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EDITED BY  
FREDERICK J. CROWEST.

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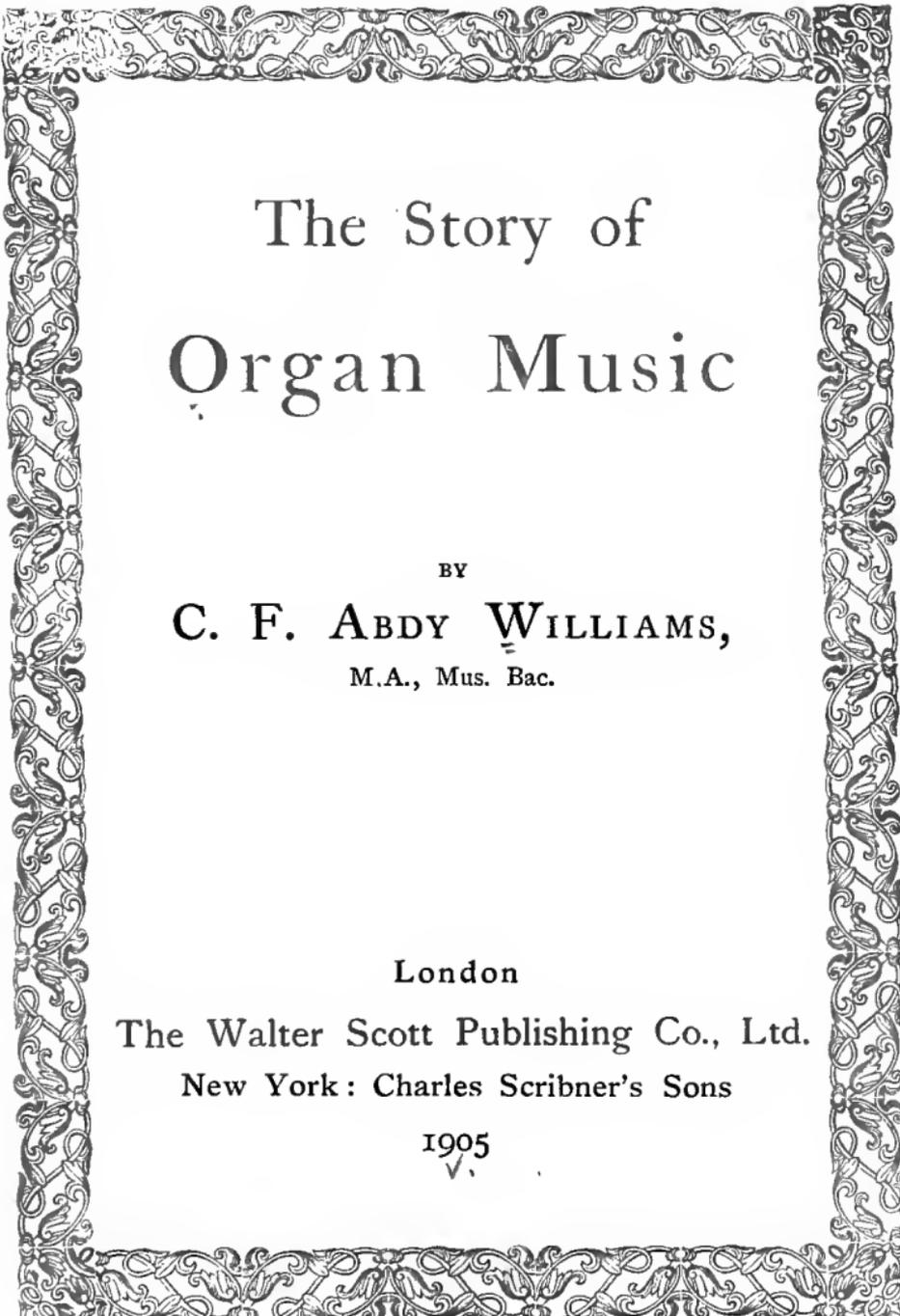


M. Cassel.

*Te Deum Laudamus.*  
*From the Painting by Henry Barrand.*







The Story of  
Organ Music

BY

C. F. ABDY WILLIAMS,  
M.A., Mus. Bac.

London

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1905



## Preface.



ANYTHING like a complete history of the rise and development of organ music would require a far larger book than this, and would probably extend to several volumes, to say nothing of a collection of examples of the various schools and epochs, which would be necessary. The reader must therefore expect to find nothing more than an outline of the subject, in which a few of the works of some of the leading representatives are briefly described.

