

SEMINAR IN ORGAN LITERATURE, MUAG 6380
FALL SEMESTER, 2012
Dr. Eschbach

This seminar is based largely upon student presentations and projects. Guest faculty will occasionally supplement our presentations.

The course is *not* a repeat of undergraduate organ literature. As important as repertoire lists, basic background information on composers, and stylistic assessments are, doctoral students need to work at an advanced level, and that implies hands-on experience with primary source material of the period(s) under investigation. *As a presenter, teach with clarity and insight. Anticipate potentially confusing discussions. Always teach as if the topic at hand were to be examined on doctoral qualifying examinations. As a listener, take detailed notes and formulate questions. You are ultimately responsible for this material and before qualifying examinations, you should eventually read all of it first-hand!*

The course will begin with investigations of source material from the eighteenth century, and then will visit earlier periods.

Most of the materials required for readings are on reserve in the music library, fourth floor, carrel 403. Personal materials are available behind the circulation desk. You may need occasionally to request items from Interlibrary Loan. Plan ahead and allow several weeks for these sources to be delivered.

Schedule of topics and assignments for class presentations:

Friday, August 31: Orientation and Topic Assignments

Friday, September 7: Introduction to European History.

Merriman, John, *A History of Modern Europe*, vol. 1.

A: The Demise of the Roman Empire and Rise of Feudalism.

Chapter 1, pp. 3-46.

B: The Renaissance

Chapter 2, pp. 47-86.

C: The Age of Absolutism 1650-1720

pp. 274-323.

D: The Fall of the *ancien régime* in France.

Chapter 12, pp. 495-544

Friday, September 14: 18th Century Sources on Performance Practices.

Quantz, Johann Joachim (1697-1773), *Versuch einer Anweisung die Flöte traversiere zu spielen*.

Everyone reads: Introduction (ix-xxxiv); Preface (7-9); Quantz introduction (11-27); remarks on Dance (189-292); remarks on organists (339).

- A. Quantz, *Versuch*.
 - V: Of notes, their Values, Metre, Rests, and Other Musical Signs.
 - VI: Of the use of the Tongue in Blowing upon the Flute.
 - VIII: Of the Appoggiaturas and the Little Essential Graces Related to Them
- B. Quantz, *Versuch*.
 - IX: Of Shakes
 - XI: Of Good Execution in General in Singing and Playing.
 - XII: Of the Manner of Playing the Allegro
 - XIV: Of the Manner of Playing the Adagio.
- C. Quantz, *Versuch*.

LITERATURE TOPIC: J. S. Bach, *Orgelbuchlein*.

Friday, September 21: The organic dependence of meter, articulation, and technique. Everyone reads Houle, George. *Meter in Music, 1600-1800*. Chapters IV-VI.

- A. Houle, Chapters I-II.
- B. Houle, Chapters IV-V.
- C. Houle, Chapter VI.

LITERATURE TOPIC: J. S. Bach, Eighteen Leipzig Chorales

Friday, September 28: Guest Lecture: Meter and Tactus. Professor Schulze.

LITERATURE TOPIC: J. S. Bach, Preludes and Fugues

Friday, October 5: Survey of Early Keyboard Techniques

- A. Spandi, Mikos: J. S. Bach's Clavichord Technique Described by Griepenkerl.
- B. Soehnlein, Edward: *Diruta on the Art of Keyboard-Playing: An annotated Translation and Transcription of 'Il Transilvano' Parts I (1593) and II (1609)*. Pp. 84-166.
- C. Faulkner, Quentin: *J. S. Bach's Keyboard Technique: A Historical Introduction*.

LITERATURE TOPIC: J. S. Bach, Trio Sonatas

Friday, October 12: Guest Lecture. Historical Temperaments. Professor Leenhouts.

Prepare handouts

Everyone reads and studies entire article in Groves on Temperaments and Tuning.

LITERATURE TOPIC: Buxtehude Praeludia and Choral Preludes.

Friday, October 19: Faulkner, Quentin. *The Registration of J. S. Bach's Organ Works*.

- A. Chapters 1-2.
- B. Chapters 3-4.
- C. Chapters 5-6.

LITERATURE TOPIC: Bruhns, Lubeck, Bohm: Praeludia and Choral Preludes.

Friday, October 26: Organs Known to J. S. Bach and their Registrations.

