anches R.* which indicates the addition of 16' foundations (or possibly the *Octaves Graves*, a sub-octave coupler) plus the louder reeds of the Récit. In Franck's day, the latter feat would have been accomplished by engaging the *Anches du Récit*, which is one of several *Pédales de Combinaison* or combination pedals that the player could engage with the feet.¹¹³ The reeds would have included the Trompette 8', Clairon 4' and possibly certain ranks above 4' to enhance the reeds, including mutation stops and mixtures, depending on what the organist wanted. The exact combination was predetermined before playing.¹¹⁴ Franck's crescendo marking in m. 136 probably means that the

¹¹³ Smith, *Toward an Authentic Interpretation*, 50.

¹¹⁴ Ibid.

swell shutters would have been closed before the registration change, despite there being nothing indicated after the *forte* marking in m. 132. This would have allowed the reeds to be employed almost imperceptibly at first. The dramatic crescendo could then be made by gradually opening the shutters.

In transcribing this section, Bauer echoes Franck's duo transcription. Only the top line is regularly doubled an octave lower since that is all that can comfortably fit the right hand. Bauer does manage to double some of the other parts an octave lower but only intermittently since the hands cannot always reach these notes. He also reinforces some of the chords with added notes, for example the G in the second chord of m. 136. In the bass he added perfect fifths to Franck's octaves. Although it has already been mentioned that the piano cannot produce true difference tones when tuned to equal temperament, the perfect fifths still somehow give a resultant effect or at least they cloud up the texture enough to give the illusion that the pianist is playing even lower pitches than written. Franck introduced eighth-note triplets in the accompaniment in mm. 129-132 and 136-137 of his duo transcription. These help sustain the intensity of the music, especially in the last bit of the Fugue where the organ version only has half-note chords. Bauer borrows this device from Franck's transcription but includes added sixths in mm. 136-137 as well. At the climax, it is necessary for the left hand to anticipate the bass slightly (Example 5.7).

Example 5.7. César Franck, Fugue from Prélude, Fugue et Variation, Op. 18, compared with piano transcription by Harold Bauer, mm. 136-140.

5.14 Case No. 7: Creative Doubling and Other Additions

There are places where Bauer adds 16' doubling to the manual parts¹¹⁵ and chords,¹¹⁶ even where these are not suggested by any registration change given by Franck. He does this perhaps to lend variety to Franck's overly consistent textures and create a better sense of angst in places. An especially delicate 4' doubling of the melody occurs in mm. 44-49 of the Prélude, marked *pianissimo* by Franck and with an added *dolcissimo* indication by Bauer. It is interesting that Franck does not change the voice leading or thicken the chords in the Lento section (mm. 51-59) of his transcription for harmonium and piano, even though the solo version calls for a hefty combination of foundations and reeds at 16', 8', and 4' pitch (these could have been strengthened by mixture and mutation stops as well). However, Bauer does the opposite. Franck's rather feeble cadenza-like flourishes in the same passage of the duo version are made fuller and more elaborate

¹¹⁵ See Prélude, mm. 16, 18, 30, 32-38; Fugue, mm. 102-111.

¹¹⁶ See Prélude, mm. 32-34; Variation, mm. 170-174-175, 181, 188-189.

by Bauer, but Bauer still retains Franck's diminuendo effect which admirably matches the decay of the chords when played at the piano (Example 5.8).

Example 5.8. César Franck, Lento from Prélude, Fugue et Variation, Op. 18, compared with piano transcription by Harold Bauer, mm. 51-53.

The image displays a musical score for measures 51-53 of the Lento section from César Franck's Prélude, Fugue et Variation, Op. 18. It compares two versions: the original Organ score and a piano transcription by Harold Bauer.

Organ Score (Top): Labeled "Lento" and "G.O." (Grand Organo). It features a 3/4 time signature and a key signature of one sharp (F#). The notation is in treble and bass staves. The dynamic marking is *mf* (mezzo-forte). The score shows a series of chords and single notes, with a fermata over the final chord in measure 53.

Piano Score (Bottom): Labeled "Lento" and "Piano (transcr. Bauer)". It also features a 3/4 time signature and a key signature of one sharp. The notation is in treble and bass staves. The dynamic markings are *ff* (fortissimo) at the beginning, *molto dim.* (molto diminuendo) in the middle, and *pp* (pianissimo) towards the end. The score shows a series of chords and single notes, with a fermata over the final chord in measure 53.

The final *ppp* chord in B major at m. 190 may also be derived from Franck's version for harmonium and piano, however the omission of the fermata, Bauer's added measure, and the sustaining of the very lowest B of the chord by an extra eighth note is unusual. Perhaps Bauer wanted the pianist to silently depress the low B while gently lifting the dampers in the added measure in an attempt to simulate the extra resonance a soft 32' stop would provide on the organ (Example 5.9). Although Franck does not indicate it, pulling a 32' Contra Bourdon or something similar at the very end of a composition is a common practice amongst organists, adding a sense of weight and finality to the ending.

Example 5.9. César Franck, Variation from *Prélude, Fugue et Variation*, Op. 18, compared with piano transcription by Harold Bauer, mm. 188-191.

The image shows a musical score for two instruments: Organ and Piano. The Organ part is at the top, starting at measure 51, and is marked 'Poco rall.'. The Piano part is below it, starting at measure 188, and is marked 'a Tempo' and 'Rall.'. The Piano transcription includes dynamic markings like 'pp', 'dim.', and 'ppp'. The score is divided into two systems by a vertical dashed line.

5.15 Additional Thoughts concerning Bauer's Transcription

There are many more interesting details that can be found in Bauer's transcription of the *Prélude, Fugue et Variation*, but the above discussion will suffice to show some of the more basic methods for transcribing organ music for piano. Bauer could not have known that Franck supplied metronome markings both in pencil and in a letter to a student in Brooklyn. Joël-Marie Fauquet made the former discovery and published his findings in 1999.¹¹⁷ The latter discovery was presented by Rollin Smith in 2003.¹¹⁸ In any case, these metronome markings are controversial because they are considerably faster than the traditionally applied tempi used by organists in the generation following Franck.¹¹⁹ Stewen believes that Franck used a double-beat

¹¹⁷ Joël-Marie Fauquet, *César Franck* (Paris: Fayard, 1999). The Markings are: Andantino ♩ = 72, Lento ♩ = 60, Allegretto ma non troppo ♩ = 112, Andantino ♩ = 72.

¹¹⁸ Rollin Smith, "César Franck's Metronome Marks: From Paris to Brooklyn," *The American Organist* 37, no. 9 (September 2003): 58-60.

¹¹⁹ Henrico Stewen, "César Franck's Mysteriously High Metronome Marks," *The Organ*, May-July 2009, 18.

metronome notation, although his theory has yet to be proven.¹²⁰ That Bauer avoided adding his own metronome markings and mostly followed the example of the printed score is to his credit because it leaves such matters of exactness to the performer.

¹²⁰ Ibid., 18-19.

Chapter 6: BACKGROUND OF J.S. BACH’S PRELUDE AND FUGUE IN D MAJOR, BWV 532 AND THREE PIANO TRANSCRIPTIONS BY BUSONI, D’ALBERT, AND REGER

“...one of the most dazzlingly beautiful of all the master's organ works” – Philipp Spitta, 1884¹

6.1 Introduction

Throughout the history of making piano transcriptions, no body of music has received more attention than Johann Sebastian Bach’s organ works. For the rest of this study, one of the most celebrated works of the German master, the highly virtuosic Prelude and Fugue in D major, BWV 532 will be thoroughly investigated along with three piano transcriptions.

In the last decade of the Nineteenth Century, three different pianists had the same idea of freely transcribing BWV 532 for solo piano: Ferruccio Busoni, Eugen d’Albert and Max Reger. How much they influenced each other is difficult to ascertain. Whether or not they were trying to outdo each other with their transcriptions is also open to debate. What *is* known, however, is that they corresponded with each other around the same time frame and were no doubt aware of each other’s projects. Since all three made numerous transcriptions of other Bach works, it is probably a mere coincidence that each chose to transcribe BWV 532. In any case, the three transcriptions are unique enough to suggest that they worked independently of one another.

As demonstrated in the previous chapter, transcribing Franck’s organ music can be a relatively clear-cut process, although it has its share of difficulties. Transcribing one of Bach’s organ works, however, presents a myriad of interpretive problems, more problems than the three transcribers mentioned above were probably even aware of. This is because there are still so many unknowns surrounding the creation and performance practice of Bach’s organ music.

¹ Philipp Spitta, *Johann Sebastian Bach*, trans. Clara Bell and J. A. Fuller-Maitland (London: Novello, Ewer & Company, 1889; repr., New York: Dover Publications, 1951), 1:408.

Busoni, d'Albert and Reger each handled the problems of transcription in surprisingly different ways. However, before these three transcriptions can be compared with each other and judged with the original, the original work and the question of how Bach might have played it needs to be examined more closely.

6.2 Background of the Original Organ Work

J.S. Bach wrote his organ compositions during two separate periods of his life. The first period occurred during his late teens and as a young adult when he held organist posts in three locations: Arnstadt (1703), Mühlhausen (1707-08), and Weimar (1708-17).² The majority of his organ works belong to this early period and include the Neumeister Chorales, the *Orgelbüchlein*, several chorale partitas and chorale preludes, the six Concertos, the six Trio Sonatas,³ and most of the preludes and fugues.⁴ The second period occurred later in Bach's life when he was Kantor at the Thomasschule and civic music director at Leipzig (1723-50).⁵ While Bach no longer held an organist post at the point in time, he still played recitals and dedication ceremonies.⁶ To this period belongs the mature prelude and fugues, the *Clavierübung* III (1739), the Schübler Chorales (c. 1745), the *Canonic Variations on Vom Himmel Hoch* (c. 1746-47), and the revision of earlier chorale settings known as the Leipzig Chorales.⁷ Bach initially did not bother to organize his early organ music into sets as he did with his general *clavier* and instrumental music. With the

² Faulkner, *The Registration of J.S. Bach's Organ Works*, ix.

³ Boyd dates the Trio Sonatas to 1727. See Malcolm Boyd, *Bach*, 3rd ed. (Oxford: Oxford University Press, 2000), 46.

⁴ Faulkner, *The Registration of J.S. Bach's Organ Works*, ix.

⁵ Christoph Wolff and Walter Emery, "Bach, Johann Sebastian," *Grove Music Online*, 2001, ed. Deane Root, accessed December 16, 2019, <https://www.oxfordmusiconline.com>.

⁶ Boyd, *Bach*, 46.

⁷ Faulkner, *The Registration of J.S. Bach's Organ Works*, ix.

exception of the *Orgelbüchlein*, Bach attempted to organize only his later organ compositions and revisions of earlier pieces, which makes a chronology of his organ output severely problematic.⁸

Estimating the date of BWV 532 is important because it allows one to better understand the purpose behind the work and ascertain the characteristics of the instruments that Bach might have played when he composed and performed the work. All of these considerations have a bearing on performance practice and interpretation. Unfortunately, it is impossible to pin down the date of composition for BWV 532 with any degree of accuracy, mainly because there is no extant autograph manuscript.⁹ This is one of the reasons why Bach's authorship of BWV 532 along with the Toccata and Fugue in D minor, BWV 565 has been questioned.¹⁰ Scholars can only study manuscript copies of the work made by other musicians whose identification in many cases can only be speculated. Many of the purported copyists, including J. N. Mempel and W. H. Pachelbel, are probably unrecognizable to all but the most dedicated Bach musicologists. Of the seventeen manuscript copies listed in the Göttinger Bach-Katalog, only seven contain the prelude, which suggests that Bach composed the prelude and fugue at different times.¹¹ The estimated dates of the sources indicate that the fugue was the more popular movement during the eighteenth and early nineteenth centuries. The most important copyist manuscripts of BWV 532 are currently held in three places: in Stuttgart at the Württembergische Landesbibliothek;¹² in Leipzig

⁸ Boyd, *Bach*, 46.

⁹ Williams, *The Organ Music of J.S. Bach*, 40.

¹⁰ Pott, *Bach Piano Transcriptions*.

¹¹ Russell Stinson, *J.S. Bach at His Royal Instrument: Essays on His Organ Works* (New York: Oxford University Press, 2012), 111-112; Dietrich Kilian, *Präludien, Toccaten, Fantasien Und Fugen Für Orgel: Kritischer Bericht*, ed. Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke*. (Kassel: Bärenreiter, 1978), 343, 715.

¹² Cod. mus. II. folder 288.

at the Leipziger Städtische Bibliotheken, Musikbibliothek;¹³ and in Berlin at the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung.¹⁴

Rather than using the date of composition to inform stylistic practices, scholars must rely on stylistic features to date BWV 532. Jones cites the four-phase scheme of the fugue as being characteristic of Bach's keyboard fugues from around 1707 (BWV 535a) to the end of the Weimar period (1717).¹⁵ Others disagree with this assessment. Boyd, for one, believes that certain stylistic features connect it to the Arnstadt-Mühlhausen period.¹⁶

There exists a shorter rendition of the fugue, commonly labeled as BWV 532a. Zehnder considers it an earlier version of the fugue and dates it at 1707–8, but then goes on to report that it was probably written earlier in 1705.¹⁷ Breig also considers the fugue of BWV 532 to be a reworking of an earlier version with the revised version being made in the early Leipzig period.¹⁸ However, the earliest surviving manuscript of BWV 532a dates from 1845. The only annotation it contains states that it was derived from “a very good MS.” Williams considers it likely to be

¹³ Prelude only, MS 7.

¹⁴ Complete, P 204; prelude only, P 287; fugue only, P 595, P 1095, P 567 (in C major). See Williams, *The Organ Music of J.S. Bach*, 40. At the time of this writing, digital facsimiles of the manuscripts are provided on the website https://www.bach-digital.de/receive/BachDigitalWork_work_00000604. These facsimiles were used for reference in this study.

¹⁵ Richard Douglas Jones, *The Creative Development of Johann Sebastian Bach.*, vol. 1, *1695-1717: Music to Delight the Spirit* (Oxford: Oxford University Press, 2007), 195.

¹⁶ Boyd, *Bach*, 61.

¹⁷ Jean-Claude Zehnder, “Zu Bachs Stilentwicklung in der Mühlhäuser und Weimarer Zeit,” in *Das Frühwerk Johann Sebastian Bach*, eds. Karl Heller and Hans-Joachim Schulz (Cologne: Studio, 1995), 329; Werner Breig, “Form Problems in Bach's Early Organ Fugues,” in *A Bach Tribute: Essays in Honor of William H. Scheide*, eds. Paul Brainard and Ray Robinson (Kassel: Bärenreiter, 1993), 55-56.

¹⁸ Werner Breig, “Freie Orgelwerke,” in *Bach Handbuch*, ed. Konrad Küster (Kassel: Bärenreiter, 1999), 658.

unauthentic and suggests that an anonymous organist could have made it for an instrument tuned in a temperament where the distant keys found in the original version were unusable.¹⁹

6.3 Purpose behind BWV 532

Just as dating BWV 532 is problematic, tracing the exact reasons why Bach composed it is also impossible to determine with confidence. An amount of uncertainty rests with all of Bach's organ works. Even something as straight-cut as the *Orgelbüchlein*, which contains a lengthy explanation on the title page by the author, has an unclear purpose. Scholars still cannot say if Bach intended his *Orgelbüchlein* as an organ method, as a collection of model chorale preludes for organ students, as *Gebrauchsmusik* to be played during the liturgy at church, as music for private devotion, or for a combination of these reasons.²⁰ There are at least four possible explanations regarding Bach's purpose for writing BWV 532 and his free organ works in general. BWV 532 could have been 1) for liturgical use, 2) for Bach's own use in organ recitals, 3) for the study of organ technique, or 4) a model of good music composition for his pupils. Only the last two explanations are likely, as the following discussion will reveal.

As flamboyant and virtuosic as BWV 532 is, it would not have been out of place played during a Lutheran church service in Bach's day. However, there is some doubt that Bach would have used it thus. The duties for a north-German organist in the 17th century consisted mostly of improvising during church services.²¹ This mainly meant playing chorales with the choir and/or congregation. It was a common practice for the organist to *prelude* (i.e. improvise) a chorale as a means of introducing it to the congregation. These improvisations could be quite creative. There

¹⁹ Williams, *The Organ Music of J.S. Bach*, 44.

²⁰ Peter Williams, "Stop Press: Some Questions about JS Bach and His Organ Music," *The Musical Times* 141, no. 1870 (Spring, 2000): 35; John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 113.

²¹ Geoffrey Webber, "The North German Organ School," in *The Cambridge Companion to the Organ*, eds. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 222.

is record of organists employing contrasting manuals and even stop changes.²² Sometimes verses would be played by organ alone. At times, the organist might improvise flourishes between stanzas.²³ The Order of Service depended on what branch of Lutheranism was practiced at a particular church and details of the liturgy differed according to the Church Year, but an Advent service in Leipzig in 1723 was noted by Bach to be as follows:

1. Preluding [i.e. organ voluntary]
2. Motetta [a motet for choir]
3. Preluding on the Kyrie, which is performed as a piece of concerted music
4. Intoning before the altar
5. Reading of the Epistle
6. Singing of the Litany
7. Preluding on the chorale [i.e. introducing the congregational hymn]
8. Reading of the Gospel
9. Preluding on the principal composition [i.e. introducing the cantata]
10. Singing of the Creed
11. The Sermon
12. Singing of several verses of a hymn
13. Words of Institution [of the Sacrament]
14. Preluding on the composition [i.e. second part of cantata?]
15. Alternate preluding and singing of chorales until the end of the Communion²⁴

Ultimately, the object of the organist was to bring glory to God by both skill and inspiration. Bach himself would insist that music “should have no other end and aim than the glory of God and the recreation of the soul; where this is not kept in mind there is no true music, but only an infernal clamour and ranting.”²⁵ Writing in 1972, Peter Williams believed that it was extremely likely that organists had opportunities to play preludes and fugues during the service, but it was unclear to him where in the liturgy they would have played them.²⁶ If BWV 532 was ever used during worship, most likely Bach would have played it at the beginning and possibly at

²² Ibid., 225.

²³ Ibid., 222.

²⁴ Peter Williams, *Bach Organ Music* (London: British Broadcasting Corporation, 1972), 9-10.

²⁵ Albert Schweitzer, *J.S. Bach*, trans. Ernest Newman (New York: Macmillan, [1958]), 1:167.

²⁶ Peter Williams, *Bach Organ Music*, 14.

the end of the service, much as an organist might use it today. Johann Adolph Scheibe, a student of Bach, writes that the practice of preluding without alluding to a chorale “belongs both at the beginning and the end of the service, where there is sufficient time for an organist to play something substantial in order to demonstrate the extent of his inventiveness and skill.”²⁷ More recently, however, Siegbert Rampe insists that seventeenth- and eighteenth-century organists in north- and central-Germany were expected to improvise rather than play from notated scores and he draws his conclusion after examining a large and wide-ranging assortment of primary sources.²⁸ Documents supporting his viewpoint include surviving audition instructions for all important organ positions in that timeframe and region. Applicants at such auditions were required to accompany congregational singing, realize figured bass, improvise chorales, and demonstrate a practice known as free preluding which could include fugal improvisation. All of these required extemporization.²⁹ Nevertheless, Rampe’s claims do not preclude the possibility of BWV 532 starting out as an improvisation during a church service. J.S. Bach is well known for reusing materials in his compositions³⁰ and it seems unlikely that such a pragmatic church composer would have allowed some of his better improvisations to go to waste after one hearing. However, this idea is mere speculation.

J.S. Bach played the organ as a recitalist on numerous occasions. Even at the early age of seventeen and eighteen, his skills were quite developed and Bach is said to have equaled if not

²⁷ Johann Adolph Scheibe, *Der Critische Musicus* (Dienstag, 14. Julius, 1739), 159; Faulkner, *The Registration of J.S. Bach's Organ Works*, 19.

²⁸ Siegbert Rampe, “Abendmusik oder Gottesdienst? Zur Funktion norddeutscher Orgelkompositionen des 17. und frühen 18. Jahrhunderts,” *Schütz-Jahrbuch* 25 (2003): 7–70; 26 (2004), 155–204; 27 (2005): 53–127; Faulkner, *The Registration of J.S. Bach's Organ Works*, 86.

²⁹ Faulkner, *The Registration of J.S. Bach's Organ Works*, ix.

³⁰ Frank S. Macomber, “Bach’s Re-Use of His Own Music: A Study in Transcription.” (PhD diss., Syracuse University, 1967), accessed October 29, 2019, Proquest Dissertations & Theses.

surpassed the capabilities of older organists such as Buxtehude, Pachelbel, and Böhm.³¹ Bach's Obituary states that he wrote most of his organ works while he was court organist to the Duke of Saxe-Weimar, Wilhelm Ernst, and that "the pleasure His Grace took in his [Bach's] playing fired him with the desire to try every possible artistry in his treatment of the organ."³² In light of these statements, Wolff believes it is misleading to think that Bach played the castle chapel organ in Weimar for liturgical purposes only. He speculates that Bach frequently played performances after church services at the request of the duke or members of his entourage. At these opportunities, Bach would have added luster to his patron's prestige by impressing his audiences with works that were sufficiently virtuosic. Wolff also believes that while much of the music would have been improvised, Bach would have written down the improvisations he deemed worthy to preserve, possibly to use as teaching pieces for his pupils including J.M. Schubart (1690–1721) and Johann Caspar Vogler (1696–1763) who had moved with him from Mühlhausen to Weimar.³³

Bach maintained his activity as an organ recitalist even during his duties as Director of Music in Leipzig when he was known to have inaugurated a number of new organs.³⁴ Improvisation would likely have formed the core if not sole activity of his performances. Forkel relates that Bach would usually begin his performances by improvising a prelude and fugue based on a theme on full organ.³⁵ However, there is no documented case of J.S. Bach performing BWV

³¹ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton, 2000), 71.

³² *Ibid.*, 125.

³³ *Ibid.*, 125.

³⁴ David Gaynor Yearsley, "The Organ Music of J.S. Bach," in *The Cambridge Companion to the Organ*, eds. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 242.

³⁵ George Stauffer, "Bach's Organ Registration Reconsidered," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 207.

532—or virtually any of his organ works for that matter—in public. Grienpenkerl takes the title ‘Praeludio Concertato’ used in W. H. Pachelbel manuscript to indicate its use outside the liturgy.³⁶ Spitta suggested it was written “for a special occasion, such as one of his artistic travels.”³⁷ More specifically, David believes it was played on the new organ at the Liebfrauenkirche, Halle in 1716.³⁸ However, as Williams points out, all three of these claims are unsubstantiated.³⁹ The only evidence of Bach playing any of his free organ works in public rests on a single claim that Bach played the ‘Dorian’ Toccata and Fugue in D minor, BWV 538 while examining the newly renovated organ in the Martinskirche, Kassel, sometime in September 1732.⁴⁰ This comes from an inscription on the manuscript copy made by Fischer,⁴¹ a student of Johann Christian Kittel (1732-1809) who was in turn a pupil of J.S. Bach.⁴² It is not known for certain if Bach played a public recital there or not, but Williams believes Bach certainly could have used the work on such an occasion.⁴³

By itself, the dearth of documentary evidence concerning exactly what Bach played during his public recitals does not rule out the possibility of Bach playing free organ works like BWV 532 during such events. Many of Bach’s organ works were never published in his lifetime and most of his audiences, with the exception of his students, would have been incapable of

³⁶ Friedrich Conrad Griepenkerl, preface to *Compositionen für die Orgel*, vol. 4, by Johann Sebastian Bach. Edited by Friedrich Conrad Griepenkerl and Friedrich August Roitzsch. Leipzig: Edition Peters, [1845], iii.

³⁷ Spitta, *Johann Sebastian Bach*, 1:404.

³⁸ Werner David, *Johann Sebastian Bach’s Orgeln* (Berlin: Berliner Musikinstrumenten-Sammlung, 1951), 38.

³⁹ Williams, *The Organ Music of J.S. Bach*, 41.

⁴⁰ Boyd, *Bach*, 63.

⁴¹ Williams, *The Organ Music of J.S. Bach*, 64.

⁴² Faulkner, *The Registration of J.S. Bach’s Organ Works*, 90.

⁴³ Williams, *The Organ Music of J.S. Bach*, 64.

recognizing performances of them had he played them in public, hence the lack of documentation. For the vast majority of Bach's listeners, there would have been little to no difference in hearing him extemporize and hearing him play a work committed to paper. Again, Wolff believes that even though Bach would have always been called to improvise in public recitals, he undoubtedly would have written out principal parts of his programs in order to be well prepared and impress both his audience and jury.⁴⁴ Wolff, however, offers no hard evidence for this assumption. In the end, there are good reasons to believe that Bach probably never played BWV 532 during his organ recitals, at least not in its entirety.

Bach composed BWV 532 to be studied and played on the pedal clavichord or pedal harpsichord, not the organ. At least this is the view held by Ibo Ortgies.⁴⁵ In his groundbreaking dissertation, Ortgies extensively studies the problems associated with tuning North German organs in the 17th and 18th centuries. Among the things he considers, altering the temperament of an organ required drastic and time-consuming changes including the re-voicing of many pipes.⁴⁶ He examines many primary sources including those detailing specific tuning sessions and concludes that a practice of re-tempering organs from the older meantone temperament to a well-temperament cannot be presupposed.⁴⁷ A case study of the Hagerbeer/Schnitger organ of the Grote Sint Laurenskerk in Alkmaar as well as documentation concerning the tuning of Schnitger organs of Hamburg and other Hanseatic cities reveal that older meantone temperaments with pure thirds was the norm for these instruments.⁴⁸ This has profound implications. In Ortgies's own words:

⁴⁴ Wolff, *Johann Sebastian Bach: The Learned Musician*, 72.

⁴⁵ Faulkner, *The Registration of J.S. Bach's Organ Works*, 86.

⁴⁶ Ibo Ortgies, "Die Praxis der Orgelstimmung in Norddeutschland im 17. und 18. Jahrhundert und ihr Verhältnis zur zeitgenössischen Musikpraxis? (PhD diss., Universität Göteborg, 2004), 313.

⁴⁷ *Ibid.*, 313-314.

⁴⁸ *Ibid.*, 314-315.

In modern times, various hypotheses about a modified meantone—or later a well temperament—for the organs in the large Hanseatic cities came into being, in spite of written documentation and other indications suggesting that meantone temperament was used. Such hypotheses explained the existence of compositions by important organists, such as Tunder and Buxtehude in Lübeck, or Vincent Lübeck in Hamburg, which exceeded the scope of meantone temperament. For support, these hypotheses cited contemporary writings on the theory of temperaments.

A review of the material in the light of musical practice, however, shows an astonishingly clear picture: the demonstrable and probable temperaments of the organs did not allow for the performance of these compositions. Even the compasses of the important organs did not match the requirements of the pieces. Until now, surviving compositions have often been used to judge the original state of an organ, but there is a flaw in this logic. Strictly speaking, a specific piece should only be used to judge the original state of an organ if a performance of that piece on the organ in question can be independently established.⁴⁹

Meantone temperament was ideal for normal congregational singing, but problematic for playing in lesser-used keys. Orgies points out that J.S. Bach and other contemporary organists could not have played much of their organ works on their own organs and probably not on most of the other organs during the same timeframe. This is certainly applicable to BWV 532 with its numerous modulations to foreign keys. These include intervals that would be intolerably out-of-tune using the common forms of meantone temperament.

Some authors have challenged Orgies's views. Koos van de Linde writes:

One has the impression that composers simply ignored the limitations of the vast majority of the organs, taking for granted that an unproblematic execution of their compositions was limited to the pedal clavichord. When playing the organ, one had either to transpose or to accept the bad intervals resulting from remote keys. That this second possibility has to be taken more seriously than modern listeners imagine...⁵⁰

Linde provides a few contemporary sources to prove his point. He cites Otto Gibelius in 1666 and Werkmeister in 1700 complaining of organists who carelessly allow bad thirds in their compositions. In 1739, a Quirinus van Blankenburg counters that the bad intervals are not so

⁴⁹ Ibid., 315.

⁵⁰ Koos van de Linde, "What Temperament should the New Baroque Organ at the Orgelpark have?," in *The New Baroque Organ at the Orgelpark*, ed. Hans Fidom, Orgelpark Research Reports 5, no. 1, (Amsterdam: VU University Press, 2017), 143 (§204).

terrible after all.⁵¹ However, Orgies believes Bach was not a musician to accept bad intervals. He cites Georg Andreas Sorge (1703-1778) who wrote in 1752 that Bach disliked meantone diminished fourths as substitutes for major thirds on organs: “In those four bad triads, however, a rough, wild, or, as Mr. Kapellmeister Bach in Leipzig says, a barbaric character is contained, which is unbearable to a good ear.”⁵² C.P.E. Bach and other authors who wrote J.S. Bach’s Obituary (1754) remark: “Concerning tuning he [J.S. Bach] knew how to temper the harpsichords so purely and correctly that all keys sounded nice and pleasing. He knew of no tonalities, which should have been avoided due to impure tuning.”⁵³

Did Bach’s standards concerning the usability of “bad” intervals change over time? Orgies does not address this question in his article. Certainly, the style and workmanship of Bach’s compositions changed over time. Perhaps Bach was more tolerant of bad intervals during his youth when experimentation and innovation was at the forefront of his goals. There exists a description, albeit a doubtful one, of J.S. Bach playing wild modulations during services at the Altenburg Castle organ in 1739.⁵⁴ However, Orgies believes the original temperament of this particular organ was likely modified meantone and points out evidence that suggests that it was only changed to equal temperament after 1768.⁵⁵ Concrete documentation regarding the temperaments of the organs in Arnstadt, Mühlhausen, Weimar, and Leipzig at the times Bach played on them simply does not exist. However, Orgies does concede that guessing what temperaments these instruments used is difficult if one considers certain performances of Bach’s cantatas, which would have employed these organs. That these instruments would have been

⁵¹ Ibid., 144.

⁵² Ibo Orgies, “What Temperament should the New Baroque Organ at the Orgelpark have?,” in *The New Baroque Organ at the Orgelpark*, ed. Hans Fidom, Orgelpark Research Reports 5, no. 1, (Amsterdam: VU University Press, 2017), 156 (§233).

⁵³ Ibid., 158 (§237).

⁵⁴ Ibid., 167 (§237).

⁵⁵ Ibid., 167-168 (§248).

tuned to meantone temperament, he writes, “appears less plausible in view of the range of keys Bach uses, even if one concedes that the continuo player could leave out a number of unusable notes here and there.”⁵⁶ If temperament were the only issue, then Ortgies’s argument that Bach’s free organ works were not written for organ is rather unconvincing, yet Ortgies goes further.

Ortgies also examines common features of the organs at the time of Bach. He points out that many organs, especially those in Saxony and Thuringia, had short octave in the manuals and pedal, and an upper limit of C₄ in the pedal division. In light of this he writes, “the performance of many of Bach’s keyboard works on many organs of his time would be impossible...”⁵⁷ This certainly rules out BWV 532 for widespread organ performance by Bach as the pedal part goes up to D₄ and often includes C#₄ while a prominent D#₂ occurs in m. 96 of the prelude. However, the organ Bach played in Mühlhausen did go up to D₄ while the organ in Weimar went even higher, to E₄.⁵⁸ The Arnstadt organ was indeed missing C#₄ making a performance of BWV 532 impossible on that instrument while the Weimar pedalboard appears to have been complete.⁵⁹ Therefore, while Bach may not have been able to play BWV 532 abroad in many locations, he still had daily access during early adulthood to at least two organs sufficient enough for performances of the work, at least as far as the compasses of the instruments are concerned.

However, if Ortgies’s research on temperament and contemporary performance expectations holds up to scrutiny, it means Bach probably would not have played BWV 532 as we know it on any of the church organs he encountered. Addressing the place of free organ works by Bach and other contemporary composers, Ortgies concludes in his dissertation,

⁵⁶ Ibid., 171 (§257).

⁵⁷ Ibid., 168 (§250).

⁵⁸ Jon Laukvik, *Historical Performance Practice in Organ Playing: An Introduction Based on Selected Organ Works of the 16th-18th Centuries*, trans. Brigitte and Michael Harris (Stuttgart: Carus, 1996), 223.

⁵⁹ Ibid.

...no single performance of what we today would call organ repertoire can be documented until around the middle of the 18th century. Werckmeister, of all people, in his *Harmonologia Musica* (1702; the dedication is by Buxtehude), rejects the playing of the so-called organ repertoire in public performances. Indeed, he was only one of many who explained that composed music should be used for study only. The training of organists, however, often did not take place on organs, but rather on stringed pedal instruments such as the pedal clavichord. The aim was not the development of interpretative skills, and a subsequent rendering of a 'work' at the organ, but rather the development of the skill to improvise in complex contrapuntal idioms – the skill to compose at the instrument.⁶⁰

In short, BWV 532 may not have been written with any of Bach's organs in mind, however, Bach could easily have composed it for a stringed keyboard instrument, such as an unfretted pedal clavichord, which was far more flexible to tune and much more likely to have the required compass for the composition.

Despite a recent resurgence of interest in the instrument, the pedal clavichord is rare nowadays, but this was not always so. Jakob Adlung (1699–1762), a younger contemporary of J.S. Bach, wrote in his *Musica mechanica organædi* (pub. 1768) that both the clavichord and pedal clavichord were “common and well known.”⁶¹ As organ builders constructed many of these instruments,⁶² it is reasonable to assume that when a new organ was built or renovated, the organ builder would have provided a pedal clavichord for the organist to practice on. These instruments had many benefits. An organist could conveniently teach and practice at home instead of inside a dark church building which could be unbearably cold during winter months.⁶³ The quiet tone of the instrument meant that playing was discreet and unlikely to disrupt other activities at home. Pedal clavichords were economical to build and maintain, and did not cost anything to operate. Conversely, to play the organ, the organist had to find a *calcant* (a skilled bellows operator) who

⁶⁰ Orgtjes, “Die Praxis der Orgelstimmung,” 316.

⁶¹ Joel Speerstra, *Bach and the Pedal Clavichord: An Organist's Guide* (Rochester, NY: University of Rochester Press, 2004), 24.

⁶² Karrin Ford, “The Pedal Clavichord and the Pedal Harpsichord,” *The Galpin Society Journal* 50 (March 1997): 177.

⁶³ Speerstra, 3.

oftentimes demanded payment.⁶⁴ In contrast to most mechanical organs where the organist is seated in the least favorable position to judge the sound balance correctly, the pedal clavichord allows the player to hear everything in the best possible acoustical conditions.⁶⁵

The pedal clavichord and pedal harpsichord no doubt played important roles in Bach's performances at home⁶⁶ and while teaching his keyboard students. According to Johann Nikolaus Forkel (1749–1818), Bach

liked best to play upon the clavichord; the harpsichord, though certainly susceptible of a very great variety of expression, had not soul enough for him; and the piano was in his life time too much in its infancy and still much too coarse to satisfy him. He therefore considered the clavichord as the best instrument for study, and, in general, for private musical entertainment. He found it the most convenient for the expression of his most refined thoughts, and did not believe it possible to produce from any harpsichord or pianoforte, such a variety in the gradations of tone as on this instrument, which is, indeed, poor in tone, but on a small scale extremely flexible.⁶⁷

Forkel also reports that while improvising at home,

Bach went so far, when he was in a cheerful humour and in the full consciousness of his powers, as to perform extempore to three single parts, a fourth part, and thus to make a quartetto of a trio. For these purposes he used two clavichords and the pedal, or a harpsichord with two sets of keys, provided with a pedal.⁶⁸

Despite the inability of scholars to corroborate some of his claims, Forkel is generally credited as being a reliable source on Bach.⁶⁹ Forkel corresponded with Bach's two oldest sons Wilhelm Friedemann Bach (1710–1784) and Carl Philipp Emanuel Bach (1714–1788) during the 1770s in preparation for what would be the first biography of J.S. Bach.⁷⁰ He first published *Ueber Johann*

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid., 7.

⁶⁷ Johann Nikolaus Forkel, *Life of John Sebastian Bach with a Critical View of His Compositions* (London: T. Boosey and Co., 1820), 28.

⁶⁸ Ibid.

⁶⁹ F: Faulkner, *The Registration of J.S. Bach's Organ Works*, 1; Speerstra, 35.

⁷⁰ Speerstra, 24–25.

Sebastian Bachs Leben, Kunst und Kunstwerke in 1802.⁷¹ Further evidence that Bach owned a pedal clavichord is contained in an appendix written by the family lawyer to his last will and testament which states that Bach gave “three claviers with pedal,” possibly a two- or three-manual pedal clavichord, to his son Johann Christian Bach as a gift.⁷²

The pedal clavichord was an ideal starting point for teaching organ students. As far back as 1619, Michael Praetorius (1571–1621) mentions in his *De organographia*, volume two of the three-volume *Syntagma Musicum* that “organ pupils receive their first lessons on the clavichord.”⁷³ Bach’s pedagogical method for teaching *clavier* performance consisted of students progressively working their way from the Two-Part Inventions and Three-Part Inventions through the French and English suites to the Well-Tempered Clavier. Organ Instruction was not separate from Bach’s general *clavier* or keyboard lessons, but probably formed a subcategory of it and this probably consisted mostly of improvisation.⁷⁴ Students might have learned Bach’s free works, including BWV 532, on the pedal clavichord or harpsichord for technical purposes. From time to time, students might have played Bach’s chorale settings at the organ bench, but probably only after they had mastered these pieces on home instruments.⁷⁵

There is some evidence that BWV 532 was written for pedal harpsichord rather than the pedal clavichord. Williams cites similarities between the prelude of BWV 532 and the early

⁷¹ Speerstra, 24.

⁷² Speerstra, 25.

⁷³ Michael Praetorius, *Syntagma Musicum II: De organographia, parts I and II*, trans. David Z. Crookes (Oxford: Clarendon Press, 1986), 65.

⁷⁴ Kerala J. Snyder, “Buxtehude’s Pedaliter Keyboard Works: Organ or Pedal Clavichord?,” *Muzikoloski Zbornik; Ljubljana* 47, no. 2, (January 2011): 15-16. See George B. Stauffer, “J.S. Bach as Organ Pedagogue,” *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. Kerala J. Snyder (Stuyvesant, NY: Pendragon Press, 1994), 25-44.

⁷⁵ A similar situation exists in many schools today where organ students have only limited practice time on large organs and must accomplish most of their preparatory work on much smaller practice instruments.

Sonata in D major for keyboard, BWV 963.⁷⁶ The latter work was likely written for a pedal instrument as it contains a few stretches that would be impossible to play on manuals only. The opening scales of the BWV 532 prelude are also reminiscent of those in the Harpsichord Toccata in D major, BWV 912.⁷⁷ The inscription ‘Preludio – Claviecemballo’ in one BWV 532 manuscript⁷⁸ seems to confirm the pedal harpsichord as the instrument of choice for performance.⁷⁹ If this title is authentic, then it adds a completely new layer to the debate as to whether or not a transcription of the composition for piano is ethically valid. One might even say that playing BWV 532 on the piano is entirely justifiable considering the original work was probably played on the pedal harpsichord and the piano is the closest modern equivalent. It is tempting to say that Bach would have preferred it to be played on the modern piano had the instrument been available to him. This is not a new idea, as attested by Philipp Spitta’s comment quoted earlier.⁸⁰ Spitta’s preference for the piano, however, is biased and demonstrates what Speerstra calls a “nineteenth century faith in the cult of the genius.”⁸¹ If there is any truth to Forkel’s account, Bach appeared quite content with the instruments he had at hand and the limitations of these instruments certainly posed little hindrance to his musical ideas. Played well, a performance of BWV 532 in an intimate setting can be just as riveting and effective on the pedal harpsichord as it is in a large space on the modern organ.⁸²

⁷⁶ Williams, “Stop Press,” 38.

⁷⁷ Williams, *The Organ Music of J.S. Bach*, 41.

⁷⁸ “Preludio. / ex / Claviecemballo [sic] / Dell Sigro: J: S: Bach,” [ca. 1760–1789], D-B Mus.ms. Bach P 287, Faszikel 1, Berlin: Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, https://www.bach-digital.de/receive/BachDigitalSource_source_00001247.

⁷⁹ Williams, *The Organ Music of J.S. Bach*, 40.

⁸⁰ See p. 14.

⁸¹ Speerstra, 37.

⁸² The organist E. Power Biggs was a supporter of the pedal harpsichord and recorded on it. He believed the precision of touch that the instrument required made it an excellent practicing instrument and

Regardless of the overwhelming amount of support for Bach having written BWV 532 for pedal harpsichord or pedal clavichord, there is still a decent amount of evidence that Bach intended BWV 532 for the organ after all. The long pedal tones in the prelude (mm. 5-9 and 10-15) strongly suggest the sustaining power of the organ. While these sections do not preclude the old keyboardist practice of re-attacking long notes, pedal tones are more idiomatic to the organ than any other instrument. More than one manuscript for BWV 532 is labeled ‘Piece d’Orgue,’ which clearly indicates the organ as the intended instrument.⁸³ Even though the authenticity of this title is uncertain, it does suggest that at least somebody in the late eighteenth century, possibly C.P.E. Bach, considered it an organ work.⁸⁴ Furthermore, just because J.S. Bach’s students may have practiced BWV 532 and his other free organ works on home instruments for practical reasons does not necessarily mean that Bach did not have the organ in mind when he composed it.

Organ registration indications in Bach’s hand are rare, however, a good number of Bach’s free organ works have the heading ‘organo pleno’ or something similar.⁸⁵ This leaves little doubt that, for those works at least, Bach had the organ in mind. The question is whether these indications are genuinely related to performance or if Bach was only providing a recommended registration for improvising in the equivalent genre. Either way, it is still reasonable to extrapolate that similar works lacking registration markings, like BWV 532, were also intended for the organ, even if a well-tempered organ was inaccessible and mostly hypothetical at the time. Despite the controversy over its origin, the BWV 532a fugue could very

recommended that every organist should own one. Other organists who have played or concertized on the pedal harpsichord include Harald Vogel, Anthony Newmann, and Lionel Rogg. See Ford, 176.

⁸³ “‘Piece d’Orgue,” [ca. 1790–1799], D-B Mus.ms. Bach P 291, Faszikel 1, Berlin: Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, https://www.bach-digital.de/receive/BachDigitalSource_source_00001287; Williams, *The Organ Music of J.S. Bach*, 40.

⁸⁴ Williams, *The Organ Music of J.S. Bach*, 40.

⁸⁵ Faulkner, *The Registration of J.S. Bach's Organ Works*, 71.

well have been a version Bach played on the organ as it omits the passages in distant keys that are problematic in other temperaments.⁸⁶ Another problem concerns sonority. While Georg Kinsky did not address BWV 532 directly in his article “Pedalklavier oder Orgel bei Bach,” he did examine another large work, the C minor Passacaglia, BWV 582.⁸⁷ Kinsky simply could not fathom Bach intending the Passacaglia for the pedal clavichord, despite acknowledging Forkel’s listing it as “more for pedal clavichord than for the organ.”⁸⁸ Kinsky challenges his readers to try it on a historic clavichord, calling the result “weak and monotonous.”⁸⁹ For Bach playing and teaching at home, volume may not have mattered much when performing the dramatic sections of BWV 532, but when it comes to a public performance in a large hall, one sees Kinsky’s point.

The likelihood that Bach composed his free organ works for his students to study and possibly for domestic performance on stringed-keyboard instruments, does effectively weaken the long-held position that Bach intended these works to be played *only* on the organ. There is little historical basis for purists to protest the practice of playing Bach’s free organ works on multiple types of instruments. A more artistically important debate is not so much the medium used in performing a Bach work but how historically informed a transcription of it is and whether that transcription correctly interprets Bach’s intentions, at least as far as these intentions can be ascertained.