I have drawn considerably on Ritter's *Geschichte des Orgelspiels*, which deals with organ-playing from the fourteenth to the beginning of the eighteenth centuries, with special regard to that of Germany. It has a valuable collection of no less than one hundred and thirty-six pieces of early organ music of all nations as its second volume; and this, in conjunction with the collections of Commer and others, gives us a great deal of insight into the gradual growth of organ forms. My studies have led me to the conclusion that

# Story of Organ Music

the history of organ music all revolves round one gigantic personality, J. S. Bach: for the earlier compositions of Italy, Germany, and England seem almost to have only existed in order to make his possible, and since him no organ composer of any eminence has existed who has not been largely influenced by him. This, at any rate, is the view to which I have been led, but it is quite possible that others may arrive at different conclusions.

Since it is not convenient to add a second volume of musical illustrations, as Ritter was able to do, I have had to content myself with a few quotations in an Appendix. I have given the whole of a Toccata by Pasquini, whose works were supposed until recently to have been lost to the world; and the style of Elizabethan organ music is exemplified by a Choralvorspiel by Dr. John Bull, the most famous English organist of his day. I take this opportunity of acknowledging the courtesy of the Curators of the Schools of Oxford University in allowing me to reproduce their portrait of this great musician, which will be found facing page 192.

C. F. A. W.

MILFORD-ON-SEA,  
*October, 1905.*

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# The Story of Organ Music.

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## CHAPTER I.

### GRÆCO-ROMAN ORGAN MUSIC.

Antiquity of the organ—The hydraulus and its music—Differences between ancient and modern music—Rapidity of execution referred to by ancient writers—Ephemeral nature of instrumental music in general—Three periods of modern organ music.

WHILE the history of the organ itself has been frequently written, the story of the music played on it has received less attention than the instrument itself, probably because all music, however great, being an expression of contemporary art-feeling, becomes antiquated in course of time, and gradually loses its force for new generations, who require new modes of expression and a new art-language.

With the exception of the trumpet, horn, and oboe, the organ is the most ancient wind instrument in use amongst cultivated musicians at present. But, by

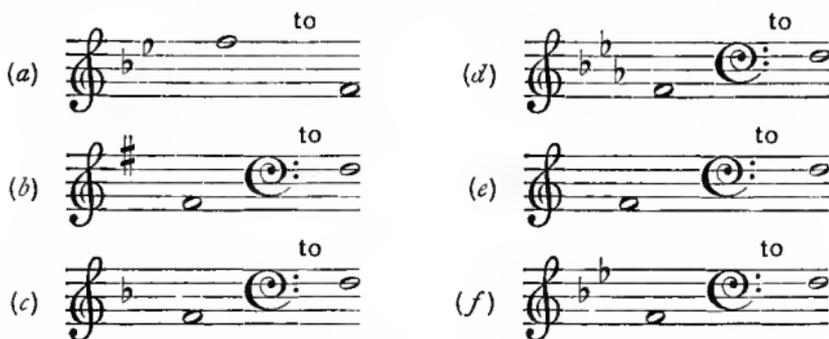
# Story of Organ Music

what may seem like a paradox, the organ is not only one of the most ancient, but is at the same time the most modern of instruments, for its capabilities and resources have so enormously increased during the last century, that there is almost as much difference between an instrument of to-day and one of a hundred years ago as there is between the modern express train and the stage coach with its "lightning speed" of twelve miles an hour. And, just as remarkable travels and voyages were made in the days of coaches and sailing-ships, so remarkable compositions were written and performed by composers who were only acquainted with instruments that we should consider clumsy and unmanageable in the extreme. The organ-builder's art has certainly lightened the work of the player, and extended the resources of the composer; but it cannot in itself produce great composers or players. These will arise independently of the greater or less perfection of the instrument with which they have to deal, and all improvements in the organ are made with a view to their requirements, rather than for the sake of the instrument itself.

