

KBD 424: Organ Repertoire IV

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

Instructor: Erica Johnson

Thursdays: 3:00-5:00 P.M., ESM 305

Course Objective

This course investigates several topics relative to the organ: the repertoire, performance practice, building traditions, and history of its development. Lectures and workshops cover subjects in more depth than a survey course and seek to integrate research with performance. KBD 424, as the fourth part of a four-semester sequence, outlines major trends of the twentieth century in Europe and North America. Secondary topics focus on the United States and England in the nineteenth century. Identifying and comparing the characteristics of the repertoire and instruments throughout these periods and locations remains our essential guide. The development of listening and writing skills within the subject of the organ comprises an integral component of the course.

Evaluation

Class Participation and Workshops: 30%

Listening Assignments: 20%

Midterm Exam: 20%

Paper and Presentation: 30%

Class Participation and Workshops

Please come to class expecting to discuss ideas and particular questions you have. *A dynamic classroom is the responsibility of everyone.* Each student is expected to attend every class meeting punctually; arrange absences prior to the missed class period.

Two workshops on performance practice questions will be offered during the semester. Each student will prepare one performance of a piece appropriate to the topic. Be able to introduce your piece and address the specific performance practice issues it contains. Our workshops are open and informal discussions, to which each student is expected to contribute valuable comments. *Choose a piece that is new to your repertoire.*

Workshop Schedule (Times flexible):

1. Repertoire before 1950, week of February 25
2. Repertoire after 1950, week of April 7

Assignments

The weekly reading assignments should be completed before class when possible.

Optional (but interesting!) readings are marked with **. *All readings are found on e-reserve and at the reserve desk.*

Three listening assignments are scheduled throughout the semester and each should be roughly 4-5 pages (typed) in length. This need not be a scholarly essay; rather, concentrate on your listening and how you express what you hear in words. *Some recordings are streamed, although valuable information about the instruments and specifications is only found in the CD booklets found at the reserve desk.*

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

Listening Assignments:

1. The Skinner Organ Company and the Aeolian-Skinner Company: review and compare the tonal concepts of each and how they are realized in sound. Some recordings:
CD 15,235, CD 15,238, CD 11,404, CD 11,379, CD 11,377 DUE: February 7
2. Discuss registration, texture, form, and content in the works of Messiaen. How does Messiaen's approach to the organ change over his lifetime? Some recordings: CD 2834, CD 13,745, CD 15,712
DUE: March 20
3. Compare how Ligeti and Hambraeus use the organ in several of their compositions. Some recordings: CD 20,137, CD 7448, CD 10,775
DUE: April 10

Paper and Presentations

The paper should reflect your own views in consideration with those found in recent publications. Following the formatting procedures outlined above, the length should fall between 12-15 pages with musical examples and bibliographic citations provided where necessary (using *The Chicago Manual of Style*). Find a particular angle from which to form your thesis—your papers must present arguments in a logical and unified manner.

Paper timeline:

- Abstract and Bibliography: February 14
- Paper advising sessions: Week of March 31
- *Drafts are not required but are highly recommended.*
- DUE: May 1 in class

N.B.: All work is due by the assigned deadline unless otherwise arranged prior to that date. Late assignments will be penalized. Attachments are not accepted as a means to submit written work: please print out and submit all work in class.

January 17

Introduction to the course; America in the Late 19th Century

Literature topic: John Knowles Paine, Horatio Parker, Dudley Buck, Eugene Thayer

Instrument topic: American builders in New England c.1820-1900

READING:

- Marilyn Smiley: "Across Lake Ontario: Nineteenth-Century Concerts and Connections" in *Taking a Stand: Essays in Honor of John Beckwith*, 149-165. **ML205.1 .T136 1995**
- Orpha Ochse: *The History of the Organ in the United States*, 193-214. [optional 215-252.] **ML561.O16H 1975**
- Lee N. Orr: "Dudley Buck and the Coming of Age of the American Organ" in *Litterae Organi: Essays in Honor of Barbara Owen*, 211-232. **ML550 .L777 2005**
- ** John Ogasapian: "The Question of Eugene Thayer" in *Litterae Organi*, 199-209.
- ** Barbara Owen: "Majestic, Like a Minister of God" (Chapter 12) in *The Organ in New England*, 254-271. **ML561.O97 O6**

January 24

English Romantic Era

Literature topic: *The Wesleys, Henry Smart, Stanford, Parry, W. T. Best*

Instrument topic: *William Hill, Henry Willis, Davison & others*

READING:

- Nicholas Thistlethwaite: *The Making of the Victorian Organ*, skim 256-291. Read 412-441. **ML578 .T448 1990**
- Peter Hardwick: *British Organ Music of the Twentieth Century*. Skim chapters 2 (Parry) and 3 (Stanford). **ML628.H267 B8 2003**
- ** Andrew McCrea: "British Organ Music after 1800" in *The Cambridge Companion to the Organ*, 279-298. **ML550 .C178 1998**

January 31

America and England in the 20th Century

Literature topic: *Elgar, Lemare*

Instrument topic: *Skinner, Hope-Jones*

READING:

- Stephen Bicknell: *The History of the English Organ*, [optional 257-283] 284-297. **ML578.B583 H67 1996**
- Orpha Ochse: *The History of the Organ in the United States*, skim 321-363. **ML561 .O16H 1975**
- Dorothy Holden: *The Life and Work of Ernest M. Skinner*, 13-23 and 37-48. **ML424.S628 H726 1987**

February 7

No class.

◆ LISTENING ASSIGNMENT DUE: Turn in assignments to Deanna, Annex 409, by 3 P.M.