⁸⁶ Williams, *The Organ Music of J.S. Bach*, 44; Arnfried Edler, “Thematik und Figuration in der Tastenmusik des jungen Bach,” in *Das Frühwerk Johann Sebastian Bachs: Kolloquium Veranaltet Vom Institut Für Musikwissenschaft Der Universität Rostock 11.-13. September 1990*, eds. Karl Heller and Hans-Joachim Schulze (Cologne: Studio, 1995), 87-110.

⁸⁷ Georg Kinsky, “Pedalklavier oder Orgel bei Bach?,” *Acta Musicologica* 8 (July-December 1936): 160-164.

⁸⁸ “Zu diesen setze ich noch eine sehr kunstreich gearbeitete Passacaglia, die aber mehr für zwey Claviere und Pedal als für die Orgel ist.” Johann Nikolaus Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerk* (Leipzig: Hoffmeister und Kühnel, 1802; repr. Kassel: Bärenreiter, 1974), 60; translation from Speerstra, 130.

⁸⁹ Kinsky, “Pedalklavier,” 160.

6.4 Performance History of BWV 532

BWV 532 has been a favorite of among organists since the mid-eighteenth century and possibly earlier. Much of this has to do with the virtuosic fugue movement which includes an especially difficult pedal part, even for Bach. The fugue was included in Parisian organ and pedal-piano concerts by Alkan, Guilmant, Hesse, Saint-Saëns, and Widor, often times without the prelude.⁹⁰ In France at least, the fugue was played so often that by 1900 Vincent D'Indy called it “a battle horse for modern organists.”⁹¹ Albert Schweitzer was especially fond of the prelude and gave at least forty documented performances of it, but only once with the fugue.⁹²

6.5 Transcriptions of BWV 532

The earliest solo piano transcription of BWV 532 was by the Russian pianist Čerlickij Ivan Karlovitch⁹³ (1799-1867), who also has the distinction of being the first to publish Bach's organ music as transcriptions for piano (1844-45).⁹⁴ Other solo piano transcriptions include those by August Stradal (1860-1930),⁹⁵ Emanuel Moór (1863-1931),⁹⁶ Jeanne Herscher-Clément (1878-1941),⁹⁷ and Roy Harris (1898-1979) in collaboration with his wife Johana (1912-95).⁹⁸

⁹⁰ Stinson, 111.

⁹¹ Vincent d'Indy, *Cours de composition musicale* (Paris: A. Durand, 1903–50): 1:80.

⁹² Stinson, 112.

⁹³ Karlovitch's last name can be found under various spellings including “Czerlitzky.” He also published music under the pseudonym Jean Tscherlitzky.

⁹⁴ Stephan Rusconi, “Ivan Karlovitch Tscherlitzky (Composer, Arranger),” Bach Cantatas Website, October 2011, <http://www.bach-cantatas.com/Lib/Tscherlitzky-Ivan.htm>.

⁹⁵ Arthur Schanz, *Johann Sebastian Bach in der Klaviertranskription* (Eisenach: K.D. Wagner, 2000), 44.

⁹⁶ “Verzeichnis der Werke von Emanuel Moór,” Henrik und Emanuel Moor Stiftung, last modified March 2004, <http://www.emanuel-und-henrik-moor-stiftung.de/Emanuel/works.shtml>.

⁹⁷ Advertised as “Prélude et Grande Fugue en ré majeur” in a reprint of Herscher-Clément's transcription of BWV 565, published by Max Eschig. See: https://imslp.org/wiki/File:PMLP153090-Bach-Herscher_Toccata_and_Fugue_in_D_minor_BWV_565.pdf.

However, the three best-known solo piano transcriptions of Bach's Prelude and Fugue in D major, BWV 532 were all written within a decade of each other at the end of the nineteenth century. The below list includes original title page information of their first publication:

- *Praeludium und Fuge D dur für die Orgel von Johann Sebastian Bach zum Concertvortrage frei Bearbeitet für Pianoforte und Frau Kathi Petri zugeeignet von F. B. Busoni*, written in 1888 or earlier,⁹⁹ published in 1902 by Breitkopf & Härtel in Leipzig, now cataloged as BV B 20 [Busoni-Verzeichnis Bearbeitung]
- *Präludium und Fuge (D dur) für Orgel von Johann Sebastian Bach für das Piano forte zum Concertvortrage übertragen von Eugen d'Albert*, written in 1893 and published in the same year by Bote & Bock in Berlin
- *An Alexander Siloti, Praeludium und Fuge (D dur) für Orgel von Joh. Seb. Bach für das Pianoforte bearbeitet von Max Reger*, written in 1895, published in 1896 by Augener & Co. in London

Together, these three transcriptions demonstrate a concentrated interest in Bach's organ works by three leading musicians of the period. Busoni's transcription appears to be the first to be written but the last to be published. Busoni may have been led to publish his version after coming into contact with the other two. Transcriptions of BWV 532 for other instrumental combinations include a clever version for two pianos by Isidor Philipp published by Durand & Fils in Paris around 1905 and a piano four hands version by Reger. The latter is markedly similar to Reger's solo version. Around 1929, Respighi created a lavish, but critically unsuccessful transcription of BWV 532 for a large orchestra including quadruple winds and piano duet.¹⁰⁰

⁹⁸ Dan Stehman, "Harris, Roy [LeRoy] (Ellsworth)," rev. Beth E. Levy, *Grove Music Online*, January 31, 2014, ed. Deane Root, accessed October 29, 2019, <https://www.oxfordmusiconline.com>.

⁹⁹ Marc-André Roberge, *Busoni: A Bio-Bibliography* (New York: Greenwood Press, 1991), xix.

¹⁰⁰ Keith Anderson, program notes to Johann Sebastian Bach, *Orchestral Transcriptions by Respighi and Elgar*, Seattle Symphony, conducted by Gerald Schwarz, Naxos 8.572741, 2012, CD.

6.6 Background on Busoni and His Transcription of BWV 532

Busoni's first biographer, Hugo Leichtentritt, wrote in 1916 that Ferruccio Busoni was "Italian by birth and instinct, German by education and choice."¹⁰¹ Busoni was born in Empoli, Italy on April 1, 1866. His father was a virtuoso clarinetist of Corsican origin while his mother was an Austrian-born pianist of German-descent.¹⁰² The family moved to Trieste while Busoni was still an infant and grew up in a predominantly German culture.¹⁰³ Though largely self-taught, he excelled at literature and developed into a talented linguist, philosopher and theoretician.¹⁰⁴ At the age of nine, he was accepted into the Vienna Conservatory with the encouragement of Brahms and Hanslick but left after two years.¹⁰⁵ He then went on to study composition in Graz and later in Leipzig where he befriended Delius and Mahler among others.¹⁰⁶ A few years later, he taught at Helsinki College of Music.¹⁰⁷ After winning the Rubinstein Prize for piano and composition in 1890, he went on to teach in Moscow where he married Gerda Sjöstrand.¹⁰⁸ He then immigrated to the United States, teaching briefly at the New England Conservatory of Music in Boston before moving to New York where he established himself as a virtuoso pianist.¹⁰⁹

¹⁰¹ Ates Orga, and Nikolai Demidenko, program notes to Johann Sebastian Bach and Ferruccio Busoni, *Bach Piano Transcriptions*, 1, performed by Nikolai Demidenko, piano, London: Hyperion, CDA66566, 1992, CD.

¹⁰² Antony Beaumont, "Busoni, Ferruccio (Dante Michelangelo Benvenuto)," *Grove Music Online*, ed. Deane Root, accessed October 8, 2019, <https://www.oxfordmusiconline.com>.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

Music composition became increasingly important for Busoni at the turn of the century and it was with much consternation that his activities as a pianist gained him more attention than his compositions. Even his Bach transcriptions garnered wider acclaim than his original works.¹¹⁰ A gifted thinker, Busoni predicted the rise of electronic music, microtones, serial technique, new notations, and Neo-Classism.¹¹¹ In both the US and Europe, Busoni gave extensive master classes and recitals, many of the latter were modeled after the “historic” recitals of the idol of his youth Anton Rubinstein.¹¹² As a conductor, he programmed concert series featuring new music by Debussy, Fauré, Bartók, Elgar, Sibelius, Delius, Nielsen, and others.¹¹³ Plans to move back to Europe were interrupted by WWI. After the war, Busoni was invited to give composition master classes at the Akademie der Künste in Berlin. Busoni died in the same city on July 27, 1924.¹¹⁴

The impetus behind Busoni’s transcription of BWV 532 is well documented. Upon settling in Leipzig in 1886 (or 1887 according to other sources), Busoni became good friends with the Dutch violinist Henri Petri (1856-1914) and his family.¹¹⁵ Busoni recognized the piano skill of Egon Petri, Henri’s son, and encouraged him to develop his talent. In turn, Egon later helped Busoni with his Bach editions.¹¹⁶ It was Henri’s wife and Egon’s mother Frau Kathi Petri who initially proposed to Busoni that he transcribe some of Bach’s organ works.¹¹⁷ In 1888, Busoni

¹¹⁰ Beaumont.

¹¹¹ Sitsky, 3.

¹¹² Beaumont.

¹¹³ Sitsky, 2.

¹¹⁴ Beaumont.

¹¹⁵ Grigory Kogan, *Busoni as Pianist*, trans. Svetlana Belsky (Rochester, NY: University of Rochester Press, 2010), 11-12.

¹¹⁶ Ibid., 128.

¹¹⁷ Ibid., 11-12.

and Kathi Petri heard Bach's Prelude and Fugue in D major, BWV 532 while attending an organ recital in the Thomaskirche in Leipzig. Sitsky relates the following

Frau Petri turned to Busoni and made a passing remark about transcribing the piece for piano. A week later, before he even had had time to write it down, Busoni played it for her. It was the first of his series of great transcriptions, and the initial step in one of his many re-appraisals of his own piano playing.¹¹⁸

Busoni dedicated his transcription of BWV 532 to Frau Petri and it was the first fruit of many such Bach transcriptions.¹¹⁹

Busoni wrote his transcription of BWV 532 during a time when he was particularly focused on developing his piano technique. By 1900 Busoni would complete all of his transcriptions of Bach's organ music and would start focusing his energy on original composition.¹²⁰ Busoni's transcriptions were well-established in their time and led to Busoni's name being forever entwined with Bach. Egon Petri would relate that during Busoni's first American tour, a society matron introduced Busoni's wife Gerda as "Mrs. Bach-Busoni!"¹²¹

Busoni attributed his artistic success to his father who made a study of Bach compulsory when he was a child, even during a time when Bach was not widely respected in Italy:

How did such a man, ambitious on behalf of his son, happen to hit upon exactly the right thing? The only way I can explain it is as a mysterious revelation. Moreover, by this means he trained me to be a "German" musician and showed me a path that I have never entirely abandoned even though I always retained the Latin characteristics that were inherent in my nature.¹²²

Bach was Busoni's favorite composer growing up. Later he would combine his love of Bach's music with Liszt's music, writing, "Bach is the foundation of piano playing. Liszt the summit. The two make Beethoven possible." Also, "Truly Bach is the Alpha of pianoforte composition

¹¹⁸ Sitsky, 306.

¹¹⁹ Kogan, 11-12.

¹²⁰ Sitsky, 306.

¹²¹ Ibid., 177.

¹²² Ibid., 180.

and Liszt the Omega.”¹²³ Interestingly, Busoni’s Bach transcriptions are often inherently more Lisztian than Liszt’s own are. Liszt in his later years would curb his virtuosic bent, seeking simpler textures in his transcriptions out of reverence for the composer. Busoni would retain the dash of Liszt’s earlier transcriptions while retaining his own stamp as a transcriber.¹²⁴

6.7 Background on d’Albert and His Transcription of BWV 532

Eugen d’Albert was born in Glasgow on April 10, 1864. Although born to a family of mixed ancestry living in Britain, like Busoni, d’Albert became particularly taken with German culture at an early age.¹²⁵ Early music studies took place at the National Training School for Music in London where he studied with Ernst Pauer and Arthur Sullivan.¹²⁶ His early piano playing was noted favorably by Anton Rubinstein and Clara Schumann.¹²⁷ In 1881 d’Albert moved to Vienna where he met Liszt.¹²⁸ A year later, he studied with the acclaimed virtuoso in Weimar. Liszt considered him one of his best students.¹²⁹ Later, in a letter to German newspaper in 1884, d’Albert denounced his British heritage:

Above all things I scorn the title ‘English pianist!’ Unfortunately, I studied for a considerable period in that land of fogs, but during that time I learned absolutely nothing; indeed, had I remained there much longer, I should have gone to utter ruin. Only since I left that barbarous land have I begun to live. And I live now for the unique, true, glorious, German art.¹³⁰

¹²³ Ibid., 209.

¹²⁴ For a measure-by-measure analysis of Busoni’s major organ transcriptions, see Hanspeter Krellmann, *Studien Zu Den Bearbeitungen Ferruccio Busonis* (Regensburg: G. Bosse, 1966).

¹²⁵ John Williamson. “Albert, Eugen [Eugène] (Francis Charles) d’,” *Grove Music Online*, 2001, ed. Deane Root, accessed December 16, 2019, <https://www.oxfordmusiconline.com>.

¹²⁶ Ibid.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid.

¹³⁰ Kenneth Hamilton, program notes to Johann Sebastian Bach and Eugen d’Albert, *Bach Piano Transcriptions*, 8, performed by Piers Lane, piano, London: Hyperion, CDA67709, 2010, CD.

D'Albert's outcry led to the outrage of English audiences and former teachers, particularly Sullivan.¹³¹ Like Busoni, d'Albert had difficulty settling in Germany and later had trouble living in Italy because of that country's entry into World War I. He eventually moved to Switzerland. D'Albert was a composer international renown with an impressive list of operas,¹³² orchestral, chamber and piano compositions to his credit. Regarding his colorful personal life, he was particularly notorious for having married six wives during his lifetime, including the Venezuelan pianist Teresa Carreño and the mezzo-soprano Hermine Finck. He died in Riga on March 3, 1932 after traveling there to get an easy divorce under Latvia's relatively lax marriage laws.¹³³

As a pianist, d'Albert achieved his greatest fame during the last two decades of the nineteenth century.¹³⁴ While he did introduce Debussy's music in Germany, much of his reputation as a pianist was due to his performances of German absolute music, from Bach and Beethoven to Brahms and Richard Strauss.¹³⁵ Strauss dedicated his *Burleske* to d'Albert. Due to their similar musical tastes and ages, D'Albert is invariably compared with Busoni. At one point, Busoni and d'Albert shared the same concert agent: Hermann Wolff in Berlin.¹³⁶ Busoni held him in high regard as a pianist and even dedicated his transcription of the Bach Chaconne to him.¹³⁷ D'Albert's initially silent response to the dedication proved disheartening to Busoni and it eventually led Busoni to start referring to him as *d'Alberich*, after the impish dwarf in Wagner's

¹³¹ Ibid.

¹³² D'Albert's *Tiefland* (1903) remains in the German repertory.

¹³³ Ibid.

¹³⁴ Williamson, "Albert, Eugen [Eugène] (Francis Charles) d'."

¹³⁵ Ibid.

¹³⁶ Hamilton, *After the Golden Age*, 39-40.

¹³⁷ Williamson, "Albert, Eugen [Eugène] (Francis Charles) d'."

Ring Cycle and in mockery of d'Albert's shorter stature.¹³⁸ Kenneth Hamilton relates what happened next:

More than a year later a letter finally arrived, the contents of which proved even more disappointing than d'Albert's previous reluctance to respond at all. D'Albert felt that Busoni had added too much to his transcription, that he had overstepped the mark in terms of expansion of texture and insertion of octaves.¹³⁹

Bach constituted an important part of d'Albert's performing repertoire and he respected Bach enough to insult Busoni for his apparently degrading transcription of the Chaconne. However, d'Albert was not completely taken with Bach's compositions as a whole and his low opinion of Bach's larger choral works was no doubt a reflection of popular tastes of his time. In the foreword to his edition of *Das Wohltemperierte Clavier*, he wrote, "How many of his works can no longer appeal to us! I know that there are those who can listen to the cantatas without showing boredom. But they are either hypocrites or pedants."¹⁴⁰ Nevertheless, recognizing that Bach's most imposing keyboard works were written for the organ, d'Albert set about transcribing them for his own use as a concert pianist.¹⁴¹ His transcription of BWV 532 is labeled "zum Concertvortrage übertragen" ("transcribed for concert performance") on the title page. D'Albert modeled his transcriptions more after the reticent Bach transcriptions of Liszt than the flamboyant concoctions of Busoni, but unlike his teacher, he added dynamic, articulation, and other markings. D'Albert's transcriptions were once well regarded by many though they have now since fallen out of favor.¹⁴² Oscar Bie and other contemporaries considered d'Albert's transcriptions and editions of Bach to be equal to Busoni's, despite some obvious differences.¹⁴³

¹³⁸ Hamilton, *Bach Piano Transcriptions*.

¹³⁹ Ibid.

¹⁴⁰ Kogan, 23.

¹⁴¹ Kenneth Hamilton, *Bach Piano Transcriptions*.

¹⁴² Ibid.

¹⁴³ Williamson, "Albert, Eugen [Eugène] (Francis Charles) d'."

6.8 Background on Reger and His Transcription of BWV 532

Max Reger was born in Brand near Bayreuth on March 19, 1873. His father Joseph was a schoolteacher but also played the organ and several woodwind instruments with skill whereas his mother Philomena came from an agricultural and business background.¹⁴⁴ Upon moving to Weiden in 1874, Max Reger began music lessons with his father.¹⁴⁵ In 1884, he began studying piano with Adalbert Lindner who stressed the music of Beethoven and Brahms.¹⁴⁶ Between 1886 and 1889, Reger acted as an assistant organist for Lindner.¹⁴⁷ Reger showed some interest in Wagner following a trip to Bayreuth in 1888.¹⁴⁸ His knowledge of Bach did not deepen until he began his studies with Hugo Riemann at the Conservatory of Weisbaden in 1890.¹⁴⁹ Later, Riemann recommended Reger to teach theory at the same institution.¹⁵⁰

While at Weisbaden, Reger met Busoni and d'Albert and it comes as no surprise that all of Reger's imposing piano transcriptions of Bach's larger organ works stem from this period (1895-96). These include four *Ausgewählte Orgelwerke* for piano solo (Augener, 1895), ten *Ausgewählte Orgelwerke* of 1896 for piano four hands (Augener, 1896), and thirteen *Ausgewählte Choralvorspiele* of 1898 for piano solo (Aibl, 1900). In his preface to the last set, Reger succinctly sums up his reasons for transcribing Bach's chorale preludes for piano, which mostly concerns dissemination and the education of the student pianist:

It is a most deplorable fact that the bulk of musical public knows heartily little of the existence even of Bach's symphonic poems "en miniature." This induced the editor to

¹⁴⁴ John Williamson. "Reger, (Johann Baptist Joseph) Max(imilian)," *Grove Music Online*, 2001, ed. Deane Root, accessed December 16, 2019, <https://www.oxfordmusiconline.com>.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

publish the present collection of Bach's voluntaries arranged for the pianoforte for two hands. Pianoforte-instruction generally moves within such narrow, traditional limits, that pianists who are not also organists, have very rarely opportunity to become acquainted with and admire Bach's inexhaustible genius and power in this direction of his art. Yet the study of these voluntaries, which I am tempted to call the "extract of Bach's art," may more than anything else, prove most beneficial to master and pupil. Here Bach betrays a depth, a genius in his conception and interpretation of the text which forcibly resembles R. Wagner's grand style. Thus, an intimate acquaintance with Bach's voluntaries become essential with a view of cultivating musical style and taste (Weiden, May 1900).¹⁵¹

Reger transcribed BWV 532 for both piano solo and piano four hands. The two transcriptions are similarly rich in detail, weighty and difficult to play. The organ seems to have been on the forefront of Reger's mind.¹⁵² In 1905, the periodical *Die Musik* submitted the following questionnaire to various artists, teachers and academicians in and out of Germany: "What is Johann Sebastian Bach to me, and what does he mean to our time?" Reger's relatively short answer to the question demonstrates the high regard he held for the composer. Again, he refers to Wagner:

For me, Seb. Bach is the beginning and end of all music. *All true* progress is based on and rests with him! What Seb. Bach means — pardon — *ought* to mean for our time? A most powerful and inexhaustible remedy not only for all those composers and performers who have become ill from "misunderstood Wagner," but also for all those "contemporaries" who suffer from spinal atrophy [Rückenmarkschwindsucht] of all kinds. To be "Bachian" means to be *proto-Germanic, unyielding*. That Bach could be misjudged for so long is the *greatest disgrace* for the "critical wisdom" of the eighteenth and nineteenth centuries.¹⁵³

A year of compulsory military service in Weisbaden in 1896-97 likely led Reger to develop a lifelong addiction to tobacco and alcohol.¹⁵⁴ Following a mental and physical breakdown, in 1898 he returned to his family in Weiden to recover.¹⁵⁵ At this time, he turned to

¹⁵¹ Max Reger, preface to *Ausgewählte Orgel-Choraltvorspiele* by Johann Sebastian Bach, transcribed for piano by Max Reger (Vienna: Universal Edition, 1900), 2.

¹⁵² Many of Reger's original piano works are reminiscent of the organ, especially the Introduction, Passacaglia, and Fugue in B minor, Op. 96 (1906). See Kirby, 252.

¹⁵³ Max Reger, *Selected Writings of Max Reger*, ed. and trans. Christopher Anderson (New York: Routledge, 2006), 81-82.

¹⁵⁴ Williamson. "Reger, (Johann Baptist Joseph) Max(imilian)."

¹⁵⁵ *Ibid.*

private teaching for a living while composing the largest part of his organ works, many of which were based on chorales.¹⁵⁶ The virtuoso organist Karl Straube, a friend of Reger since 1897, introduced many of Reger's imposing organ works to the public after the composer's skills at the organ had degraded and could no longer keep up with the demands of his own music.¹⁵⁷

In 1901, Reger moved to Munich. Although Reger identified himself Roman Catholic, he was primarily interested in Protestant music much of his life and a year later he married Elsa von Bercken, a Lutheran.¹⁵⁸ In 1903, Reger published his most important theoretical treatise, the *Beiträge zur Modulationslehre*, in Leipzig.¹⁵⁹ Starting in 1904, he gained wider recognition for his compositions and began touring Europe giving recitals and conducting.¹⁶⁰ That same year, Reger also accepted a position at the Munich Akademie der Tonkunst where he taught organ, theory and composition.¹⁶¹ Later, in 1907 he became director of music at the University of Leipzig. In 1911, Reger was made director of the orchestra of the ducal court of Saxe-Meiningen.¹⁶² In early 1915, he left the post due to health reasons and moved his family, including two adopted daughters, to Jena.¹⁶³ Reger died of a heart attack in Leipzig on May 11, 1916 while returning home from a tour.¹⁶⁴

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ Ibid.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

¹⁶¹ Ibid.

¹⁶² Ibid.

¹⁶³ Ibid.

¹⁶⁴ Ibid.

Chapter 7: HISTORICALLY-INFORMED ASPECTS OF PLAYING BWV 532 ON THE ORGAN AND IMPLICATIONS IN PIANO PERFORMANCE

7.1 Introduction

To adequately compare and contrast what many consider one of J.S. Bach's greatest organ works along with three late Romantic transcriptions for piano, it is reasonable to begin by examining what a historically informed performance of the Prelude and Fugue in D major, BWV 532 might look like and how it might sound. A convincing organ performance of BWV 532 is one where the organist is well versed in Central-German late baroque performance practice. Ideally, the performance will take place on an instrument built and voiced similarly to one of the organs Bach himself would have played. A major concern here is whether organ performance practice is successful when applied to the modern grand piano. Some aspects of what we generally perceive as Bach's organ technique translate better to the piano than others.

As with the bulk of music written throughout history, the score to BWV 532 contains only the most necessary information for the performer. Meticulously calculated performance markings would have been unnecessary since Bach and perhaps a few pupils were probably the only people who would have played the work at the time of its composition. In addition, rigid performance instructions would not have been particularly desirable, as the performer would have had to adapt certain features depending on the instrument, the performance space, and other conditions. The main features that are present in the score, including the notes themselves, are all that are needed to imply missing details such as tempo, articulation, dynamics, registration, and ornamentation. A historically authentic interpretation of BWV 532 will be one governed by certain performance conventions that have been gathered from the limited number of contemporary treatises on organ playing and other important performance-related documents. Even so, many interpretive decisions are still left to the performer who must use personal taste in

situations where more than one solution presents itself or in some ambiguous cases where no clear-cut solution is evident. Thus, even with excellent training and preparation, a performer will never be able to give a definitive interpretation of any of Bach's work. As Briskier wisely points out, "...it is impossible to know a composition of Bach or to be through with it. The more one studies and meditates, the more, it seems, is left to be discovered. What a strange paradox!"¹

Likewise, Silbiger gives three general caveats about using historical evidence for making interpretative decisions:

- 1) Historical evidence (except for sound recordings) can never tell us precisely how a work was performed at a particular time and place; at best it can provide a range of possibilities, which are almost always surrounded by vast areas of uncertainty....
- 2) When we learn about a particular practice from the report of a performance or a treatise, we often don't know how commonly and widely it was applied....
- 3)...how to play ready-made pieces rarely is addressed directly in the early treatises, even if they may include advice that could be applied usefully to that purpose....²

Despite potential problems and uncertainties, it is still possible to examine what a historically-informed performance of BWV 532 on the organ *might* look like. To do this, various performance-related categories will be examined and discussed using key examples from the work: 1) body position and posture, 2) hand position and touch, 3) articulation, 4) accentuation, 5) agogics, 6) fingering, 7) pedaling, 8) tempo, 9) ornamentation, 10) temperament, 11) expression, 12) manual change, and 13) registration. The application of Central-German baroque organ performance practices to piano playing will also need to be addressed. Notice, dynamics are omitted as a category because in baroque organ playing, dynamic contrast is entirely dependent of other factors already mentioned, namely articulation and registration. Manual change and registration are related categories and are complicated, if controversial, topics with Bach. These categories will receive special attention in Chapter 8, as they are especially relevant to any piano transcription that attempts to emulate the organ.

¹ Briskier, 42.

² Silbiger, 346-347.

7.2 Body Position and Posture in BWV 532

J.S. Bach apparently played in a somewhat contained fashion, without any excessive body movement. Johann Adolph Scheibe could not help but admire Bach's technique, even though he was critical of Bach in general:

One is amazed at his ability and can hardly conceive how it is possible for him to achieve such agility, with his fingers and his feet, in the crossings, extensions, and extreme jumps that he manages without mixing in a single wrong tone or displacing his body by any violent movement.³

Forkel also writes, "Still less did the other parts of his body take a share in his playing, as happens with many whose hand is not light enough."⁴ This is not to say that J.S. Bach was stoic and not outwardly expressive at the organ. As C.P.E. Bach, put it:

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener... Those who maintain that all of this can be accomplished without gesture will retract their words when, owing to their own insensibility, they find themselves obliged to sit like a statue before their instrument. Ugly grimaces are, of course, inappropriate and harmful; but fitting expressions help the listener to understand our meaning.⁵

Of course, it is perhaps a fallacy to take too much of C.P.E. Bach's comments as being directly applicable to his father, but he did mention in his autobiography that "for composition and keyboard-playing, I have never had any teacher other than my father."⁶ Therefore, it stands to reason that J.S. Bach would not have played in a manner drastically different than what his son advocated in his famous *Essay on the True Art of Playing Keyboard Instruments*.

³ Arthur Mendel and Hans T. David, eds., *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W.W. Norton and Co., 1945), 238.

⁴ Ibid., 308.

⁵ C.P.E. Bach, *Essay*, 152.

⁶ *The New Encyclopaedia Britannica: Micropaedia*, 15th ed., s.v. "Bach, Carl Philipp Emanuel."

7.3 Hand Position and Touch in BWV 532

The best information on Bach's hand position and touch at the keyboard come from Forkel who received the following information from J.S. Bach's oldest son, Wilhelm Friedemann:⁷

According to Sebastian Bach's manner of placing the hand on the keys, the five fingers are bent, so that their points come into a strait [*sic*] line over the keys lying in a plane surface under them, in such a manner, that no single finger has to be drawn nearer, when it is wanted, but that every one is ready over the key which it may have to press down. From this manner of holding the hand it follows:

.....

1. That no finger must fall upon its key, or (as often happens) be thrown on it, but may be supported over the [entire] movement with a certain sensitivity and mastery of the inner force.

.....

2. The force or the mass of the downward pressure that is being borne on the key (by the finger) must be maintained in equal strength.

.....

3. In the transition from one key to another, this gliding off causes the quantity of force or pressure, with which the first tone has been kept up, to be transferred, with the greatest rapidity, to the next finger, so that the two tones are neither disjoined from each other, nor blended together. The touch is, therefore, as C. Ph. Emanuel Bach says, neither too long nor too short, but just what it ought to be.⁸

Friederich Conrad Griepenkerl (1782–1849), who studied with Forkel and is best remembered for editing the first critical edition of J.S. Bach's organ works in 1844,⁹ wrote about a similar technique in organ playing, which Speerstra recognizes as a clarification of Forkel's Point Three:

For Griepenkerl, the drawing back of the finger is not physically necessary. It can be a mental trick only, to encourage the beginning student to precisely transfer the weight from the first finger to the next finger without picking the weight up off the keyboard and setting it down again.¹⁰

Such a reliance on arm weight and weight transfer is surprisingly similar to modern piano technique. Griepenkerl states that the advantage of the weight-transfer technique is that all five

⁷ Speerstra, 81.

⁸ Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, 12–13; translation from Speerstra, 73–74.

⁹ Speerstra, 78.

¹⁰ *Ibid.*, 81.

fingers can apply the weight equally, thus negating the weakness of the fourth and fifth fingers when played with finger movement only.¹¹ After making his three points, Forkel writes: “The advantages of such a position of the hand, and of such a touch, are very various, not only on the clavichord, but also on the pianoforte and the organ.”¹² This last sentence is especially significant, as it implies a universal keyboard technique for Bach, something that Forkel believed was applicable to the early pianoforte. Grienkerl preferred the clavichord to the pianoforte, however:

It is to be noted that the clavichord [*Klavier*] is far better for training the hand in the beginning than the forte-piano, because one hears every mistake in touch more easily, and more depends on the performer than on the instrument. Transferring to the piano really presents no difficulties, since the touch remains the same and the forte-piano only allows greater carelessness without bringing about any significant alterations in execution. Anyone who is of a different opinion has probably not mastered the clavichord, just like all those who are only fortepiano players.¹³

Not every aspect of J.S. Bach’s system is comparable with modern piano technique. As with J.S. Bach’s overall economy of body movement, Bach is said to have used only the most necessary finger movement and that based at the knuckle. Again, Forkel writes that Bach played

with such an easy and small movement of the fingers that it was hardly perceptible. Only the first joints of the finger moved, and the hand retained its rounded form even in the most difficult of passages; the fingers rose only slightly from the keys, almost no more than when trilling, and when one was being used, the others remained still.¹⁴

Forkel does not specifically mention wrist motion, although this does not necessarily preclude its use in playing Bach. Nevertheless, wrist motion takes on a secondary role, with finger motion being the primary means for imparting an impulse to the keys. This is almost the exact inverse of some schools of modern piano technique. It also follows that the keyboardist must never attack

¹¹ Ibid., 79.

¹² Forkel, *Life of John Sebastian Bach with a Critical View of His Compositions*, 22.

¹³ Friederich Konrad Grienkerl, preface to *Chromatische Fantasia und Fugue* (1819). Translation by Quentin Faulkner in Speerstra, 170.

¹⁴ Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, 12–13; translation from Jon Laukvik, *Historical Performance Practice in Organ Playing: An Introduction Based on Selected Organ Works of the 16th-18th Centuries*, trans. Brigitte and Michael Harris (Stuttgart: Carus, 1996), 21.

the keys too aggressively. In agreement with Forkel's description of Bach's technique, Couperin writes that "the gentle attack requires that the fingers be held as close to the keys as possible."¹⁵ For pianists, consistent use of this technique is not always practicable, especially when the pianist is trying to achieve an especially loud sonority. On an instrument so dependent on key velocity and with a relatively heavy action, extra inertia is especially needed for heavy accents. On the clavichord, however, too heavy an attack can result in damaged strings. On the baroque organ, such accents are best achieved by agogics (i.e. the lengthening of a note either within tempo or out of tempo as with *rubato*, or by delaying the arrival of a note). When playing an exceptionally loud chord on old or historically-based organs with flexible wind pressure, slower attacks and releases are especially essential as it allows the wind pressure to remain more constant. If a chord is attacked too quickly, it will sound momentarily out of tune.¹⁶ In any case, no organ work by Bach requires the organist to lift the fingers off the keyboard any more than is necessary. Performing a piano transcription usually brings extra finger and wrist motion into play, as well as stronger attacks. This means the original physicality that went into playing BWV 532 is significantly modified in any piano version and this results in subtle, but important consequences on the music itself, particularly its overall intensity.

7.4 Articulation in BWV 532

To characterize articulation as being divisible in only three types: *legato*, *non-legato*, and *staccato* is oversimplifying things. Marshall, for instance, differentiates between four types of *legato* in the order of increasing overlap: 'structured *legato*', 'balanced *legato*', 'modern *legato*,'

¹⁵ Francois Couperin, *L'art de toucher le Clavecin* (Paris, 1717; repr., Geneva: Minkoff, 1986); translation from Laukvik, 25.

¹⁶ Laukvik, 26.

and ‘over-*legato*.’¹⁷ In contrast to the more *legato* approach of French contemporaries such as François Couperin, J.S. Bach apparently played with a more active articulation, which has somewhat to do with the German preference for polyphony.¹⁸ Forkel elaborates on the way J.S. Bach released the keys in detail:

The drawing back of the finger, and the rapid transfer thereby effected of the force of one finger to that following, produces the highest degree of clearness in the attack of single notes, so that every passage performed in this manner sounds brilliant, rolling and rounded, as if each note were a pearl. It does not cost the listener the least exertion to understand a passage performed in this way.¹⁹

This description indicates the type of articulation that was the norm for Bach: what many might call *non-legato* or what the French call *jeu perlé*.

A skilled baroque keyboardist would likely never have played the opening scales of BWV 532 as blurred smudges across the keyboard, but with every note more or less clearly articulated. When notes are unmarked, a *non-legato* articulation is generally taken for granted. Friedrich Wilhelm Marpurg calls this articulation the *ordentliches Fortgehen* (“normal proceeding”) which “is, as it is always presumed, never marked.”²⁰ Laukvik points out that such an articulation was easier for Bach to play, as his keyboard was built to different dimensions than the modern organ or piano. On old instruments such as those used by Bach, the longer keys are shorter than those on more modern instruments making it possible to alternately play the longer and shorter keys without too great a shift in hand position.²¹

¹⁷ Kimberly Marshall, “A Survey of Historical Performance Practices,” in *The Cambridge Companion to the Organ*, eds. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 120.

¹⁸ Laukvik, 12.

¹⁹ Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, 32; translation from Laukvik, 26.

²⁰ Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspielen* (Berlin, 1765; repr., Hildesheim: Olms, 1970), 29; translation from Laukvik 28.

²¹ Laukvik, 27.

C.P.E. Bach offers pragmatic advice for performers regarding touch. Although he mainly intended his comments for clavichordists, they apply to organists and the pianists as well:

...it is urgent that the performer test his instrument in advance so that he may avoid either too heavy or too light an attack. Many instruments do not produce a perfect, pure tone unless a strong touch is employed; others must be played lightly or the volume will be excessive.²²

Elsewhere he writes:

There are many who play stickily, as if they had glue between their fingers. Their touch is lethargic; they hold notes too long. Others, in an attempt to correct this, leave the keys too soon, as if they burned. Both are wrong. Midway between these extremes is best. Here again I speak in general, for every kind of touch has its use.²³

C.P.E. Bach also makes the following relation between tempo and articulation: “In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes.”²⁴ With this in mind, using a detached articulation for the *alla breve* section of the prelude of BWV 532 and a more *legato* articulation for the concluding adagio section is the most natural choice.

C.P.E. Bach was wise enough to allow various shades of articulation depending on the circumstances. Concerning detached notes, he writes, “Notes are detached with relation to: 1) their notated length, that is, a half, quarter, or eighth of a bar; 2) the tempo, fast or slow; and 3) the volume, forte or piano.”²⁵ Daniel Gottlob Türk also allows a differentiation in articulation based on *Affekt*: “If the character of a piece of music is serious, tender, sad etc., the notes, which are being *staccato*, should not be played too short, as in pieces of music with a cheerful, frivolous etc. character.”²⁶ This is one of the reasons why the more joyful fugue of BWV 532 is best played

²² C.P.E. Bach, *Essay*, 148-149.

²³ *Ibid.*, 149.

²⁴ *Ibid.*

²⁵ *Ibid.*, 154.

²⁶ Daniel Gottlob Türk, *Klavierschule* (Leipzig and Halle, 1789; repr. Kassel: Bärenreiter, 1967), 354; translation from Laukvik 28.

in a lighter fashion than the grander, more rhapsodic sections of the prelude. Intervallic relationships also play a role. Although the first and third sections of the BWV 532 prelude are both taken at the same basic pulse, it follows that the smoother scalar gestures of first section would probably employ a less detached articulation than that used for the disjunct intervals of the third section.

7.5 Grammatical Accentuation in BWV 532

Even if a performer uses a correct articulation in Bach, continual use of the same articulation quickly becomes monotonous and loses value. Laukvik makes the following dictum: “With equal note values, an even *non-legato*, or still worse, *staccato*, is as undynamic and as meaningless as a continuous *legato*.”²⁷ It has long been recognized that variety is what makes music—as well as life—interesting and meaningful.

Given his education, Bach would probably have understood music as analogous to speech and rhetoric. Music theorist Johann Philipp Kirnberger (1721-1783) wrote, “This transformation of a mere stream of notes into a melody similar to speech happens partly through accents, which are placed on some notes, and partly through the variety of the length and shortness of the notes.”

²⁸ Knowing where to make accents is not too difficult to determine. Some notes are accented automatically, such as where there are leaps, registrational shifts, sudden changes in texture, etc. These are known as rhetorical accents. Other notes receive emphasis based on their placement in a metrical scheme, a concept known as grammatical accent or what J.S. Bach’s distant relative, Johann Gottfried Walther (1684-1748), calls *Quantitas Notarum extrinseca, and intrinseca* (“The extrinsic and intrinsic quantity of notes”). In his *Lexicon*, Walther goes on to describe this as

²⁷ Laukvik, 30; to this, I might add another saying relayed to me by my undergrad piano teacher: If everything is accented, nothing is accented.

²⁸ Johann Philipp Kirnberger, *Die Kunst des reinen Satzes in der Musik* (Berlin and Königsberg, 1776-79; repr. Hildesheim: Olms, 1968) 1:113; translation from Laukvik, 30.

the apparent (or outward) and the inner value of the notes. According to the former, every note is performed equal to other notes of the same value, but according to the latter the notes are of unequal length: since, to be specific, the uneven-numbered parts of the beat are long and the even-numbered ones short.²⁹

The idea of grammatical accent probably derived from dance music.³⁰ Both Walther and Daniel Gottlob Türk (1750-1813) mention “good” and “bad” parts to meters.³¹ Walther uses the Italian terms, *tempo di buona* and *tempo di cattiva*, respectively.³² Further back in time, Georg Muffat mentions this concept in the preface to his *Florilegium secundum* (1698):

Good notes are those that seem naturally to give the ear a little repose. Such notes are longer, those that come on the beat or essential subdivisions of measures, those that have a dot after them, and (among equal small notes) those that are odd-numbered and are ordinarily played down-bow. The bad notes are all the others, which like passing notes, do not satisfy the ear so well, and leave after them a desire to go on.³³

In simple meter, odd numbered beats are “good” and therefore held longer than even-numbered beats. In triple meter, only the first of every three beats is “good.” In both such cases, the lengthening of the good note does not alter the tempo or rhythm, but lessens the amount of space between it and the subsequent note. Türk elaborates on this metrical hierarchy further: “In every duple time there is only one good beat, namely the first; however, quadruple time has two good beats, namely the first and the third, where the first has the greater stress. In triple time, only the first beat is, in fact, good; but the third also occasionally has a stress, and, in some cases, the second is long, in which case the third is short.”³⁴

²⁹ Johann Gottfried Walther, *Musikalisches Lexicon* (Leipzig: Wolfgang Deer, 1732), 507; English translation from George Houle, *Meter in Music, 1600–1800: Performance, Perception, and Notation* (Bloomington: Indiana University Press, 1987), 82.

³⁰ Laukvik, 58.

³¹ *Ibid.*, 30.

³² Speerstra, 99.

³³ Translation from Houle, 82.

³⁴ Türk, 92; translation from Laukvik, 57.

On the organ, as with most instruments, the lengthening of a “good” note gives the listener the impression of it sounding louder than a “bad” note. In clavichord playing, Speerstra believes that grammatical accent must be dynamic as well as durational. He writes that the “instrument is too quiet for articulation alone to create it, and too touch sensitive to ignore its dynamic possibilities.”³⁵ Interestingly, Speerstra also believes that Bach’s weight transfer technique does not apply continuously throughout performance, but that weight application transfers from a “good” note to a “bad” note and then relaxes near the end of a “bad” note, helping to prolong the former note and shorten the release of the latter.³⁶ The result is clearly-differentiated note-groupings, something Speerstra describes as more akin to rhetorical words than notes.³⁷ Of course, mindless application of grammatical accent without subtlety is unmusical and not to be encouraged. A number of things, including a rhetorical accent, might disrupt grammatical accent patterns.

When applying grammatical accent to the piano, the temptation is to play “good” and “bad” notes with dynamic accents while ignoring the more important durational aspect. This is probably because the sound decay of each note makes durational accents less apparent on the piano, unless changes in the spacing are exaggerated somewhat. Played dynamically only, continuous grammatical accentuation can sound hopelessly amateurish and mechanical. Played with correct durational differentiations but without subtle handling, the music runs the risk of sounding too fragmented. The goal is to imitate the flowing lines of a baroque vocalist who sings with clearly-articulated consonants and subtle breaths instead of an endless chain of vowels. For the pianist, this means avoiding continuous *legato* as well as continuous *non-legato*. Some might say this is nearly impossible on the modern piano as the action is far too heavy and slow. Also, if

³⁵ Speerstra, 100.

³⁶ Ibid.

³⁷ Ibid., 105.

one is playing a piano transcription with any kind of harmonic reinforcement including octave doubling, grammatical accent is even harder to achieve as durational control of the notes relies more on control of the sustain pedal than the fingers.

One last important aspect of the baroque concept of grammatical accent is that it can apply to multiple levels of meter including hypermeter and what might be called *hypometer*.³⁸ Hypermeter refers to a metrical structure at a level above the notated measure, where each pulse equals an entire notated measure. Hypometer refers to a metrical structure at levels below the notated measure, where each pulse equals a subdivided beat. In other words, grammatical accent applies to the level of the measure, to the level of the beat, to the level of the half beat, and so forth.³⁹ In 2/2 time, this is summarized in Table 7.1.