The history of the organ begins with the hydraulus of the Roman Empire, whose powers were a source of greater astonishment to ancient audiences than the far finer and more highly-developed modern organ is to an audience of to-day; for we are so accustomed to wonderful feats of skill and extraordinary perfection of mechanism, that we

# Modes of the Hydraulus

take everything as a matter of course. Of the music that was played on the hydraulus not a vestige remains. Though the ancients had a complete system of notation, it is probable that music for a solo instrument was rarely written down, and that the hydraulus was played extempore. We know from sundry notices that the music must have been rhythmical, that it could be loud and soft, that modulations and changes of rhythm and tempo were frequent, that the execution was often exceedingly brilliant, and that six modes were used<sup>1</sup>:



(The modern major scale.)

(a) the hyperlydian, (b) the hyperianastian, (c) the lydian, (d) the phrygian, (e) the hypolydian, (f) the hypophrygian.

Harmony, in its modern sense of simultaneous sounds, was not employed, though it is not improbable that one note may have been occasionally held as a "drone," an effect which seems to have obtained on the

<sup>1</sup> Bellermann, *Anonymi Scriptio de Musica*, p. 36. The modes would be roughly represented (in their diatonic form) on the modern organ by octave scales of notes with the above signatures.

# Story of Organ Music

diaulos, or double pipe. But more than this could not have been used, for not only has Mr. Galpin's reproduction of the hydraulus shown that the wind arrangements were not adequate for the playing of chords, but there is abundant evidence that persons who have not been habituated to harmony from their earliest years, cannot

**Modern Harmony** tolerate it. Modern Europeans, of whatever nationality, have the feeling for harmony so engrained in them, after its cultivation for over a thousand years, that they cannot imagine a satisfactory form of music without it; but its place and name were taken in ancient music by variations of *mode*, of which there were seven. The seven "harmonies," or

**Ancient Harmony** modes, could be transposed, and, under the names of chromatic, enharmonic, high, low, etc., could suffer so many changes of pitch and tuning, that the supply of tone-material was practically inexhaustible; and though these changes would have been very repulsive to modern European ears, they were most attractive to the ancients. Modern Byzantine music recognises between two and three hundred different kinds of scale, as opposed to our two forms of major and minor. The Rev. S. G.

**Differences between Ancient and Modern Music** Hatherly, in his *Treatise on Byzantine Music*, specially warns his readers that they must not expect to obtain an exact reproduction of these scales on a pianoforte, and this warning may also be applied to ancient music. A fact that is generally lost sight of in connection with ancient and non-European systems is,

## Skill of Ancient Organists

that ears unaccustomed to the restraints imposed by modern harmony can delight in all manner of variations in the relative intervals of the seven sounds contained in the octave, and this accounts for much that is usually looked upon as evidence of a barbarous, or, at best, undeveloped musical system.

In addition to the expression, or, as the ancients would say, "colouring," given by changes of mode, genus, and tuning, there is evidence that **Ancient Rapidity of Execution** great rapidity of execution was used to ornament the melodic passages; probably the art of the hydraulus passed through stages corresponding in some degree to those of the art of the modern organist, though it must not be forgotten that, at the time of its disappearance, the perfected hydraulus had reached a far higher age than its daughter, the church organ, has yet arrived at. Human nature does not change, and in all ages skilled musicians have naturally delighted in displaying their power for the admiration or astonishment of their audiences. That rapidity of execution was perfectly feasible on the hydraulus was proved when Mr. Galpin exhibited his model at the Musicians' Exhibition.<sup>1</sup> The keys were rather larger than ours, and, being all on one plane, without the landmarks provided by our black keys, were difficult to locate. But when once the "geography" of this ancient keyboard was mastered, rapid execution

<sup>1</sup> An Exhibition of Musical Instruments, Manuscripts, and Printed Books, held in 1904 by the Worshipful Company of Musicians at Fishmongers' Hall.