February 14

America and England II

Literature topic: *Sowerby, Albright, Persichetti*

Instrument topic: *Harrison & Harrison, Aeolian-Skinner, G. D. Harrison*

READING:

- Dorothy Holden: *The Life and Work of Ernest M. Skinner*, 110-137 and 156-177. **ML424.S628 H726 1987**
- Jonathan Ortloff: "Harrison's Forgotten American Classic" in *The Tracker* Summer 2005, 10-26.
- Lee Garrett: "American Organ Reform in Retrospect" (2 part series) in *TAO*, June, Aug 1997.

- **Either** Edwin Hantz: "An Introduction to the Organ Music of William Albright" in *The Diapason* May 1973, 1, 4-6; **or** Douglas Reed: "William Albright: Organ Music of the '80s" in *TAO* April 1993, 60-63.
- ** Craig Whitney: "G. Donald Harrison and Aeolian-Skinner: The American Classic Organ" in *All the Stops*, 51-80. **ML561.W617 A4 2003**
- ** Peter Hardwick: *British Organ Music of the Twentieth Century*, chapters 7, 10, and 11. **ML628.H267 B8 2003**
- ** Williams/Owen: *The Organ*, 180-201. [A helpful overview] **ML550.W726 O68 1988**

◆ ABSTRACT and BIBLIOGRAPHY DUE

February 21

France in the early 20th Century

Literature topic: Dupré, Alain, Demessieux

READING:

- Michael Murray: *Marcel Dupré: The Work of a Master Organist*, 73-112. **ML416.D942 M983 1985**
- Lynn Cavanaugh: "The Rise and Fall of a Famous Collaboration: Marcel Dupré and Jeanne Demessieux" in *The Diapason*, July 2005: 18-22.
- Marie-Claire Alain: "The Organ Works of Jehan Alain" in *The Diapason*, Jan-Feb-Mar, 1970.
- Linda Dzuris: "Six French Organs and the registration indications in L'Oeuvre d'orgue de Jehan Alain" in *The Diapason*, June 1999: 16-18.

February 28

France in the 20th Century

Literature topic: Langlais, Duruflé

READING:

- Anne Labounsky: *Jean Langlais: The Man and His Music*, skim. **ML410.L282 L124 2000**
- James Frazier: *Maurice Duruflé: The Man and His Music*, 76-80 (Harmony), 97-113 (Overview), 201-211 (as Organist and Teacher). **ML416.D967 F848 2007**
- ** Michael Murray: *French Masters of the Organ*, chapters on Langlais and Dupré. **ML396.M983 F87 1998**

March 6

Midterm

March 13

Spring Break

March 20

Olivier Messiaen

READING:

- Olivier Glandaz: "Olivier Messiaen's Views on the Organ." *TAO* Sept. 1994, 57-61.
- Robert Sherlaw: *Messiaen*, 25-33, 40-54, 101-102, 110-117. **ML410.M585 J68 1989**
- Gillian Weir: "Organ Music II" in *The Messiaen Companion*, 352-391.
ML410.M585 H647 1995
- ** Michael Murray: *French Masters of the Organ*, 133-179.

◆ LISTENING ASSIGNMENT DUE

March 27

Organ Reform Movement

Literature topic: Musical response to the reform

Instrument topic: Germany 1920s-1950s

READING:

- Michael Murray: *Albert Schweitzer: Musician*, skim chapters 4, 6, 7, 9.
ML416.S413 M98 1994
- Arthur Carkeek: "Rudolf von Beckerath" (four part series) in *TAO*, Sept 1995, Dec 1995, Mar 1996, Aug 1996.
- ** Bengt Hambraeus: "The Organs in Oscar's Church: Sources of Inspiration – and some Controversy" in *The Organ as a Mirror of Its Time*, 273–286. **ML570.1 .O68 2002**

April 3

Neoclassicism and the Organ

Literature topic: Objectivity and pastiche in composition

Instrument topic: Generations following the reform

READING:

- Emily Cooper Gibson: "A Study of the Major Organ Works of Paul Hindemith" in *The Diapason* Feb 1971, 22-24.
- Victor Gebauer: "Cultural and stylistic perspectives on the organ works of Ernst Pepping" in *TAO* April 1983, 54-56.
- Larry Palmer: *Hugo Distler and His Church Music*, chapter on Organ Music.
ML410.D614 P174
- Hans Davidsson: "Organ Building in Northern Europe since 1969: Historical Revival and Renewal" in *The North German Organ Research Project at Göteborg University*, 329-340. **ML594.G683 N86 2003**

April 10

Modernism and the Organ

Literature topic: Darmstadt, Ligeti, Hambraeus, Eben

READING:

- Martin Herchenröder: "From Darmstadt to Stockholm: Tracing the Swedish Contribution to the Development of a New Organ Style" in *The Organ as a Mirror of Its Time*, 301-321. **ML570.1 .O68 2002**
- Ronald Swedlund: "A Performer's Guide to Schoenberg's Opus 40" in *The Diapason* Mar, April 1999.
- George Ritchie, George Stauffer: *Organ Technique*, 335-344. **MT182.R599 O6 1992**
- Beth Loeber Williamson: "Performing New Music: Ligeti's *Volumnia*" in *TAO* 13, no. 10 (1979), 32-36.
- Johannes Landgren: "Music as Message and the Ruling Principles of Petr Eben's Music Making" in *A Tribute to Petr Eben*, 10-24.
- ** Earl Holt: "Interpretive Suggestions for Modern Swedish Organ Works" in *The Diapason* Jan, Feb 1996.
- ** Jacob Werner: "The contribution of Bengt Hambraeus to the development of a new organ music" in *Studies in Music*, vol. 3 (1978), 22-34. **ML5 .S934 M9**

◆ LISTENING ASSIGNMENT DUE

April 17

Individual Presentations

April 24

Jury Week: no class

May 1

Individual Presentations

◆ PAPERS DUE