Table 7.1. Grammatical accent scheme for 2/2 time (trochaic).

| Level | m. 1 | m. 2 | m. 3 | m. 4 |
|---------|------------------------------------|------------------------------------|------------------------------------|------------------------------------|
| Measure | — | ˘ | — | ˘ |
| Beat | — ˘ ♪ ♪ | — ˘ ♪ ♪ | — ˘ ♪ ♪ | — ˘ ♪ ♪ |
| ½ Beat | — ˘ ˘ ˘ ♪ ♪ ♪ ♪ | — ˘ ˘ ˘ ♪ ♪ ♪ ♪ | — ˘ ˘ ˘ ♪ ♪ ♪ ♪ | — ˘ ˘ ˘ ♪ ♪ ♪ ♪ |
| ¼ Beat | — ˘ ˘ ˘ — ˘ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ | — ˘ ˘ ˘ — ˘ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ | — ˘ ˘ ˘ — ˘ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ | — ˘ ˘ ˘ — ˘ ˘ ˘ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ |

With grammatical accent applied to the *alla breve* section of Bach’s BWV 532 prelude, one should give more emphasis to beat one—the first half note—than beat two. Simultaneously, at the level of the half beat, the first of every four quarter notes should also receive emphasis, followed by a weaker emphasis on the third quarter note. The second and fourth quarter notes are not emphasized. This pattern also follows at the level of the quarter-beat, with the first and third of every four eighth notes being slightly accented. On the other end of the spectrum, in the realm of

³⁸ Hypometer is my own term.

³⁹ Speerstra, 99.

hypermeter, the first of every two measures might be accented slightly or every three or four measures, depending on the phrasing (Example 7.1).

Example 7.1. Possible interpretation of grammatical accent in Johann Sebastian Bach, Prelude in D major, BWV 532/2, mm. 16-23 (open score).⁴⁰



With Bach, metrical accents sometimes shift by half measure, such as is the case between the subject and answer of the fugue (Example 7.4). Ultimately, the result of applying grammatical accent is a vibrant enlivening of the music. The long sequential passages found in this section cease to bore the listener, as the underlying structures are made more apparent.

Bach rarely writes out any specific articulation. As most manuscript copies attest, BWV 532 contains no slurs whatsoever. This does not imply that the interpreter should refrain from connecting any notes. On the contrary, certain note patterns seem to cry out for slurring. Silbiger makes the following observations:

Markings for these articulations in the form of slurs or dots are rarely found before 1700, probably because it would be impossible to indicate the subtle shades of separation, and because it was considered part of normal expressive playing, requiring no special marking. The only exceptions are slurs indicating an occasional brief grouping (usually just a pair of notes), to be executed with a smooth, if not overlapping, connection (see above) and a shortening of the final note.⁴¹

⁴⁰ Johann Sebastian Bach, “Praeludium et Fuga in D, BWV 532,” in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

⁴¹ Silbiger, 361.

John Butt echoes this:

The use of articulation marks to indicate 'exceptions' seems to be a particular feature of solo keyboard music. In the faster movements the player would presumably normally base his approach to articulation on the patterns of figuration and the grammar of the metre.⁴²

C.P.E. Bach mentions a few guidelines for playing slurs in cases where the composer has not specified any:

Generally speaking, slurred notes appear mostly in stepwise passages and in the slower or more moderate tempos. Passages in which passing notes or appoggiaturas are struck against a bass are played *legato* in all tempos even in the absence of a slur...Note-against-note successions may be either slurred or detached and require express indications.⁴³

In the prelude of BWV 532, all suspensions that occur at cadences should probably be given a slur. When playing chains of suspensions, only the last resolution should be slurred in order to clarify its finality.⁴⁴ The grating dissonances in the adagio section provide especially appropriate opportunities for playing slurs and a more *legato* touch overall. However, in this same section, the performer should still make the harmony changes apparent by slight breaks without smearing over them. Slurs across bar lines are especially rare in J.S. Bach and are best avoided, although C.P.E. Bach gives examples of their use in ascending passages.⁴⁵

It is not always enough to examine musical figures to determine where one can incorporate slurs in performance. Other considerations should be made. For example, in the chain-like second part of the subject of the fugue, the first three notes of each figure are stepwise and could be bound by a slur (Example 7.2a). Considering the violinistic character of these *Messanza* figures, this makes sense since bowing them this way seems most natural. However,

⁴² John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J.S. Bach* (Cambridge: Cambridge University Press, 1990), 179.

⁴³ C.P.E. Bach, *Essay*, 155.

⁴⁴ As relayed to me by my organ teacher, Dr. Janette Fishell, a certain German school advocates this rule in the playing of Bach.

⁴⁵ *Ibid.*, 157.

this has the downside of making the first two notes of each group of four sixteenth notes “good.” Perhaps a better option would be to bind only the first two notes with the slur, in which case the second of the four sixteenth notes is always shorter than the first (Example 7.2b). Yet, there is another consideration to be made. Playing every four-note motive exactly the same way creates metric ambiguity in such a long sequence, especially on an instrument where there is no way to create a dynamic inflection. This might have been Bach’s intention. Perhaps the metric ambiguity of the seemingly unending sequence is some sort of lighthearted joke. Another way of playing the passage, however, is to emphasize only the first sixteenth of every group that falls on a strong beat, with those falling on the downbeat gaining slightly more attention than the rest (Example 7.2c). The point is to use slurs for not just for expressive reasons and to add variety, but to clarify the musical structure by highlighting a descending scale on the strong beats (Example 7.2d).

Example 7.2. Slurring options in J.S. Bach, Fugue in D major, BWV 532/2, mm. 2-6.⁴⁶

a)

b)

c)

d)

⁴⁶ Johann Sebastian Bach, “Praeludium et Fuga in D, BWV 532,” in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

In the second section (mm. 10-16) of the BWV 532 prelude, the dotted notes could be held a little longer while the sixteenth notes could be shortened in a manner similar to the French *ouverture* style (see Example 7.3). The result is a more incisive, more aggressive rhythm that contrasts better with the flurry of sixteenth notes preceding it (mm. 5-9). C.P.E. Bach comments on overdotting: “Short notes which follow dotted ones are always shorter in execution than their notated length.”⁴⁷ However, a little further into his discussion, he corrects himself,

It is only generally true that the short notes described here should be played rapidly, for there are exceptions. The melodies in which they appear should be carefully examined. Should ornaments of length such as the trill or turn, appear over them, their performance must be broader than that of undecorated short notes. Likewise, in sad or expressive passages and in slow tempos the exception is less accelerated than in other cases.⁴⁸

Overdotting might be retained into mm. 12-13 despite how the sixteenths are conventionally notated to align with the thirty-second note tremolo. Overdotting here might seem to contradict one of C.P.E. Bach’s *bicinium* examples, which shows a conventionally notated dotted eighth note and sixteenth note in the bottom voice against florid thirty-second notes in the top voice. He uses this example to remark, “occasionally the division must agree with the notated values.”⁴⁹ He does not go into detail why, but it is reasonable to assume overdotting is avoided in the example for contrapuntal reasons, specifically to avoid an unnecessary dissonance while retaining parallel tenths. In the manuscripts of BWV 532, the sixteenths are also consistently aligned with the thirty seconds the normal way. However, the counterpoint is hardly affected whether one chooses to overdot here or not. In the coda, the dotted quarter notes (mm. 102 and 106) might also be lengthened somewhat. In any event, there is little need for a piano transcription to include overdotting. In most cases, it is probably best to leave this interpretive decision to the pianist.

⁴⁷ C.P.E. Bach, *Essay*, 157.

⁴⁸ *Ibid.*, 158.

⁴⁹ Figure 172 in C.P.E. Bach, *Essay*, 158; the example is marked with an asterisk.

Example 7.3. Overdotting in J.S. Bach, Prelude in D major, BWV 532/1, mm. 10-12.⁵⁰

7.6 Agogics (Rubato) in BWV 532

An agogic accent through *rubato*, that is, “a lingering on certain note” as Türk puts it, can be used to help make a grammatical accent more audible.⁵¹ However, C.P.E. Bach cautions about their use in faster tempos when applied to specific notes: “In general the retard fits slow or more moderate tempos better than very fast ones.”⁵² In BWV 532, opportunities for using agogics for grammatical accent are limited. One such opportunity would include the concluding D major chord in m. 16, which can be held longer than written and prepared by a larger articulation break. Agogics used for rhetorical (also known as pathetic) accents, however, have ample use in highlighting the shocking dissonances and harmonic twists found in the coda of the prelude. Türk describes rhetorical accents belonging to *appoggiaturas* and

...those intervals in particular which act as dissonances with the bass, etc. or by means of which (using a tie) dissonant intervals are prepared; besides syncopated notes, intervals which do not belong to the diatonic scale of that key into which you are modulating

⁵⁰ Johann Sebastian Bach, “Praeludium et Fuga in D, BWV 532,” in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

⁵¹ Laukvik, 87.

⁵² C.P.E. Bach, 160.

(however, the short, mere passing notes of this kind are excepted here), notes which stand out distinctly because of their length, height or depth, intervals which become important because of the basic underlying harmony, and so on.⁵³

After examining primary sources, Laukvik prescribes agogics for stressing important architectural details of the piece, such as broadening the tempo near cadences.⁵⁴ However, as with many things, the more agogics are used the less effective they become. Restraint is in order. Laukvik especially advises caution applying agogics too much in polyphonic compositions, i.e. fugues, and when playing in particularly reverberant spaces where such accents would be incomprehensible.⁵⁵ While J.S. Bach used fermatas in his chorale preludes to indicate breaths and punctuation rather than a holding back the tempo,⁵⁶ the fermata in m. 96 of the BWV 532 prelude seems to indicate a slight *allargando* preceding it. C.P.E. Bach writes, “On entering a *fermata* expressive of languidness, tenderness, or sadness, it is customary to broaden slightly.”⁵⁷ In BWV 532, a slowing down gives the unsuspecting listener the expectation of a final cadence while setting up a deceptive cadence moving into the adagio. With the fermata, the D-sharp fully diminished chord is all the more stunning (Example 7.4).

⁵³ Türk, 92; translation from Laukvik, 57.

⁵⁴ Laukvik, 89.

⁵⁵ Ibid., 91.

⁵⁶ Ibid., 93.

⁵⁷ C.P.E. Bach, *Essay*, 161.

Example 7.4. Fermata in J.S. Bach, Prelude in D major, BWV 532/1, mm. 94-97.⁵⁸



7.7 Fingering in BWV 532

For much of the baroque period, the concept of using “strong” fingers for “good” notes and “weak” fingers for “bad” notes was very much in vogue. Which fingers were considered strong, however, varied depending on style and nationality. In North Germany during the 17th century, the 1st, 3rd, and 5th fingers of the right hand and the 2nd and 4th of the left hand were considered “good.”⁵⁹ Most modern pianists would find early baroque fingerings incredibly awkward and at times impossible to execute because they require a lighter action than that on the modern piano. However, for baroque keyboardists these fingerings helped enliven the music by making certain patterns, such as two-note slurs, more pronounced. It also put limitations on tempo, preventing the player from playing too fast.⁶⁰ By the time of Bach, however, this system started breaking down as composers modulated to more distant tonalities and found themselves playing on the black keys more frequently.⁶¹ C.P.E. Bach wrote,

⁵⁸ Johann Sebastian Bach, “Praeludium et Fuga in D, BWV 532,” in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

⁵⁹ Laukvik, 41.

⁶⁰ Laukvik 47.

⁶¹ Marshall, “A Survey of Historical Performance Practices, 123.

My deceased father told me that in his youth he used to hear great men who employed their thumbs only when large stretches made it necessary. Because he lived at a time when a gradual but striking change in musical taste was taking place, he was obliged to devise a far more comprehensive fingering and especially to enlarge the role of the thumbs and use them as nature intended; for, among their other good services, they must be employed chiefly in the difficult tonalities. Hereby, they rose from their former uselessness to the rank of principal finger.⁶²

J.S. Bach is generally credited as the innovator of the “thumb-under” technique, although French organists began using the thumbs around the same time.⁶³ While C.P.E. Bach writes emphatically that “there is only one good system of keyboard fingering, and very few passages permit alternative fingerings,”⁶⁴ his many alternate fingerings for scales suggest that even during the period after his father’s death the new “thumb-under” system had not yet completely supplanted the older paired fingering. J.S. Bach’s own fingerings for two short pieces in the *Clavier-Büchlein vor Wilhelm Friedemann Bach* (1720) also support the idea of J.S. Bach using the older-type fingering except in cases where more black keys were used.⁶⁵ Nevertheless, a study of a case where one of J.S. Bach’s pupils supplied fingerings to his teacher’s work has revealed that Bach’s fingerings were probably not much different from our modern day ones.⁶⁶ Notwithstanding, while the fifth finger was allowed on black keys, in general the thumb was not, except where larger harmonic intervals made its use necessary.⁶⁷ Below is an example of two different ways a passage from BWV 532 prelude could be fingered according to conventions of the day. The numbers above the notes refer to a historical fingering appropriate for Buxtehude and possibly early J.S. Bach. Notice how grouping the fingers in this way helps reveal certain

⁶² C.P.E. Bach, *Essay*, 42.

⁶³ Laukvik, 60.

⁶⁴ C.P.E. Bach, *Essay*, 41.

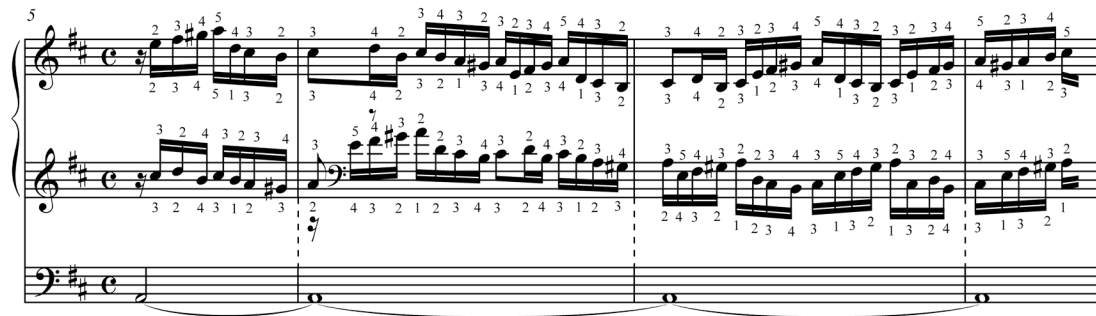
⁶⁵ Marshall, “A Survey of Historical Performance Practices, 146.

⁶⁶ Laukvik, 62-63.

⁶⁷ *Ibid.*, 63.

four-note motivic relationships. The numbers below the notes demonstrates J.S. Bach's mature, modern-type fingering with its liberal use of the thumb (Example 7.5).

Example 7.5. Possible fingering in J.S. Bach, Prelude in D major, BWV 532/1, mm. 5-8.⁶⁸



It is unclear which type of fingering might have been used for the opening scalar passages of BWV 532, but it is possible that the scales were split into four-note groupings and shared between the hands. In this case, the right hand would use fingers 2-5 and the left hand fingers 1-4, which corresponds to Johann Mattheson's suggestion for what he identified in 1739 as "Passaggi."⁶⁹

If one takes Samuel Scheidt's 1641 Helmstedt Tablature as a model, repeated notes, such as those found in mm. 87-88 of the BWV 532 prelude, would likely have been played with alternating fingering, in this case with the left hand alternating 2-1-2-1 or 2-3-2-3.⁷⁰ C.P.E. Bach

⁶⁸ Johann Sebastian Bach, "Praeludium et Fuga in D, BWV 532," in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

⁶⁹ Geoffrey Webber, "Aspects of Performance Practice in Buxtehude's Organ Works," paper published online by Royal College of Organists, London, September 2007, accessed, August 7, 2019, <https://i.rco.org.uk/wp-content/uploads/2016/01/AspectsofPerformancePractice.pdf>.

⁷⁰ Ibid.

confirms this but also maintains that repeated tones at a moderate speed can be played by a single finger.⁷¹

J.S. Bach likely slid fingers from a black key to a white key at times, regardless of whether they were slurred or not. He also probably played consecutive notes with one finger at times, as his son recommends.⁷² However, while French contemporary François Couperin used a great deal of finger substitution in his harpsichord playing,⁷³ it would seem J.S. Bach used this technique less often. This is supported by a manuscript of the Prelude and Fughetta in C major, BWV 870a from WTC II with fingerings provided J.S. Bach's student Johann Caspar Vogler (1696-1763).⁷⁴ Vogler uses the thumb on sequential notes even where finger substitution would have smoothened out the line (mm. 4-5 of the prelude). The fifth finger is also used sequentially for the top voice (mm. 30-32 of the fughetta). Finger substitution is used only once and it happens on a long note (m. 25 of the fughetta). The manuscript dates from the time Vogler was studying with the composer and it can be surmised that J.S. Bach at least approved the fingerings. However, it is uncertain how much Vogler's fingerings are congruent with J.S. Bach's own practice.⁷⁵ Additional evidence for J.S. Bach's sparing use of finger substitution comes from C.P.E. Bach who makes the following criticism of Couperin:

The flexibility of the thumb makes it well suited for replacement. Because it is not easy to employ this device skillfully it is correctly restricted to relatively long notes and cases of necessity...Couperin, who is otherwise so sound, calls for replacement too frequently and casually.⁷⁶

⁷¹ C.P.E. Bach, *Essay*, 73.

⁷² Ibid.

⁷³ Laukvik, 64.

⁷⁴ "Prelude composée par J.S. Bach" [ca. 1729], D-B Mus.ms. Bach P 1089, Berlin: Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, https://www.bach-digital.de/receive/BachDigitalSource_source_00001247.

⁷⁵ Peter Williams, *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007), 306.

⁷⁶ C.P.E. Bach, *Essay*, 72.

Hence, continuous finger substitution in Bach's music, especially where simpler solutions are available or in passages that demand clear articulation such as the upper scale of half notes in the BWV 532 prelude at mm. 89-93, is neither historically accurate nor artistically justifiable.

7.8 Pedaling in BWV 532

Although playing a pedalboard does not directly apply to piano performance, knowing how an organist applies pedal technique to BWV 532 should inform the pianist how to emulate the pedal parts on the piano. Concrete information about Central German pedal technique in the late baroque period is lacking in sources. Most treatises which cover the topic come from later periods. The best information comes from Carl Christian Kegel who writes in 1830:

There are three techniques applicable for pedaling. According to the first, you play the same with alternate feet; second, alternating the heel and the tip of the foot, so that the left foot is used in the lower octave and the right in the upper; the third is produced by combining the first with the second. The first is the most excellent. Sebastian Bach, the greatest organist of his time and perhaps of all time, used this one, as my unforgettable teacher, Kittel, the former organist of Erfurt, who was one of his pupils, assured me.⁷⁷

Johann Christian Leberecht Kittel (1732–1809) studied with J.S. Bach during the last two years of Bach's life.⁷⁸ It follows that J.S. Bach used mainly toes and very little heel, if any. Laukvik examines German organ construction and gives the further reasons why it is unlikely that Bach played with the heels:

1. The lower ("white") keys on early pedalboards were very short. When playing on the lower keys, therefore, the heel was placed near to the rear suspension, where an attack is seemingly impossible.
2. In addition, the lower keys were often slanted (at about a 3 degree angle). If a note had to be played with the heel, then the ankle would have had to be bent quite sharply,
3. The whole pedalboard was not, as is usual today partly inserted under the manuals, necessitating a bending of the knees.

⁷⁷ Kegel, Carl Christian, *Orgelschule* (Leipzig, 1830), 22; quoted in Ludger Lohmann, *Die Artikulation auf den Tasteninstrumenten des 16.-18. Jahrhunderts* (Regensburg: G. Bosse, 1990), p.131-132; translation from Laukvik, 49.

⁷⁸ Speerstra, 106.

4. The organ bench was in most cases very high (and not adjustable).⁷⁹

It might be added that the pedalboards of Bach's day were flat, in no way resembling the ergonomic concave pedalboards of many modern instruments. This makes the opening D major scale of BWV 532 and the cadenza-like solo at the end of the fugue especially problematic for organists who only use the more modern "toe-heel" pedaling technique such as that found in the popular Gleason method.⁸⁰ Using a toes-only method means that scales are accomplished with one foot crossing under the other. In his preface to *Choralbuch für Schleswig-Holstein* (Altona, 1803), Johann Christian Kittel writes,

When ascending you start with the left foot...then pass it alternately behind the right foot...; when descending your right foot starts off and passes alternately over your left foot, the pedals only being depressed with the tip of the foot and the heels lifted up.⁸¹

Another contemporary writer says that at times, one foot may "according to the position of the notes, often occur several times in succession."⁸² An example of this in BWV 532 occurs in mm. 18-19 of the prelude, where it would be too awkward for the left foot to reach up and help the right foot (Example 7.6). The result of a toes-only approach to pedaling is a more detached manner of playing similar to the effect of baroque fingering. The goal for the organist is that music played by the feet sound no different from that played by the hands. This is easier said than done. As the copyist of one manuscript of the BWV 532 fugue noted, "Nota Bey dieser Fuge muss man die Füße recht strampeln lassen" ("note that in this fugue one must let the feet really kick about").⁸³

⁷⁹ Laukvik, 50.

⁸⁰ Harold Gleason, *Method of Organ Playing* (Rochester, NY: Eastman School of Music of the University of Rochester, 1940).

⁸¹ Translation from Laukvik, 54.

⁸² Johann Samuel Petri, *Anleitung zur praktischen Musik*, Leipzig, 1782, 215; translation in Laukvik, 55.

⁸³ Williams, *The Organ Music of J.S. Bach*, 40.

Example 7.6. Possible pedaling in J.S. Bach, Prelude in D major, BWV 532/1, mm. 18-23.⁸⁴



The following pedaling, given to me by my organ teacher Dr. Janette Fishell, is one possible way to play the opening D major scale of BWV 532 (Example 7.7):

Example 7.7. Possible pedaling in J.S. Bach, Prelude in D major, BWV 532/1, mm. 1-3.⁸⁵



Sections where one foot is used in succession force the player to make a slight break between notes, as shown by the breath marks above. The strategic placement of this helps distinguish the upward, upbeat gesture and offsets the emphatic placement of the final D₄. An acceptable alternative pedaling is to use alternating feet throughout, starting with the left foot. The right foot is placed slightly behind the left foot at the beginning of the scale. Midway the scale, the left foot then moves slightly behind the right foot. Played with skill, the scale sounds neither too connected nor too detached but somewhere in between.

While it cannot be proven that Bach never used heels on the pedalboard—Arnolt Schlick described using the heels in special cases as early as 1511⁸⁶—there is no concrete documentation

⁸⁴ Johann Sebastian Bach, “Praeludium et Fuga in D, BWV 532,” in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

⁸⁵ Ibid.

⁸⁶ Marshall, “A Survey of Historical Performance Practices, 126.

to support that Bach used heels.⁸⁷ Even *doppio* pedal passages such as that near the end of the BWV 532 prelude are possible to play with toes only (Example 7.8).⁸⁸

Example 7.8. Possible pedaling in J.S. Bach, Prelude in D major, BWV 532/1, mm. 99-104.⁸⁹



The pianist can get an idea of the proper articulation of the pedal part by playing it using only one finger in each hand and alternating hands appropriately. Playing the pedal part in alternating octaves *à la* Liszt also induces articulation breaks where they might occur naturally when playing the pedalboard toes only.

7.9 Tempo in BWV 532

Bach gives only two tempo markings in all of BWV 532 and both are in the prelude. The *alla breve* marking starting in the middle of m. 16 is not reliable as it is not found in every source but its inclusion seems logical.⁹⁰ The adagio begins at the start of the coda in m. 96. All other tempos can only be gleaned from the meter and general character of the music.⁹¹ The use of common time for both the opening of the prelude and the fugue implies a moderate *Tempo giusto* pacing for both, probably no more than $\text{♩} = 72$.⁹² Kirnberger wrote that "when considering the

⁸⁷ Laukvik, 56.

⁸⁸ It is possible that this passage consists of only a single pedal line. Sources are unclear. See Williams, *The Organ Music of J.S. Bach*, 42.

⁸⁹ Johann Sebastian Bach, "Praeludium et Fuga in D, BWV 532," in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

⁹⁰ Williams, *The Organ Music of J.S. Bach*, 42.

⁹¹ Webber, "Aspects of Performance Practice in Buxtehude's Organ Works."

⁹² Laukvik, 78.

metre, those of greater value, like the Allabreve, 3/2 and 6/4, are of a heavier and slower *movement* than those of shorter value, such as 2/4, 3/4 and 6/8, and these are less *lively* than 3/8 and 6/16.”⁹³ Elsewhere he writes, “For a lively and stirring piece, yet which is somewhat emphatic, the 4/4 is best suited.” However, this does not imply that the opening of both movements should be played at exactly the same tempo. The *Affekt* of the opening of the prelude, which is emphatic and fanfare-like, suggests that a slower tempo is more appropriate here than it is for the fugue, the latter being more lighthearted and playful in character. However, it would likely be a mistake to play the prelude too slowly, as Bach probably would have used longer note values to indicate this.⁹⁴ Kirnberger again writes, “It follows that a piece, which ought to be performed heavily and emphatically, can only be set out in long note values and another, which ought to be performed lightly and frivolously, only in short note values.”⁹⁵

It should be mentioned, however, that one cannot read too much into Bach’s time signatures for a reliable indication of tempo. The Renaissance practice of using meter to indicate tempo was inconsistently applied by composers in Bach’s time and contemporary theorists complained of composers incorrectly using *c* and *♩*.⁹⁶ Besides, the opening D major scales do not sound virtuosic when played slowly and can even come off as trite. Laukvik believes that the slow harmonic rhythm of the opening of BWV 532 suggests two beats to the measure rather than four.⁹⁷ Furthermore, Bach’s tempo in general was known to be quite energetic: “He was very

⁹³ Kirnberger, *Die Kunst des reinen Satzes in der Musik*, 1:133; translation from Laukvik, 79.

⁹⁴ Webber, “Aspects of Performance Practice in Buxtehude’s Organ Works.”

⁹⁵ Kirnberger, *Die Kunst des reinen Satzes in der Musik*, 1:116; translation from Laukvik, 79.

⁹⁶ Webber, “Aspects of Performance Practice in Buxtehude’s Organ Works.”

⁹⁷ Laukvik, 83.

accurate when conducting, and his tempo, which was usually very lively, was completely secure.”⁹⁸

The second section of the prelude (mm. 10-16) has no indicated tempo change, but the shocking change in both key and *Affekt* seems to demand a slight broadening of the tempo. The *alla breve* section contains no note values shorter than eighth notes and the tempo should be roughly double that of the opening, with the eighth note of the former equal to the sixteenth note of the latter.⁹⁹ *Adagio* literally means “at ease” and in the case of the BWV 532 prelude indicates not only a change in mood and a relaxing in overall pace but a freer approach to tempo as well.¹⁰⁰ Much of the writing in this section belongs to the Italian tradition of *durezze e ligature* (“dissonances and suspensions”). A fair amount of rhythmic license, including the holding of dissonant chords longer than their notated value and the quickening of virtuosic flourishes, is certainly in order.¹⁰¹

7.10 Ornamentation in BWV 532

C.P.E. Bach outlines the affectual purposes of ornamentation:

They connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance.¹⁰²

J.S. Bach gave a few *wesentliche Manieren* markings¹⁰³ in BWV 532. These consist of cadential trills in m. 100 of the prelude and mm. 5, 11, 13, 18, 29, 34, 36, 45, 69, 84, 89, 96, 102 of the

⁹⁸ Hans-Joachim Schulze, ed., *Bach-Dokumente III: Dokumente Zum Nachwirken Johann Sebastian Bachs, 1750-1800* (Kassel: Bärenreiter, 1972), 87; translation from Laukvik, 270.

⁹⁹ Williams, *The Organ Music of J.S. Bach*, 42.

¹⁰⁰ Ibid.

¹⁰¹ Webber, “Aspects of Performance Practice in Buxtehude's Organ Works,” 2, 4.

¹⁰² C.P.E. Bach, *Essay*, 79.

¹⁰³ That is, essential ornaments indicated with symbols.

fugue. All trills occur on a dotted eighth note followed by a sixteenth note with the exception of the trill in m. 102 of the fugue. Following the example of Bach's trills found in the manual parts of the fugue, some organists add corresponding trills to the pedal part. While not impossible to play, the addition of cadential trills in the pedal part can interfere with the counterpoint and are perhaps best left out. Short cadential trills could also be added by the player in strategic places such as the cadences found on the second quarter in m. 47, at the in the end of m. 64 and m. 88 of the prelude. This could help signify the cadence for the listener, but this is otherwise unnecessary. Bach was very exacting about ornamentation and was even criticized for leaving little room in his compositions for extemporaneous embellishment. Bach apparently felt students and other musicians were incapable of adding ornaments in good taste.¹⁰⁴ In any case, adding too many ornaments to such a lively work as BWV 532 is not musically justifiable. As C.P.E. Bach cautions:

Regard them as spices which may ruin the best dish or gewgaws which may deface the most perfect building. Notes of no great moment and those sufficiently brilliant by themselves should remain free of them, for embellishments serve only to increase the weight and import of notes and to differentiate them from others. Otherwise, I would commit the same error as orators who try to place an impressive accent on every word; everything would be alike and consequently unclear.¹⁰⁵

The written-out tremolo in thirds in mm. 12-14 of the prelude is in the manner of *groppi*, an ornament of Italian origin but used widely by the North German organ school.¹⁰⁶ It may be played faster and with more notes than notated.¹⁰⁷ Another important word of advice comes again from C.P.E. Bach who mentions that ornaments are executed differently depending on certain factors of the music: "all ornaments stand in proportioned relationship to the length of the principal note, the tempo, and the affect of a piece...the performer must avoid a too hurried

¹⁰⁴ Laukvik, 245.

¹⁰⁵ C.P.E. Bach, *Essay*, 81.

¹⁰⁶ Laukvik, 245.

¹⁰⁷ Ibid.

performance, which blurs certain ornaments.”¹⁰⁸ Therefore, the start of the tremolo might begin slower and gradually build in speed.

J.S. Bach’s essential ornaments were influenced by the French *Agréments*. J.S. Bach copied the table of ornaments in the preface to Jean-Henri d’Anglebert’s *Pièces de Clavecin* (Paris, 1689)¹⁰⁹ and probably used it as a basis for his own famous *Explication* in the *Clavier-Büchlein vor Wilhelm Friedemann Bach*. Both these tables and C.P.E. Bach’s *Essay* show the trills starting on the beat and beginning on the upper neighbor note, as if creating a suspension. All the trills Bach wrote in BWV 532 should be played thus.¹¹⁰

7.11 Temperament in BWV 532

The concept of tuning and temperament is a complicated topic and will only be mentioned in passing. What is important to remember is that J.S. Bach most likely played instruments using unequal temperament, rather than the equal temperament used on most modern pianos today.¹¹¹ Which exact tuning Bach used is open to question and probably varied throughout his lifetime. However, any tuning he used would probably have been tempered in such a way as to allow him to modulate to distant keys, as he does in BWV 532. Even so, each tonality would have retained a unique and independent *Affekt*. Not only would this allow more variety and meaning to key relationships, it would have heightened the feeling of tension and release caused by hearing certain intervals and chords. Consequently, when Bach is played on a modern, equally-tempered piano, some of the expressiveness of his music is sadly lost.

¹⁰⁸ C.P.E. Bach, *Essay*, 83-84.

¹⁰⁹ Badura-Skoda, 42.

¹¹⁰ A comprehensive overview of J.S. Bach’s other ornaments will not be given here as it would be more appropriate for a study of the chorale preludes than BWV 532.

¹¹¹ Laukvik, 100.

7.12 Expression in BWV 532

Despite all the guidelines for playing J.S. Bach's BWV 532 in a stylistically-correct way, a performance should never sound mechanical or boring. Bach's music is more than an expertly-constructed conglomeration of note patterns. It has emotional depth and requires great sensitivity on the part of the player. Bach was especially sensitive to the text of music, as Johann Gotthilf Ziegler wrote in 1746: "As concerns the playing of chorales, I was instructed by my teacher, Capellmeister Bach, who is still living, not to play the songs merely offhand but according to the sense of the words."¹¹² C.P.E. Bach addresses the matter of expression succinctly when he advises keyboardists to "play from the soul, not like a trained bird! A keyboardist of such stamp deserves more praise than other musicians. And these latter should be more censured than keyboardists for bizarre performance."¹¹³ In other words, however strange the interpretive decisions of a performer, editor, or transcriber may be, it follows that as long as the music is played with heart and conviction it still has artistic value.

¹¹² Johann Gotthilf Ziegler, 1746, §423; translation from Hans T. David and Arthur Mendel, eds., *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, rev. and expanded Christoph Wolff (New York: W.W. Norton, 1998), 336.

¹¹³ C.P.E. Bach, *Essay*, 150.

Chapter 8: MANUAL CHANGES AND REGISTRATION IN BWV 532 AND IMPLICATIONS IN PIANO TRANSCRIPTION

8.1 Manual Changes in BWV 532

Questions concerning manual change and registration go hand-in-hand. After all, the main purpose for having multiple manuals on a keyboard instrument is to allow different registrations—and often different dynamic levels—to be instantly available for the player. Assuming for the moment that Bach wrote BWV 532 for pedal harpsichord or pedal clavichord, the question of registration and manual change would seem to have little relevance in this study, but that is not true. Many of these stringed keyboard instruments had multiple manuals. During his employment in Weimar (1708-1717), Bach apparently had contact with a massive pedal harpsichord owned by his student and Weimar court organist Johann Caspar Vogler. This two-manual harpsichord included two 8' stops and one 4' stop for the manuals and two 8' stops, one 16' stop, and one 32' stop for the pedal!¹ While describing the pedal clavichord, Adlung discusses couplers, transposing devices, and stops, including a lute stop and a pantaleon stop. Details concerning the latter stop are vague but apparently, it was some type of sustaining device.² Few historical pedal clavichords survive and none are from the time of J.S. Bach, so it is impossible to give exact details concerning the instruments Bach might have played.³ However, it is likely that Bach's instrument would have been similar to one built in 1760 by Johann David Gerstenberg, an organ builder at Geringswalde in Saxony, not far from Leipzig. This instrument is the most famous and best-preserved example of its type and the only surviving pedal clavichord to include

¹ Richard Troeger, *Playing Bach on the Keyboard: A Practical Guide* (Pompton Plains, NJ: Amadeus Press, 2003), 34-35.

² Ford, 168.

³ Speerstra, 17.

two manuals. Unfortunately, it is no longer in playable condition.⁴ Each manual is double-strung, unfretted,⁵ and has a range of C₁ to E₆. The pedal is quadruple-strung with one set of paired strings tuned at 8' pitch and the other set at 16' pitch.⁶ It is unknown whether there was a simple stop action for the 16' set of strings or not. Such a device no longer exists, but it seems likely.⁷ With a range of C₁ to C₄,⁸ Gerstenberg's pedalboard is unsuitable for performing BWV 532, but one might presume Bach had an instrument with a slightly wider pedalboard reaching D₄. It is safe to assume that on a similar instrument, BWV 532 would have been played with a simple 8' registration for the manuals and likely an 8' and 16' registration for the pedal part throughout. With this understanding, a piano transcription of BWV 532 would best resemble Liszt's straightforward transcriptions of Bach's organ works, with little octave reinforcement except in the pedal part.

Manual changes in Bach's keyboard works is a heavily disputed topic amongst Bach scholars. This is because eighteenth century treatises are silent on the matter of manual change in free works.⁹ Manuscripts of BWV 532 offer only a few clues as to where manual changes might occur, if they do at all. The most obvious clue occurs in mm. 62-63 of the prelude where a repeated A₄ alternates between two distinct voices (Example 8.1):

⁴ Ibid., 18, 52.

⁵ Unfretted means that each string group of a given pitch is struck by only one tangent (the metal equivalent of a piano hammer) rather than a group of tangents. A fretted configuration is capable of producing different pitches on each string by utilizing different striking positions. This makes the instrument smaller and cheaper to make, but causes certain intervals to be unplayable. An unfretted instrument is generally preferable because all intervals are available.

⁶ Ford, 170.

⁷ Speerstra, 54.

⁸ Ford, 170.

⁹ Stauffer, "Bach's Organ Registration Reconsidered," 203.

Example 8.1. Johann Sebastian Bach, Prelude in D major, BWV 532/1, mm. 61-65.¹⁰



It makes little sense that Bach would have bothered writing this passage in such a tedious way unless he intended some sort of echo effect brought on by rapidly alternating manuals. On a grander scale, the sectional nature of this early prelude certainly allows manual changes between sections,¹¹ but variety can also be accomplished by changing stops. Either way, Bach's astounding stylistic contrasts in the prelude along with his written-in silences in between sections seem to cry out for registration changes, although there are no explicit indications in the score to do so.

Of course, it is also possible to play BWV 532 entirely on one manual without any registrational adjustments, thus leaving only changes in texture and *Affekt* to provide the requisite musical contrasts. After examining a great deal of evidence, George Stauffer has concluded that this was indeed the normal historical practice.¹² He points out that explicit written-out manual changes appear only twice in Bach's free organ works: in the Toccata in D minor, BWV 538/1 ('Dorian') and the Prelude in E-flat, BWV 552/1.¹³ Indicated manual changes are also quite rare

¹⁰ Johann Sebastian Bach, "Praeludium et Fuga in D, BWV 532," in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

¹¹ Laukvik, 227.

¹² Stauffer, "Bach's Organ Registration Reconsidered," 203-207.

¹³ *Ibid.*, 203.

in the free organ works of other contemporary organists, even in the vast majority of multi-sectional pieces with the important exception of the Praeludium in E minor by Nicholas Bruhns.¹⁴ Of course, if these works were written for the pedal clavichord or pedal harpsichord as Ortgies and Rampe suggest, registration indications would not have been a major concern for composers.

In any event, the practice of playing entirely on one manual is certainly more applicable in the BWV 532 fugue than it is for the prelude. After extensively examining a great variety of sources, Faulkner strongly argues against manual changes in Bach's fugues. He points out that there was apparently a time-honored tradition not to include dynamic contrasts in fugues and this tradition persisted even in the time of Mozart.¹⁵ Nevertheless, although reforms in organ playing have made historically-informed performances the norm in the 21st century, many organists have been tempted to play the comic trill-like interjections of the BWV 532 fugue on a different manual. Proponents might argue that such changes bring out the playful quality of the fugue. However, as these also occur in the pedal, which cannot make a rapid registration change, manual changes in the fugue do give rise to some undesirable inconsistencies. It is worth pointing out that when played on the piano, such timbral changes are hardly missed, although a pianist might "help out," as it were, by giving the interjection a different dynamic.

Registration and manual change on the pedal clavichord and pedal harpsichord present few interpretive problems and are easily comprehensible by pianists. Comparing a work originally composed for either one of these two instruments with a piano transcription would be fairly straightforward, as it would mostly consist of a note-for-note comparison. The practice of octave doubling in the piano transcription would mostly apply to the pedal part. On the other hand, if Bach did write BWV 532 for organ, which is the most commonly held point-of-view of

¹⁴ Faulkner, *The Registration of J.S. Bach's Organ Works*, 85.

¹⁵ *Ibid.*, 89-93.

organists and Bach scholars today, then questions concerning registration and manual changes become much more complex.

8.2 J.S. Bach's Organs

It is perhaps inevitable in any discussion that concerns registration in Bach's organ works that the organs that Bach played are examined to some degree. One needs to know the ingredients Bach had at his disposal before piecing together a workable recipe. While Bach encountered many organs during his lifetime,¹⁶ this study will focus on the ones which Bach played regularly around the time it is estimated he composed BWV 532. The stoplists for these various instruments are included in Appendix 1. The original order of stops have been rearranged by tone quality and pitch level for simplification.¹⁷

The organ Bach played during his employment at the Neue Kirche¹⁸ in Arnstadt was originally built by Johann Friedrich Wender in 1699-1703.¹⁹ After several rebuilds and enlargements through the centuries, it was finally restored by Hoffmann Orgelbau in 1997-99 to the original 1703 specifications. The original key desk (console) has been held in a museum near the church since 1864.²⁰ The stoplist in Appendix 1 is based on the original contract and other sources, which describe the instrument as completed in the time of Bach.

¹⁶ For an article that covers these instruments extensively, see Ulrich Dähnert, "Organs Played and Tested by Bach," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 3-24.

¹⁷ The characteristics of each individual stop will not be elaborated on, as there are countless resources available for those interested in this subject.

¹⁸ This church was renamed the Johann-Sebastian-Bach-Kirche in 1935.

¹⁹ Christoph Wolff and Markus Zepf, *The Organs of J.S. Bach: A Handbook*, [rev. ed.], trans. Lynn Edwards Butler (Urbana: University of Illinois Press, 2012), 9.

²⁰ Ibid.

Bach's employment as city organist in Mühlhausen did not last long.²¹ He was not pleased with the large two-manual organ at St. Blasius and requested that it be renovated and enlarged, a request which was granted but not completed by the time Bach left his post.²² The modifications that Bach requested are insightful concerning his organbuilding preferences, but say little about how to register BWV 532. Since this instrument had little to no influence on Bach's organ works, the specifications of this instrument at the time of Bach's employment there are of little consequence and are omitted from Appendix 1.

The organ Bach played on at the Schlosskirche in Weimar was originally built by Ludwig Compenius in 1657-58 and used components from an organ originally located elsewhere.²³ The stoplist contained in Appendix 1 is based on the 1658 disposition.²⁴ Eventually, new pedal stops were added by Johann Conrad Weißhaupt in 1707-08 which possibly including an Untersatz 32'.²⁵ After 1708 the organ had a compass of CD₂-C₆ in the manuals and C₂-E₄ in the pedal after 1708.²⁶ More stops were added at Bach's request by Nicolaus Trebs in 1712-14.²⁷ After several subsequent renovations, this instrument was destroyed in the palace fire of 1774.²⁸

While the three instruments mentioned above certainly help piece together the resources Bach likely had at the time he wrote BWV 532, it has often been said that none of them were

²¹ Dähnert 6

²² Dähnert 6; Wolff and Zepf, *The Organs of J.S. Bach*, 68.

²³ Wolff and Zepf, *The Organs of J.S. Bach*, 91.

²⁴ According to Winfried Schrammek, "Orgel, Positiv, Clavicymbel und Glocken der Schloßkirche zu Weimar 1658 bis 1774," in *Bach-Händel-Schütz-Ehrung 1985 der Deutschen Demokratischen Republik. Bericht über die Wissenschaftliche Konferenz zum V. Internationalen Bachfest der Neuen Bachgesellschaft*, ed. Winfried Hoffmann and Armin Schneiderheinze, 99–111. Leipzig: VEB Deutscher Verlag für Musik, 1988.

²⁵ Wolff and Zepf, *The Organs of J.S. Bach*, 92.

²⁶ *Ibid.*, 93.

²⁷ *Ibid.*, 92

²⁸ *Ibid.*

particularly large nor built to specifications worthy of Bach's expertise in organ registration and performance. Throughout his life, Bach never held an organ post where he would have had easy access to a truly excellent instrument.²⁹ Faulkner takes into consideration what would be the ideal organ for playing Bach. He rejects north German Schnitger-type instruments because even though Bach did admire them, he did not have opportunities to play them very often.³⁰ Instead, Faulkner presents the following criteria for an ideal "Bach organ":

First, it would have to be large and quite complete tonally; second, its temperament and its manual and pedal compass would have to be suitable for performing Bach's major organ works; third, Bach would have to be on record as admiring its tone; and fourth, enough of its original substance would have to have survived to allow a reasonably accurate restoration.³¹

For Faulkner, only two instruments meet his criteria: the Castle Chapel organ in Altenburg built by Heinrich Gottfried Trost (ca. 1681-1759) and the Wenzelskirche organ in Naumburg built by Bach's lifelong friend Zacharias Hildebrandt (1688-1757).³² The latter instrument is the larger of the two and contained 52 stops.³³ Faulkner points out that the Hildebrandt organ is an eclectic instrument sharing features of both north and central Germany instruments while maintaining a strong tonal contrast between the three manual divisions.³⁴ It is especially important to know that one of the main differences between eighteenth-century central-German organs and instruments that are more modern is that all the 8' and 4' stops, including the reeds, are voiced to a similar dynamic level on the older instruments.³⁵ None of the stops are significantly louder than others which means the organist has more registral options at his or her disposal.