# Story of Organ Music

was a matter of no difficulty, and the oft-quoted passages in ancient writers were confirmed by the new light shed on them. Thus Claudian:

“Et qui magna levi detrudens murmura tactu,  
Innumeras voces segetis moderatus aenae,  
Intonet erranti digito, penitusque trabali,  
Vecte laborantes in carmina concitat undas.”

“Who, with a light touch, produces great sounds, calls forth with wandering finger the innumerable voices of the brazen crop,<sup>1</sup> and, through a beam-like lever within, rouses the labouring waters into song.” Here we have not only an allusion to the power and variety of the sound, but also to the “wandering finger.” With regard to the word *penitus* (within), Gräbner suggests that it is a corruption for *pedibus* (with the feet), as to the blowing; but we prefer *penitus*, since, from the position of the blower, behind the instrument, the lever would appear to an outsider to be within it.

In Julian's well-known epigram:

Ἄλλοιην ὄραω δονάκων φύσιν· ἦπου ἀπ' ἄλλης  
Χαλκείης τάχα μᾶλλον ανεβλάστησαν ἀρούρης  
Ἄγριοι, οὐδ' ἀνέμοισιν ὑφ' ἡμετέροις δονέονται  
Ἄλλ' ὑπο ταυρείης προθορῶν σπήλυγγος ἀήτης  
Νέρθεν ἐϋτρήτων καλάμων ὑπὸ ρίζαν οδεύει  
Καί τις ἀνὴρ ἀγέρωχος ἔχων θοὰ δάκτυλα χειρὸς  
Ἰσταται ἀμφαφῶν κανύνας συμφράδμονας αὐλῶν  
Οἱ δ' ἀπαλὸν σκιρτῶντες, ἀποθλίβουσιν ἀοιδην,

---

<sup>1</sup> *I.e.* of pipes, which are likened to standing corn, from their numbers.

## Loud and Soft Effects

a reference is made to rapidity of execution. "I see a species of reeds: perhaps they have sprung up wild on a strange brazen soil. Nor are they shaken by our winds, but a blast rushing forth from a cavern of bull's-hide travels through the root of the reeds: and a highly-gifted man, with nimble fingers, touching the concordant keys of the pipes, these, gently leaping, utter their song."

Cassiodorus, who flourished in A.D. 514, in his commentary on the 150th Psalm, says: "Organum itaque est quasi turris quaedam diversis fistulis fabricata, quibus flatu follium vox copiosissima destinatur; et ut eam modulatio decora componat, linguis quibusdam ab interiori parte construitur, quas discipliniter magistrorum digiti reprimuntis grandisonam efficiunt et suavissimam cantilenam." Here again are references to loud and soft effects, and to the "interior"—*i.e.* hidden from the audience—keyboard. "The organ is an instrument formed into a kind of tower by its various pipes, which are made to produce a most powerful sound by means of bellows: and in order to express agreeable melodies there are, on the interior side, certain movements of wood, which, when pressed by the trained fingers of masters, produce both a magnificent sound and the sweetest cantilena."