- A. Bicknell, Stephen: "J. S. Bach and the Organ – Some neglected threads."
- B. Edwards, Lynn: "The Thuringian Organ 1702-1720: '...Ein Wohlgerathenes Gravitätisches Werk.'" *Organ Yearbook* 22 (1991).
- C. Quentin Faulkner, "Information on Organ Registration from a Student of J. S. Bach." *The American Organist*, June 1993, pp. 58-62.

LITERATURE TOPIC: Michael Praetorius, Scheidemann, Tunder, Scheidt.

Friday, November 2: Guest Lecture. Baroque Violin and what its bowings tell the keyboardist. Pending: Ms. Roberts.

Everyone reads Georg Muffat on Performance Practice: The Texts from *Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumentalmusik*.

LITERATURE TOPIC: Pre-Classical French Composers: Titelouze, Louis Couperin

Friday, November 9: Stauffer and May. *J. S. Bach as Organist* (1986).

- A. Articles of Dahnert, Haupt, Vogel.
- B. Articles of May, Wolff, Krummacher.
- C. Articles of Stauffer, Horn, Williams.

LITERATURE TOPIC: Classical French Composers: François Couperin, De Grigny, Clérambault

Friday, November 16: Survey of Sources and Editions

- A. J. S. Bach: Emery, Walter: *Notes on Bach's Organ Works, Books IV-V*. Study Trio Sonata II in: Walter Emery's book on Bach manuscripts of the trios, Peters Edition, Bach Gesellschaft, Neue Bach Ausgabe, Bornemann Edition (Dupré).
- B. Buxtehude: Edition by Michael Belotti (published by Broude Trust, 1998). Compare Preludium in F# Minor in this edition to Peters; Breitkopf & Hartel.
- C. DeGrigny: Compare Veni Creator in editions of Guilmant, Schola Cantorum, Le Pupitre, Fuzeau.

LITERATURE TOPIC: Nivers, Lebegue, Gigault, Jullien

Friday, November 30: Examples of Current Research

- A. Hans Davidsson: Matthias Weckmann: The Interpretation of his Organ Music. Vol. 1 [Studies from the University of Göteborg, School of Music and Musicology, No. 22]. Göteborg: Gehrmaus Musikförlag, 1991.
- B. Hefling: Rhythmic Alteration in 17th and 18th century Music. *Notes inégales* And Over Dotting.
- C. Fuller, David: Gigault's Dots: Or, Notes Inégales "Wie Sie Eigentlich Gewesen." In *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. Karala Snyder.

LITERATURE TOPIC: Post-Classical French: D'aquin, Balbatre, Louis Séjan, Beauvarlet-Charpenter.

Friday, December 7: Registration in North Germany

- A. Read Williams, Peter: *The European Organ 1450-1850*. Chapter on North Germany.
- B. Report on these sources:
 1. *Syntagma Musicum II De Organographia* (1619), Michael Praetorius
 2. *Tabulatura nova* (1624), Samuel Scheidt
 3. *The Pelplin tablature* (Tunder and Hasse chorale fantasies) M2 .A533 v. 1-10
 4. *The Lüneburg Tablature* KN 209
 5. *Organistenchornik* (n.d.), Johann Kortkamp
 6. *Orgelprobe* (1681, 1698), Andreas Werckmeister [Carrell 436]
 7. *Der vollkommene Capellmeister* (1739), Johann Mattheson

LITERATURE TOPIC: Italian Composers before Frescobaldi: Gabrielli, Merulo, Diruta.

LITERATURE TOPICS

Secondary Source Readings

Stauffer, George. *The Organ Preludes of Johann Sebastian Bach*, 1980.

Stauffer and May, eds. *J. S. Bach as Organist*, 1986.

Williams, Peter. *The Organ Music of J. S. Bach*, ca. 1985.

Archbold, Lawrence. *Style and Structure in the Praeludia of Dietrich Buxtehude*, 1985.

Snyder, Kerala. *Dieterich Buxtehude: Organist in Lubeck*, 2007.

Douglass, Fenner. *The Language of the French Classical Organ*.

Grove's Dictionary of Music and Musicians.

For each topic on the syllabus, select 1-3 works (depending on length, and present a thorough analysis including sectionalization (form and structure), harmonic vocabulary, tonal schemes, counterpoint. You may limit choice of repertory to that included in the Lee Anthology, carefully supplemented by readings from secondary sources.