²⁹ Laukvik, 223.

³⁰ Faulkner, *The Registration of J.S. Bach's Organ Works*, 5.

³¹ *Ibid.*, 6.

³² *Ibid.*, 8-9.

³³ See Appendix 1 for the 1768 stoplist.

³⁴ Faulkner, *The Registration of J.S. Bach's Organ Works*, 9.

³⁵ *Ibid.*, 7.

Historical stoplists are only partially useful to the organist preparing music for performance. Every organ is different and the organist will always need to adjust to the instrument at hand and use a registration that best fits the situation. However, a basic set of requirements for an organ capable of playing BWV 532 can be derived from commonalities between the three historic instruments listed in Appendix 1. Such an organ must have:

- At least two manuals and a pedalboard
- Principals 8' 4' 2' on the Manual II (Hauptwerk)
- Two different mixture stops (usually a Mixtur and Cymbel) on the Manual II (Hauptwerk)
- Flutes 8' and 4' of the same type on each manual; the addition of flutes 16' and 2' would be ideal³⁶
- At least one mutation stop (either a Quinta 2 $\frac{2}{3}$ ' or a Sesquialtera) on each manual
- At least one 16' flue stop on the main manual (Hauptwerk)
- At least one manual reed
- A 16' Subbass in the pedal
- A Posaunen Bass 16' in the pedal
- A manual coupler
- A pedal coupler

So how did Bach use the stops he had at hand? Regrettably, Bach never wrote a treatise or any other comprehensive document about organ registration.³⁷ There are, however, sources

³⁶ It is ideal that each manual have flutes belonging to the same type. However, flutes on one manual should be of a different type from the flutes on the other manuals. Concerning this, Agricola wrote the following: "This arrangement is significant for an organist who understands correctly how to alternate manuals while playing. In this instance it makes a much more noticeable and consequently more beautiful diversity [of timbre] than when [varieties of] flutes are mixed on each keyboard." Translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 10-11.

³⁷ Faulkner, *The Registration of J.S. Bach's Organ Works*, ix.

that attest to Bach's genius for employing stops and his expertise in organbuilding. His Obituary states,

He not only understood the art of playing the organ, of combining the various stops of that instrument in the most skillful manner, and of displaying each stop according to its character in the greatest perfection, but he also knew the construction of organs from one end to the other.³⁸

J.S. Bach's expertise in organ construction put him in high demand as a consultant for new organs being built or renovated.³⁹ It is generally assumed that he gained much of this knowledge at a young age from hands-on experience with the 1696-1707 build of the four manual, 58-stop organ at the Georgenkirche in Eisenach where Bach's uncle Johann Christoph Bach (1642-1703) was organist.⁴⁰ This instrument, built by Georg Christoph Sterzing, represents one of the earliest examples of the Thuringian organ type and had a number of features found on all the instruments that Bach played regularly, including 16' manual stops, 32' pedal stops for gravity of sound, several 8' flue stops on the primary manuals, and few manual reeds.⁴¹

Regarding Bach's creativity in registration, Forkel relates the following:

[To Bach's great skill as a performer] was added the peculiar manner in which he combined the different stops of the organ with one another, or his mode of registration. It was so uncommon that many organ builders and organists were frightened when they saw him draw the stops. They believed that such a combination of stops could never sound well, but were much surprised when they afterwards perceived that the organ sounded best just so, and had now something peculiar and uncommon, which never could be produced by their mode of registration.

This peculiar manner of using stops was a consequence of his minute knowledge of the construction of the organ and of all the single stops. He had early accustomed himself to give to each and every stop a melody suited to its qualities, and this led him to new combinations which, otherwise, would never have occurred to him.⁴²

³⁸ C.P.E. Bach and J.E. Agricola, J.S. Bach's Obituary, 1754; translation from David and Mendel, *The New Bach Reader*, 306.

³⁹ Troeger, 27.

⁴⁰ Faulkner, *The Registration of J.S. Bach's Organ Works*, 5; Dähnert 3.

⁴¹ Faulkner, *The Registration of J.S. Bach's Organ Works*, 6.

⁴² Johann Nikolaus Forkel, 1802; translation from David and Mendel, *The New Bach Reader*, 438-439.

Scholars comment that Forkel's account suggests that other contemporary Central German organists were more conservative in their approach than Bach and that Bach's expertise can be attributed not only to a good ear, but also his awareness of practices in other regions, particularly North Germany and France.⁴³ Bach's love for reed stops may stem from his knowledge of French music and was documented by one his students, Johann Friedrich Agricola (1720-1774):

...the late Capellmeister Bach, was a great friend of the reeds; he for one must have known what could be played on them, and how. Is the convenience of some organists and organbuilders really reason enough to scorn such stops, to call them names, and to eliminate them? ...In the organ of St. Catherine's in Hamburg, there are 16 reeds. The late Capellmeister, Mr. J.S. Bach in Leipzig, who once made himself heard for two full hours on this instrument, which he called excellent in all its parts, could not praise the beauty and variety of tone of these reeds highly enough.⁴⁴

The above quotations and a few registration indications in some of his scores are the only reliable documentation concerning Bach's registrational practices.⁴⁵ Sources by other authors that address organ registration date from 1730 and later, making it especially difficult to ascertain common Central German registrational practices during the time Bach composed early works including BWV 532.⁴⁶ These available sources suggest that organists in North and Central Germany including Bach were surprisingly free in their approach to organ registration.

Authors of treatises were wise enough to avoid giving specific combinations because they understood that registration is largely instrument-dependent and that there were far too many possible combinations to address in depth. In his *Musica mechanica organoedi*, Adlung uses mathematics to show that 10 stops alone can afford up to 1023 combinations! He then proclaims, "I do not see why some organists keep on using the same few. Variety is and remains the soul of

⁴³ Laukvik, 225.

⁴⁴ Johann Friedrich Agricola, "Bach's opinion of the organ at St. Catherine's, Hamburg," in Jakob Adlung, *Musica mechanica organoedi*, 1768, 66, 187; translation from David and Mendel, *The New Bach Reader*, 364.

⁴⁵ Quentin Faulkner, "Information on Organ Registration from a Student of J S Bach," *The American Organist* 27, no. 6 (June 1993): 58.

⁴⁶ Faulkner, *The Registration of J.S. Bach's Organ Works*, ix.

music.”⁴⁷ Later he exclaims that “one must register according to one's fancy” although he concedes that time and place should factor into the decision-making process.⁴⁸ A few of Bach's German contemporaries, including Johann Gottfried Walther, Daniel Magnus Gronau and Georg Friedrich Kauffmann gave explicit registration markings in some of their scores.⁴⁹ Kauffmann's diverse registrations in his *Harmonische Seelenlust musikalischer Ginner und Freunde* (Leipzig, 1733-1739) range from commonplace to eccentric and give an especially enlightening look into the creativity of some of the organists from Bach's time. However, the more colorful registrations which survive are almost entirely limited to chorale settings and are not relevant to BWV 532. Despite numerous difficulties, it is still possible to reconstruct historically-plausible registrations for BWV 532 based on available sources. To do this, it is necessary to address the prelude and fugue separately.

8.3 Registration in Prelude in D major, BWV 532/1

Regarding the registration of the BWV 532 prelude, Friedrich Erhard Niedt (1674-1708), who studied with J.S. Bach's cousin Johann Nicolaus Bach (1669-1753), remarks that “Preluding is done on the full organ, or some other powerful registration.”⁵⁰ Johann Adolph Scheibe, a student of Bach, likewise says that preluding without reference to a chorale “is usually done on the full organ.”⁵¹ Bach himself indicates *Organo pleno*, the old indication for full organ, at the beginning of many of his preludes and fugues. A plenum marking occurs in the following free

⁴⁷ Jacob Adlung, *Musica mechanica organoedi* [Band I] (Berlin: Bimstiel, 1768), Kapitel VIII, “Vom Gebrauch der Register,” §223; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 22.

⁴⁸ Ibid., §228; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 23.

⁴⁹ Stauffer, “Bach's Organ Registration Reconsidered,” 200-201.

⁵⁰ Friedrich Erhard Niedt, *Musicalische Handleitung, Anderer Theil* (Hamburg: Schiller, 1706/10; revised and expanded by Johann Mattheson, 1721); translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 16, 18.

⁵¹ Johann Adolph Scheibe, *Der Critische Musicus* (Dienstag, 14. Julius, 1739), 159; translation from Faulkner *The Registration of J.S. Bach's Organ Works*, 19.

works by Bach in at least one source: Prelude and Fugue in g, BWV 535; Prelude and Fugue in d ('Dorian') BWV 538; Prelude and Fugue in g, BWV 542; Prelude and Fugue in a, BWV 543; Prelude and Fugue in b, BWV 544; Prelude and Fugue in C, BWV 545; Prelude and Fugue in c, BWV 546; Prelude and Fugue in C, BWV 547; Prelude and Fugue in e ("Wedge"), BWV 548; Prelude and Fugue in E-flat ("St. Anne"), BWV 552; Prelude in a, BWV 569; Fugue in g, BWV 578; Passacaglia and Fugue in c, BWV 582; Allabreve in D, BWV 589.⁵² Therefore, an *organo pleno* or *organum plenum* registration is by all accounts the most suitable registration for the BWV 532 prelude.

What are some recipes for an *organo pleno* registration? A rather conservative *Reines volles Spiel* or plenum recipe was provided by Gottfried Silbermann for the organ at Grosshartmannsdorf (1741). Table 8.1 shows not just the stops he included but, more importantly, which stops he left out:

⁵² Stauffer, *Bach's Organ Registration Reconsidered*, 196.

Table 8.1. Gottfried Silbermann's plenum recipe for the organ at Grosshartmannsdorf (1741).⁵³

| Division | Stop | Used |
|-----------|--------------------------|------|
| Hauptwerk | [P] Principal 8' | ✓ |
| | [F] Quintaden 8' | |
| | [F] Rohrflöte 8' | ✓ |
| | [P] Octave 4' | ✓ |
| | [F] Spitzflöte 4' | |
| | [P?] Quinta 3' | ✓ |
| | [P] Octave 2' | ✓ |
| | [M] Cornet III | |
| | [M] Mixtur IV | ✓ |
| | | |
| Oberwerk | [F] Gedackt 8' | ✓ |
| | [F] Rohrflöte 4' | ✓ |
| | [F] Nassat 3' | |
| | [P] Octave 2' | ✓ |
| | [S] Gemshorn 2' | |
| | [F] Tertia 1⅓' | |
| | [F] Sifflöte 1' | ✓ |
| | [M] Cymbel II | ✓ |
| | | |
| Pedal | [F] Subbaß 16' | ✓ |
| | [R] Posaunenbaß 16' | |
| | [P] Octavbaß 8' | |
| | Coupler to the Hauptwerk | ? |

To summarize Silbermann's *plenum*, he includes most of the stops available on the organ and even combines an 8' flute stop with an 8' principal stop of the same pitch, but leaves out most of the mutations and the only string stop. The omission of the Posaunenbaß 16' is probably a mistake and certainly does not reflect Bach's practice. In any case, although Bach was familiar with Silbermann, he had doubts about Silbermann's instruments and may not have agreed with his registrational practices either.⁵⁴

Before looking at other examples of an *organo pleno* registration, it is worth pointing out that in Bach's day there was considerable controversy regarding the practice of combining stops of different scales (i.e. wide and narrow) on the same manual, especially those of the same pitch. Andreas Werckmeister argues against this practice in his *Musicae mathematicae Hodegus*

⁵³ P = principal stop, F = flute stop, M = mixture. This list was derived from Faulkner, *The Registration of J.S. Bach's Organ Works*, 49.

⁵⁴ Faulkner, *The Registration of J.S. Bach's Organ Works*, 53.

Curiosus (1687) and in his *Erweiterte und verbesserte Orgel-Probe* (1698). Friedrich Erhard Niedt forbids it in his *Musicalische Handleitung, Anderer Theil* (1706/10).⁵⁵ Johann Mattheson in his *Der vollkommene Kapellmeister* (Hamburg, 1739) not only advises against combining stops of different scales, but is also against combining a flue and reed stop on the same manual.⁵⁶ The main argument these authors have is that the different types of pipes will be slightly out of tune with each other and sound objectionable when combined. However, in his commentary to the revised and expanded edition of Niedt's *Musicalische Handleitung* in 1721, Johann Mattheson (1681-1764) gives exceptions to this rule, such as when the stops are well in tune, when a church has only a small organ but a large congregation, and on powerful organs in order to help secondary stops blend with fundamental stops. Mattheson cautions, however, "reed stops should not be used with flue stops, except in the pedal, when playing on the plenum."⁵⁷ Johann Friedrich Agricola, a student of Bach, also maintains that "flutes are not drawn with the full organ" except when a 16' or 8' Principal is not available, in which case a flute stop must be substituted.⁵⁸ On the other side of the argument, Christian Ludwib Boxberg (1660-1729) goes beyond Mattheson and advocates a completely liberal approach and allows the strengthening of the plenum with "all the

⁵⁵ Ibid., 14-46.

⁵⁶ Ibid., 46.

⁵⁷ Friedrich Erhard Niedt, *Musicalische Handleitung, Anderer Theil* (Hamburg: Schiller, 1706/10), rev. and expanded Johann Mattheson, 1721, §29 (102); translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 16-17.

⁵⁸ Johann Friedrich Agricola, "Sammlung einiger Nachrichten von berühmten Orgelwerken in Deutschland," in *Historisch-Kritische Beyträge zur Aufnahme der Musik*, ed. Wilhelm Marpurg, Vol. 3, Part 6 (Berlin: Gottlieb August Lange, 1758), 502; translation from Faulkner, "Information on Organ Registration from a Student of J S Bach," 60.

flutes, wide-scaled stops, and reeds.”⁵⁹ Jacob Adlung (1699-1762) also believed it was possible to combine stops of different scales as long as the instrument had sufficient wind.⁶⁰

Mattheson and Adlung were familiar with Bach but were outside of his intimate circle and not directly influenced by him.⁶¹ Accounts of Bach astounding people with his progressive registrations probably puts him on the side of Mattheson and Adlung, but in his early years, Bach likely would have followed the advice of older contemporaries since the organs he played on no doubt had weaker wind supplies and would have sounded out of tune following this practice. In any case, the question of whether or not to combine organ stops of the same scale may appear to have little bearing in transcribing these works for piano. However, the use of more than one 8' stop on a single manual could indicate a strengthening of the fundamental. On the piano, this would translate to the pianist voicing the lower voice in octave melodies, possibly by bringing out the thumb of the right hand. However, since BWV 532 is an early work that probably does not involve combining multiple 8' stops at the organ, it makes sense for the pianist to voice the top of octave melodies more strongly or at least keep everything at the same dynamic level.

Adlung's recipe for a plenum is probably more in sync with Bach's practices than Silbermann's, but his recommendations come from a much later date (published posthumously in 1768; but written 30-40 years earlier) and must be taken with a grain of salt when applying it to BWV 532.⁶² For the manuals, Adlung recommends a principal chorus (Principals 8' 4' 2') intensified by mutation stops and mixtures. Less powerful combinations are made by omitting

⁵⁹ Christian Ludwig Boxberg, *Ausführliche Beschreibung Der Grossen Neuen Orgel In der Kirchen zu St. Petri und Pauli allhie zu Görlitz* (Görlitz: Johann Gottlob Laurentius, 1704), 13; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 33.

⁶⁰ Faulkner, *The Registration of J.S. Bach's Organ Works*, 24-25.

⁶¹ *Ibid.*, 18, 39.

⁶² Faulkner relates that modern organists are reluctant to follow Adlung's advice on registration because his recipes do not work on most modern instruments. Most organs have 8' and 4' stops of completely different dynamic intensities, whereas the stops of eighteenth-century central-German organs were much more homogenous dynamically. See Faulkner, *The Registration of J.S. Bach's Organ Works*, 29.

“whatever one wishes.” Manuals can be coupled together for an even louder plenum. He notes, however, “It is also necessary to have stops that produce gravity.”⁶³ For this, he recommends a 16' flute stop such as a Quintaton or a Bordun, however the Quintaton speaks slowly and is best omitted in running passages.

For the pedal, Adlung gives similar advice but says, “One pays more attention to gravity.” He elaborates further:

The Contrabass 32', Subbass 16', Gedackt 8', Principal 32' and 16', Violon 16', and Oktave 8' all promote gravity. All of these may be drawn together if the organ has sufficient wind, and especially if there are several separate bellows provided for the pedal. Sometimes brighter stops are included in the pedal, e.g., Oktave 4' and 2', or even Mixtures. These may also be used. If these brighter stops are not available, then stops from the manual may be brought into the pedal by means of a coupler; but if the manual stops are also available in the pedal, then coupling is not necessary. The Posaune 32' and 16' together with the Trompete [8'] may also be included [in the plenum], as well as the other reeds. Often the Posaune 16' is sufficient. In particular, the 16' stops are more suitable for use when playing rapidly than the 32'.⁶⁴

Bach's intricate polyphony cries out for an independent pedal registration (i.e. without the pedal being coupled to another manual). Bach probably only used the pedal coupler on organs with inadequately equipped pedal divisions like that at Weimar.⁶⁵ Like Adlung, Bach was partial to a weighty organ sound. In 1708, Bach requested a Subbaß 32' to be added to the pedal on the Mühlhausen organ because it “would lend the whole instrument the greatest degree of gravity.”⁶⁶ He also asked that the 16' Posaunen Bass “be provided with new and larger body, so that much more gravity can be emitted.” It follows that for an *organo pleno* in Bach, utilization of a 16' Posaunen Bass or a similar reed is a given. This makes sense considering the importance of the

⁶³ Jacob Adlung, *Musica mechanica organoedi* [Band I] (Berlin: Bimstiel, 1768), Kapitel VIII, “Vom Gebrauch der Register,” §231; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 22.

⁶⁴ *Ibid.*,” §234; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 26.

⁶⁵ Laukvik, 226.

⁶⁶ Neumann Werner und Hans-Joachim Schulze, eds., *Bach-Dokumente II: Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs, 1685-1750* (Kassel: Bärenreiter, 1969), 152; translation from Laukvik, 225.

bass line in baroque music. When making a piano transcription of an organ work that suggests a baroque *organo pleno*, special attention should be given to bringing out the bass sufficiently. Octave doubling or even tripling can be reliably assumed.

Most Central German sources do not allow addition of manual reeds to the *plenum*.⁶⁷ Mattheson says that Posaunes, a type of reed, is not included in the manual plenum because these “rattle too much at high pitch.”⁶⁸ Adlung did not care for manual reeds and ignored them,⁶⁹ however Agricola disagreed with Adlung, citing his teacher Bach’s love of reeds and says that to the *plenum* “one may add the Trompets 16', 8', and 4', if they are in good tune.”⁷⁰ The addition of mutation stops in the plenum is less controversial. According to Johann Friedrich Walther, writing in 1726, adding mutation stops to a *pleno*, especially the Quinta 3' ($2\frac{2}{3}'$) and Quinta 1½', is not only permissible but “provides brilliance.”⁷¹ While the question of using reeds in an organ composition may make little difference when making a piano transcription, the use of mutations (as well as mixtures) suggest that fifths and thirds are present in the texture to enhance the overtones of the fundamental. As mentioned before, the pianist can attain overtone enrichment either by playing added pitches artificially or less-effectively with the sustain pedal.

It is not normal to change registration through the course of a work except between movements and clear-cut sections.⁷² However, it is acceptable at times to make changes in a work as long as it is physically possible to reach the stops in time. This is something Bach actually calls for in his Concerto in D minor, BWV 596 after Vivaldi when he asks that a Prinzipal 8' and

⁶⁷ Laukvik, 225.

⁶⁸ Johann Mattheson, *Der vollkommene Kapellmeister* (Hamburg, 1739), Dritter Teil, Capitel 24, §706; Faulkner, *The Registration of J.S. Bach's Organ Works*, 29.

⁶⁹ Faulkner, *The Registration of J.S. Bach's Organ Works*, 29.

⁷⁰ Agricola, 502; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 61.

⁷¹ Johann Friedrich Walther, *Die in der König! Garnisonkirche zu Berlin befindliche neue Orgel* (Berlin, 1726); translation from Faulkner 42.

⁷² Laukvik, 227.

Subbass 32' be added later in the movement, although Laukvik considers this an exceptional case.⁷³

As Adlung mentioned, there are various combinations within the *organum plenum* category, each with its own shade of power and brilliance. Provided it is physically achievable, the organist can make a few small changes to the *plenum* during the course of a work, such as adding a mixture or adding a more powerful reed in the pedal. Echo effects in BWV 532, such as the one mentioned before in mm. 62-64 of the prelude are certainly possible and Adlung even gives an extreme example of a *plenum* on one manual alternating with a single Gedackt (flute stop) on another!⁷⁴ Some might consider the constant use of a 16' stop in the manuals and a 32' pedal in the prelude a little too ponderous for such a lively work. It would be especially inappropriate in the third section of the prelude. However, the stops can be used convincingly in the final section.⁷⁵

8.4 Registration in the Fugue in D major, BWV 532/2

The question of how to register the BWV 532 fugue is much more problematical than the prelude. Mattheson advocates a *plenum* registration in both chorale-based and free fugues.⁷⁶ This practice is confirmed by a few Bach's chorale fugues that are marked "in Organo pleno," most notably his *Wir glauben all' an einen Gott*, BWV 680.⁷⁷ Some might balk at the suggestion that BWV 532 be played entirely on the full organ. One might argue that ten minutes of *plenum* tires the ear. However, there is a remedy for this. Stauffer shows that Bach's concert programming

⁷³ Ibid., 226-227.

⁷⁴ Faulkner, *The Registration of J.S. Bach's Organ Works*, 28.

⁷⁵ Suggested registrational changes for BWV 532 will be included in more detail in Chapter 9.

⁷⁶ Stauffer, "Bach's Organ Registration Reconsidered," 197.

⁷⁷ Ibid.

practices included *organum plenum* pieces at the beginning and end of the program with lighter pieces incorporating more diverse registrations placed in between.⁷⁸ This is confirmed in the *Clavierübung III*, where the Prelude and Fugue in E-flat, both expressly written for full organ, are separated and placed with several chorale preludes and duos placed in between.⁷⁹ Thus, an organist giving a performance of BWV 532 might legitimately include works with more colorful registrations in between the two movements for variety. On the other hand, Forkel relates that Bach improvised prelude and fugues as a unit, so one can potentially perform the movements either way.⁸⁰ In any case, the lighthearted character of the fugue implies a lighter *plenum* without a 16' stop in the manual parts. As Mattheson suggests:

Anyone who likes to use weighty, deep-sounding stops should play more gravely than nimbly. Those to whom a variety of stops are available, however, including high-pitched ones, and enjoy playing on them, may simply pursue a more colorful, rapid style of playing.⁸¹

In the comparative analysis of the fugue in Chapter 10, a more traditional *organo pleno* registration is taken for granted while allowing the organist to make subtle adjustments where physically feasible.

There is evidence of other ways to register a fugue in Bach's time other than a *plenum*. Kauffmann's Fuga super *Nun lob, mein Seel* for manuals only indicates a principal chorus of 8' 4' 2'. Kauffmann's omission of mutations and mixtures works especially well in fugues since it helps preserve the integrity of the polyphony. Mixtures are notorious for confusing contrapuntal lines as they contain several ranks which repeat every octave or so as one moves up the scale.

Agricola was aware of the French Classical practice of playing fugues using a reed stop:

⁷⁸ Ibid., 207-208.

⁷⁹ Ibid., 208.

⁸⁰ Forkel, *Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke*, 40; translation from Mendel and David, *The Bach Reader*, 315-16.

⁸¹ Mattheson, *Der vollkommene Kapellmeister*, §73; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 46.

“The French play their fugues on an 8' reed, together with a lower Bordun and a higher Octave. They believe that one can perceive the entry of the voices more clearly if there are no mixtures; and in this perhaps they are not far wrong....”⁸² Friedrich Wilhelm Marpurg was also aware of the French practice of using reeds in fugues.⁸³ It is unlikely that Bach would have used an authentic French registration for his own fugues as he never had the opportunity to play a French organ, but he may have used similar consort registrations, familiar with North German organists, that call for reed, principal, quintadena or flute stops in 16' 8' 4' combinations.⁸⁴ Harald Vogel gives the following dictum for North German registrational practice: “The more complicated and consistently polyphonic the work, the fewer the stops that should be used.”⁸⁵ This would seem to be applicable to the fugue of BWV 532.

Given the preponderance of sixteenth notes in the fugue as a whole, it is entirely possible to omit 16' stops from the pedal, using only 8' and higher pitched stops. Niedt had particularly strong opinions about this issue: “...spare the poor pedals in sixteenth-note passages; otherwise, all that is heard is an irritating clatter, and the 16-foot stops cannot produce their pitch clearly.”⁸⁶ If one chooses to follow Niedt’s advice and a simpler registration is desired for the pedal, the Viola di gamba is noted by Adlung as being best suitable for running basses.⁸⁷ However, not every organist in Bach’s day would have agreed with Neidt. In his chorale variation *Ein feste Burg ist unser Gott* (ca. 1730-47), Daniel Magnus Gronau of Danzig, East Prussia, had no qualms

⁸² Agricola, 503-505; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 62.

⁸³ Faulkner, *The Registration of J.S. Bach's Organ Works*, 55.

⁸⁴ Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington: Indiana University Press, 1997), 164-165; Webber, “The North German Organ School,” 233-234.

⁸⁵ Harald Vogel, “North German Organ Building of the Late Seventeenth Century: Registration and Tuning,” in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 34-35.

⁸⁶ ⁸⁶ Niedt, *Musicalische Handleitung*, 43; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 23.

⁸⁷ Faulkner, *The Registration of J.S. Bach's Organ Works*, 23.

of employing a surprisingly full registration, including a Trombone 32', to a pedal solo variation in sixteenth notes.⁸⁸ Perhaps Bach might have found either approach acceptable.

Using gapped registrations for the fugue, that is, combinations like 8' and 2' or 16' and 4', that was once popular with twentieth-century organists, is now debatable. Agricola advises against gapped registrations in full textures, remarking that they “sound far too hollow, especially when playing full chords.”⁸⁹ However, he does allow these for single-line running passages as does Johann Friedrich Walter.⁹⁰ While a gapped registration may work well for some portions of the fugue, especially if the organist is going for a sparkly or “cute” sound, it is certainly not suitable for the entire movement. The organist is forced to make several adjustments to the registration through the course of the work, which is largely impracticable on historic organs.

In this study, a considerable amount of space has been devoted to outlining historically-informed registrational practices because this involved topic is usually avoided in most studies concerning piano transcriptions of organ works. Registration, however, is vastly important because it informs, or should inform, many of the decisions that go into the transcription process. Sadly, a great number of transcribers have ignored historically-informed registrational practices. There is even a strange dichotomy in the way transcribers have traditionally handled chorale settings as opposed to free organ works. The flexible and unlimitedly creative registrations that are historically permissible for performing many of Bach’s chorale settings would seem to suggest a far more liberal approach to piano transcription than the bland renditions one typically encounters in the transcriptions of these works by Busoni, Reger, and others. On the other hand, the seemingly haphazard, even neurotic, approach to registration often found in piano

⁸⁸ Ibid., 81.

⁸⁹ Agricola, 503; translation from Faulkner, *The Registration of J.S. Bach's Organ Works*, 62.

⁹⁰ Faulkner, *The Registration of J.S. Bach's Organ Works*, 39.

transcriptions of Bach's free organ works is entirely out of keeping with the more limited *organo pleno* registrations historically allowable.

One might ask: what would a piano transcription of BWV 532 that is faithful to historically-informed registrational practices look like? Since the fugue could conceivably be played using an 8'-only registration, the piano score might resemble a note-for-note transcription of the original. In transcribing the prelude, however, physical limitations such as hand span would force the transcriber to write for multiple pianos, perhaps employing two or more players per instrument if an *organum plenum* registration is to be accurately emulated. However, if the transcriber decides that BWV 532 is simply a pedal clavichord/harpsichord work, then only a 16' doubling of the pedal part would be necessary. Transcribing an organ work such as BWV 532 for solo piano requires making compromises, not just in regards to registration, but in all performance aspects. The following chapter will examine some of the compromises and creative solutions made in three transcriptions of BWV 532 by Busoni, d'Albert, and Reger.

Chapter 9: A COMPARATIVE ANALYSIS OF PRELUDE IN D MAJOR, BWV 532/1 AND THREE PIANO TRANSCRIPTIONS

9.1 Prelude in D major, BWV 532/1 – First Section, mm. 1-5: Bach

For a comparative score of the entire BWV 532 prelude, please see Appendix 2.

Example 9.1. Johann Sebastian Bach, Prelude in D major, BWV 532/1, mm. 1-5.¹

Bach begins the prelude with a sixteenth rest on beat one. A good organist will make an effort to avoid accenting the first note and preserve the hierarchy of the meter. To insure that the listener hears the pedal scales or *suspirans* figures as a sort of upbeat to the high D on the stronger beat three, the organist might play the last few notes leading up to the high D with a slightly shorter articulation before playing the D itself *tenuto*. Bach lets the organist's feet rest for a moment at beat three while introducing a descending embellished D major arpeggio in the

¹ Johann Sebastian Bach, "Praeludium et Fuga in D, BWV 532," in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972).

hands. This contrasts with the upward gesture of the previous pedal scale. Coupled with this downward gesture are four fanfare-like repeated D major chords. Each time the chords are repeated, residual notes from the downward arpeggio progressively thicken the chords, thus creating an exciting crescendo through texture alone. Again, a performer might emphasize the culminating chord on beat one by putting some extra space between the third and fourth chords.

Bach avoids monotony in m. 2 by having the hands echo the upward pedal scale, leaving the pedal to play the embellished arpeggio in m. 3. Immediately after, the hands again play the embellished arpeggio, but this time an octave lower than before, in the same written register as the pedal, and sounding darker. Here, an organist might vary the articulation slightly, perhaps by playing a little less brightly and with less space between the notes. Measure 4 revisits the material of m. 1. The pedal then plays another downward embellished arpeggio but this time ending on a harmonically significant low A₂ in m. 5. From a structural standpoint, it should be noted that until the pedal reaches the low A, the music consists of nothing more than a prolonged D major sonority. Bach sustains interest in the first five measures almost entirely by variety of rhetorical gestures, textural effects, and exuberant virtuosity.

If Bach ever played BWV 532 on the organ, he most likely would have performed the opening on the Hauptwerk (primary manual) using a *pleno* registration. For the manuals, this would probably mean a principal chorus of 8' 4' 2' plus mixtures and perhaps a 2 $\frac{2}{3}$ ' Quinta. A 16' stop might also be added to the manuals, but this would require a 32' stop in the pedal for better balance, which in turn might make the pedal scales sound too muddy. A reed or two in the pedal, such as a 16' Posaune, is practically a given. A manual to pedal coupler should be avoided if possible to maintain a suitable contrast between the pedal and manual parts.

9.2 Prelude in D major, BWV 532/1 – First Section, mm. 1-5: Busoni

Example 9.2. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Busoni, mm. 1-5.²

The image shows a musical score for the first section of the Prelude in D major, BWV 532/1, by J.S. Bach, piano transcription by Ferruccio Busoni, measures 1-5. The score is in D major (two sharps) and common time. It features a 'Moderato' tempo marking and the instruction 'forte, liberamente' in the right hand. The left hand has a 'gut gehalten' (well held) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'.

Busoni inserts his own tempo marking: *moderato*. It is hard to go wrong with such a middle-of-the-road tempo. However, on some recordings, pianists take Busoni's *moderato* for *grave* and what should sound exciting becomes a pedantic exercise in D major scales and arpeggios. On the other hand, if the opening were taken too fast, the difficult running passages in double notes in mm. 5-9 would be impractically difficult. There is nothing in Bach's original to suggest that mm. 1-5 and mm. 5-9 ought to be played at different tempi. The wise organist and pianist will take an overall tempo where both sections hold together convincingly without any change in speed. Busoni's *liberamente* marking in m. 1 suggests a flexible rhythmic approach to handling the basic motivic material. Perhaps he meant to encourage the pianist to provide some agogic stress on the strong beats.

² Johann Sebastian Bach, *Praeludium und Fuge D dur für die Orgel*, transcribed for piano by Ferruccio Busoni Leipzig: Breitkopf & Härtel, 1902.

Concerning added dynamics, Busoni is rather conservative, marking the entire first page, including all of mm. 1-9, simply *forte*. This is in line with both a loud *pleno* registration and the fact that an organist in Bach's time would not have any opportunity to change the registration for the whole of this passage.

Busoni takes the opening pedal scale to be tripled at 8' 16' 32' pitch. On the organ, this would require a relatively slow tempo to allow the 32' pipes adequate time to speak. It is uncertain whether Busoni's slur over the upper part of the scale means that the right hand alone should play *legato* or both hands. In any case, the octaves in the left hand would be difficult to connect physically. Busoni's marking of this part, *gut gehalten* ("well-sustained" or "well-held"), suggests that a little sustain pedal might be used here.

Busoni doubles Bach's embellished downward arpeggio in m. 2 an octave lower, which suggesting use of a 16' manual stop. Care must be taken by the pianist to make the arpeggio lines clear, voicing the lower notes in each hand, or the effect will be muddled. Coupled with Busoni's explicit pedal marking, the cumulative thickening of the texture is enhanced considerably. Interestingly, Busoni reserves full use of the sustain pedal for only the fanfare repeated chords, which is his way of compensating for the piano's lack of timbral contrast. Whereas Bach created a dialogue in mm. 1-5 by contrasting the manual and pedal divisions, Busoni's piano transcription owes much of its dialogical effect to contrasts in sonority. The added resonance of sympathetically vibrating strings acts much on the piano as the mixtures do on the organ. The downside to the piano's sustaining pedal, however, is that the inevitable *legato* articulation is at odds with Baroque performance practice, taking a lot of the liveliness of the music out of the picture. The pianist can compensate for this slightly, however, by playing a *non-legato* articulation with half pedal, or three-quarters pedal. It is also possible to use some soft pedal for contrast, as in the repeat of the chordal gestures in m. 3. Though Busoni does not explicitly call for soft pedal in this section of the score, he does allow its use as disclosed in the following remark:

Touching the soft, or left, pedal...let us say at the outset, that it may be used not only for the last gradations of “*pianissimo*”, but also in “*mezzo forte*” and all the intermediate dynamic shadings. The case may even occur, that some passages are played more softly without the soft pedal than others with it. The effect intended here is not softness of tone, but the peculiar quality of tone obtained.³

In m. 3, to aid with the arpeggio originally in the organ pedal, Busoni splits the figuration up between the hands slightly. Thereby the pianist avoids having to play some unnecessarily difficult leaps. Busoni makes an implied registration change in the pedal part from 32' 16' 8' to 16' 8' 4' by simply transposing the tripled part an octave higher. The transposition avoids a muddy texture which would have used the lowest A on the piano. However, the downside is that original contrast between hands and feet is negated slightly, and the overall effect sounds like one massive broken D major figure piled on top of another.

In m. 4, Busoni does not repeat m. 1 exactly as before, *a la* Bach, but creates a new texture with the repeated chords an octave higher and the left hand playing a new figuration, this time less dense and consisting of only two voices with the original arpeggio figuration embedded in the lower voice. All of this is possibly to emphasize that the third instance of the fanfare idea is the final one. The fermata on the concluding low A in m. 5 is Busoni's own and was possibly added to provide an agogic stress at the end of this section.

³ Busoni, “On the Transcription of Bach's Organ-works for the Pianoforte,” 177.

9.3 Prelude in D major, BWV 532/1 – First Section, mm. 1-5: d’Albert

Example 9.3. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by d’Albert, mm. 1-5.⁴

In d’Albert’s transcription, a slightly vaguer *maestoso* marking is used in place of Busoni’s *moderato*. With the exception of m. 5, the only textural change d’Albert made to Bach’s original is the simple 16’ doubling of the pedal part. Like Busoni, d’Albert uses the sustaining pedal for contrasting sonorities. He also adds a few crescendos to the scales and the marking *marcato* to the first fanfare idea and *gehalten* (“held”) to the second. D’Albert’s simple treatment means the opening is much easier to play than Busoni’s transcription and therefore it is possible to play at a quicker tempo if the pianist so chooses. The overall effect, however, is much lighter than Busoni’s transcription and hardly suggests a *pleno* registration but is more akin to the sound a simple pedal harpsichord would make. The lack of added articulation markings frees the performer to use a livelier articulation, though this is not necessarily what d’Albert intended. In m. 5, d’Albert triples the pedal part at 32’ 16’ 8’ pitch, and has no qualms about using the lowest A

⁴ Johann Sebastian Bach, *Präludium und Fuge (D dur) für Orgel*, transcribed for piano by Eugen d’Albert (Berlin: Bote & Bock, 1893).

of the piano so soon in the score. He even writes a crescendo up to *fortissimo* at the dominant pedal point, but adds no fermata.

9.4 Prelude in D major, BWV 532/1 – First Section, mm. 1-5: Reger

Example 9.4. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Reger, mm. 1-5.⁵

The opening of Reger’s transcription is markedly similar to Busoni’s and even includes the same *moderato* tempo marking. However, there are a few slight differences. Most noticeable are Reger’s articulation markings. The *non-legato* marking at the beginning (shown with *staccato* in m. 4) is more in tune with baroque performance practice. However, the accents on the beginning of scales, on “bad” notes, are not grammatically appropriate. The changes to *legato* on the downward arpeggios in mm. 3 and 5 are curious but do lend variety, as do the hairpins added to the scales. Interestingly, the hairpins would happen automatically on more modern organs

⁵ Johann Sebastian Bach, *Praeludium und Fuge (D dur) für Orgel*, transcribed for piano by Max Reger (London: Augener & Co, 1869).

because such instruments are usually voiced to sound progressively louder from low pitch to high pitch. However, this would not have been the case with Bach's organs, which would have been voiced more evenly.

Reger chooses not to double the fanfare ideas the first two times they occur, just like in d'Albert's transcription. Also like d'Albert, the figuration is distributed between the hands, making it much easier to hear the arpeggio voice than it is in Busoni's transcription. On the third time, however, the fanfare is doubled an octave higher. This gives the final iteration some finality, as does the shift from *f* at the opening to *ff*. Oddly enough, Reger uniquely hears the move to A as getting softer. Unlike Busoni and d'Albert, Reger does not explicitly indicate the use of the sustain pedal in this section or anywhere else in his transcription.

9.5 Prelude in D major, BWV 532/1 – First Section, mm. 5-9: Bach

Example 9.5. J.S. Bach, Prelude in D major, BWV 532/1, mm. 5-9.

The musical score for Example 9.5, J.S. Bach, Prelude in D major, BWV 532/1, mm. 5-9, is presented in a standard piano format. It consists of two staves: a treble staff and a bass staff. The key signature is D major, indicated by two sharps (F# and C#). The music begins in measure 5 with a treble staff arpeggio. In measure 6, the bass staff features an arpeggio. The piece concludes in measure 9 with a final chord. The notation includes various musical symbols such as notes, rests, and bar lines, all rendered in black ink on a white background.

The arrival of the dominant pedal point launches a flurry of sixteenth-note figures in the hands. This two-part counterpoint is in simple stretto, a trait of both northern and southern German toccata traditions.⁶ The figures can be grouped in various ways. On the simplest level, they are composed of four notes, beginning on the second sixteenth note and ending on the beat, in an upbeat gesture. The four-note groupings move either completely upward in stepwise fashion, called a *Tirata* or *Läufer* in some lexicons, or downwards with a turning or *Gruppo* motion.⁷ There is also a three-note double neighbor figure which rounds out the succession of the previous figure-types. The interpretation of these groupings largely determines the organist's choice of articulation. Smaller groupings can be differentiated by slight breaks in between them. At the same time, larger groupings, which may extend over bar lines and overlap between the right and left hand parts, may be differentiated by even larger breaks.

It is perfectly possible to make a slight registration change in the manuals during the quarter rest at m. 5. This would set apart mm. 5-9 from the opening somewhat, but such a change would probably make more sense for the ensuing section starting at m. 10. A pseudo-cadence at m. 9 would seem to necessitate a *ritardando* leading up to it, but this is by no means necessary. Much can be accomplished rhetorically by fragmenting the articulation even more near the cadence, even to the point of emphasizing single notes.

⁶ Williams, *The Organ Music of J.S. Bach*, 41.

⁷ Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 83.

9.6 Prelude in D major, BWV 532/1 – First Section, mm. 5-9: Busoni

Example 9.6. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Busoni, mm. 5-9.

Recognizing that Bach's two-part counterpoint between the hands can be played by one hand up until beat two of m. 7, Busoni takes the opportunity to double the flurry of sixteenth notes an octave higher, imitating an 8' and 4' registration in the hands while retaining the 16' 8' 4' registration in the pedal.⁸ His added *Legato* marking seems redundant, given the pedal marking. However, Busoni as a technician was especially concerned with pianists' ability to play double

⁸ Interestingly, Busoni used this passage as Example 33 of his essay "On the Transcription of Bach's Organ-works for the Pianoforte," only in this case he shows a 'gapped' registration: 16' and 4'. He comments,

By reason of the acoustic laws already mentioned the omission of the middle octave will not cause an empty effect. This mode of notation, which must be classed among the "triplings", is really extremely well adapted for rapid running passages. To quiet *piano* movements it lends a peculiar tone-color, which may be happily utilized in Registration." (Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 164).

One wonders if this change of registration was a revised transcription Busoni made in performance or something he chose as an example for his essay. Of benefit to pianists in the essay version is the more detailed fingering, which is somewhat at odds with the earlier version. The early version contains an error in m. 6: on the second sixteenth note, the fingering should read 5/2 not 3/2.

notes *legato* and here it appears he is making sure that the pianist tries to connect the notes physically as much as possible.

Busoni recognized the four-note grouping of the figures in m. 7 and added a few slurs to clarify them. In m. 7, the distribution of the counterpoint between the hands gradually changes where one hand can no longer handle both melodic lines at once. Instead, the hands play one melodic line each in octaves. Busoni's final touch is having the pianist play the last few notes in the bass of m. 9 with the right hand, probably more for visual effect than anything else.

A pianist taking Busoni's long pedal indication at face value would produce only a confused mess of sound. A far better solution would be to use the sostenuto pedal on the low pedal A while perhaps fluttering the right pedal to add resonance to the upper parts but still keeping sonority under control. The sostenuto pedal was first invented in 1844 by Boisselot, a piano manufacturer in Marseilles and later refined by Albert Steinway in 1874.⁹ Busoni was an enthusiastic advocate of the device after becoming acquainted with it during time he taught at the New England Conservatory.¹⁰ In Example 79 of his essay, he uses the very passage above as an illustration but with the added clarification of *senza Pedale* (no right pedal) and *Sust.–pedal alone*.¹¹ In general, Busoni exploits chordal doubling, the resonance of the piano's deep bass register, and the sostenuto pedal much more than his two rivals.

⁹ Robert S Winter, "Orthodoxies, Paradoxes, and Contradictions: Performance Practices in Nineteenth-Century Piano Music," in *Nineteenth Century Piano Music*, ed. Larry R. Todd, 2nd ed. (New York: Routledge, 2004), 53.

¹⁰ Hamilton, *Bach Piano Transcriptions*.

¹¹ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 178

9.7 Prelude in D major, BWV 532/1 – First Section, mm. 5-9: d’Albert

Example 9.7. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by d’Albert, mm. 5-9.

Even after such a massive build-up of sound, d’Albert does little to the sixteenth-notes of Bach’s original, keeping their transcription note-for-note. Presumably, they are played between the hands. Unlike Busoni’s slurs, he marks the passage *non legato* and *marcatissimo*, but retains Busoni’s pedal marking. It is possible that, like Busoni, d’Albert might have preferred to use the *sostenuto* pedal here, but was reluctant to call for it specifically, knowing that most of the pianos he would encounter in Europe would not possess it. His *non legato* marking suggests the pianist might employ half or flutter pedal to avoid a sound that is too blurred.

The *poco accelerando* leading up to a *molto ritenuto* that d’Albert adds is a tempo modification commonly played by organists today, but there is no evidence to suggest that this is something Bach and his Central German contemporaries would have done. The counterpoint is enough to keep the listener’s interest without making the music sound like a train starting up and slowing down to a stop. Nevertheless, d’Albert’s added hairpins do help bring out the counterpoint between the hands, something that is much harder to accomplish with Busoni’s thick

doublings. This brings up an interesting question. Would not a *pleno* registration on the organ also downplay Bach's two-part counterpoint, producing a jumbled effect not unlike Busoni's transcription? Ignoring the mixtures, 4' and 2' principals mainly act to emphasize the second and fourth harmonics of the 8' principal stop. As a result, two-part counterpoint would be quite clear. Though mixtures with their repeating ranks do confuse the listener's perception of the counterpoint a bit, the two-part texture (ignoring the pedal tone) is thin enough and the voices are far enough apart that what cannot be differentiated so much by register can be differentiated by artful articulation.

9.8 Prelude in D major, BWV 532/1 – First Section, mm. 5-9: Reger

Example 9.8. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Reger, mm. 5-9.

Reger's handling of mm. 5-9 is very similar to Busoni's, having the same doubling of the pedal part. The main difference, however, is that Reger seems primarily concerned with sustaining the pedal tone as much as possible. Even with a 9-foot grand piano, the low A can hardly be heard through five measures without being repeated. Repeating long pedal tones is a

practice C.P.E. Bach advocated when playing the *Klavier*.¹² To do this, Reger cleverly rearranges the doublings of the two-part counterpoint. Instead of doubling the parts an octave higher throughout like Busoni did, Reger doubles what he can an octave lower, imitating a less brilliant 8' 16' combination. At times when the left hand moves down to repeat the pedal tone, he leaves out the lower line of the sixteenth-note runs leaving the right hand to play octaves with thirds or sixths embedded within.

Unlike Busoni and d'Albert, who treat this entire passage loudly, Reger marks it *mezzo forte*, giving more room for dynamic nuance. The hairpins and an *un poco crescendo* marking in m. 7 are different from d'Albert's dynamics in that they apply to both hands simultaneously and serve to emphasize larger structural groupings rather than to contrast the melodic contour of the two parts. Though Reger writes *sempre legato*, he also adds slurs as another means to emphasize the larger note groupings. Also different from all the other transcriptions is Reger's added fermata and the very low octave A in m. 9. The latter maintains the thicker sonority of Bach's original chord. There is a *ritardando* leading up to the fermata, but no dubious *accelerando* beforehand. Of the three transcriptions examined here, Reger's handling of mm. 5-9 is the most exacting and skillful. Perhaps he knowingly incorporated the best features of his two predecessors.

¹² C.P.E. Bach, *Essay*, 159.

9.9 Prelude in D major, BWV 532/1 – Second Section, mm. 10-16: Bach

Example 9.9. J.S. Bach, Prelude in D major, BWV 532/1, mm. 10-16.

The musical score for Example 9.9, J.S. Bach's Prelude in D major, BWV 532/1, measures 10-16, is presented in a three-part setting. The score is written for a treble, middle, and bass staff. Measures 10-12 show a complex texture with rapid sixteenth-note passages in the treble and middle staves, and a more active bass line. Measures 13-14 feature a dramatic shift in texture, with the treble staff playing a series of rapid sixteenth-note runs and the middle and bass staves providing harmonic support. Measure 15 shows a continuation of this texture, with the treble staff playing a series of rapid sixteenth-note runs and the middle and bass staves providing harmonic support. Measure 16 concludes the section with a final chord in the treble and middle staves, and a single note in the bass staff.

Following a convincing A major pseudo-cadence and a dramatic silence, the F-sharp pedal point that heralds the second section comes as a psychological shock. Williams points out that in recitatives, such surprise chords are normally in first inversion.¹³ Here, however, Bach introduces incisive dotted figures that outline fully-diminished and half-diminished chords to even greater effect. As mentioned before, the practice of overdotting is perhaps not out of

¹³ Williams, *The Organ Music of J.S. Bach*, 41.

character here, but it is interesting that in all three piano transcriptions discussed here, Bach's rhythms (though not the tempo) remain unaltered.

The three beats of silence which precede this section may or may not be taken at face value. An organist may take even more time for the sound to clear if the room is particularly reverberant. Either way, it is perfectly possible on baroque organs to take advantage of the silence and change the registration slightly. One can either reinforce the *plenum* by adding something such as a Sesquialtera or one can reduce it by subtracting something, perhaps one of the mixtures or a 16' manual stop if present. Given the intensity of this section and the lighter texture in the section which follows, reinforcement would seem the more logical choice. If a reed is present in the pedal, it may be removed, especially if it is loud enough to cause the pedal F-sharp to distract from the manual parts.

The written out tremolo starting in m. 12 is Bach's take on northern German-style trill in thirds.¹⁴ By prolonging the dissonance of a G-sharp diminished triad moving to a C-sharp dominant seventh over the F-sharp pedal, the tremolos add even more tension to the drama. Many organists do not play the tremolos literally and often speed up the rhythm to sound more like an unmeasured trill. It is plausible that Bach intended them to sound improvised. The tremolos and dotted figures eventually resolve to an F-sharp major chord. After another silence in m. 15, albeit briefer than the one before, an unprepared two-octave D major *Tirata* leads back to a final D major chord before the *alla breve* section begins. It is not out of character for an organist to hold the chord in m. 16 longer than notated, especially in light of a tempo/meter change that follows immediately after. In all three piano transcriptions, a fermata is added here.

¹⁴ Williams, *The Organ Music of J.S. Bach*, 41.

9.10 Prelude in D major, BWV 532/1 – Second Section, mm. 10-16: Busoni

Example 9.10. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Busoni, mm. 10-16.

10 *sehr breit in Ton und Zeitmass*

r.H. l.H.

13

15 *legato veloce*

lunga m.d.

Recognizing the complete change in character of this section and a possible tempo change that some players feel instinctively, Busoni marks this section *sehr breit in Ton und Zeitmass* (“very broad in tone and tempo”). Busoni begins this section with a drastic reduction in texture, as if an organist decided to reduce the registration during the previous rest. In mm. 10-11, he follows Bach’s original note-for-note except for the usual 16’ doubling of the bass. Like Reger, he also repeats the bass to prolong the sound. In m. 12, however, Busoni begins doubling the hands at the 4’ pitch level. For the pianist, this creates some difficult technical issues. The main problem is voicing the dotted figures within the doubled tremolo. There is also an awkward left-

hand leap to a reinforcing diminished chord in m. 13. At beat three of m. 13, Busoni massively builds up the sonority with a crescendo and the addition of a measured trill on F-sharp. Though an organist could use the swell box on a modern organ to produce this effect, it is not possible on a baroque organ, nor is this necessary. The gradual thickening of the texture does much to create the effect of an overwhelming crescendo.

It is not immediately apparent in the score where Busoni's pedal marking in m. 12 should end. However, in Example 69 of his essay, he clearly shows that the pedal is to be held down until beat three of m. 14.¹⁵ This example is slightly different from the original transcription, particularly in the way the left hand tremolo is redistributed. Therefore, it is best taken as an alternative suggestion, not a definitive guide to the performer. Indeed, in Example 80 of his essay, Busoni provides an even better option, that of holding the F-sharp pedal tone starting at m. 10 with the *sostenuto* pedal and then holding down the right pedal simultaneously in m. 12-15. The latter device is shown to change with the harmony in m. 14 and lifts entirely on the rest in m. 15 while the *sostenuto* pedal continues to hold through the measure.

Similar to Bach, Busoni interrupts the lower tremolo in m. 14 for the left hand to play the F-sharp pedal tone. However, Busoni then adds a D to the right hand, perhaps as a way to alleviate the sudden drop in intensity. Busoni predictably doubles the ensuing three-note, dotted-rhythm chords an octave higher. Bach's simply-notated scale in m. 15 sounds especially feeble on the piano, so Busoni triples this at 16' 8' 4' pitch with an added pedal D at 16' 32' pitch. Playing the *legato* octaves *veloce* as Busoni idiosyncratically fingers them is especially difficult but not impossible. More interesting is the way at which Busoni arrives at the concluding chord. Having used the sustain pedal to add resonance to the scale, the D major chord would sound confused if the pedal did not clear up the sound. However, with only two hands, it is not possible for the pianist to play full chords and a low octave at the same time. Busoni's solution is presumably to

¹⁵ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 176.

play the chords without clearing the pedal right away. The pianist should then play the lower octave Ds with the left hand and the lower chord with the right hand but in doing so should only press down the keys silently. Once this has been achieved, the pianist should let go of the sustaining pedal, clearing the sound of non-harmonic tones, but allowing the upper notes of the D major chord to be sustained via sympathetic vibration. It is possible, that this being Busoni's first organ transcription, he did not know how to notate piano harmonics at the time. Later, he would use diamond noteheads as in Examples 76-90 of his essay.¹⁶ Perhaps a better solution would have been to use the *sostenuto* pedal to hold the initial D of the scale, but again, Busoni might have been reluctant to call for this since the *sostenuto* pedal was hardly standard on every piano.

¹⁶ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 178.

9.11 Prelude in D major, BWV 532/1 – Second Section, mm. 10-16: d'Albert

Example 9.11. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by d'Albert, mm. 10-16.

10 *Poco adagio.*
p
marc.

13 *cresc.*
f

15 *Più mosso.*
f
cresc.
ff

Initially, d'Albert's transcription is texturally similar to Busoni's, but in the end, he adds little to Bach's original. He does change the tempo to *poco adagio* and repeats the F-sharp pedal point, but not quite as often as Busoni does. Dynamically, the range is wider than Busoni's, going from *piano* to *forte*, but without the massive build-up of sonority. The two-note slurs added to the chords in m. 14 is an interesting touch, although Bach wrote slurs over bar lines only on the rarest of occasions. More in line with what Bach might have done is d'Albert's redistributing the scale in m. 15 between the hands which he marks *più mosso*.

9.12 Prelude in D major, BWV 532/1 – Second Section, mm. 10-16: Reger

Example 9.12. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Reger, mm. 10-16.

The musical score for Example 9.12, showing measures 10-16 of the Prelude in D major, BWV 532/1, piano transcription by Reger. The score is in D major and 4/4 time. It features a 'Maestoso.' tempo marking and a 'ff marcato' dynamic. The score includes a 'stringendo' marking and a 'quasi trillo' marking. The final measure (16) is marked 'ff' and 'ffz'.

Reger's interpretation of this section contrasts sharply with d'Albert's. He is clearly thinking of a consistently heavy and dramatic organ registration. The F-sharp pedal tone is tripled rather than doubled and the dotted figures are nearly always doubled an octave higher. The technical difficulty of this passage is extreme. Starting in m. 12, the dotted figures are reinforced, not only by doubling at 16' pitch, but with added sixths as well. While Busoni and d'Albert do little to help sustain the long-held E-sharp that Bach wrote in mm. 12-13, Reger prolongs the note with a written-out trill and sustains it until m. 14. He goes on to add Bach's tremolo on top of it.

Later in m. 13, the trill/tremolo is transposed an octave higher with an added repeated B for the thumb. Adding to the difficulty is a *stringendo* and a crescendo up to *fff*.

The dotted-note chords in m. 14 are even denser than Busoni's. Reger adds a fermata to the chord at the beginning of m. 14, which somewhat negates the rhetorical rest which follows, but at the same time this gives the effect of an organ playing in a very reverberant space. The *Tirata* which follows is amplified, not by excessive doubling as with Busoni, but by increasing the range and speed of the notes in the scale. With the hands an octave apart, each hand plays a four-octave scale, thereby covering most of the keyboard. To achieve a monumental D major chord at m. 16, Reger relies on the conventional technique of delaying the upper half of the chord and using the right pedal to sustain the lower half. Reger's reworking of these measures is probably more in the style of the Romantic, virtuosic manner of piano playing than an attempt to make the piano sound like the organ. However, he adds yet another fermata on the quarter rest which follows. Not only is this acceptable from a rhetorical point of view, it is necessary in a particularly reverberant space and Reger was no doubt aware of this.

9.13 Prelude in D major, BWV 532/1 – Third Section, mm. 16-96: Bach

Example 9.13. J.S. Bach, Prelude in D major, BWV 532/1, mm. 16-23.

The musical score for Example 9.13 shows measures 16-23 of the Prelude in D major, BWV 532/1. The score is written for a three-part setting: a treble staff for the right hand, a bass staff for the left hand, and a separate bass staff for the pedal. The key signature is D major (two sharps). The time signature is 3/4. The tempo marking 'alla breve' is present above the first measure of the first system. The music features a four-part counterpoint. The first system (measures 16-19) is marked with a '16' and the tempo 'alla breve'. The second system (measures 20-23) is marked with a '20'. The texture is complex, with multiple voices in each part.

Williams points out that the *alla breve* marking was probably unnecessary since organists accustomed to praeludia in the older style would have done this naturally.¹⁷ The change of *Affekt* from the heavier previous section to a more lively character suggests a slight registration change. The four-part counterpoint is texturally too complex for a heavy *pleno* registration. Again, the pause immediately following would allow the organist to withdraw a few stops, most likely the mixtures and mutations. This would leave principals 8' 4' 2' for the manuals and a reed combination for the pedal. Given the activeness of the pedal part, omitting any 16' stops on the pedal would also be permissible, but this may not leave enough gravity of tone to balance with the manuals.

¹⁷ Williams, *The Organ Music of J.S. Bach*, 42.

9.14 Prelude in D major, BWV 532/1 – Third Section, mm. 16-96: Busoni

Example 9.14. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Busoni, mm. 16-23.

Allegro breve.
sempre mezzo staccato

mf

16 20

In this section, Busoni adds surprisingly little to Bach's original. As far as keeping the articulation faithful to baroque performance practice is concerned, Busoni gets this section exactly right, marking it *sempre mezzo staccato* and adding virtually no slurs throughout.¹⁸ Busoni's "half-staccato" is comparable to the *non-legato* touch advocated by C.P.E. Bach, Türk and others for such an energetic style.

Through much of this section, Busoni employs what he calls a "simple doubling of the pedal-part" (i.e. a doubling at lower octave at the 16' level). Despite its apparent simplicity, its implementation sometimes necessitates re-voicing some of the lower manual notes so all the manual parts fit in the right hand alone. Sometimes, for technical reasons, notes are even omitted, like the tenor D on beat two of m. 18. Although it leaves the previous C-sharp unresolved, Busoni no doubt figures the resolution will be covered by overtones in the lower D octave. In m. 42,

¹⁸ Two exceptions can be found in mm. 94-95.

Busoni retains an eleventh interval in the right hand between the alto and soprano line with the lower note in parentheses, but he writes an alternative C-sharp for normal-sized hands.

Sometimes repeated notes are tied together, clearing-up the texture a little and making passages easier for the pianist but at the expense of a fuller sound at times.¹⁹ Sometimes notes are omitted, not necessarily for technical reasons, but to make the entrance of certain motives clearer like the deletion of the second quarter note in the alto line in m. 20. With this deletion, the eighth rest in the soprano line can better delineate the end of one melodic idea and the introduction of the new sequential idea.

The left hand refrains from helping out the right hand until m. 25, when it is called upon to play difficult tenths in order to cover both the tenor and pedal (bass) parts. When the original pedal part has eighth notes, Busoni frequently uses alternate double and single tones, something he calls “simulated octaves.”²⁰ In his essay he comments:

This easy mode of notation is well adapted for the doubling of chord-figures. The incompleteness of the higher octave is unnoticeable in rapid passages, as the lower tone contains the higher as an “overtone”. On the other hand, the interruption [at the] lower octave would have a most disturbing effect.²¹

Busoni then includes a short excerpt from Tausig’s transcription of Bach’s Toccata and Fugue in D minor to demonstrate the latter technique, which he labels as “not so good.” In mm. 62-63 of BWV 532, however, Busoni ignores his own rule, briefly interrupting the lower octave. This is perhaps excusable since the passage is so short.

At the chain of *Syncopatio* suspensions episode in mm. 32-37, Busoni does nothing to Bach’s original except for changing his dynamic level from *mezzo forte* to *piano*. This offers a pleasant contrast, just as Bach’s choice to leave out the organ pedal in this passage achieves a

¹⁹ See, for instance, the alto line in mm. 17 and 19 where repeated quarter notes have been altered to single half notes.

²⁰ See mm. 23-24, 27-29 and elsewhere.

²¹ Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 156.

similar effect. In the next episode (mm. 38-44), however, Busoni emulates the contrast between manual with pedal and manual alone not only by dynamic changes between *piano* and *forte*, but with sonority changes that border on the tastelessly excessive (Example 9.15).

Example 9.15. J.S. Bach, Prelude in D major, BWV 532/1, compared with piano transcription by Busoni, mm. 37-44.

The image displays a musical score for measures 37-44 of J.S. Bach's Prelude in D major, BWV 532/1. It compares the original Organ version with a piano transcription by Busoni. The Organ part is written for two staves (treble and bass clef). The Piano part is also written for two staves, with dynamics *p*, *f*, *p*, *f*, and *p* marked. The Piano transcription includes a 16' doubling in the bass line during the forte passages, indicated by a '16' symbol and a double asterisk. The Organ part is more straightforward, with a steady bass line and a treble line featuring eighth-note patterns.

Here, the *piano* passages are unaltered whereas the *forte* passages have the right hand transposed an octave higher and the left hand pounding out the bass with a 16' doubling. Sustain pedal is also indicated in the louder repetitions for added resonance. Busoni uses mm. 38-41 as Example 73 of his essay where he employs the soft pedal during the *piano* passages, although the *una corda* pedal was not indicated originally.²² Gradually, inner notes are added to the left hand octaves (mostly thirds) giving the bass an even darker sound. In a similar episode at mm. 51-59, Busoni goes a little bit further in his contrasts by writing tiered dynamics that alternate between repetitions, producing the overall effect of a crescendo: *forte*, *mezzo-forte*, *più forte*, *fortissimo*.

²² Ibid., 177.

This is artistically justifiable in that Bach writes his sequences progressively higher with a cumulative effect. An organist could show this without dynamics by gradually increasing finger animation, from calm to more excited.

Towards the end of this section, Busoni becomes progressively creative with his doublings, solidifying the texture more and more. At the start of yet another episode in m. 71, Busoni contrasts the repetitions as he did before, only this time he takes the opportunity of playing around with Bach's pedal tone in the soprano, repeating it in octaves with added accent markings. The eighth note movements in the right hand are difficult to connect with the addition of octave doublings underneath, but they do create a brilliant sound which is not out of keeping with the sonic resources of the organ. Again, the contrast between thick and thinner textures is more exaggerated than a performance on a baroque organ would suggest, unless the organist ignores Bach's tied notes and changes manuals. Busoni adds *marcatissimo* for added emphasis in m. 83.

In. m. 85-86, Busoni continues with his thick doublings, only now he takes advantage of Bach's syncopated suspensions and lets the left hand help playing the tenor line. In Example 70 of his essay, Busoni clarifies the pedaling, showing that the pedal should lift with the tenor line.²³ This is just the opposite of what most pianists would do and creates a curious disturbance of the bass line unless one uses a half-pedal change. Bach's *Bombus* figure or repeated Ds in the tenor in m. 87-88 is amplified by Busoni by being played as an inner line in both hands.

Through much of the third section, Bach writes mostly for the upper half of the pedal board. When Bach finally allows the pedal part to move down into the lower register in mm. 89-94, Busoni amplifies the effect with his lower 16' doubling and the addition of thirds (Example 9.16).

²³ Ibid.

Example 9.16. J.S. Bach, Prelude in D major, BWV 532/1, compared with piano transcription by Busoni, mm. 89-92.

The image displays a musical score for measures 89-92 of J.S. Bach's Prelude in D major, BWV 532/1. It is presented in two systems. The top system is for Organ, showing a treble and bass staff. The bottom system is for Piano (transcribed by Busoni), also with treble and bass staves. The piano transcription is marked *sempre f* (piano). Vertical dashed lines connect corresponding measures between the organ and piano parts. The organ part features a more complex texture with multiple voices, while the piano transcription uses thick chords and doublings to achieve a similar fullness of sound.

On a modern piano, the long bass strings produce fewer overtones than the full organ pedal and the bass line loses definition here, but Busoni seems unconcerned with this. He wallows in the joy of making thick, monumental sonorities. The inner alto and tenor lines remain untouched, but in order to double the soprano an octave lower, Busoni cunningly uses brackets to help underscore which notes belong to which hand. When the pedal part drops out at m. 95, Busoni makes a *subito* drop to *piano* and no longer makes any doublings. However, when the pedal part re-enters at the pickup to m. 96, Busoni employs his thickest doubling yet, writing chords for both hands which must leap wildly to cover all the parts. This would be almost too extreme a contrast, except that Busoni cautiously marks it *forte* and *breit* (“broad”). To avoid a choppy effect, Busoni is careful to indicate sustain pedal as well.

9.15 Prelude in D major, BWV 532/1 – Third Section, mm. 16-96: d’Albert

Example 9.17. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by d’Albert, mm. 16-23.

Alla Breve. (Allegro.)

The musical score is presented in two systems. The first system covers measures 16 to 19, and the second system covers measures 20 to 23. The key signature is D major (two sharps) and the time signature is 2/4. The tempo/mood is indicated as 'Alla Breve. (Allegro.)'. A dynamic marking of *p* (piano) is shown in measure 16. The notation includes various note values (eighth, sixteenth, and dotted notes), rests, and phrasing slurs. Brackets are used to indicate the relationship between the two staves in each measure.

During much of the third section, d’Albert employs no doublings whatsoever. Not even the pedal part has its normal 8' 16' registration until the pickup to m. 39. Curiously, the doubling then disappears when in mm. 40-45 the pedal part is merely transposed an octave lower and the left hand helps with the tenor line. Sometimes quick arpeggiations are necessary when there are wide stretches and this ruins the organ-like solidarity a little. Not until the pickup to m. 53 does d’Albert use 16' doubling more regularly, but even then, he conveniently leaves out this doubling in eighth-note leaping sections in mm. 69-70 and 81-82. As has already been mentioned, an organist might opt to take off any 16' stops in the pedal given that the fast-moving eighth notes have little time to sound. Therefore, d’Albert’s choice not to employ any doublings of pedal part is valid. However, the Bach’s original contrast between manual with pedal and manual alone is hardly satisfactory in this transcription. D’Albert achieves this somewhat by dynamic means, but the effect sounds more like the organist is simply changing from one manual to another.

D'Albert's use of long slurs, markings such as *sostenuto*, *gehalten*, and *legato* is hardly in keeping with baroque performance practice, although after 21 measures he switches to *non-legato* and *staccato* (see pickup to m. 38). From there on, he goes back to *legato* sporadically. A few added hairpins merely follow the melodic contour from time to time.

9.16 Prelude in D major, BWV 532/1 – Third Section, mm. 16-96: Reger

Example 9.18. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Reger, mm. 16-23.

Much like d'Albert, Reger also switches curiously between *ben legato* and *non-legato* in the third section. Overall, *legato* is used more often in passages where the right pedal is absolutely essential in sustaining long notes. It is as if Reger knew *non-legato* was an aspect of baroque playing, but understood that certain sacrifices had to be made, both for technical reasons and for fulfilling a late-Romantic aesthetic that stresses exaggerated dramatic effects and gigantism over subtlety.

Unlike d'Albert and more like Busoni, Reger regularly doubles the pedal part at 16' pitch. As a whole, Reger's doublings are more literal and consistent than Busoni's but less kind to the

hands. He doubles the soprano line more often than Busoni. Other times, Reger's doubling borders on the excessively complicated, though he ingeniously maintains the most minute details of counterpoint. For instance, whereas both Busoni and d'Albert chose to keep a simple texture starting at the episode where the pedal drops out for the first time (pickup to m. 32), Reger retains a thicker texture at first (Example 9.19):

Example 9.19. J.S. Bach, Prelude in D major, BWV 532/1, compared with piano transcription by Reger, mm. 16-23.

For a moment, he doubles everything at the 4' octave. In this situation, contrast is achieved by a drastic change in register more than texture. The right hand emphasizes the harmonics of the left hand, producing a delicate, bell-like tone.²⁴ Reger exaggerates the color change even further by reducing the other two transcribers' *piano* marking down to *pianissimo* while also employing the *una corda* pedal. Following this in mm. 34-35, the left pedal is disengaged and the doubling disappears, but only until m. 36 when the soprano voice is doubled at the 16' octave. Again, all doubling disappears in m. 38, but reappears in m. 39 with the soprano doubled at the 4' octave. In

²⁴ A similarly handled passage occurs in mm. 60-62.

another place, where there is only three-part counterpoint, Reger takes the opportunity to cleverly double all three parts in octaves.²⁵ In these and many similar passages, Reger proves himself to be the most resourceful of the three transcribers—of course, he had the benefit of hindsight—but his frequent changes in doubling reflects changes in organ registration that is hardly practicable on an organ with a mechanical stop action.

Reger, like Busoni to an extent, is primarily interested in making the BWV 532 a virtuoso showpiece at the expense of what Bach actually wrote.²⁶ Simple lines like Bach's ascending quarter notes in the tenor in m. 42 are changed to alternating eighth notes whose *staccato* leaps are an added hazard for the pianist. As if that were not enough, the next measure includes even greater leaps between the octaves in the pedal part and offbeat chords in the treble. The long-held notes in mm. 71-78 are given added trills for greater sustain. Exceptionally difficult inner trills are present in 83-84. In mm. 89-92, what was for Bach just another sequence of *Syncopatio* suspensions becomes for Reger a prime opportunity for the performer to show off his/her skill in negotiating hazardous pianistic terrain (Example 9.20):

²⁵ See mm. 65-68.

²⁶ In a few places, like mm. 48 and 72, Reger changes a few notes for unclear reasons. Such changes may simply be errors on Reger's part or the publisher.

Example 9.20. J.S. Bach, Prelude in D major, BWV 532/1, compared with piano transcription by Reger, mm. 89-92.

The image displays a musical score for Example 9.20, comparing J.S. Bach's Prelude in D major, BWV 532/1 (Organ) with a piano transcription by Reger (Piano). The score is divided into two systems, each with two staves. The top system is for the Organ, and the bottom system is for the Piano (transcribed by Reger). The Organ part is in D major, 4/4 time, and measures 89-92. The Piano transcription is also in D major, 4/4 time, but features a much more complex and dense texture, with many notes and ornaments. The piano part is marked 'ff' (fortissimo) and 'ben legato e marcato' (very legato and marked). The piano transcription is a transcription by Reger, as indicated by the text '(transcr. Reger)'.

Not only does Reger's twisting arrangement here *sound* difficult, it *looks* wickedly difficult, both on the page and for the spectator watching the performer.

Reger adds hairpins to his transcription, even more so than d'Albert. Such constant swelling and deflating can make the music sound wheezy. Busoni called such swelling of the phrases "sentimental" and an "offensive mistake" in Bach-playing.²⁷ However, to be fair, Reger's dynamic additions does at times give the effect of strong and weak beats at times where subtle changes in articulation are not an option. Some of Reger's tiered dynamic changes are artistically suspect, but simple enough to explain. The drop from *forte* to *piano* at the pickup to m. 45 seems strange until one realizes that Reger is perhaps trying to clarify the textural thinning where the tenor line drops out.

²⁷ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 181.

9.17 Prelude in D major, BWV 532/1 – Fourth Section (Coda), mm. 96-102: Bach

Example 9.21. J.S. Bach, Prelude in D major, BWV 532/1, mm. 96-103.

The musical score for Example 9.21, J.S. Bach's Prelude in D major, BWV 532/1, measures 96-103, is presented in two systems. The first system (measures 96-98) is marked 'adagio'. Measure 96 begins with a fermata on the first beat. The second system (measures 99-103) continues the piece, featuring various chords and melodic lines. The piece ends with a final cadence in measure 103.

Following the fermata at beat two in m. 96, a place where the listener might expect a resounding perfect authentic cadence, Bach shocks the ear. It is almost an understatement to call this innovative move to a D-sharp fully diminished chord a deceptive or interrupted cadence. Following the initial surprise chord, Bach plays with the listener's expectations even further by using minor and major triads borrowed from other modes, dominant sevenths, diminished sevenths, and augmented chords. One is reminded of the complaint the Arnstadt consistory court made at Bach in February 1706:

...he had been making many odd variations [*wunderliche variationes*] in the hymns, mixing up in them many strange keys [*Thone*] so that the congregation has become confused by it. In future, if he wants to bring in a wandering key [*tonum peregrinum*], he has to stay with it and not turn conspicuously to something else too quickly or, as he has so far been used to doing, even playing in some opposing key [*Tonum contrarium*].²⁸

²⁸ Neumann Werner und Hans-Joachim Schulze, eds., *Bach-Dokumente II: Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs, 1685-1750* (Kassel: Bärenreiter,

The harmonic progressions in the BWV 532 prelude coda are “calculated to mystify” as Williams puts it.²⁹ Interspersed are flashy *Tiratas*. Using suspensions and other means, Bach expertly manages to avoid a cadence on the tonic until the very end (m. 107). Regardless of whether one interprets the organ pedal as being single or double (in one or two parts), this is arguably the most sonorous section of the entire work, easily eclipsing the second section of the prelude and the rapid pedal-work conclusion of the fugue.

There are a few other things worthy of comment regarding what happens when playing this section on the organ. Some of the notes can be smoothly connected, especially at suspensions, but not at the expense of allowing the notes to glide smoothly into strong beats or across bar lines. A slight break in the sound would be more in order in these places. An interpreter might add a trill on the dotted eighth in m. 100 while double dotting the same note. The dotted quarter notes in m. 106 could be double dotted as well for a more incisive rhythm.

1969), 20; translation from Peter Williams, *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007), 47-48.

²⁹ Williams, *The Organ Music of J.S. Bach*, 42-43.

9.18 Prelude in D major, BWV 532/1 – Fourth Section (Coda), mm. 96-107: Busoni

Example 9.22. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Busoni, mm. 96-102.

The musical score for Example 9.22 shows measures 96-102 of the Prelude in D major, BWV 532/1, piano transcription by Busoni. The score is in D major and 4/4 time. It features a piano transcription of the final section of the piece. The notation includes various dynamics (*f*, *p subito*, *ten.*), articulations (*legato*, *legato sempre*), and performance instructions (*Adagio*, *presto*, *Verschiebung*). The right hand plays chords and moving lines, while the left hand provides a bass line with some doublings. The score ends with a double bar line and a repeat sign.

In mm. 96-98, Busoni employs some interesting doublings. What were originally sixths between soprano and tenor, Busoni has transformed into tripled thirds. The bass is doubled at 16' pitch. Unlike the other two transcribers, Busoni does not write broken chords. Using ninths and tenths in the right hand while omitting some notes where the left hand has to play the bass, Busoni keeps the rhythm intact at all costs despite the inevitable loss of some sonority and interruptions in the voice leading. At times, the bass is delayed by half a beat, like the G-sharp in m. 97, but here the G-sharp has already been played on the beat in the upper chord of the left hand. For the listener, such discontinuities have minimal impact, much less than arpeggiating the chords before the beat. Busoni explains himself in his following advice to transcribers:

Be specially careful to strike all the tones of a (solid) chord together. Arpeggios, or the hasty anticipation of the bass, are of very doubtful taste; firstly, because [they are] contrary to the character of the organ; secondly, because they produce the effect of over-exertion. Moreover, such basses lack the necessary weight. For these faults the transcriptions themselves are usually answerable; it is the editor's business to forestall such awkward difficulties.³⁰

³⁰ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 181.

Busoni also does not bother holding out the long notes in the alto. Without the sustaining power of the organ, they could hardly be heard on the piano anyway. In his essay, Busoni discusses omissions in depth:

Hiatuses in part-progression, incomplete doublings, inexact reproduction of the positions of chords, and belated or anticipated entrances, necessarily arise...from the limited stretching capacity of the hands; or from facilitations in playing; or where there are too many parts. Frequently only a single tone is omitted, transposed into the octave, or replaced by some other harmonic interval. With careful treatment, the effect of such omissions is not very disturbing, except in the part having the theme, which part should, therefore, be spared wherever possible.³¹

Busoni's tripled *Tirata* runs are difficult to play with his mandatory *legato*. In the first run in m. 96, fingering is not supplied, but ample use of the third and fourth fingers in the right hand, as in m. 15 of Busoni's transcription, would be in order. In the second run in m. 97, however, Busoni employs an idiosyncratic doubling where the inner notes, played by the right hand thumb, are doubled only some of the time, thereby allowing all the upper notes to be played more *legato* and at the required *presto* marking. The left hand scale has innovative fingering using groups of threes. The third finger of the left hand plays with the third finger of the right hand, avoiding confusion.

The added slurs across bar lines (mm. 96-97), as has already been mentioned (Chapter 7, p. 119), are not congruent with baroque performance practice. However, it has to be conceded that on the piano the music would sound choppy without these slurs. For modern audiences, slight breaks before the downbeats might sound as if the pianist was using the sustaining pedal incorrectly. Busoni's *tenuto* marking on the B-flat triad in m. 98 is questionable. This chord is another surprise harmony through deceptive motion, therefore playing it a little *shorter* rather than longer is more striking dramatically.

In the sixteenth note passages of this section, Busoni demands some freedom with his *expressivo* marking, the use of a caesuras, and the clear indication of where to lift the right pedal.

³¹ Ibid., 172.

In his essay, Busoni quotes C.P.E. Bach: “The embellished cadences are like a bit of improvisation. They are executed at the close of a piece, without strict adherence to tempo.”³² Busoni’s choice of switching around the thirty-second notes from A and B-flat in the soprano to G and A in m. 106 is unusual. Perhaps he consulted an incorrect source or he did not like the rhythm. In any case, Busoni’s reworking does make it easier to play the following leap to the C-sharp fully-diminished chord, but it does take away the luster of the rapid hurdle. Perhaps that was his intention, an avoidance of “the effect of over-exertion.”

From m. 99 to the very end of the prelude (m. 107), Busoni makes a most strange interpretive decision. Whereas on the organ, the pedal part splits into two voices (in most interpretations) and the sound is especially loud and resonant, Busoni decides to switch to a *subito piano* dynamic with the added marking *sehr weich* (“very gentle”). For Busoni, Bach’s perplexing chord progressions is to be enhanced by an equally mysterious change in *Affekt*. In addition, Busoni employs the soft pedal with the less-common German marking *Verschiebung*. This cuts a lot of the sonority but with the octave doubling of both pedal parts, the deepness in sound of the organ is retained. Meanwhile, the upper three parts are un-doubled until m. 105, where the left hand begins to double the right hand at 16' pitch. When this 16' doubling does occur, Busoni reduces the dynamic even further to *pianissimo*, possibly to avoid an overly muddy sound. The option of using the *sostenuto* pedal and piano harmonics for the low D octave in m. 106 is given as Example 94 in Busoni’s essay.³³ The sustain pedal is shown to lift right before beat three and directly on beat four. The result being that the bass is not sustained as long as it is fully notated. It is interesting that Busoni once again avoids doubling the upper voices in the last measure, making the final resolution of the 4-3 suspension completely clear and poignant.

³² Ibid., 175.

³³ Ibid., 182. For m. 103, Busoni gives detailed pedaling instructions in Example 71 of his essay. See Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 177.

9.19 Prelude in D major, BWV 532/1 – Fourth Section (Coda), mm. 96-107: d’Albert

Example 9.23. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by d’Albert, mm. 96-102.

In terms of dynamics, d’Albert’s treatment of the coda is more consistently *fortissimo*, but at the very end, he cannot resist making an inappropriate diminuendo to *piano*. One nice little touch is d’Albert’s careful hierarchy of accent markings. In m. 96, the high point it is marked with a horizontal wedge. In the next measure, the much higher point is marked with a vertical wedge. The latter marking cannot be interpreted as making the note shorter, as some define it, but rather it functions as a louder accent. Such subtle differentiations are lacking in the other two transcriptions.

D’Albert has no qualms about writing arpeggiations before the beat. Anticipated bass octaves are the norm, even when they are unnecessary, such as the unusual hand-over-hand crossing on beat two of m. 103. D’Albert’s pedal markings are unconventional and may have been incorrectly printed. They show that the grace notes in the bass are not to be held through with pedal. Only the top notes are sustained.

Other than the tripling of the bass, d'Albert does little that is special with doubling. In mm. 96-98, he doubles the soprano and bass at 16' pitch. From there on, only the lower of the two pedal parts is doubled. Thereby, d'Albert takes the common *Doppio* pedal interpretation to be false. The *Tirata* runs are played by both hands but lack the virtuosity of Busoni's *legato* octaves.

9.20 Prelude in D major, BWV 532/1 – Fourth Section (Coda), mm. 96-107: Reger

Example 9.24. J.S. Bach, Prelude in D major, BWV 532/1, piano transcription by Reger, mm. 96-102.

The image displays a musical score for the fourth section (Coda) of the Prelude in D major, BWV 532/1, by J.S. Bach, as transcribed by Max Reger. The score covers measures 96 to 102. It is written for piano and features a 'Maestoso' tempo marking. The key signature is D major (two sharps). The score includes dynamic markings such as *ffz* (fortissimo, crescendo) and *fz* (forzando). The notation shows complex chordal textures and melodic lines in both hands, with some measures featuring triplets and slurs. The score is presented in two systems, with measures 96-98 in the first system and measures 99-102 in the second system.

Reger's transcription of the coda to the prelude is probably the closest to the organ in terms of sheer sonority than Busoni's or d'Albert's. After a large caesura, Reger takes the liberty of changing Bach's *adagio* to *maestoso*, perhaps because he felt Bach's harmonies should do anything but make one feel "at ease!" The soprano is not just doubled but tripled, as if using 8' 16' and 32' on the manuals. A 32' manual stop is only to be found on the largest of Romantic and modern organs. Bach most likely would never have come across an instrument with such a stop. Reger might have been thinking of a 16' manual stop(s) with the sub-octave coupler (*octaves graves*) engaged. In any case, Reger's doubling of the manuals goes against what Busoni advises

in his essay.³⁴ For tripling, Busoni recommends the more common 16' 8' 4' for the manuals and 32' 16' 8' for the pedal.

Reger anticipates the bass octaves as grace notes but does not break them as much as d'Albert does. The result is a sort of compromise between Busoni's and d'Albert's method. The most extreme use of quickly-arpeggiated chords occurs in m. 106, where the right hand must play three ascending chords in rapid succession. For Reger, the "effect of over-exertion," which Busoni decries, is a strength not a fault of transcription. Bach's expressive leaps, as in m. 98-99 and m. 106 are exaggerated by Reger's triplings and quadruplings. From the performer's perspective, the margin of error for Reger's leaps is quite high, and they are more of a virtuosic spectacle than a truly expressive element.³⁵

In transcribing the runs of the coda, Reger is the most diverse of the three transcribers. In the first *Tirata*, Reger simply has the left hand double the right hand an octave lower like d'Albert does. In the second *Tirata*, however, Reger triples the part, but unlike Busoni he does not care about making it easier, and omits nothing in the inner line. On the other hand, some pianists might find Reger's version easier than Busoni's. It is often easier to use sustain pedal rather than fingers to connect notes. In the last gesture in m. 104, Reger employs alternating octaves for a virtuosic, if purely-pianistic effect.

Dynamically, Reger is uncompromising in the coda. He takes full organ as a matter of fact. An initial *fortissimo* grows to triple *forte* in the penultimate measure. Throughout, Reger uses hairpins that follow the contour of the melody, getting louder when the notes move up and vice versa, much as a Romantically-voiced organ would do. On the piano, such dynamic underpinning of musical gestures makes perfect sense, as do Reger's carefully placed accent marks.

³⁴ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 162.

³⁵ It is interesting that Busoni, in general, recommends not tripling all parts. See Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 165.

Chapter 10: A COMPARATIVE ANALYSIS OF FUGUE IN D MAJOR, BWV 532/2 AND THREE PIANO TRANSCRIPTIONS

10.1 Introduction

Given the length of the Fugue in D major, BWV 532/2 (137 measures), a measure-by-measure comparison of the three piano transcriptions would be cumbersome. However, Bach's consistent use of a four-voice texture conveniently allows a graphic analysis. For comparative graphic analyses showing registration and dynamics, see Appendices 3 and 4, respectively. Octave doublings shown in the organ version are conjectural.

A theoretical analysis of the BWV 532 fugue would be out of the scope of this paper. However, for comparative purposes, it is necessary to split the following discussion into sections. Peter Williams's analysis, which divides the fugue into three large sections, is used as a general frame of reference because it is a widely consulted source. It is directly reproduced below:

Table 10.1. Williams's structural analysis of J.S. Bach, Fugue in D major, BWV 532/2.¹

| | | |
|---|------------|---|
| A | mm. 1-29 | exposition, two real answers; derived [episode] then free episode |
| | mm. 30-53 | middle entry (re-exposition tonic—dominant—tonic); episode |
| B | mm. 53-64 | entry, relative (first measure repeated); derived [episode] then free episode |
| | mm. 64-76 | answer, dominant of relative; countersubject rhythm; hovering in F# minor at central axis (m. 69) |
| | mm. 77-96 | <i>caput</i> ² on pedal; further answers, broken up, shortened, in dominant of relative dominant; episode; 'development' |
| C | mm. 96-124 | final entries in dominant (then lengthy episode) and tonic |
| | mm. 124-37 | coda: second half of subject, arpeggios from first codetta; play of motifs, virtually a tonic pedal point |

¹ Williams, *The Organ Music of J.S. Bach*, 43.

² The *caput* is the 'head' of a fugue subject, a term coined for its opening motif, which is often conspicuous.

10.2 Fugue in D major, BWV 532/2: Bach

Since most performance aspects of the fugue have already been covered in depth in Chapters 7 and 8, the following commentary will be limited to the topic of registration in the fugue as a whole. The spritely nature of this fugue seems to call for a relatively light registration, like that of the third section of the prelude. However, the late 19th- and early 20th-century practice of starting with something thin and sparkly, like a gapped registration of 8' and 2' flutes, and then gradually building the sound with the addition of stops until the fugue ends with full organ is totally out of keeping with what Bach or any other baroque organist could have done physically. Such a registration requires modern conveniences such as combination pistons, toe studs, and sequencers. The simple use of a principal chorus of 8' 4' 2' on the manuals and 16' 8' 4' on the pedals without reeds might be the best option.

Mixtures can sound tiresome when used throughout the fugue, but something seems to be missing in the sound if they are absent at the concluding section. One option, although many baroque specialists might disagree, is to add one or two stops gradually in places towards the end where either the feet or hands play alone. For instance, it is perfectly feasible to add a 16' manual flue stop during the manual rest in m. 103. The hands stay largely in the treble register from that point on and a 16' stop adds a little more fullness to the sound. A mixture stop can be added during the rest in m. 105. Likewise, one can add a reed to the pedal during the runs in mm. 117-188, although here the player has only a quarter rest to reach up with one hand and pull a drawknob. Still, it is physically possible on some period instruments. One could couple the manuals in m. 119. On the last pedal D, a 32' stop could be added to add weight to the final note. The graph in Appendix 3 showing texture and registration reflects this interpretation. Admittedly, even these subtle registration changes are unnecessary in the fugue. As usual, Bach achieves variety through textural means. For instance, his use of additional voices for the three-note chords in both hands in mm. 120-123 give a fuller sound without any changes in registration.

10.3 Fugue in D major, BWV 532/2 – Section A, mm. 1-29: Busoni

Throughout this section, Busoni hardly does anything to Bach's original. The *piano* marking is, of course, artificial but no further dynamic markings occur until m. 20 where the bass comes in at *mezzo forte*. More importantly, no doublings occur until m. 26 and here only in the bass. This is in keeping with Busoni's admonition in his essay,

If any one rule is to be observed...let it be this: To refrain from doublings in the Exposition of the fugue, and likewise generally in the Episodes, and gradually to cumulate the dynamic effects towards the close. By this means will be realized that continuous intensification which is in general—in the editor's opinion—suited to this species of composition.³

Busoni's decision to keep the exposition of the fugue at 8' pitch level, thereby making each voice an equal, is in agreement with French Classical fugue playing tradition, which Bach might have known, but not the cumulative crescendo for the fugue as a whole. At the opening, Busoni demands a simple sonority by canceling the previous soft pedal marking of the prelude with the indication *ohne Verschiebung*. However, the soft pedal is again called for with the organ pedal entrance in m. 20. Busoni discusses this curious procedure in his essay: "The entrance of the organ-pedal part in the exposition of a fugue may, as a rule, be advantageously supported by the soft pedal. The exposition as a whole, and also the episodes, are usually benefitted by the soft pedal."⁴ Unfortunately, Busoni does not elaborate on just what this advantage is. On the organ, the pedal division has a certain independence of tone quality, unless couplers are used. Busoni seems to employ the soft pedal mostly as a way to simulate the contrast of organ divisions.

Some interpreters have taken Busoni's added *Allegro moderato* marking too literally by playing the fugue subject at a painfully lethargic pace. Such interpretations are compounded further by Busoni's unstylistic slurs and *staccato* marks, which to be fair, probably have more to do with outlining certain gestures than articulation. For the tenor line in m. 14 and elsewhere, a

³ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 167.

⁴ Ibid., 177.

stylistically truer articulation would be to connect the stepwise ascending notes and disconnect the angular leaps which follow, which is actually the articulation Busoni shows in the next measure. The *tenuto* marks on the quarter notes in mm. 8-10 and elsewhere can also be found in d'Albert's and Reger's transcriptions, although in the latter two cases they also add a *staccato* dot to the preceding eighth notes.

Busoni realizes Bach's ornamentation erroneously. The short trill in m. 5 is changed to two grace notes. The first is on the main note. By not starting the trill correctly on the upper neighbor note, the melodic line is less smooth and the suspension-like function of the ornament negated. In m. 13, Busoni's written-out trill in thirty-second notes is also incorrect. In m. 11, Bach's trill is omitted entirely. Surely, as a scholar and editor of Bach, he must have known J.S. Bach's ornamentation table in his *Klavierbüchlein für Wilhelm Friedemann Bach* and C.P.E. Bach's *Essay*, in which the proper execution of trills is clearly demonstrated. However, it seems Busoni was simply following the rules and tastes of his time. Busoni's near contemporary, Johannes Brahms, also interpreted Bach's trills in a similar fashion. In a letter he writes, "I am always very punctilious regarding ornamentations, although slovenly editions of the works often force one to follow one's own taste in these manners..."⁵ Brahms then shows a notated example where a short trill is played as three notes, starting on the main note and before the beat, exactly as Busoni does.

In m. 28, some notes in the soprano line have been changed in all three transcriptions, probably because Busoni and the other transcribers were using a different source. While the change does smoothen out the line, the downside is that the soprano line no longer matches the tenor and produces some seventh harmonies instead of simple triads (Example 10.1).

⁵ Johannes Brahms to Clara Schumann, Monday, August 20, 1855, in *Letters of Clara Schumann and Johannes Brahms, 1853-1896*, ed. Berthold Litzmann (New York: Longmans, Green, 1927; repr. New York: Vienna House, 1973), 1:48.

Example 10.1. Johann Sebastian Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 28-29. ⁶

Other changes include notes that have been redistributed as necessary to fit the hand. In mm. 22-24, stretches of a tenth for the right hand have been comfortably reduced to sevenths by transposing the tenor up an octave. D'Albert and Reger do this in their transcriptions as well.

10.4 Fugue in D major, BWV 532/2 – Section A, mm. 1-29: D'Albert

D'Albert throws caution to the wind with his added *vivace* marking at the head of the fugue. Pianists might be tempted to play this fugue as fast as possible, something Busoni did not advocate. However, taken as a whole, d'Albert's transcription of the fugue is perhaps closest in following baroque articulation. From the beginning, he marks the score *forte sempre non legato*. Throughout this section, dynamic changes are minimal, consisting mainly of a few subtle hairpins. The quick *diminuendo* to *piano* followed by a *crescendo* in mm. 27-28 would not have had Busoni's approval. As has already been mentioned, Busoni felt dynamic changes in Bach should be terraced.

⁶ Johann Sebastian Bach, "Praeludium et Fuga in D, BWV 532," in *Präludien, Toccaten, Fantasien und Fugen I*, edited by Dietrich Kilian, series 4, vol. 5 of *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke* (Kassel: Bärenreiter-Verlag, 1972); Johann Sebastian Bach, *Praeludium und Fuge D dur für die Orgel*, transcribed for piano by Ferruccio Busoni Leipzig: Breitkopf & Härtel, 1902.

Like Busoni, d'Albert also avoids doubling the parts during the exposition of the fugue. However, where the pedal part enters in m. 20, d'Albert does depart from Busoni by doubling the part at the normal 16' pitch. Interestingly, he decides to forestall this doubling in mm. 22-26 so that the left hand may double the tenor part an octave lower, presumably to preserve the voice leading. This also allows the pedal part to sound less busy. However, it would have been unfeasible for a baroque organist to quickly subtract a 16' pedal stop here, as d'Albert seems to suggest.

Sustain pedal is used only in connecting the arpeggiated figure in m. 6, no doubt for contrast in resonance. The accents on weak beats at the beginning of the violinistic sequence in m. 2 and elsewhere are not stylistic, but d'Albert seems concerned with marking entrances of the these figures for the listener. Some of the trills are omitted, as in m. 13, but d'Albert does not rewrite those that exist in the original and allows the pianist to interpret the trills as he or she seems fit.

10.5 Fugue in D major, BWV 532/2 – Section A, mm. 1-29: Reger

In the opening section of the fugue, Reger is the most extreme of the three transcribers, micromanaging every dynamic nuance and articulation. This comes as no surprise, since he made a practice of doing this in his own compositions. The fugue starts *pianissimo*, a level softer than Busoni and d'Albert. This is somewhat at odds with the *Affekt* of Reger's *Allegro brillante* marking but it mirrors his characteristic compositional practice of beginning his fugues softly before making a gargantuan crescendo. Although questionable, Reger's dynamic markings have some artistic merit and add shape to otherwise static figures. These include short hairpins followed by *un poco crescendo* and *diminuendo* markings. What is jarring, however, is the offensive *forte* interpolation in m. 7. Although an organist might change manuals here, most would probably opt for a softer, not louder, change. Reger's sudden *forte* makes the interpolation sound tastelessly comical, although that may have been his intention.

Reger interprets the articulation as mostly *legato* and adds slurring to large swaths of notes. In mm. 2-5, the added *staccato* dots on the beginnings and endings of four-note groupings are unusual given that note groupings are already slurred above. Reger appears to be calling for either a sort of *portato* articulation or, more likely, very small accents on strategically important notes (Example 10.2).

Example 10.2. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 1-4.⁷



Like the other two transcribers, Reger avoids doubling the manual parts in the exposition, leaving only the pedal part to be doubled at 16' pitch. In mm. 22-25, he opts for a compromise between Busoni's single pedal line and constant doubling at 16' pitch by doubling only the first of every four sixteenth notes (Example 10.3).

Example 10.3. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 22-25.



This is not something Busoni would have recommended: “The incompleteness of the higher octave is unnoticeable in rapid passages, as the lower tone contains the higher as an ‘overtone’.

⁷ Johann Sebastian Bach, *Praeludium und Fuge (D dur) für Orgel*, transcribed for piano by Max Reger (London: Augener & Co, 1869).

On the other hand, the interruption [of the] lower octave would have a most disturbing effect.”⁸

Bach probably would not have played Reger’s mordent in the pedal part in m. 24 and a trill in m. 25 because of its difficulty. However, technical difficulty was no hindrance for Reger and his ornaments are every bit as thorny to play on the piano.⁹

10.6 Fugue in D major, BWV 532/2 – Section A, mm. 30-53: Busoni

In mm. 30-31 Busoni carefully marks the fugue subject *mezzo forte* with all the other parts marked *piano*. This demonstrates a concern for bringing out the fugue subject. However, on a well-voiced organ, soloing out the subject is hardly necessary. Each entry will always be audible provided that the registration is not too thick. By m. 37, however, Busoni gives a general *mezzo forte* that applies to all the parts and asks the performer to lift the soft pedal. The soft pedal is not indicated again, though that does not necessarily preclude its use in later passages. More significantly, Busoni does not indicate multi-layer dynamics from this point on. Either he recognizes that Bach’s counterpoint needs no more dynamic enhancement, or assumes that the pianist will bring out the fugue subject automatically.

In mm. 31-33, Busoni doubles the pedal part at 16' pitch, however he also doubles the soprano part *two* octaves lower in the left hand, which is a peculiar decision. The pedal part sounds lighter in its highest register. By thickening the bass, this lightness is negated. All doubling ceases in most of m. 34, mainly because the three voices are far enough apart that doubling is no longer practicable. Busoni omits the cadence trills in mm. 34 and 36, perhaps for technical reasons. Admittedly, the one in m. 34 is editorial in Urtext editions. Although difficult, the pianist can still choose to re-insert the trills if desired.

⁸ Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 156.

⁹ Reger’s voice leading is also disagreeable. In m. 26, the tenor and alto lines are altered in a way that the seventh, the D, does not resolve correctly to C-sharp.

Busoni replaces the bass B₁ found on beat one of m. 35 of most manuscripts with a D₂. This effectively cancels out any deceptive motion and makes less sense from a part-writing standpoint as the other voices contain Ds as well. The other two transcribers presumably used the same or similar source material as their transcriptions also have D in the bass.

Busoni used mm. 37-38 as Example 10 in his essay under the heading “Simple doubling of the Manual-parts.”¹⁰ The parts are doubled an octave higher. He makes the remark, “The taste of the transcriber, or the requirements of the musical situation, will decide whether the octave-doubling shall take place above or below. The doubling in the higher octave, however, should be regarded as the norm—imitating a 4-foot stop.” Here, it produces a brilliant effect. Similarly, Busoni used mm. 39-41 as Example 15, which he labeled “simple doubling of the manual parts in three or more parts.”¹¹ What Busoni does not mention, however, is that the difficulty of these passages is exponentially increased when both hands have to play all three parts (Example 10.4). A consistent baroque *non-legato* articulation would ease the difficulty somewhat, but Busoni calls specifically for *legato* and even shows a fingering where the first and second fingers of the right hand slide from black keys to white keys, a method not unknown to Bach and one particularly dear to Chopin.¹²

¹⁰ Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 157.

¹¹ Ibid., 159.

¹² See for instance Chopin’s fingerings in the trio of the Funeral March from the Sonata No. 2 in B-flat minor, Op. 35 and the Waltz in A minor, Op. 34, No. 2, m. 25.

Example 10.4. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Busoni, mm. 37-42.

Starting in m. 42, Busoni becomes increasingly creative. He takes Bach's simple arpeggio runs written for alternating hands and adds a second line, creating sixths and fifths below and strengthening a line that what would otherwise sound feeble on the piano (Example 10.4). Busoni makes the following remark about such additions:

Fillings, or completion of the harmony, occur for the following reasons: To obtain greater fullness of tone; where two parts are too far apart; for cumulative effects, and climaxes; as a substitute for doublings, when the latter are impracticable of execution: to enrich the piano-effect; etc. etc. They are usually harmonic or figurative; seldom of a contrapuntal, melodic, or in any way independent nature. The natural introduction of additions, without violating the style, is a touchstone of the transcriber's taste.¹³

Afterwards, in mm. 43-45, Busoni reverts to a simple 16' doubling of just the pedal part. Here, the pianist can choose between lifting the left hand to help the right hand, or more preferably, use a fingering that allows the right hand to do double duty without lifting keys too soon. Busoni does not write a cadence trill in m. 45. Neither is it found in other two transcriptions, though it is not technically impossible to play.

¹³ Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 169.

In m. 46 Busoni invents a new way of playing the *circolo mezzo*¹⁴ figure of the fugue subject. In fact, Busoni invents various permutations of the figure throughout the fugue as shown in Example 10.5:

Example 10.5 Permutations of *circolo mezzo* figure in J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Busoni, mm. 28-29.

The image displays a musical score for the piano transcription of J.S. Bach's Fugue in D major, BWV 532/2, by Ferruccio Busoni. The score is presented in three systems, each with a bass staff and a treble staff. The first system covers measures 20 to 53, the second system covers measures 77 to 80, and the third system covers measures 91 to 119. The score illustrates various permutations of the 'circolo mezzo' figure, which is a characteristic rhythmic and melodic motif from the fugue's subject. Fingerings (e.g., 5, 4, 3, 4; 1, 2; 3, 4; 5, 4, 3, 5, 4) and articulations (accents, slurs) are indicated throughout the passage to guide the performer.

At m. 46, the pedal part is doubled an octave lower as usual, but every other note (the Es) is also doubled an octave higher. The hands alternate playing octaves, but never at the same time. Presumably, the pianist should voice the original inner line. Otherwise, the repeated E above will stick out of the texture.

In m. 47, as with the double-note passage for both hands m. 37, Busoni once again adds notes to Bach's two-part counterpoint, only this time with two different patterns in between the original outer lines. The fanfare nature of the passage is greatly amplified.

In mm. 48-49, Busoni opts to keep the manual parts as written, knowing that pianists who can reach tenths can play all three parts *non arpeggiando*. An exception occurs with the extra-wide second chord in m. 49, where Busoni mercifully places parentheses around the lower A.

¹⁴ Also known as a *Halbcirckel* or "half-circle."

Throughout this passage, Busoni doubles the pedal part at 16' pitch, but only where the notes align with the right hand chords. This adds some depth of sound but not too much too soon.

In mm. 50-52, Bach wrote two carefully-written upper voices. The bottom voice of the two is in straight eighth notes whereas the top voice is syncopated, sometimes with ties but more often with sixteenth rests. Busoni changes this to an alternating violinistic double-stop figure (Example 10.6).

Example 10.6. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 50-53.

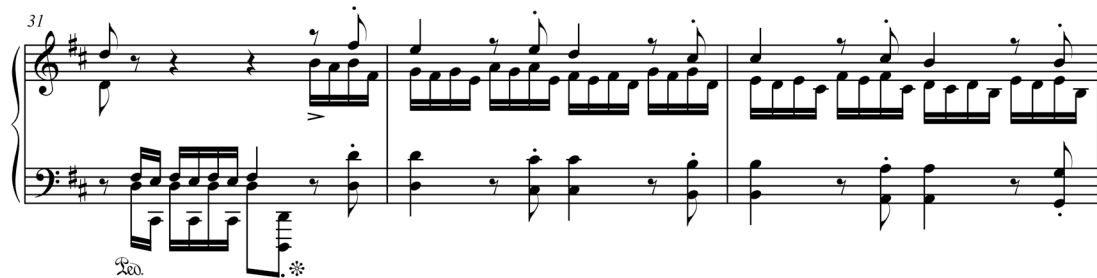
The image displays a musical score for measures 50-53 of J.S. Bach's Fugue in D major, BWV 532/2. It compares the original Organ transcription with a piano transcription by Busoni. The Organ part is shown in two staves: the upper staff has a syncopated melody with ties and sixteenth rests, while the lower staff plays straight eighth notes. The Piano transcription (labeled 'Piano (transcr. Busoni)') also uses two staves. In this version, the upper voice is replaced by an alternating violinistic double-stop figure, and the lower voice (pedal part) is transposed down an octave. Vertical dashed lines connect corresponding measures between the Organ and Piano parts. Fingerings are indicated with numbers 1-5 above or below notes in the Piano part.

Busoni's articulation is *portato*. The benefit of the revision is that the music is rendered more pianistic. The detriment is that the dissonances found in Bach's 7-6 suspensions between the upper two voices are de-emphasized. In the same section, Busoni transposes the pedal part down an octave, giving the left hand some awkward parallel tenths. This cleverly preserves the effect of doubling the pedal part while giving the left hand the tenor line at pitch.

10.7 Fugue in D major, BWV 532/2 – Section A, mm. 30-53: d’Albert

As before, d’Albert employs very few doublings other than the regular 16’ doubling of the pedal part. One interesting effect is at the interpolation in m. 31 where d’Albert avoids writing double notes in the right hand by having the left hand alternate minor ninths instead of seconds (Example 10.7).

Example 10.7. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d’Albert, mm. 31-33.¹⁵



Use of the sustaining pedal as indicated in m. 31 is also unusual for it creates a momentary but unattractive blur. Like Busoni, d’Albert also omits the trills in m. 34 and 36.

Strangely enough, D’Albert revitalizes Bach’s otherwise simple two-part counterpoint—originally one part per hand—in m. 37 by turning it into double notes for interlocking hands (Example 10.8). This seems unnecessarily difficult; especially given that little else has been altered.

Example 10.8. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d’Albert, mm. 37-39.



¹⁵ Johann Sebastian Bach, *Präludium und Fuge (D dur) für Orgel*, transcribed for piano by Eugen d’Albert (Berlin: Bote & Bock, 1893).

There is a slight thickening of the chords in mm. 48-50 but little doubling anywhere else. Unlike Busoni, d'Albert leaves Bach's original syncopation in mm. 50-52 intact, but includes an odd diminuendo down to *pianissimo* at m. 53.

10.8 Fugue in D major, BWV 532/2 – Section A, mm. 30-53: Reger

Reger continues with his doubling choices made earlier. The soprano is doubled at 4' pitch in m. 30 and played *staccato*, which is decidedly different from Busoni's 8' *legato* approach. At m. 31, however, Reger reverts to the normal 16' doubling of the pedal part *à la* d'Albert but without Busoni's thickening left hand chords. Significantly, in m. 34, Reger cannot help but double both the soprano and the bass, though this is humanly impossible to play! Fortunately, notes that are out of pianist's reach are bracketed as optional. Reger even includes a short trill in the alto on the last beat in the same measure, making this passage even more difficult. This might have been done for consistency's sake or to avoid an octave trill in the right hand (Example 10.9). Reger includes Bach's trill in m. 36, which the other two transcribers omitted for ease of performance.

Example 10.9 J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 34-37.



Reger's texture in mm. 37-41 is similar to Busoni's but slightly thinner. Not all the voices are doubled constantly. Starting at the end of m. 38, only the bottom line with moving sixteenth notes is doubled at 4' pitch. On the organ, this would only be practicable using separate manuals, which, of course, is stylistically incorrect. This leads to a strange double cadence trill in m. 41.

The intermittent octave doubling along with the *forte/piano* shifts in m. 42 is decidedly odd. It brings to mind the organist's method of separating small gestures by alternating manuals. However, a single large gesture on one manual would be in better taste (Example 10.10).

Example 10.10. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 41-44.



Reger refrains from any doublings in mm. 43-45, preferring a contrasting simple texture at a *piano* dynamic. Louder dynamics and octave doublings resume in mm. 46-49, but the doublings are straightforward and less creative than Busoni's are. Nonetheless, Reger's transcription of these measures is somewhat easier to play, as it is less confusing to the brain. Reger's handling of the right hand in m. 48-49 is virtually the same as Busoni's with its stretches up to a major tenth, but without the parenthetical note for smaller hands.¹⁶

Reger's transcription of the parts in mm. 50-52 is creative and unique. The inner voices are retained as written, but the soprano is doubled at 4' pitch and the bass at 16' pitch. Like d'Albert, he retains the syncopations in the soprano. In this passage, Reger's version is the closest to sounding like the organ and is truest to Bach, but is hardly as pianistic or playful as Busoni's transcription.

¹⁶ Interestingly, Reger retains Bach's triple-stacked rests in the upper three voices, a configuration Busoni and d'Albert simplified.

10.9 Fugue in D major, BWV 532/2 – Section B, mm. 53-64: Busoni

In m. 53, Busoni comes up with another creative doubling of the *circolo mezzo* figure, one similar to m. 46 (see Example 10.5 above). The difference is that all but the first upper note of each pattern is tripled with more support from the left hand. In m. 55, Busoni again opts for an especially brilliant sound by not only doubling the parts at 4' pitch in m. 53, but by *tripling* the neighbor-note interpolation. Then, in the same measure, the left hand plays the sequential part of the fugue subject in octaves for the first time. Previously this was *poco forte*; now it is more emphatically *forte*. The top part of the right hand (alto voice) is reinforced at 16' pitch. The left hand octaves discontinue in m. 58 for technical reasons.

In mm. 60-63, Busoni's added sixths below the soprano and alto voices and the added octave in the tenor create an especially thicker texture than Bach's original, a decision that seems to be calculated to show off the pianist's skill in playing double notes more than simulating an organ sound (Example 10.11). Despite the sudden murkiness in the texture, Busoni's fingering here is especially reminiscent of organ technique by calling for the sliding thumb. Continuous sixths are hardly practical throughout the section and eventually drop out by m. 64.

Example 10.11. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 60-62.

The image displays a musical score for measures 60-62 of J.S. Bach's Fugue in D major, BWV 532/2, comparing the original Organ transcription with a Piano transcription by Busoni. The score is presented in two systems, each with two staves. The top system is labeled 'Organ' and the bottom system is labeled 'Piano (transcr. Busoni)'. Both systems are in the key of D major (two sharps) and 3/4 time. The Organ transcription features a complex texture with multiple voices, including a prominent alto voice in the right hand and a tenor voice in the left hand. The Piano transcription, by Busoni, adds sixths below the soprano and alto voices and an octave in the tenor, creating a thicker texture. The score includes various musical notations such as notes, rests, and fingerings, with measure numbers 60, 61, and 62 clearly marked.

10.10 Fugue in D major, BWV 532/2 – Section B, mm. 53-64: D’Albert

D’Albert’s transcription of this passage is hardly remarkable, consisting of virtually no doublings. Two things that do stand out, however, is the maintaining of a *pianissimo* dynamic throughout much of the passage and the unusual redistribution of the notes between the hands in m. 54 (Example 10.12). The latter is probably for visual effect more than anything else.

Example 10.12. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d’Albert, mm. 53-54.

The musical score for Example 10.12 shows measures 53 and 54 of the Fugue in D major, BWV 532/2, piano transcription by d’Albert. The score is in D major (two sharps) and 4/4 time. Measure 53 starts with a treble clef and a bass clef. The treble clef has a whole note chord (D4, F#4, A4) and a whole rest. The bass clef has a half note chord (D3, F#3, A3) followed by a half note chord (D4, F#4, A4). Measure 54 continues with the treble clef having a half note chord (D4, F#4, A4) followed by a half note chord (D4, F#4, A4). The bass clef has a half note chord (D3, F#3, A3) followed by a half note chord (D4, F#4, A4). The dynamic marking 'pp' is present in measure 53.

10.11 Fugue in D major, BWV 532/2 – Section B, mm. 53-64: Reger

Reger’s take on this passage is a curious mix between Busoni’s and d’Albert’s transcriptions. At times there is surprisingly little doubling, like the fanfare in m. 54. Later, without warning, Reger decides to double all the voices starting in m. 58 while making a jolting switch from *piano* to *forte* (Example 10.13). Doing so, he ends up sacrificing the integrity of the tenor part, as well as creating an added hazard for the pianist by forcing the left hand to play both bass and tenor alternately in octaves. Just as quickly, the jolt subsides as the music drops to *pianissimo* in m. 60.

Example 10.13. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 57-60.



Like Busoni, Reger chooses to reinforce the rising passage in mm. 60-64. However, instead of a thicker texture with sixths, Reger prefers the metallic ring of upper octaves. The rounding out of the phrase in m. 64 with a slight *ritardando* is a notable touch and something many organists would do, perhaps correctly, despite there being no such indication by Bach.

10.12 Fugue in D major, BWV 532/2 – Section B, mm. 64-76: Busoni

Although no doubling initially occurs in the fugue answer in m. 64, Busoni again adds sixths in the right hand part of mm. 66-68. Fifths also occur occasionally and primarily exist to ease the difficulty of shifting hand positions.¹⁷ Since it would have been difficult for the left hand to double the bass line at 16' pitch and still play the tenor voice, Busoni opted to omit the 8' pitch level of the bass as before. A *non legato* touch is indicated for this passage. Again, a cadential trill is omitted, this time on beat two of m. 69, although it need not be.

Bach's playful dialogue of the interpolation figures in mm. 70-72 consists of contrasting the pedal and manual divisions. Busoni uses a different array of doublings for the manual parts each time they occur. Some voices are doubled an octave higher. Others are tripled, but each transformation fits the hands without being too difficult (Example 10.14).

¹⁷ Busoni used this passage as Example 47 in his essay. See Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 169.

Example 10.14. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 69-72.

Another long left-hand octave passage occurs in mm. 72-76. Busoni's cautionary *tenuto* marking in m. 72 is apparently for the left hand and it functions as Busoni's warning to the pianist to avoid a choppy *staccato* and a strive for a firm tone.¹⁸ In the same passage, the right hand takes the double-duty of playing the soprano and tenor lines, often having to stretch a tenth.¹⁹

10.13 Fugue in D major, BWV 532/2 – Section B, mm. 64-76: D'Albert

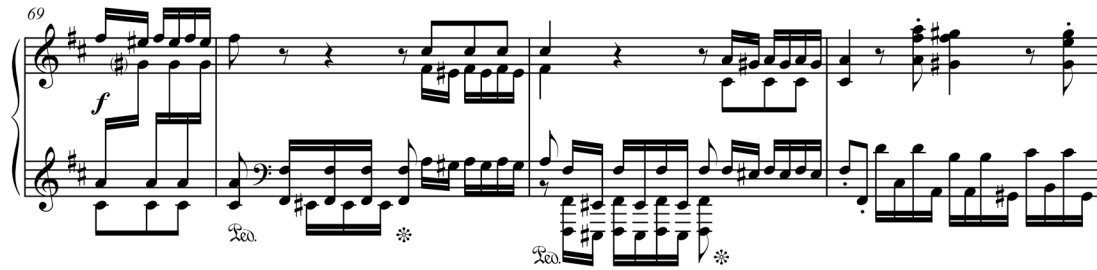
As before, d'Albert uses sustain pedal briefly for the little interpolation figures, perhaps to add a sense of depth to the pedal part and create a better contrast with the manual parts. In mm. 66-70, d'Albert, like Busoni, has the left hand play ninths and tenths. The little arpeggiando mark in the second beat of m. 67 is d'Albert's recognition of the fact that most pianists cannot reach a major tenth with one black key and one white key. Busoni makes few such concessions.

¹⁸ Busoni uses this as Example 4 in his essay. See Busoni, "On the Transcription of Bach's Organ-works for the Pianoforte," 155.

¹⁹ In his essay, Busoni gives the additional marking *non arpegg[iando]*.

Also as before, d'Albert sometimes chooses to redistribute the notes between the hands, although in cases like m. 69 and m. 71, this sometimes has the effect of making the music *harder*, not easier! One of the most awkward passages in his transcription occurs in the bass in mm. 72-74 (Example 10.15). Here, d'Albert chose to transpose every other sixteenth note down an octave, forcing the left hand to make frequent, unnatural leaps. Busoni's and Reger's *non legato* octaves are decidedly easier, despite the added black on the page. Thankfully, for pianists, d'Albert switches to the usual octaves in mm. 75-76.

Example 10.15. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d'Albert, mm. 69-72.

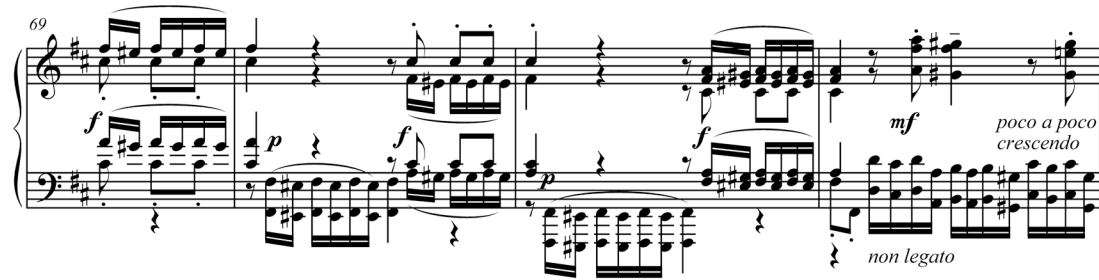


10.14 Fugue in D major, BWV 532/2 – Section B, mm. 64-76: Reger

In mm. 64-65, Reger's simple texture is not unlike d'Albert's. From there on, however, Reger's writing is overflowing with octaves in both hands. As in m. 58, this necessitates breaking up the tenor line so the left hand can reach up and play it in between playing the bass line. Unlike Busoni, Reger retains the trill in m. 69 despite its difficulty of execution. Reger's sixteenth note octave passages are marked *staccato* and later *non legato* instead of Busoni's careful *tenuto* admonition.

The doubling of the interpolations in mm. 69-72 is similar to Busoni's, though less inspired in configuration. The main difference lies in the dynamic disparity between a *piano* pedal part and *forte* manual part. On the organ, this could only occur with a drastic if not tasteless change in registration (Example 10.16).

Example 10.16. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 69-72.



Reger opts for a less literal approach to the countersubject in mm. 72-74, transposing the tenor and doubling the soprano. Not only does this consistently fit the hand better, it sounds a little fuller. Reger's heavy octave doublings persist into mm. 74-76. With the soprano doubled so consistently at 16' pitch, the tenor line loses its identity somewhat, especially in m. 76 where it can sound like nothing more than a reinforcement of the soprano. In both cases, the independence of the voices in Bach's original counterpoint is somewhat forfeited.

10.15 Fugue in D major, BWV 532/2 – Section B, mm. 77-96: Busoni

In mm. 76-77, Busoni again adds sixths to the otherwise anemic arpeggios for the hands. With the *caput* of the fugue subject entering again in m. 77, Busoni finds yet another method of tripling the part but without tripling every single note (see Example 10.5 above). Busoni then exaggerates Bach's contrasting textures. Tenths between the soprano and tenor in m. 78 are changed into thirds for each hand. In contrast to this, the little interpolation in the alto voice is retained without any doubling whereas a return of the other two voices in the same measure are changed to octaves in the right hand and the left hand playing both tenor and bass as written. Right hand octaves compliment the answer in octaves in the pedal in m. 80.

In m. 81, with the resumption of all four voices playing together after a hiatus, Busoni recognizes Bach's thickening of the texture and responds by thickening the accompanying chords with added notes, sometimes transposing notes to fit the hand. As a result, some notes are

Example 10.18. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 87-90.

At the soprano fugue entry in m. 91, Busoni employs his cleverest *circolo mezzo* permutation yet, giving the effect of two voices with interlocking slurs (See Example 10.5 above). This passage requires a flexible wrist and a certain knack on the part of the pianist. Again, Busoni switches out Bach's tenths for double-note thirds in m. 92, but following that, the texture becomes simple again, as if he does not wish to give away a climatic sonority too soon.

10.16 Fugue in D major, BWV 532/2 – Section B, mm. 77-96: D'Albert

Other than the alternating octaves of the fugue *caput* in mm. 77-78, and 80, and the awkward redistribution of notes in the bass voice in mm. 81-82, and m. 92, d'Albert adds little to Bach. The two-part section starting in m. 86 is marked *dolce*. Perhaps d'Albert recognized a slight change of *Affekt*, but other than this, there is no indicated change in touch. The fugue started out *non legato* in d'Albert's transcription, switched to *legato* in m. 58, and from m. 62 the articulation changes back to *non legato* and remains so until the end.

10.17 Fugue in D major, BWV 532/2 – Section B, mm. 77-96: Reger

Reger at first doubles the arpeggio-figure insertion and then triples it at the *fortissimo* dynamic level in m. 77. Whereas Busoni has largely restrained himself from excessive

extroverted activity thus far, Reger is completely unbridled at this point. Everything is either doubled or tripled with the exception of the little alto interruption m. 79, which is marked with accents but not doubled. Reger is less concerned about differentiating between manual and pedal divisions by means of texture, dynamics or articulation. Instead, he produces the effect by extreme changes of register. Reger hammers in several *fortissimo* markings in a row until m. 81 where the interpolation figure is suddenly changed to *piano*, a scheme that is now the antithesis of Reger's previous dynamic procedure. Dynamic consistency clearly is not one of Reger's goals.

In m. 80, Reger adds a 4' doubling to the pedal part midstream, amplifying the crescendo effect he asks for. Then, Reger changes colors unexpectedly in mm. 82-84. Not only is there no doubling in this passage, the dynamics suddenly change to *piano* with a crescendo leading to a diminuendo. The *forte* arpeggios starting at m. 84, however, are doubled at 4' pitch, necessitating some unwieldy leaps between the hands. However, like d'Albert but unlike Busoni, Reger retains the effect of Bach's original multi-voice figure (Example 10.19).

Example 10.19. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 83-90.

Whereas Busoni and d'Albert interpreted the two-voice section in mm. 86-90 as sounding relatively simple and *legato*, Reger bizarrely decides to double some of the parts, with the eighth notes *staccato* and the sixteenth notes under slurs. In m. 86, the soprano is mostly doubled an octave lower, though not consistently. As a result, some of the notes cross below the tenor voice and confuse the texture somewhat. In m. 87, the opposite occurs. The tenor is now doubled an octave higher, sometimes crossing over the soprano. In mm. 88-90, Reger cannot help but use a doubling perhaps derived from Busoni, however he transposes much of the tenor line up an octave in m. 89, perhaps so *both* hands can play the cadential trill in the same measure.

After resuming the 4' doubling in mm. 90-91 and adding to that a 16' doubling in m. 92, Reger appears to switch haphazardly between doubling the sixteenths and not, depending on what produces the most registral contrast. The reconfigured left-hand octave leaps in mm. 92-93 are an interesting touch, but hardly necessary. Here, Reger undoubtedly wished to amplify the virtuosity of the passage.

10.18 Fugue in D major, BWV 532/2 – Section C, mm. 96-124: Busoni

The fugue subject entry begins on beat three of m. 96, marked *forte* by Busoni. Bach's written out parallel sixths (like those in mm. 26-27) suggests Busoni's added sixths which he used previously in mm. 66-68 and elsewhere. This stylistic congruity perhaps provides some justification to Busoni's decision to add other intervals to Bach's original notation.

Although only the bass is doubled in mm. 96-9, Busoni begins tripling the trill-like interpolation figure at 16' and 32' pitch. As in countless other places, this change in registration is hardly practicable on the organ. The final octave leap of the figure is marked *ffz* and since it is on the "and" of beat one, it is quite at odds with the baroque concept of grammatical accent. As an extreme *rhetorical* accent, however, it helps offset the ensuing second part of the subject where Busoni has doubled all the parts an octave higher. This produces an extreme registral contrast. Soon after, Busoni, includes detailed dynamic instructions for the first time in the fugue. In mm.

100-101, Busoni heightens the excitement of Bach's rising gesture by adding alternating crescendo hairpins to the voices that specifically carry the four-note sixteenth figure (Example 10.20).

Example 10.20. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 97-103.

The image displays a musical score for Example 10.20, comparing the Organ and Piano transcriptions of J.S. Bach's Fugue in D major, BWV 532/2, measures 97-103. The score is divided into two systems. The first system (measures 97-100) shows the Organ and Piano transcriptions. The Organ part has a treble and bass staff. The Piano transcription (transcribed by Busoni) also has a treble and bass staff. The second system (measures 101-103) continues the comparison. The Organ part shows a rising gesture in the treble staff. The Piano transcription shows a similar rising gesture with alternating crescendo hairpins. The score includes various musical notations such as notes, rests, and dynamic markings like 'f e tenuto' and 'sempre f'.

Like all transcribers, Busoni is forced to be inconsistent with his doubling practices due to physical constraints. Tripling of the bass false entry in m. 103 occurs in a pattern similar to that in m. 46. However, such tripling can hardly continue practicably. In m. 105 another false entry occurs in a lower register as simple octaves at 8' and 16' pitch. Similarly, all manual parts in m. 104 are doubled, either 4' or 16' depending on what fits the hand. However, starting in m. 106, doubling of the soprano and tenor must cease, again for practical reasons.

In what had been simple, two-voice counterpoint for the hands in Bach's original becomes an etude in double notes under Busoni's revision. The sixths eventually change into thirds in m. 109. The thirds, of course, had originally been tenths, but Busoni mercifully transposed the tenor line up an octave to fit the hand. During this long episode on the dominant, the pedal part, marked *marcato mit Bedeutung* ("marked, with prominence"), is largely played in octaves at the conventional 8' and 16' pitch. However, starting on the third beat of m. 111 Busoni becomes increasingly creative (Example 10.21):

Example 10.21. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 111-113.

The image displays a musical score for measures 111-113 of J.S. Bach's Fugue in D major, BWV 532/2. It compares the original Organ part with a piano transcription by Busoni. The Organ part is written for three staves (Soprano, Alto, and Bass), while the Piano part is written for two staves (Soprano and Bass). The Organ part features complex, rapid sixteenth-note patterns in the upper voices and a steady eighth-note bass line. The Piano part shows a more simplified transcription of these patterns, with some notes marked with accents and slurs. Vertical dashed lines separate the measures.

In the original version, the pedal part stays in the top register of the staff, repeating the same G-sharp/A neighbor figure six times. Busoni transposes this to 16' and 32' pitch, without the 8' pitch initially. Upon reaching the A on beats four and two, the left hand leaps up an octave. Starting in m. 113, the left hand reaches up and helps fill out the harmony of the right hand, giving the effect of a 16' doubling and thereby filling in the gap between the pedal and manual parts. Some of the notes in the manual parts are also doubled at 16' pitch, particularly the soprano line. Crescendo hairpins on the alternating neighbor-tone figures combined with accents give the music a thrilling lurching effect.

Starting at m. 114, with the pedal part making progressively lower octave leaps, Busoni makes one large crescendo up to *fortissimo*. Meanwhile, the right hand is given the option of doubling the soprano at 16' pitch, indicated with small notes (Example 10.22). At a brisk tempo, this is especially taxing on the right hand. Arpeggios return in mm. 117-118 with added sixths beneath.²⁰

²⁰ Busoni used this passage as Example 51 in his essay under the heading “Additions.” The essay version is slightly different, however, as he adds slurs across two beats. Another difference occurs on the last note of m. 118 where the right hand is given D₃ which is tied over to the next measure along with the left hand’s D₂. In the original Busoni transcription, there is simply a low D₂ without ties. See Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 170.

Example 10.22. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 114-117.

For the final entry of the fugue subject on the tonic in m. 119, Busoni triples it at 16' and 32' pitch. Busoni uses this tripling as his Example 24 in his essay. He makes the remark,

The tripling in Octaves of any part is commonly employed only in unison passages. It is hardly practicable with more than one part. True, passages in thirds or sixths (“two-part”) can be executed in triple octaves (“six parts”); **but the character of pianistic bravura is then altogether too marked....**In this sort of transcription it is advisable to add a lower and a higher octave to the original part. In the case of pedal solos, two lower octaves may be added (16-foot and 32-foot stops).²¹

On the organ, a 32' pipe speaks slowly and is hardly advisable for running passages. However, in this case, Busoni is less concerned with what an organist might do and is more concerned with creating a massive, culminating piano sound, a sound that he had been building at each bass entry. It is significant that only on the final entry does a complete tripling of the fugue subject take place.²² By contrast, Reger had already used tripling as far back as m. 77.

²¹ Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 162.

²² This is counting the little interpolations in mm. 55 and 97.

From m. 119 on, Busoni maintains a triple *forte* dynamic level and doubles everything wherever it is humanly possible. The original version also features a thickening of the texture. Bach adds three other voices for the accompanying chords in mm. 120-123. However, the resulting parallel octaves mean that these added voices do no more than double the other parts, including the bass. As has already been mentioned, this thickening of texture has the effect of increasing the volume of the organ without adding stops. Busoni doubles what he can in the right hand, with the thumb often playing two notes at a time (Example 10.23). The left hand goes on with the pedal part in octaves at 8' and 16' pitch. The result is that there is a gap between the two hands. Though not indicated, Busoni would no doubt have approved of a heavier use of the sustain pedal to enhance the resonance. When the pedal part has longer notes in m. 123, the left hand is free to move up and fill in the texture.

Example 10.23. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 119-122.

The image displays a musical score for measures 119-122 of J.S. Bach's Fugue in D major, BWV 532/2, comparing the original organ version with a piano transcription by Busoni. The score is presented in two systems. The top system, labeled 'Organ', shows the original organ part with its characteristic texture and dynamics. The bottom system, labeled 'Piano (transcr. Busoni)', shows the piano transcription, which maintains a triple forte (fff) dynamic level and uses a similar texture, including octaves in the left hand and doubled voices in the right hand. The piano part includes dynamic markings such as fff and fz (for fortissimo) and uses a similar rhythmic pattern to the organ part.

10.19 Fugue in D major, BWV 532/2 – Section C, mm. 96-124: D’Albert

D’Albert, as usual, sticks mostly to Bach’s original, that is, note-for-note with few doublings. However, in m. 96, he does break up the bass line slightly to avoid a more awkward leap in the left hand. The bass moves a minor seventh down rather than Bach’s major second up. For the trill-like interpolation in m. 97-98, d’Albert eschews Busoni’s odd tripling in favor of single notes which he keeps interesting by having both hands play it in alternation. From there, not much happens until mm. 98-102.

As in similar passages, d’Albert avoids writing octave passages for the left hand in mm. 103 and 105, preferring instead to create an easier Alberti-like figure out of the notes at 16' and 32' pitch (Example 10.24).²³ It is possible that d’Albert wished to keep the texture lighter, saving the rapid octave passages for the culminating fugue entry. Nevertheless, he uses the lowest note of the piano repeatedly, which sounds decidedly heavy. The Alberti-like configuration works surprisingly well at tricking the ear into thinking the left hand is actually playing full-blown octaves. His redistributing of the manual parts between the hands m. 106 also works well.

Example 10.24. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d’Albert, mm. 104-107.

The musical score for Example 10.24 shows measures 104-107 of the Fugue in D major, BWV 532/2, piano transcription by d'Albert. The score is in G major (one sharp) and 4/4 time. Measure 104: Right hand (RH) has a continuous eighth-note pattern (D4-E4-F#4-G4-A4-B4-C5-D5), while the left hand (LH) has a continuous eighth-note pattern (D3-E3-F#3-G3-A3-B3-C4-D4). Measure 105: RH continues the eighth-note pattern, and LH continues the eighth-note pattern. Measure 106: RH continues the eighth-note pattern, and LH continues the eighth-note pattern. Measure 107: RH continues the eighth-note pattern, and LH continues the eighth-note pattern. The score includes performance instructions: '(etwas breiter werdend)' above measure 106, 'r.h.' above measure 105, and 'l.h.' below measure 105. There are also asterisks (*) below measures 105 and 107, and a 'Ped.' marking below measure 104.

From there on in mm. 107, d’Albert cannot help but retain double notes for the right hand, *à la* Busoni. The main differences here are that at m. 109 d’Albert doubles the soprano at 16' pitch,

²³ The unlikely use of 32' stops on the organ pedal part here has already been discussed.

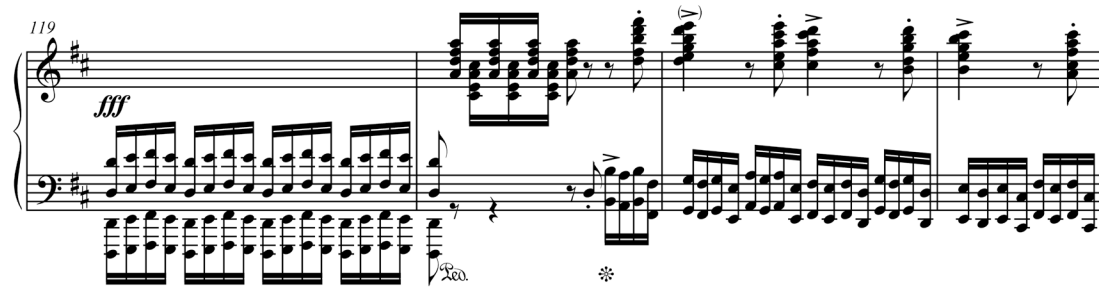
much sooner than Busoni does and he does not give the pianist the option of leaving the lower notes out. He also changes the direction of some of the intervals of the bass part in the left hand, presumably for variety's sake. He retains the manual parts as written starting on the second beat of m. 111 to m. 117 while the left hand continues alternating in different registers (Example 10.25).

Example 10.25. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d'Albert, mm. 108-109, 111-112.



Given his overall restraint and avoidance of any sudden changes so far, d'Albert becomes surprisingly extroverted with his 32' 16' 8' 4' quadrupling of the pedal entry at triple *forte* in m. 120. Such a doubling cannot be prolonged, however, and with the tail end of the subject (starting on beat four of m. 120) he reverts to a regular 8' and 16' pedal part. D'Albert's accompanying five-note chords in mm. 120-123 do not fit the hand as comfortably as Busoni's does. Only the largest of hands can avoid arpeggiating the wider chords. Given d'Albert's use of arpeggiation elsewhere in the piece, it does not seem he would have disapproved of this technique here. To Busoni—and possibly Reger—arpeggiating the chords in this passage would no doubt have been an anathema, sounding more like a tinkly music box than a *pleno* organ (Example 10.26).

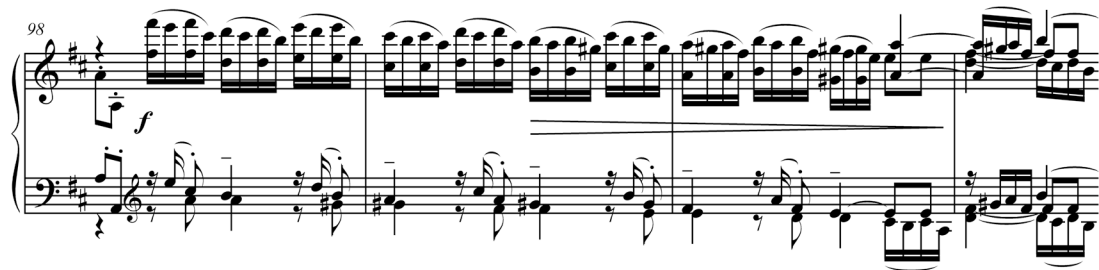
Example 10.26. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d'Albert, mm. 119-122.



10.20 Fugue in D major, BWV 532/2 – Section C, mm. 96-124: Reger

Starting on the third beat of m. 96, Reger starts off similarly to Busoni and d'Albert with just the bass doubled at 16' pitch. His handling of the interpolation in m. 97 is very different from Busoni's, being only *piano* and doubled at 4', rather than 16' and 32' pitch. Reger's handling of the manual parts in mm. 98-102 is also unique. Only the soprano line is doubled an octave higher. Some notes of the lower soprano line are ingeniously taken by the left hand, which also plays the alto and tenor. In mm. 101-103, Reger doubles all three parts almost exactly like Busoni. One can only speculate why he makes this textural change midstream (Example 10.27).

Example 10.27. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 98-101.



Following the pedal entry in m. 103, Reger forgoes the integrity of the pedal part somewhat. The low A in m. 104 is handled as a grace note so that the manual parts can be maintained without missing any notes, unlike Busoni's version. Reger's texture in the same

measure is remarkably similar to the organ version. Only the repeated A in the alto is doubled, and at 16' pitch. Measure 106 is also similar. By changing the direction of sixteenth-note beaming in m. 105, Reger demonstrates a concern with the most minute details of performance. Here he shows how the bass octaves can be made easier by briefly sharing the part between the hands.

In the passage at mm. 107-116, Reger uses an approach similar to both Busoni and d'Albert, with double-note sixths in the right hand changing to thirds with the soprano doubled at 16' pitch. Like d'Albert, he cannot help but alternate registers of the pedal part in mm. 111-114 for variety's sake. The main difference with Reger, however, is that he doubles the upper parts with the left hand at 16' pitch wherever the left hand is not playing the bass (Example 10.28).

Example 10.28. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 108-109, 11-112.



Starting at beat four in m. 111, the left hand plays the upper parts as written with the right hand doubling at 4' pitch, an unnecessary change of registration, but one that provides maximum registral contrast. Reger switches back to 8' and 16' doubling starting at beat two of m. 114, no doubt for technical reasons.

For the arpeggio link in mm. 117-118, Reger triples everything at 4' and 2' pitch, with the middle part shared between the hands. Although it is in direct contrast to d'Albert (who makes no doubling) and Busoni (who adds lower sixths), it must be conceded that Reger's doubling here is closest to the registration of a baroque organist. Then, with the tripled subject entry in m. 119, Reger adopts an approach almost identical to that by Busoni. Later, in m. 120 where both hands

span an octave, Reger's transcription uniquely has the left hand an octave higher, again in keeping with a registration that sounds more like the plausible 8' 4' 2' than the darker 16' 8' 4'.

At the tail of the final fugue subject entry, the pedal part in *non legato* octaves includes added notes that synchronize with the right hand chords and double the soprano line at 32' pitch (or 16' pitch if one considers that Bach already doubles these notes in the added lower voices). The texture is much thicker than the other two transcriptions. For the accompanying chords, Reger does something different. Instead of trying to block every note possible, with the thumb sometimes taking two notes, he keeps most of the chords at pitch but reiterates the chords on beats one and three an octave higher, on the “and” of each beat. As a result, the pianist is able to cover more of the original texture, without the distracting gap between the left and right hands (Example 10.29). In m. 123, however, he then reverts to a texture reminiscent of Busoni's.

Example 10.29. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 119-122.

10.21 Fugue in D major, BWV 532/2 – Section C, mm. 124-137: Busoni

Busoni used mm. 124-126 as Example 41 of his essay,²⁴ which he describes as “doubling of one manual-part, the rest remaining unchanged”²⁵ He remarks, “Though it seems best, in general, to apply any attempted doubling to all the parts equally as far as possible, the leading

²⁴ Busoni, “On the Transcription of Bach’s Organ-works for the Pianoforte,” 166.

²⁵ Ibid., 165.

part may occasionally be doubled alone, for the sake of emphasizing the theme.”²⁶ In this case, the tenor is doubled at 4' pitch while the upper soprano and alto lines are transposed an octave higher. At instances where the left hand is required to play the tenor line, some of the pedal notes are left un-doubled, especially on the weak beats (two and four). On the strong beats, the left hand omits a note of the tenor line and plays the pedal part at 16' and 8' pitch with some added notes creating an especially deep and powerful sonority. In mm. 124 and 125, these inner notes of the left hand chords have small note heads which may indicate that they are either optional or editorial (Example 10.30).

Example 10.30. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 124-126.

The image displays a musical score for measures 124-126 of J.S. Bach's Fugue in D major, BWV 532/2. It compares the original Organ part with a piano transcription by Ferruccio Busoni. The Organ part is shown in the upper system, with a treble staff containing the main melody and a bass staff featuring a complex, multi-layered pedal line. The Piano transcription is shown in the lower system, with a treble staff and a bass staff. The piano part includes dynamic markings such as *fz* (forzando) and *f* (forte). The score is divided into measures 124, 125, and 126 by vertical dashed lines.

For the ensuing D major dialogue between the manual and pedal divisions, Busoni mainly keeps to a tripling of all the parts, mostly at 16' 8' 4' pitch,²⁷ but effectively uses

²⁶ Curiously, Busoni altered placement of the bar lines in his example. The example does not contain the small notes in the bass part.

²⁷ An 8' 4' 2' exception occurs in the second half of m. 131.

articulation and dynamics to differentiate between the organ divisions. Yearsley was of the opinion that Busoni's transcriptions of Bach failed "away from the organ, or better, away of the pedals,"²⁸ but this is perhaps an unfair judgment. Busoni achieves contrast by giving slurs to the manual parts, which are presumably played *legato* but without sustain pedal. The pedal part is differentiated by use of the sustain pedal and by always including crescendo hairpins. To play the tripled notes, Busoni shares the inner line between the hands. For ease of playing, he occasionally omits notes, but he does this in such a way that those missing are hardly noticeable to the listener (Example 10.31).

Example 10.31. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 129-132.

The image displays a musical score for measures 129-132 of J.S. Bach's Fugue in D major, BWV 532/2. It compares the original organ version with a piano transcription by Busoni. The top system, labeled 'Organ', shows the manual part with slurs and the pedal part with triplets. The bottom system, labeled 'Piano (transcr. Busoni)', shows the manual part with slurs and the pedal part with triplets and a crescendo hairpin. The piano part includes the instruction 'ff e aumentando ancora' and 'ossia:'.

In the virtuoso pedal solo, Busoni drops from triple *forte* to *fortissimo* with the additional instruction: *e aumentando ancora* ("and again becoming louder"). In a way, this dynamic reduction is what one would hear at the organ as the manual part drops out. Busoni begins with a 16' 8' 4' registration but adds a 32' doubling near the beginning of m. 134, creating octaves for

²⁸ Yearsley, *Bach's Feet: The Organ Pedals in European Culture*, 130.

both hands.²⁹ When the manual parts resume in the latter half of m. 135, Busoni turns Bach's sixths into thirds in both hands. The left hand drops out in m. 136 to play the tripled bass. In the same measure, Busoni's reconfiguration of the manual parts requires a special fingering for the left hand. As the pedal part makes its octave leaps in the last measure (m. 137), Busoni rewrites the manual part to show only part of the *circolo mezzo* figure, this time in thirds an octave lower in the left hand. To the right hand, he adds octave Ds which echo the octave leap of the pedal. Perhaps Busoni considered Bach's *circolo mezzo* figure too trite to conclude what he considered a virtuosic, even monumental, fugue (Example 10.32).

Example 10.32. J.S. Bach, Fugue in D major, BWV 532/2, compared with piano transcription by Busoni, mm. 135-137.

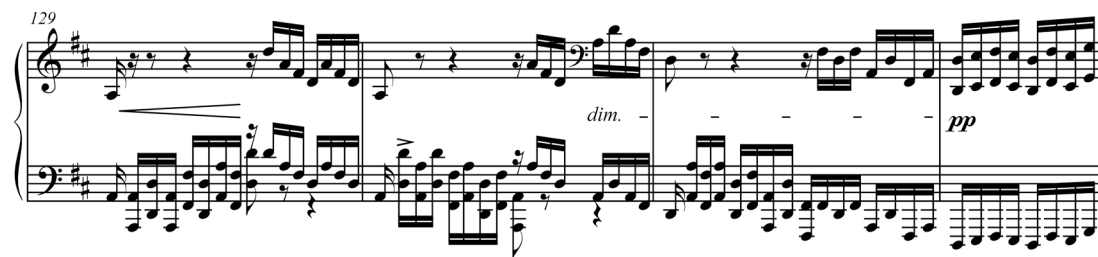
The image displays a musical score for measures 135-137 of J.S. Bach's Fugue in D major, BWV 532/2, comparing the original organ manuscript with Busoni's piano transcription. The score is presented in two systems: Organ and Piano (transcr. Busoni). The Organ system consists of a treble and bass staff. The Piano system also consists of a treble and bass staff. The transcription includes fingering numbers (1, 2, 3, 4, 5) and a dynamic marking (f) in measure 137.

²⁹ In mm. 132-133, there is an *ossia* for the left hand, consisting of simplified eighths intermixed with sixteenths.

10.22 Fugue in D major, BWV 532/2 – Section C, mm. 124-137: D’Albert

D’Albert begins the sequence starting at m. 124 much like Busoni with the tenor doubled at 4' pitch, but without any doubling anywhere else.³⁰ In mm. 127-131, the broken arpeggio figure in the soprano line is not doubled and is surprisingly weak-sounding, despite d’Albert’s *con pedale* and *sehr kräftig* (“very strong”) instructions. In the dialogue, the pedal parts are consistently at 16' 8' pitch, but the manual parts waiver between 16' 8' and 8' 4' pitch at the expense of emulating Bach’s playful changes of register. Without any differentiation by articulation, the dialogical feature of the music is lost on the ear (Example 10.33).

Example 10.33. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d’Albert, mm. 129-132.

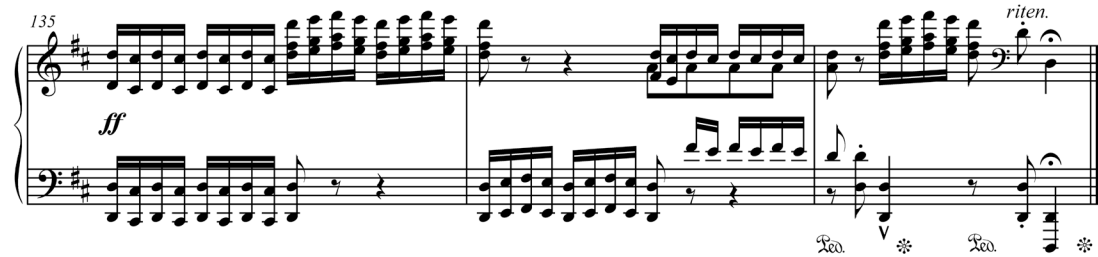


Another inappropriate diminuendo leads to a *pianissimo* start of the pedal solo in m. 132. Though the dynamic contour roughly follows that of Busoni, such an extreme plunge to *pianissimo* followed by a *crescendo molto* is entirely impractical on the organ though such an effect certainly does not lack excitement on the piano. Like Busoni, d’Albert begins with a 16' 8' 4' tripling of the pedal solo which then changes to a 32' 16' 8' 4' quadrupling in m. 134. Despite such a massive *crescendo*, D’Albert’s handling of the ending is much more mundane than Busoni’s. The right hand doubling of the manual part is similar, but the left hand does not fill in the texture as much. However, at the very end, d’Albert’s transcription is significantly truer to Bach than Busoni’s is, at least as far as the notes are concerned. A final *ritenuto* marking at the

³⁰ The soprano and alto are transposed up an octave.

end of m. 137 gives a sense of finality to the music, an interpretation which Busoni lacks but may have assumed. However, the fermata on the last note is not stylistic (Example 10.34).

Example 10.34. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by d'Albert, mm. 135-137.

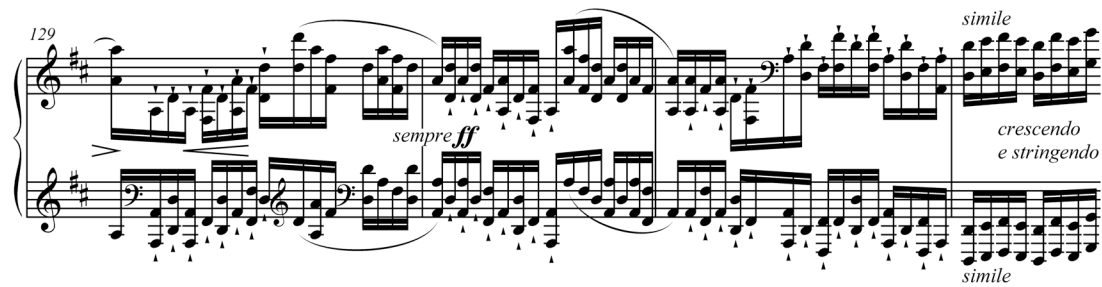


10.23 Fugue in D major, BWV 532/2 – Section C, mm. 124-137: Reger

In mm. 124-126, Reger doubles the tenor part at 4' pitch in the right hand, just as Busoni and d'Albert did. The right hand chords remain thick, however, and in contrast to Busoni, Reger retains doubling the pedal part entirely at 16' 8' pitch. This of course necessitates eliminating the tenor notes that occur simultaneously with the pedal part.

In the D major dialogue starting at beat four of m. 126, Reger follows a pattern similar to Busoni with all the parts tripled and the inner line shared between the hands. However, Reger keeps the manual parts consistently at 8' 4' 2' pitch and the pedal parts at 16' 8' 4' pitch. Here at least, Reger is the most accurate of the three transcribers, reproducing exactly the registration many organists might use for the whole fugue. The contrast between the manual and pedal parts is the most extreme in Reger's transcription, calling for some gargantuan leaps on the part of the pianist. Reger amplifies the contrast even further by adopting an articulation scheme seemingly modified from Busoni's example, where the pedal parts are marked *staccatissimo* and the manual parts *un poco legato*. It is less clear if Reger's *sempre Pedale* marking applies to just the manual parts or both manual and pedal parts combined (Example 10.35).

Example 10.35. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 129-132.



At the pedal solo in m. 132, the part is, not surprisingly for Reger, quadrupled at 32' 16' 8' 4' pitch. Like the other two transcribers, Reger also adds a *crescendo*, but also gives a *stringendo* indication that culminates with a *poco rit. al tempo* marking at the end of m. 134. This tempo change is perhaps in bad taste as the performer can sound like he or she is losing control and being carried away with adrenalin when it is in fact the transcriber's intention. At the resumption of the manual part in m. 135, Reger writes octaves with added thirds or sixths for *both* hands, going one-step further than Busoni in that the soprano part is also doubled at 32' pitch.

Reger gives the left hand almost no time to jump up and help the right hand play the manual entrance in m. 135 whereas Busoni leaves out a whole half beat to make the jump easier. Reger opts to sacrifice the first note of the pedal entrance in m. 136 for the sake of completing the gesture contained in the manual part. This is less satisfactory than Busoni's method of seamlessly dovetailing together the two parts. Overall, though, Reger's final two measures, marked *poco ritardando* and triple *forte*, offer a good compromise between Busoni's full-sounding revision of Bach's original and d'Albert's truer-to-form but meager sounding conclusion (Example 10.36).

Example 10.36. J.S. Bach, Fugue in D major, BWV 532/2, piano transcription by Reger, mm. 135-137.

The image shows a musical score for measures 135-137 of J.S. Bach's Fugue in D major, BWV 532/2, as transcribed by Max Reger. The score is written for piano and consists of two staves, treble and bass clef, with a key signature of two sharps (D major). Measure 135 begins with a treble staff playing a rapid sixteenth-note figure and a bass staff playing a similar figure. The instruction *con tutta forza* is written above the treble staff. Measure 136 features a *poco ritardando* instruction above the treble staff, which contains a melodic line, while the bass staff continues with a rhythmic accompaniment. Measure 137 concludes with a *fff* (fortississimo) dynamic marking above the treble staff, which plays a final chordal figure, and the bass staff playing a final chord. The piece ends with a double bar line and a repeat sign.

Chapter 11: FINAL THOUGHTS

11.1 Assessing Piano Transcriptions of Organ Works

Referring back to Hindemith's argument, that a transcription is justifiable only if it is better than the original, how do Bauer's transcription of Franck *Prélude, Fugue et Variation* and the three Bach transcriptions of BWV 532 by Busoni, d'Albert and Reger hold up? After examining all four transcriptions, it is clear that a blanket judgment cannot be passed on all of them. Rather, each transcription is dissimilar enough to merit a separate critique.

Bauer's solo piano transcription of Franck's *Prélude, Fugue et Variation* is arguably one of the more successful examples of its type. Here, the piano's disadvantages such as lack of timbral variety and sound decay is more than made up for by its greater expressive potential and its excellent ability at harp-like arpeggio accompaniments. Franck's composition includes features that are sometimes idiomatic to the organ and at other times to the piano. While it is impossible to objectively state that the solo piano transcription offers an improvement over the original, the music is certainly augmented, not desecrated, by having versions for both instruments. Much of the credit for the transcription's apparent success can be attributed to Bauer who stayed close to the composer's intentions but not rigidly to the point of compromising the work's effectiveness on the piano.

Franck's *Prélude, Fugue et Variation* contains only a few pianistic problems for the transcriber compared to other organ works. Franck's intentions as a composer, including his organ registration, are relatively clear throughout. There is also the added benefit that Franck's organ technique, with its emphasis on *legato*, largely matched the technique and aesthetic ideal of contemporary piano playing. The playing styles are similar enough that Bauer did not need to research older performance practices. Indeed, his lifetime as a pianist somewhat intersected Franck's. Some important artistic concerns, such as where or where not to use *rubato*, are happily

of no concern to the transcriber but falls into the jurisdiction of the performer-interpreter. Bauer had little need to include details that the composer would not have normally indicated.

The case is very different for the three Bach transcriptions of BWV 532 by Busoni, d'Albert and Reger. From a perspective that is biased in favor historically-informed performance practice, these transcriptions categorically do not offer any improvement over the original. In order to understand the reasons for this stance, the transcriptions will need to be re-evaluated in light of the various performance practice aspects that were explored in Chapters 7 and 8.

The three Bach transcriptions do nothing to enhance the physical approach required to give a reasonable, historically-accurate performance of the original. This is perhaps an unfair judgment since body position and posture are not invariable and differ from performer to performer. However, organists generally play in a way that is more physically restrained than pianists. Using too much muscular force on the organ is not only inefficient and un-Bachian, it can be detrimental to the mechanics of the instrument, the performer, and the resulting sound quality. On the other hand, great force is often necessary to produce a loud and full sonority on the piano, an effect that all three transcribers demand from time to time.

Only the d'Albert transcription comes even remotely close to matching the more contained physicality of performing the original work on the organ, although this necessarily disregards the organist's greater footwork involvement. Those who have played BWV 532 on the organ would probably find themselves more at ease playing d'Albert's transcription than the other two. For the most part, D'Albert satisfactorily retains the comfortable flow of notes under the fingers. The chief difficulty for organists would probably be adapting themselves to the awkward but necessary redistribution of notes between the hands and the octave doublings of the pedal part. Busoni's and Reger's transcriptions, however, require a completely different physical approach, one that focuses more on the vertical than the horizontal. A vertical approach to the piano involves playing large blocks of sound which can only be connected to each other by subtle use of sustain pedal or by particularly awkward fingerings. Ultimately, it requires greater

flexibility of the hands and fingers and more overt power in the arms and wrists. Unfortunately, this comes at the expense of a baroque keyboardist's finessed finger work, which in turn affects other important aspects such as articulation.

While Bach wrote no articulation markings in BWV 532, this does not mean the articulation is static throughout. As explained in Chapter 7, articulation is determined by certain conventions and stylistic characteristics inherent in the score. At the same time, the performer is allowed some flexibility in where and how an acceptable articulation is applied. From a historical perspective, a completely *legato* or completely *non legato* articulation is clearly not applicable to Bach. The danger of d'Albert's horizontal approach to the music is that it can lead to pianist to play with a constant, even lackadaisical *legato* that fails to enliven the music. That d'Albert, Busoni, and Reger mark many passages *non legato* is to their credit. However, all three are inconsistent in their application of articulation markings. D'Albert includes large swaths of long slurs in the *Alla Breve* section of the Prelude but has almost none in the Fugue. Busoni includes the least amount of slurs and is probably the closest to realizing a truly baroque articulation. Reger aims at contrast and variety more than consistency and alternates *non legato* and *ben legato* almost at random. He also adds many more slurs than either of the two other transcribers. Considering that baroque articulation stylistically involves shorter note groupings that can be interpreted in different ways, it would have been best for the transcribers not to add any articulation markings at all, leaving it up to the performer as Liszt did with his own Bach transcriptions.

Bach does not specify where to use grammatical and rhetorical accentuation, but for the most part, this is implied in the score. In all three transcriptions, a Baroque-style accentuation is supplanted with a Romantic-style accentuation, especially where slurs and wedge-shaped accent markings have been added. Where the transcribers have marked passages *non legato*, it is possible at times for the pianist to incorporate grammatical and rhetorical accents, but this has almost nothing to do with what the transcribers themselves have indicated. Grammatical accent is

particularly hard to convey in octave passages, but the sustain pedal can help achieve the effect of strong and weak beats. Dynamic accents, perfectly feasible on the pedal clavichord, are allowable on the piano, but the three transcribers have their own ideas where these accents should go.

Busoni writes dynamic accents mostly on strong beats, whereas d'Albert and Reger have the tendency to include them on weak beats and usually at the start of a slur or musical figure which undermines the meter.

Limited use of agogics is possible in BWV 532. Busoni limits written agogic accents to a few fermatas. D'Albert writes *gehalten* and *molto ritenuto* in the first section of the Prelude, but is fairly conservative after that. Reger adds some *ritardandos* and *fermatas* at cadences, but this does not necessarily overstep the bounds of what is stylistically acceptable in baroque music.

As with much of Bach's music, there are no dynamic markings in the original work. All three transcriptions appear to provide a healthy dose of dynamic contrast and variety. However, too much dynamic complexity is distracting and unnecessary considering the greater importance of textural variety and contrapuntal interplay in Bach's music. On the other hand, dynamics *can* be effective if used to enhance a change of texture or imitate a change of manuals or registration. Overall, Busoni demonstrates a better grasp of baroque style by using terraced dynamics with relatively infrequent changes, though some changes, like the *subito* drop from *forte* to *piano* in the coda of the Prelude is entirely un-stylistic. Constant crescendos and diminuendos in d'Albert's and Reger's transcriptions suggest heavy use of the swell box, a device invented in 1712 that was unavailable to Bach.¹ Reger's wild dynamic fluctuations in the fugue are of questionable artistic integrity if not outright disturbing, especially if one is accustomed to the steady tone of a Central-German Baroque organ.

¹ Nicholas Thistlethwaite, "Origins and development of the organ," in *The Cambridge Companion to the Organ*, eds. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), 12.

Conversely, considering BWV 532 could have been intended for pedal clavichord, one might argue that the addition of dynamic markings does in fact offer an improvement over the original. It is hard to deny that for those more accustomed to modern aesthetics the dynamic contrast afforded by piano can be a welcome respite from constant use of the full organ. Yet the dynamic range of the clavichord is minutely narrow and none of the three piano transcriptions imitates its subtlety. Even if the idea of imitating a clavichord on the piano is absurd, surely the addition of explicit dynamic markings straightjackets the performer somewhat by removing an important layer in the interpretive decision-making process. Again, it would probably have been best not to include any dynamic markings at all.

The three Bach transcriptions necessarily require completely different fingering than what baroque organists playing the original work might have used. Again, no improvement is offered. While paired fingerings and the avoidance of using 1 and 5 can still be practiced at times in d'Albert's transcription, a completely different fingering method must be used for the heavily doubled passages in Busoni's and Reger's transcriptions. Busoni is the only one of the three to supply suggested fingerings for the performer. He does this only in exceptional passages that usually involve the sliding of a finger. Busoni's fingerings suggest a familiarity with organ technique, but it serves the use of the pianist primarily. In no way does he try to enforce a baroque fingering on the performer. In regards to pedaling, the long slurs added to the pedal part in all three transcriptions are detrimental replicating the effect of a toes-only approach that Bach likely used at the organ.

As mentioned before, there are few reliable tempo markings in the original manuscripts. Tempo is best determined by meter, style and other factors. All three transcribers added their own tempo markings to the heads of large sections. Since tempo is relative, one might consider that the added markings fall within acceptable stylistic parameters, even though they somewhat inhibit flexible interpretation. Busoni is perhaps the least intrusive when it comes to adding tempo markings within sections. Reger is the most intrusive in this respect, but his added markings

mostly fall under the category of agogics. One other important consideration is that there is a danger of playing d'Albert's transcription too fast because less facility is needed to play single notes rather than octaves and chords. Nevertheless, pianists might also be tempted to play any of the other two transcriptions exceedingly fast in order to show off their virtuosity. To be fair, organists also can fall into this temptation, especially if they are not playing period instruments with heavier mechanical actions.

There are few ornamentation markings in Bach's original. Yet the transcribers had to omit some because of physical limitations. Busoni often writes out trills incorrectly, beginning on the main note and presumably before the beat. D'Albert and Reger simply use the standard notation and thereby allow the performer to interpret the trills correctly. However, both also add inner trills to long notes in the Prelude. An organist can potentially add a short trill here and there to help signal cadences and the ends of sequences. In the case of d'Albert and Reger, however, the added trills are not beautifying decorations but sustained vibrations that are more in the style of Beethoven than Bach.

If C.P.E. Bach's comments on expression are of any value in interpreting his father's music, then one can assume that BWV 532 should be played expressively regardless of any indications in the score. Busoni's *espressivo*, d'Albert's *dolce*, and other markings offer little help to the performer, although they can be good reminders not to play mechanically. Interestingly, Reger adds virtually no such markings.

Obviously, a pianist cannot change manuals or alter the timbre in any significant way. However, through octave doubling, harmonic reinforcement, use of the sustaining pedal, and other means, the piano can imitate different registrations of the organ. If Bach and his contemporaries played the work on the organ, they probably would have played the entire work using an *organo pleno* registration. It is possible for an organist to make slight modifications to the registration between sections of the Prelude since various shadings of *organo pleno* are allowable in baroque performance practice, but there are no direct indications in the score for this.

Likewise, there are no indicated manual changes, although the notation of a few isolated passages suggests the possibility. For all three transcribers, it was a given that the Fugue should begin without any doubling of the manual parts before gradually thickening the registration and making a crescendo to the end. This last feature is stylistically compatible with the performance of fugues in the Romantic period, but hardly with those by Bach.

Reger uses the default registration of an 8' for the manual parts and 8' 16' for the pedal parts only where the physical limitations of the performer make any heavier registration impossible. For the most part, Reger does everything he can to emulate an *organo pleno* registration, mainly through octave doublings. This is only possible with the piano's sustain pedal. However, Reger curiously does not include a single pedal marking in all of his solo piano transcription, nor does he include any in his similar transcription for piano four-hands. Busoni employs similarly thick doublings, but overall is less erratic and more gradual in his registrational approach to the Fugue than Reger. While Busoni uses changes in texture, articulation, dynamics, and both right and left pedals of the piano to imitate registrational changes or convey the sense of an independent pedal division, d'Albert does little of this. Again, d'Albert is the most conservative of the three transcribers. For the most part, he employs the default registration, although he also employs a particularly minimalistic 8'-only registration in the *Alla Breve* section of the Prelude. On whole, d'Albert's transcription resembles the piece as played on the pedal clavichord more than it does the organ. It is likely that the work was originally performed on the pedal clavichord, which explains why d'Albert's transcription is the most successful in terms of registration. It is the most consistent in this regard.

It cannot be affirmed that the piano offers an improvement over the original medium(s) of BWV 532. However, the piano might be considered an acceptable substitute for the organ as long as certain obvious discrepancies between the instruments are ignored (e.g. the organ's endless sustaining capability). In all three transcriptions, the piano is indeed treated in ways that replicate the sonorities of the organ, although this is more the case in the denser textures of Busoni's and

Reger's transcriptions than it is in d'Albert's slim rendition. Perhaps due to the diminutive size of his hands, d'Albert arpeggiates large chords before the beat in the style of Liszt. With the sound of the organ in mind, Busoni is unique in purposely avoiding such arpeggiations, although he does allow the dislocation of especially large chords as a concession to the physical limitations of a performer who cannot use two of his/her limbs. Comparing only the texture and sonority of the transcriptions, Reger does best at conveying the imposing grandeur of the organ at the piano. However, Reger's erratic dynamic fluctuation is much too wild and bizarre to give an accurate impression of the organ, unless that organ is a particularly monstrous four- or five-manual instrument with an electric stop action that could allow quick registrational changes. Bach of course could never have played the organ this way, even on something as impressive as the Hildebrant organ in Naumburg. Again, one might argue that the greater textural freedom and creativity is a bonus for the music. However, too many registrational changes can detract from Bach's strict counterpoint.

In practically every performance aspect, all three transcribers are inconsistent in their approach to BWV 532. D'Albert's score visually resembles the original the closest. Busoni's transcription has much more ink on the page, and Reger's has even more. However, a measure-by-measure examination reveals that stylistic coherency is never a constant in any of the transcriptions. Each transcriber has moments of brilliant insight into the heart of the original music, but more often than not, each makes detracting miscalculations.

In summary, Busoni's, d'Albert's, and Reger's transcriptions of BWV 532 all fall completely flat as piano realizations of the original work. Since they offer only departures, rather than improvements, they are nothing short of distortions of the archetype. These distortions manifest themselves in slightly different ways, depending on the transcriber. With all musical considerations taken into account, Busoni probably comes closest to emulating a historically-informed performance on the organ because his approach is perhaps the most balanced.

Clearly, all three transcribers' attempts at decoding the meaning behind the notes are at odds with certain historical performance conventions that Bach likely would have practiced. Then again, this judgment is perhaps irrelevant. Creating a historically correct realization of an organ work was never the main objective for these transcribers in the first place. Indeed, such a goal is well-nigh impossible on the piano. Even if one was to avoid the pitfalls of registration and refrain from inserting any interpretive gloss over the Urtext, it is doubtful the result would be particularly pianistic or even practical. In the case of BWV 532, the goal of the three transcribers was to make the work suitable for concert use as pianists and to do this the notes were reinterpreted in an entirely new direction. Orga and Demidenko also suggest that Busoni's aim was not to popularize Bach's music or imitate the sound of the organ, but to "re-illumine" it.² Sitsky says it best when he writes that a "...Busoni transcription is hard to justify, therefore, if judged in terms of the original, for, in a way, Busoni reveals a lack of respect toward it, stylistically as well as technically; it can only be viewed in its own light, its own effectiveness and suitability."³ Generally speaking, this last statement can be applied to nearly every piano transcription of an organ work.

Distortion of another creator's work can be an artistic process in and of itself. To give a modern example in the visual arts, Vik Muniz's (1961-) work includes photographs of various media, including everyday objects, that Muniz carefully arranged to recreate famous paintings and photographs by other artists. A relatively recent example of this process in music is George Crumb's *Dream Images (Love-Death Music) (Gemini)* from the first volume of *Makrokosmos* (1972) which incorporates quotations from Chopin's Fantasia-Impromptu in C-sharp minor, Op. posth. 66.⁴ The Chopin work becomes a source of material which Crumb manipulates for his own

² Orga and Demidenko, *Bach Piano Transcriptions*.

³ Sitsky, 302.

⁴ Originally, the quotation was the eighteenth variation of Rachmaninoff's Rhapsody on a Theme by Paganini, Op. 43 but copyright issues prevented the composer from publishing it thus.

artistic ends, much as a collage artist might take another author's photograph out of a magazine and place it in the context of his/her own work. In the case of *Dream Images*, the emphasis is perhaps more on Crumb than it is on Chopin. In a transcription, the emphasis is more on the work of the original composer than the transcriber, but it is still a hybrid work just the same. Hence the common use of a hyphen for identifying its joint creator: "Bach-Busoni," "Bach-Tausig," "Chopin-Liszt," etc.

If one is to ascertain the value of a piano transcription while disregarding the original medium or media from which it is derived, then the question of how well it functions pianistically must be examined. Harold Bauer once said,

In every form of art the medium that is employed offers a certain resistance to perfect freedom of expression, and the nature of this resistance must be fully understood before it can be overcome. The poet, the painter, the sculptor and the musician each has his own problem to solve, and the pianist in particular is frequently brought to the verge of despair through the fact that the instrument, in requiring the expenditure of physical and nervous energy, absorbs, so to speak, a large proportion of the intensity which the music demands.⁵

Comparing the three BWV 532 transcriptions from a pianistic standpoint, d'Albert's transcription is truer to the pedal clavichord than it is to the organ, but it is even truer to the piano. However, d'Albert's transcription is the least creative of the three, as it has the fewest pianistic problems to solve. It is also the safest to play in terms of difficulty with Reger's transcription being the most dangerous and Busoni's being a happy medium between the two.

Busoni's innovative and always diverse reconfiguring of figures and other musical details gives the performer new pianistic possibilities to explore. Reger, on the other hand, is the most opportunistic of the three transcribers, employing practically every trick to make the piano sound as impressive as possible. He may have been an organist, but he was also a skilled composer of piano music who knew how to stretch the physical limits of the performer and utilize as much variety as possible. In his transcription, he exploits every chance at making the music difficult to

⁵ Bauer, "Artistic Aspects of Piano Study," 69.

play. A possible downside of Reger is that he allows very little interpretive freedom for the performer, obsessively marking every nuance of performance except pedaling. Busoni's transcription includes markings such as *liberamente* and gives the pianist slightly more leeway than either Reger or d'Albert, making his transcription perhaps the most attractive for performers.

Not every piano transcription is totally successful and there is good reason that some pianists shy away from some. It is doubtful that D'Albert's somewhat uninspiring transcription of BWV 532 will catch on in popularity with today's pianists. On the other side of the spectrum, the extreme technical difficulty inherent in Reger's transcription is likely to cause more trouble than it is worth for most pianists. The balance between creativity and fidelity to the original, as well as the balance between exciting virtuosity and playability found in Busoni's transcription means pianists will probably favor it more than the other two. This is assuming, of course, that these transcriptions will continue to be played at all. Their future is far from certain.

11.2 Conclusion

There is often more to a transcription than meets the eye. Having examined key features of Bauer's relatively simplistic solo piano transcription of Franck's *Prélude, Fugue et Variation*, Op. 18 along with the monstrous amount of details found in the three piano transcriptions of Bach's Prelude and Fugue in D major, BWV 532, it is clear that the value of a piano transcription as a realization of the original work can only be determined on a case-by-case basis. One cannot make a comprehensive statement that all piano transcriptions of organ works are faulty and that they detract from their models. Likewise, it cannot be asserted that as a whole they offer improvements over the original versions.

Harold Bauer's transcription of Franck's *Prélude, Fugue et Variation* represents a relatively successful rendition of a work that was already somewhat pianistic in design. The striking resemblance between Bauer's solo piano transcription and Franck's own transcription for piano and harmonium helps justify the former's existence and proves well-enough that the

musical value of the work is not always limited to the original medium. Bauer's transcription conforms closely to the original, especially in regards to organ registration, articulation and dynamics. Whatever features of the organ version it fails to emulate, it arguably balances by highlighting certain strengths of the piano, such as the ability to differentiate between voices through touch alone. On the other hand, the three transcriptions of Bach's Prelude and Fugue in D major, BWV 532 by Busoni, d'Albert, and Reger, represent three very different transcriptions that all ultimately fail as accurate realizations of the original. Any redeeming value that these transcriptions retain can only be determined if one completely disregards historically-informed performance practices of baroque music.

Of course, these four transcriptions are just the tip of the iceberg. There are countless piano transcriptions of organ works, especially transcriptions of Bach's chorale preludes. It appears there is no end to their creation. One who is about to undertake the task of transcribing an organ work for piano should be aware of the myriad problems involved in such an undertaking. Even with the best of intentions, the end product may be of doubtful artistic value and the transcriber should be prepared to concede that fact. Pianists who are interested in giving a convincing performance of an organ work should study the differences between the transcription and the original and be able to contextualize the transcription in history. Knowledge of organ technique and historically-informed performance practice are an admirable requisite if the composer's intentions are important to the pianist. However, depending on the work, that same knowledge might be more profitably applied to taking organ lessons!

Appendix 1: COMPARATIVE STOPLIST OF SELECTED BACH ORGANS

Legend:

P = principal (medium scale)

F = flute (wide scale)

S = string (narrow scale)

M = mixture (“-F” and “-P” indicate scale)

R = reed

perc. = percussion stop

A = accessory stop or coupler.

Note: Roman numerals next to a stop indicate the number of ranks if there is more than one.

| Arnstadt ¹ | Weimar ² | Naumburg ³ |
|--|---|--|
| Oberwerk (Untermanual) [Man. II] C ₂ D ₂ -C ₆ (contract) C ₂ D ₂ E ₂ -D ₆ (original console) | Oberwerk [Man. II] C ₂ D ₂ -C ₆ | Hauptwerk [Man. II] C ₂ D ₂ -C ₆ |
| [F] Quintadehna 8' (most likely 16' according to Wendor's draft specification of 1699) ⁴ – metal | [F] Quintadena 16' | [F] Quintadehn 16' of metal |
| | | [F] Spitz-Floete 8' of metal |
| [F] Grobgedacktes 8' – metal | [F] Gedackt 8' | [F] Gedakt 8' of metal |
| [F] Offena Quinta 6' [5½'] (open) – metal | | |
| | [F] Klein gedackt 4' | [F] Spitz-Floete 4' of metal |
| | | [F] Quinta 3' [2⅔'] of tin |
| | | [F] Weit-Pfeife 2' of tin |
| [S] Viol da Gamba 8' – (tin?) | | |
| [S] Gemshorn 8' – metal | [S] Gemßhorn 8' | |

¹ One list shows a [F] Hohlfloet 8' in the pedal and Dähnert mentions that a Octava 2' that was added beyond what was specified in the contract. List derived from Dähnert, 5; Laukvik, 223; Wolf & Zepf, 9.

² List derived from Schrammek Winfried, “Orgel, Positiv, Clavicymbel und Glocken der Schlosskirche zu Weimar 1658 bis 1774,” in *Bericht über die wissenschaftliche Konferenz zum V. Internationalen Bachfest der DDR in Verbindung mit dem 60. Bachfest der Neuen Bachgesellschaft (Leipzig, 25 bis 27 März 1985)*, eds Winfried Hoffmann and Armin Schneiderheinze (Leipzig: Deutscher Verlag für Musik, 1988), 99–111.

³ List derived from Jacob Adlung's *Musica mechanica organoedi* (1768, pp. 263-64), translated in Faulkner, *The Registration of J.S. Bach's Organ Works*, 8-9.

⁴ A Quintadehna 16' would have provided the proper fundamental for the Quinta 5½'. See Laukvik, 223.

| Arnstadt | Weimar | Naumburg |
|---|--|--|
| Oberwerk [Man. II] (continued) | Oberwerk [Man. II] (continued) | Hauptwerk [Man. II] (continued) |
| | | [P] Principal 16' of English tin, brightly polished |
| [P] Prinzipal 8' (in the case) – tin | [P] Principal 8' (tin) | [P] Octava 8' of metal |
| [P] Octava 4' – metal | [P] Octava 4' | [P] Praestanta 4' of metal |
| | | [P] Octava 2' of tin |
| | | [M-P] Sesquialter III of tin |
| | | [M-P?] Cornet IV |
| [M] Mixtur IV – metal | [M] Mixtur | [M] Mixtur VI-VII-VIII |
| [M] Cymbel II (later changed to III) – metal | [M] Cymbel | |
| | | [R] Bombart 16' the lower octaves [sic] of wood, and the other 3 [sic] of metal |
| [R] Trompete 8' – metal | | [R] Trompete 8' of tin; the shallots are of brass, the boots and blocks of metal |
| [A] Glockenaccord (cymbalstern) | | [A] Cymbelstern |
| [A] Tremulant | | [A] Tremulant |
| | | [A] Ventil |
| [A] Manual coupler (Bw/Ow) | [A] Coupler? | [A] Shove coupler: OW/HW |
| | | [A] Shove coupler: RP/HW |
| | | [A] Calcant [bellows signal] |
| Brustwerk/Positiv (Obermanual) [Man. I] C ₂ D ₂ -C ₆ (contract) C ₂ D ₂ E ₂ -D ₆ (original console) | Seitenpositiv [Man. I] CD ₂ -C ₆ | Rückpositiv [Man. I] C ₂ D ₂ -C ₆ |
| | [F] Quintadehna 8' | [F] Quintatön 8' of metal |
| [F] Stillgedackt 8' | [F] Grobgedackt, narrowscaled [<i>stiller Mensur</i>] 8' | [F] Rohr-Floete 8' of metal |
| [F] Spitzfloet [4'? | [F] Spielpfeife 4' | [F] Rohr-Floete 4' of metal |
| [F] Nachthorn 4' (capped) | | |
| [F] Quinta 3' [2 ² / ₃ '] | | [F] Nassat 3' [2 ² / ₃ '] of metal |
| | [F] Spitzflöthe 2' | |
| | | [S] Viol di Gambe 8' of tin |
| | | [P] Principal 8' of English tin in the façade |
| | | [P?] Vagara 4' of tin |
| [P] Prinzipal 4' (in the case) – tin | | [P] Prestanta 4' of tin |
| | | [P] Octava 2' of tin |
| [M-F?] Sesquialtera doppelt [II] | [M-F?] Sesquialtera [II?] | [M] Rausch-Pfeife [II] of tin |

Arnstadt

Weimar

Naumburg

| Brustwerk/Positiv [Man. I] (continued) | Seitenpositiv [Man. I] (continued) | Rückpositiv [Man. I] (continued) |
|--|---|---|
| [M] Mixtur III (later changed to IV) | | [M] Mixtur V of tin |
| | | [R] Fagott 16' its resonators are of metal, and the shallots and reeds are of metal and brass |
| | [R] Krumbhorn 8' | |
| | [R] Trommet 8' | |
| | [R] Schallmeyer 4' | |
| | [perc.] Glockenspiel | |
| | | [A] Tremulant |
| N/A | N/A | Oberwerk [Man. III] C ₂ D ₂ –C ₆ |
| | | [F] Bordun 16' the lower octaves of wood, the others of metal |
| | | [F] Hohl-Floete 8', of metal |
| | | [F] Quinta 3' [2 ² / ₃ '] of tin |
| | | [F] Wald-Floete 2' of metal |
| | | [F] Tertia 1 ¹ / ₂ ' [sic] of tin |
| | | [F] Quinta 1 ¹ / ₂ ' of tin |
| | | [F] Sif-Floete 1' of tin |
| | | [S] Gemshorn 4' of metal |
| | | [P] Principal 8' of English tin |
| | | [P] Principal undo mar. 8' from a to e''' of tin; it is only one rank (einfach) |
| | | [P] Praestanta 4' of tin |
| | | [P] Octava 2' of tin |
| | | [M] Scharff V of tin |
| | | [R] Vox humana 8' full-compass; partly fashioned of tin, partly of brass |
| | | [A] Schwebung for the Oberwerk [possibly a tremulant] |
| | | [A] Ventil |
| Seiten Basse oder Pedal C ₂ D ₂ –C ₄ D ₄ (contract) C ₂ D ₂ E ₂ –D ₄ (original console) | Pedal C ₂ –E ₄ (after 1708) | Pedal C ₂ D ₂ –D ₄ |
| | [F] Untersatz 32' ? | |
| [F] Subbass 16' – wood | [F] Gedackter SubBass 16' | [F] Subbass 16' of wood |
| | | [S] Violon Bass 16' of wood |
| | | [S] Violon Bass 8', of metal |

Arnstadt

Weimar

Naumburg

| Seiten Basse oder Pedal (continued) | Pedal (continued) | Pedal (continued) |
|--|-----------------------|--|
| | | [P] Principal Bass 16' of English tin in the façade, brightly polished |
| [P] Prinzipal Bass 8' (in the case) – tin | | [P] Octaven Bass 8' of tin in the façade |
| | | [P] Octaven Bass 4' of tin |
| | | [P] Octava 2' of metal |
| | | [M] Mixtur Bass VII |
| | | [R] Posaune 32' the resonators of wood |
| [R] Posaun Bass 16' | [R] Posaunen Bass 16' | [R] Posaune 16' the resonators of wood |
| | [R] Fagott-Bass 16' | |
| | | [R] Trompet Bass 8' of tin |
| | | [R] Clarin Bass 4' of tin |
| [R] Cornet Bass 2' (according to 1701 estimate, but not in the contract) | | |
| [A] Pedal coupler (Ow/Ped) | [A] Coupler? | [A] Coupler: HW/Pedal (Windkoppel) |

Appendix 2: COMPARATIVE SCORE OF PRELUDE IN D MAJOR, BWV 532/1 BY J.S. BACH AND THREE SOLO PIANO TRANSCRIPTIONS BY BUSONI, D'ALBERT, AND REGER

Organ

Piano (transcr. Busoni)
Moderato
forte, liberamente
gut gehalten

Piano (transcr. d'Albert)
Maestoso.
f
marc.
gehalten

Piano (transcr. Reger)
Moderato.
non legato
f
legato
mf

4

Organ

Piano
(transcr. Busoni)

Piano
(transcr. d'Albert)

Piano
(transcr. Reger)

legato

non legato

poco accel.

cresc.

ff marcatisimo

sempre legato

f

mf

1 1 2 3 1
5 3 4 5 4

(5) 2 3 4 5
1 2 1

2 3

Piano
(transcr
Reger)

10

Organ

Piano
(transcr. Busoni)

sehr breit in Ton und Zeitmass

Piano
(transcr. d'Albert)

Poco adagio.

p

Piano
(transcr. Reger)

Maestoso.

ff marcato

r.H.

12

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

12

1.H.

marc.

sempre *ff*

Detailed description: This page contains four staves of musical notation. The top staff is for Organ, with a treble clef and a key signature of two sharps (D major). It begins at measure 12 with a melodic line in the right hand and a sustained bass note in the left hand. The second staff is for Piano (transcription by Busoni), also in D major. It begins at measure 12 with a melodic line in the right hand and a sustained bass note in the left hand. The third staff is for Piano (transcription by d'Albert), in D major. It begins at measure 12 with a melodic line in the right hand and a sustained bass note in the left hand. The fourth staff is for Piano (transcription by Reger), in D major. It begins at measure 12 with a melodic line in the right hand and a sustained bass note in the left hand. The Reger transcription is marked 'sempre ff' (sempre fortissimo). The d'Albert transcription includes a 'marc.' (marcato) section. The Busoni transcription includes a '1.H.' (left hand) section.

13

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

cresc.

stringendo

quasi trillo

f

fff

15 **Organ** *alla breve*

15 **Piano** (transcr. Busoni) *legato veloce* *Ala breve.* *sempre mezzo staccato* *lunga m.d.* *mf*

15 **Piano** (transcr. d'Albert) *Più mosso.* *f* *cresc.* *Ala Breve. (Allegro.)* *ff* *p*

15 **Piano** (transcr. Reger) *Ala breve* *ff* *p*

The image shows a page of musical notation for an Organ and three Piano transcriptions. The Organ part is at the top, followed by Piano (transcr. Busoni), Piano (transcr. d'Albert), and Piano (transcr. Reger) at the bottom. The Organ part is in alla breve. The Piano parts are in various tempi: Busoni's is alla breve, d'Albert's is più mosso, and Reger's is alla breve. The score includes measures 15-16 and features complex piano textures with rapid sixteenth-note passages and dynamic markings like f, cresc., ff, and p.

18

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

mf

23

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

p

mf

poco cresc.

27

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

mf *sostenuto* *p* *a tempo*

poco a poco cresc. *dim. e rit.* *pp*

32

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

una corda sempre legato

tre corde

poco cresc.

mf

gehalten

mp

36

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

36

36

36

36

p *f* *p* *f*

p *f* *p* *f*

mf *f* *non legato* *mf* *f*

non legato

non legato

mf *f* *non legato* *mf* *f*

41

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

The image displays a musical score for four staves, each representing a different instrument. The top staff is for the Organ, and the bottom three are for Piano transcriptions by Busoni, d'Albert, and Reger. All staves are in D major (two sharps) and 4/4 time. Measures 41-44 are shown. The Organ part features a steady eighth-note melody in the right hand and a simple bass line in the left hand. The Busoni transcription uses a more complex, arpeggiated texture with dynamic markings *p*, *f*, and *dim.*. The d'Albert transcription is characterized by a rhythmic pattern of eighth and sixteenth notes in the right hand, with a supporting bass line. The Reger transcription is highly textured, featuring rapid sixteenth-note passages in both hands, with dynamic markings *mf*, *f*, and *p*. Vertical dashed lines separate the measures.

45

Organ

Piano
(transcr. Busoni)

Piano
(transcr. d'Albert)

Piano
(transcr. Reger)

45

45

45

45

mf

dim.

p

legato

legato

50

Organ

Piano
(transcr. Busoni)

Piano
(transcr. d'Albert)

Piano
(transcr. Reger)

2 4 1 3

dim.

f

p

f

dimin.

pp

mf

p

mf

f non legato marcato

ff

f

ff

simile

Tea * Tea * Tea * Tea *

55

Organ

Piano
(transcr. Busoni)

Piano
(transcr. d'Albert)

Piano
(transcr. Reger)

mf *più f* *mf* *ff* *p*

p *f* *p* *f* *p*

f *ff* *f* *ff*

8

60

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

legato

sempre ff e legato

p

f

p

rit.

*Tea Tea **

*Tea Tea **

f p f p

p f p

65

Organ

Piano
(transcr.
Busoni)

cresc.

Piano
(transcr.
d'Albert)

poco f

gehalten

a tempo *ben legato*

Piano
(transcr.
Reger)

f *dim.*

The image displays a musical score for measures 65 through 70. It features four staves. The top staff is for Organ, with a treble and bass clef. The second staff is for Piano (transcribed by Busoni), also with treble and bass clefs, and includes the instruction 'cresc.'. The third staff is for Piano (transcribed by d'Albert), with treble and bass clefs, and includes the instruction 'poco f' and 'gehalten'. The bottom staff is for Piano (transcribed by Reger), with treble and bass clefs, and includes the instructions 'a tempo', 'ben legato', 'f', and 'dim.'. Vertical dashed lines separate the measures. The key signature is one sharp (F#) and the time signature is 4/4.

70

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

70

70

70

70

p

mf

p

f

p

marc.

p

f

p

74

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

74

74

74

74

f

più f

r.h. f

p cresc. -

f

p

[f]

p

78

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

The image displays a musical score for four instruments: Organ and three Piano transcriptions. The score begins at measure 78. The Organ part consists of a right-hand melody and a left-hand bass line. The first Piano transcription, by Busoni, is marked *ff* and includes fingerings 1, 2, 3, 4, and 5. The second Piano transcription, by d'Albert, is marked *f* and *p*. The third Piano transcription, by Reger, is marked *f* and *p*. The score is written in G major and 4/4 time, with measures 78 through 81 shown.

82

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

ff *marcatiss.*

cresc. *sf poco f*

marcato, non legato *ben legato*

f *mf*

gehalten

87

Organ

Piano
(transcr. Busoni)

Piano
(transcr. d'Albert)

Piano
(transcr. Reger)

sempre f

ben legato e marcato

f

ff

92

Organ

Piano
(transcr. Busoni)

Piano
(transcr. d'Albert)

Piano
(transcr. Reger)

p

f

cresc. -

ff

poco a poco ritardando

f *breit*

ff

96 **adagio**

Organ

96 **Adagio.** *legato*

Piano
(transcr. Busoni)

96 **Adagio.** *sempre ff*

Piano
(transcr. d'Albert)

96 *Maestoso* *ffz*

Piano
(transcr. Reger)

98

Organ

Piano
(transcr. Busoni)

ten. *(presto)* *legato sempre*
p subito
sehr weich
Verschiebung

Piano
(transcr. d'Albert)

ten. *cresc.* *ff*

Piano
(transcr. Reger)

fz

100

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

con Sca.

Piano
(transcr
Reger)

105

Organ

Piano
(transcr.
Busoni)

Piano
(transcr.
d'Albert)

Piano
(transcr.
Reger)

105

105

105

105

dim.

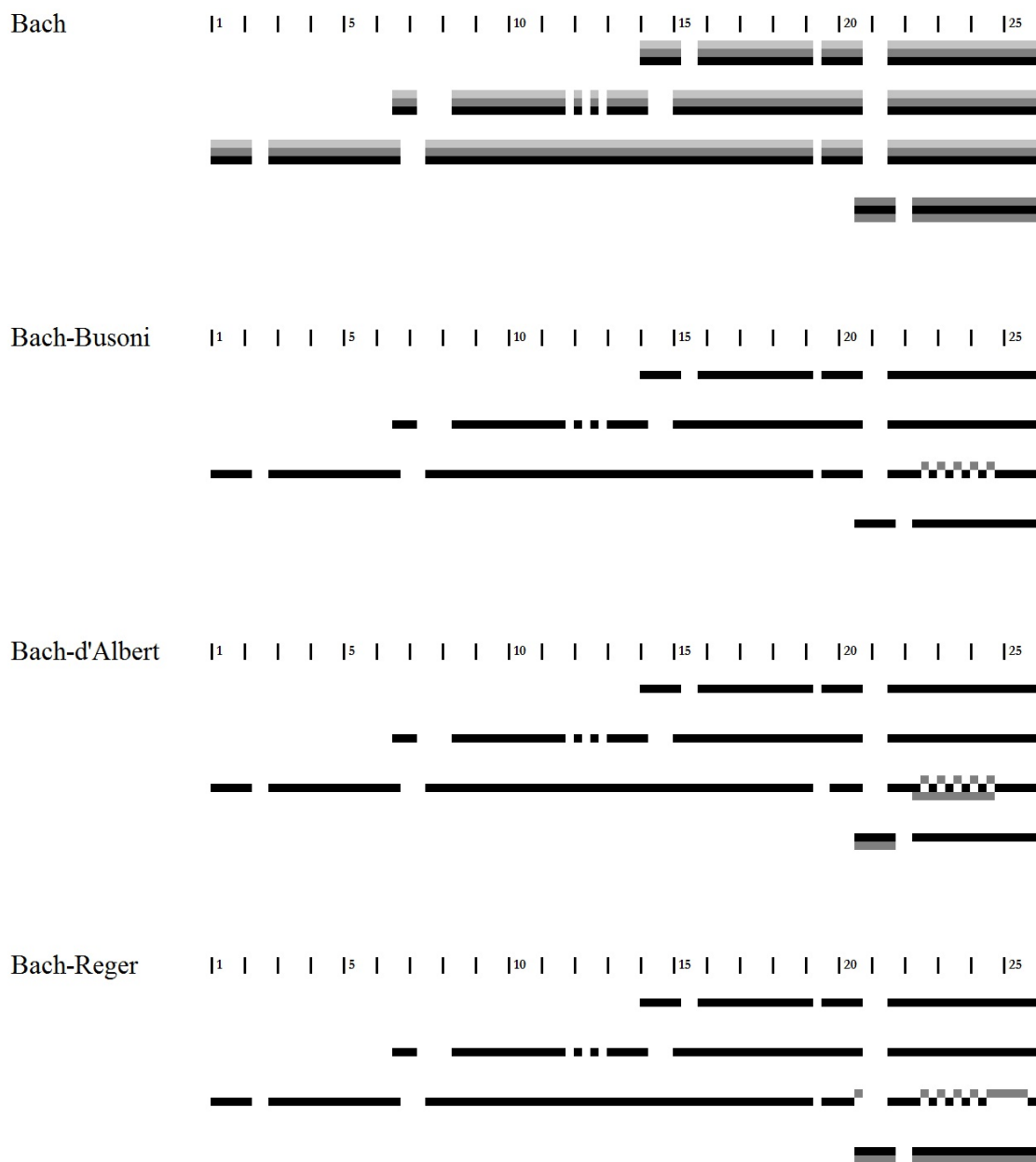
fff

5 4 3 2 3 2

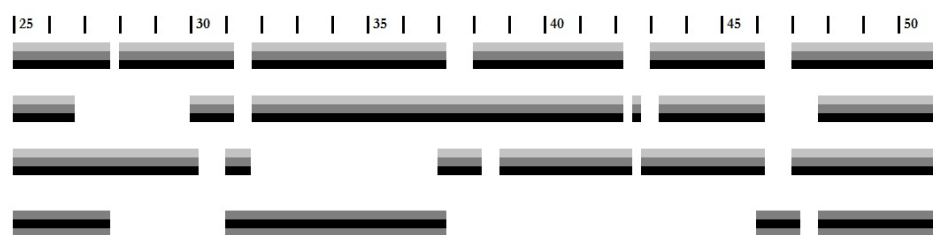
p

Appendix 3: Octave Doublings in Fugue in D major, BWV 532/2 by J.S. Bach and Three Solo Piano Transcriptions by Busoni, d'Albert, and Reger

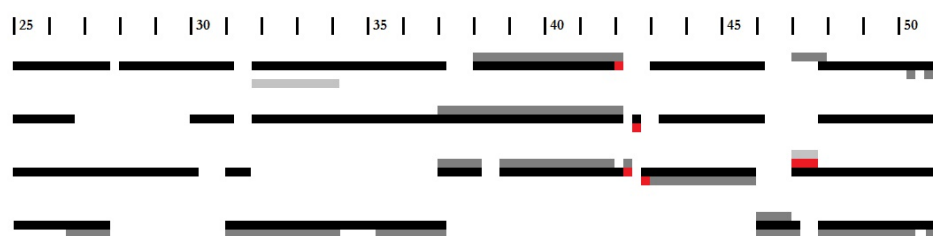
Bach's consistent use of four-voice counterpoint in the BWV 532 fugue allows a graphic comparative analysis to be made showing texture. In the graph below, each horizontal black line represents a particular voice. The x-axis shows how the voices behave through time. Lines disappear at rests. Dark grey and light grey shadings immediately above the black line represent octave doubling at 4' and 2' pitch, respectively. Dark grey and light grey immediately below the black line represent octave doubling at 16' and 32' pitch, respectively. It is necessary to point out that such octave doublings in the organ version are conjectural but based on a plausible *pleno* registration. Blue indicates any doubling that exists in the score and is usually a sign of Bach's common practice of inserting additional voices near the end of a piece. Red only exists in the piano transcriptions and indicates note additions or changes that do not occur in the original. Red often appears where there is harmonic reinforcement rather than doubling at the octave, such as added thirds or sixths.



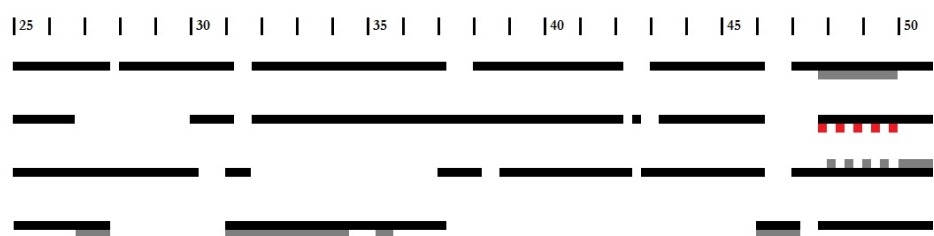
Bach



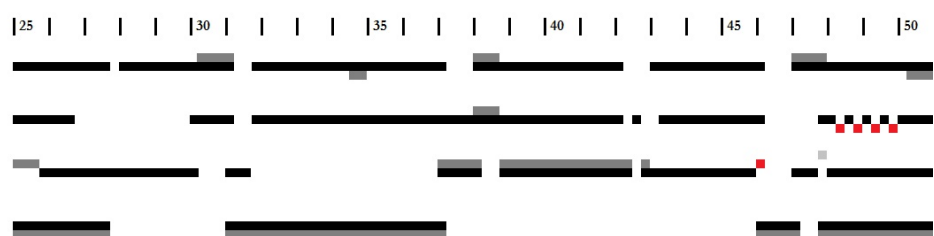
Bach-Busoni



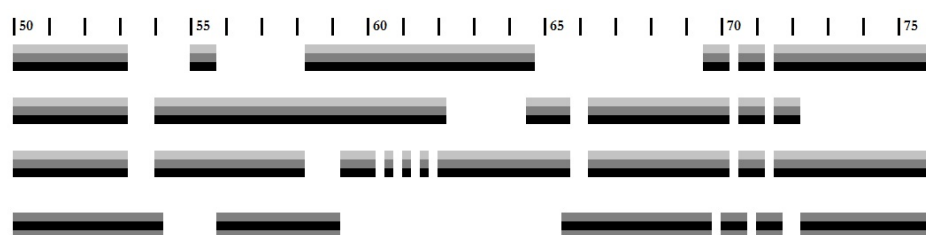
Bach-d'Albert



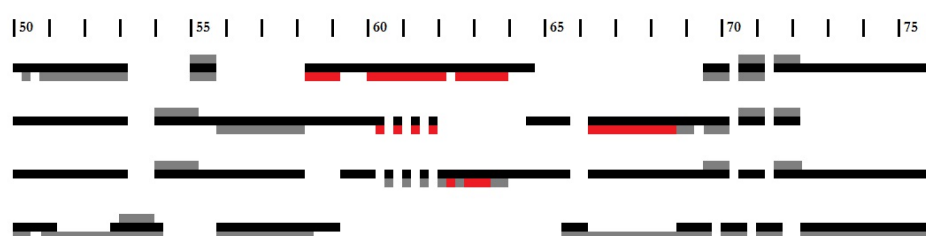
Bach-Reger



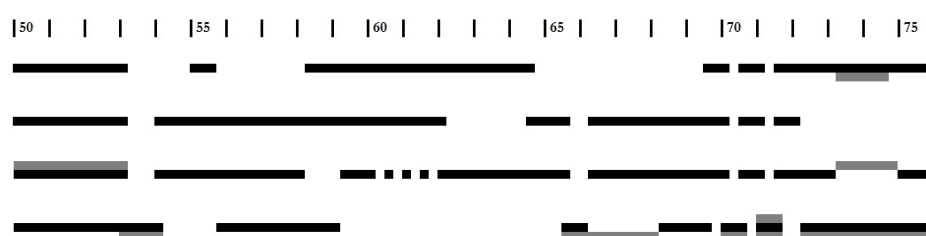
Bach



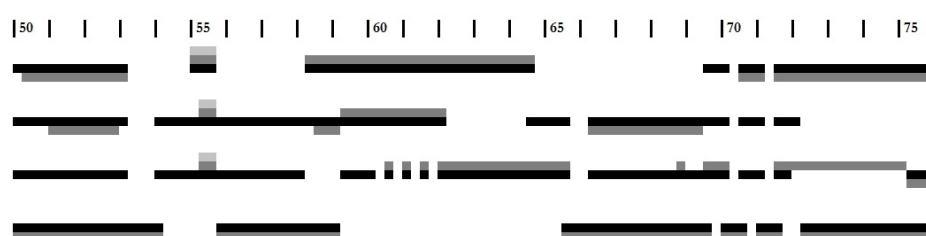
Bach-Busoni

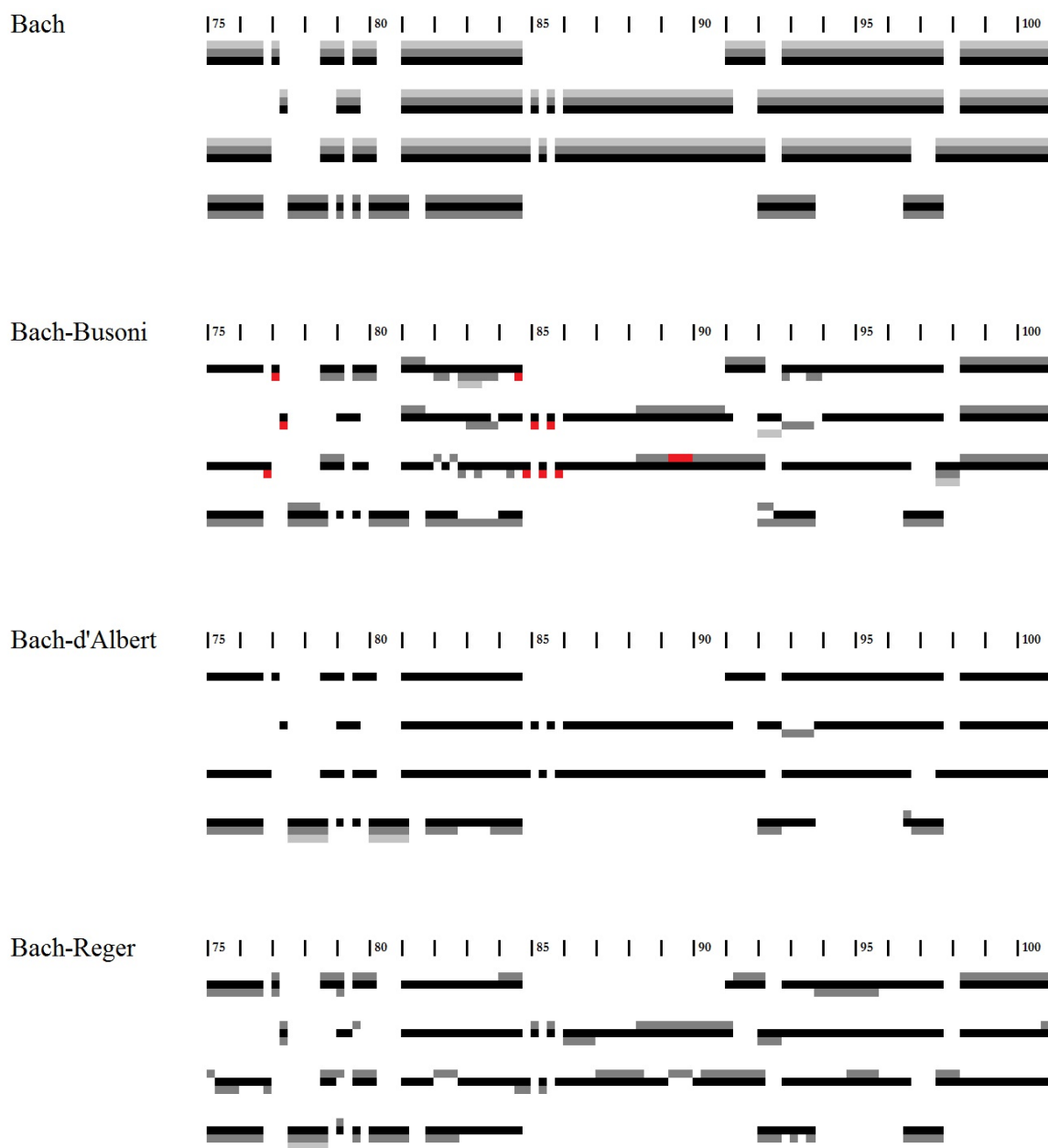


Bach-d'Albert

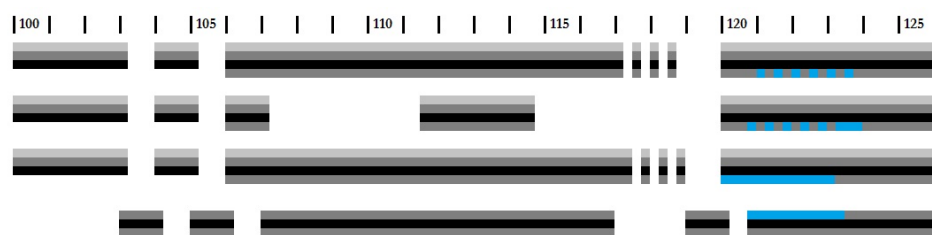


Bach-Reger

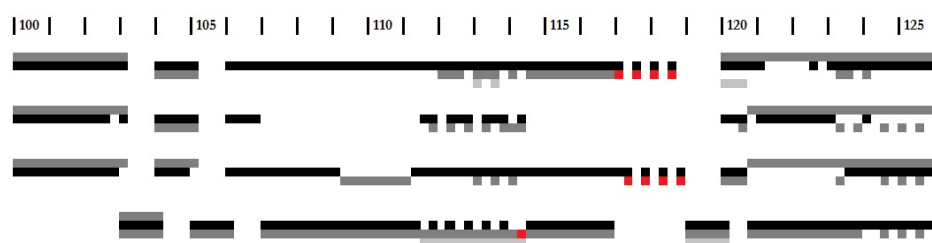




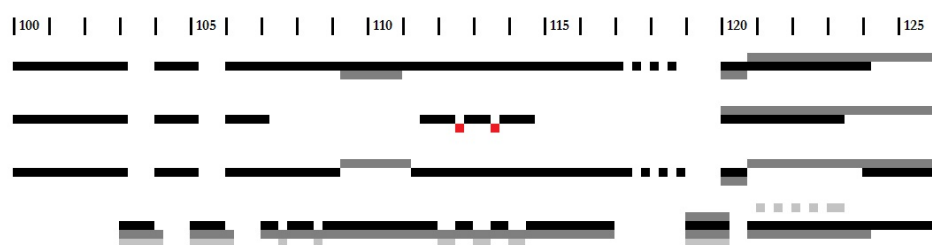
Bach



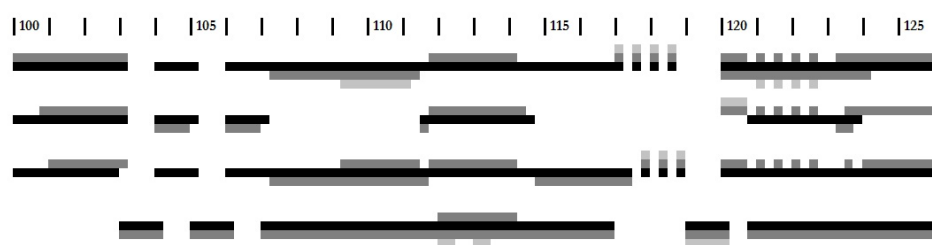
Bach-Busoni

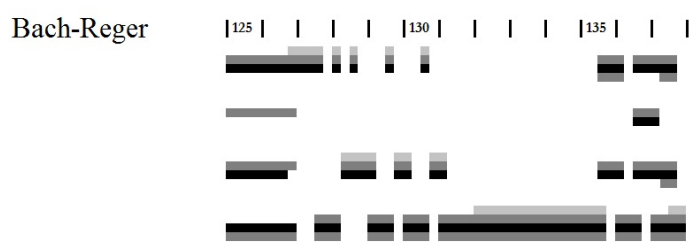
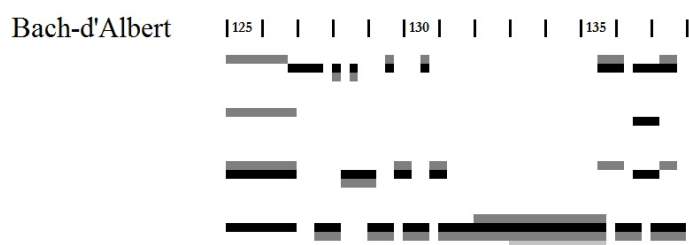
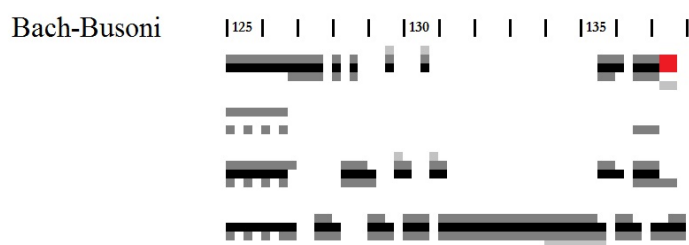
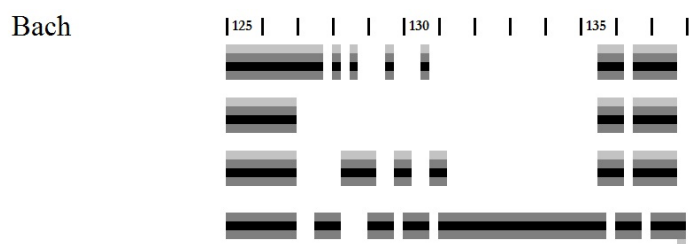


Bach-d'Albert



Bach-Reger





Appendix 4: DYNAMICS IN FUGUE IN D MAJOR, BWV 532/2 BY J.S. BACH AND THREE SOLO PIANO TRANSCRIPTIONS BY BUSONI, D'ALBERT, AND REGER

In the three piano transcriptions of BWV 532 by Busoni, d'Albert and Reger, added dynamic markings compliment what Bach achieves through texture and articulation alone. The following graph retains the textural analysis of the original organ version from Appendix 3. For each of the three piano transcriptions, a single line represents dynamic changes. High (loud) points and low (soft) points are labeled with standard dynamic markings.

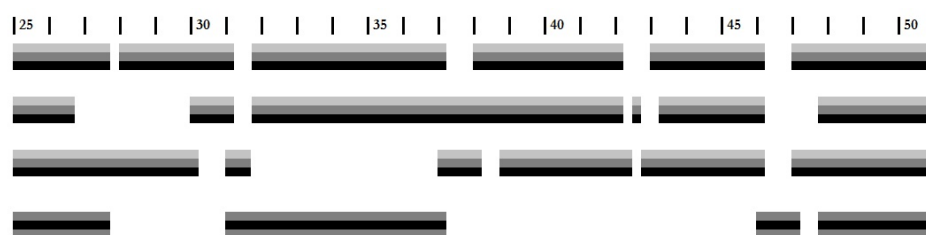
Busoni's approach to dynamics is the most conservative of the three and generally matches Bach's textural changes. Busoni uses terraced dynamic changes for the most part but the overall effect is a long crescendo. D'Albert's approach includes more extreme dynamic contrasts than Busoni but tends to follow the general contour of Busoni's line. Reger's dynamic approach is the most extreme of the three transcribers. However, his wild juxtapositions serve to emboss Bach's textural changes in high relief.

Figure 1 is a horizontal bar chart showing the distribution of the number of non-zero entries in the matrix A for different values of n . The x-axis represents the number of non-zero entries, ranging from 1 to 25. The y-axis represents the frequency of each value. The distribution is highly skewed, with most values concentrated between 1 and 10. The bars are colored in a gradient from light gray to black.

The diagram consists of a horizontal line at the bottom labeled p . Above this line, there are vertical tick marks at intervals of 5, labeled 1, 5, 10, 15, 20, and 25. A horizontal line segment labeled mf' starts at the 20 mark and extends to the right.

The diagram shows a horizontal line labeled f . Above the line, there are vertical tick marks at intervals of 5, labeled 5, 10, 15, 20, and 25. The line f has a small upward bump between 10 and 15, and a small downward dip between 15 and 20.

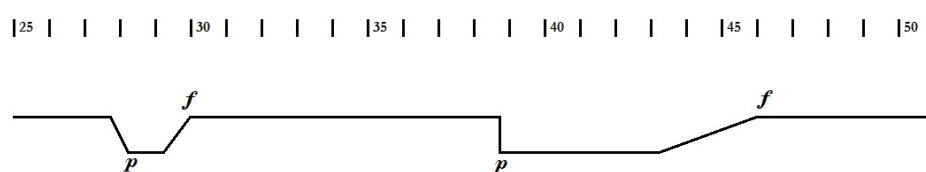
Bach



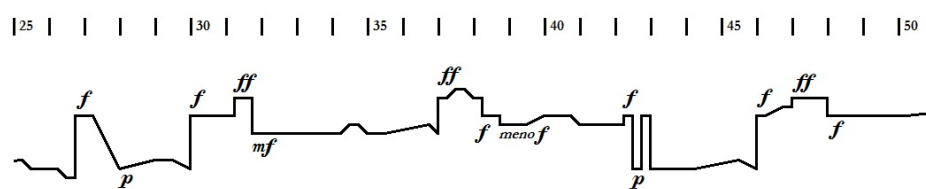
Bach-Busoni



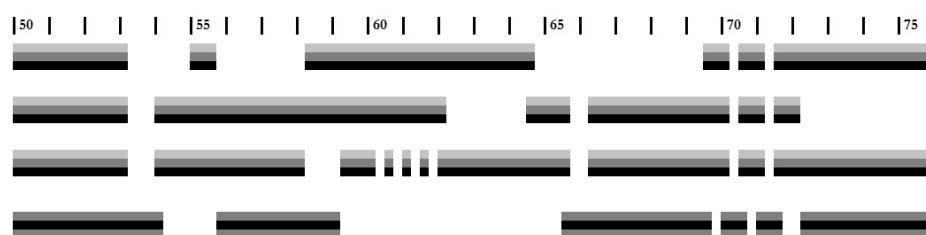
Bach-d'Albert



Bach-Reger



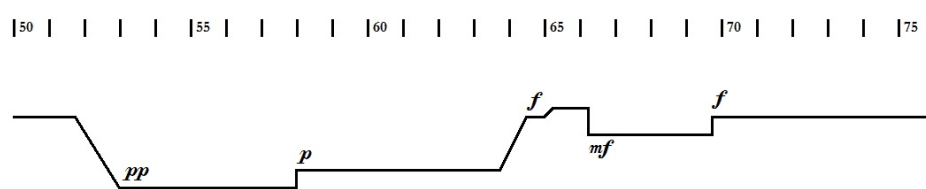
Bach



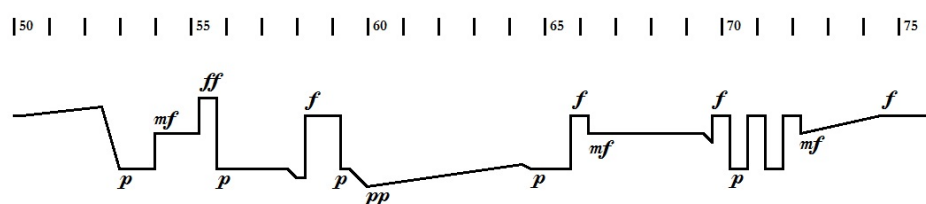
Bach-Busoni



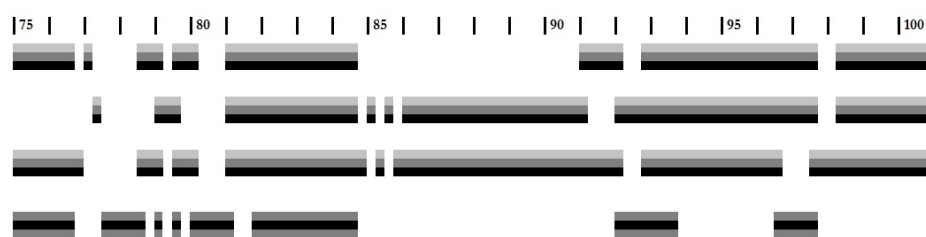
Bach-d'Albert



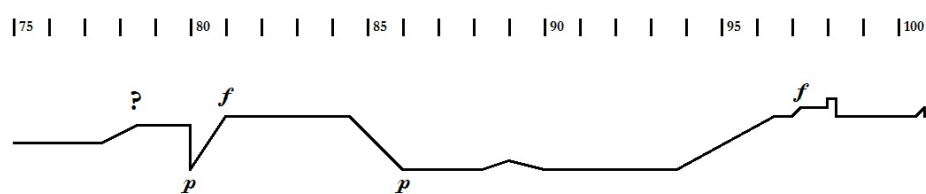
Bach-Reger



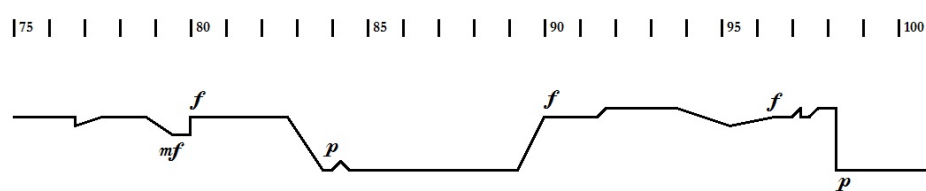
Bach



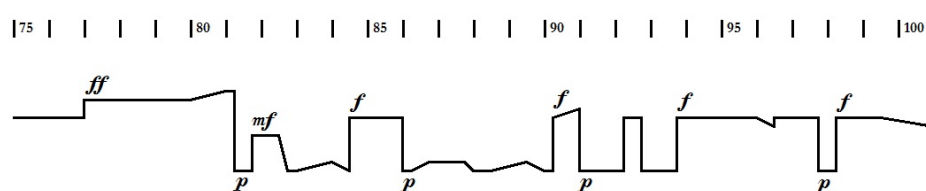
Bach-Busoni



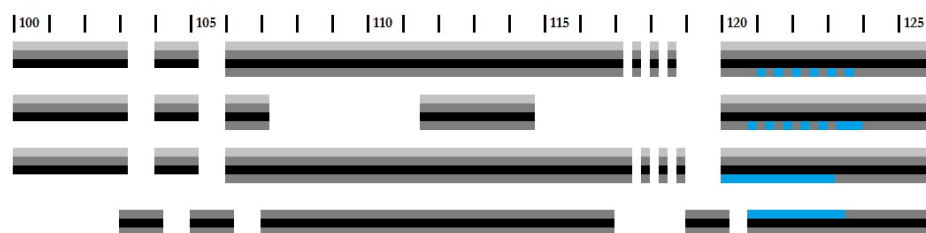
Bach-d'Albert



Bach-Reger



Bach



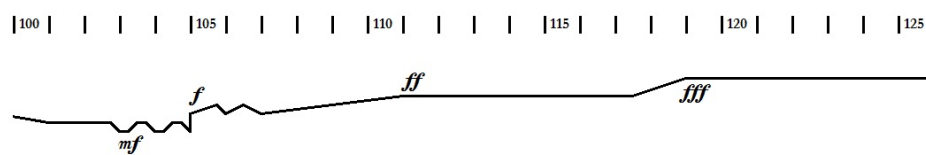
Bach-Busoni



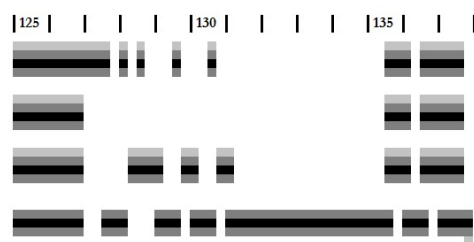
Bach-d'Albert



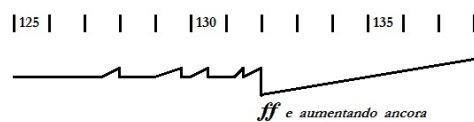
Bach-Reger



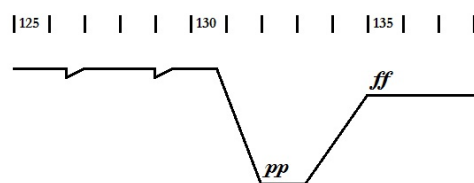
Bach



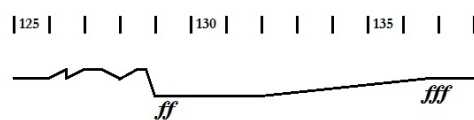
Bach-Busoni



Bach-d'Albert



Bach-Reger



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