But all this gives us no idea of the kind of music that called forth so much admiration; and it is probable that if we could hear it we should consider it insipid and meaningless: while, on the other hand, if the ancient Greeks or Romans could be present at a

# Story of Organ Music

modern organ recital, they would find it monstrous and barbarous and offensive in the extreme; for a wholesome and happy provision of nature causes

**Instru-  
mental  
Music**

**cannot last  
for ever**

time, by process of destruction, to prevent the various periods of Art from becoming a stumbling-block to generations who know them not. It is impossible that the fleeting

language of instrumental music can survive an immense period of time. The best instrumental compositions of any art-period continue to appeal to the cultivated classes for several generations after their first appreciators are dead; but even those works which we call classical are bound in course of time to become antiquated, and to find no response except for those few persons who, possessing a feeling of antiquarianism, can project themselves mentally into a distant past. Great works of art in the domain of poetry are not so elusive as music, for they represent thoughts, of which the actual words or language are merely the vehicles, and if changes occur during the centuries in the pronunciation, or method of utterance, or even if translation from a dead to a living language is necessary, the intrinsic value of the poetry is not affected. But music exists for itself alone; it is a "concord of sweet sounds," which to the unmusical person, or to him who has not cultivated the particular style of music performed, has no significance. This holds good not only with regard to the music of the times of the hydraulus, but also of periods very much nearer to our own. Hence we have no more right to

# Periods of Organ Music

summarily condemn a new composition because it does not follow old methods of expression than we have to say that ancient music must have been poor stuff because it no longer appeals to us.

We are living in a period with regard to organ music which may be said to have commenced in the first half of the eighteenth century. Great works of art are still being produced, which will probably continue for some generations to delight mankind before they, in their turn, give way to some new development of which we cannot possibly foresee the nature. The period preceding ours produced many works of art which were famous in their day, but have been, for us, overshadowed by those of the great composers of the eighteenth and nineteenth centuries, so that they now only appeal to antiquarians. This period may be said to have begun about the middle of the sixteenth century.

Periods of  
Modern  
Organ  
Music

The preceding period is represented by very scanty remains of organ music, of a kind that is utterly without æsthetic meaning to us, and its only interest is that it shows the first gropings after the art which we are considering.

It began with Italian organists, and previous to the first decades of the fourteenth century we have no records whatever of the kind of music that was played on organs.

It will be our endeavour to trace, with as few technicalities as possible, the progress of organ music,

# Story of Organ Music

by giving an account of the works of some of the more famous composers for that instrument. We cannot mention all, or nearly all the names of those who have been celebrated, nor is this necessary: what we have to do is to exemplify the various stages through which organ composition has passed.

## CHAPTER II.

### FORM IN MUSIC.

Necessity of form—Dance music—Early forms of organ music—Music and architecture compared—Harmony and counterpoint—Rise of tonality—Rhythm and popular music.

IT was considered by some of the ancient Greek philosophers that a melody without words, played on an instrument, was meaningless, a mere succession of empty sounds, signifying nothing. Instruments, they thought, were mere mechanical contrivances, invented to sustain the voice of the singer, apart from which they were worthless.

The strenuous efforts of musicians to make instrumental music something more than mere empty sound have resulted in the gradual evolution of certain "forms," the outcome of innumerable experiments, which give force and meaning to a composition, and without which all instrumental music will inevitably partake of the nature of that condemned by Greek philosophers.

**Necessity  
of Form in  
Instru-  
mental  
Music**

The earliest forms of organ music were undoubtedly those derived from rhythms connected with the dance;

# Story of Organ Music

for rhythm requires a less highly-developed intelligence than melody for its appreciation. But it was gradually

**Dance Music** found that dance rhythms were not entirely suitable for the organ, partly because of its incapacity of marking accent, but chiefly

because from its earliest days it was so much used in the church. Dance music, however, has never been excluded from the church for any length of time. It is used at the present day in England, France, and Italy under the name of the march, and in music of the nature of the gavotte, minuet, etc. At the

**Efforts to suppress Dance Music in Churches** time of the Council of Trent (1583) the church was in great perturbation about organ playing. The Council ordained that "the bishops must take care that the sound of the organ is not lascivious and impure, . . . nor must worldly and frivolous music be used."

Diruta, in his *Transilvano*, says that dance musicians are as a rule not very good on the organ, "and hence comes the prohibition of the Sacred Council of Trent, that church organs are not to be used for Passi e Mezzi and other dance music, nor for lascivious airs, because it is not convenient to mix sacred and profane things, and, moreover, the organ will not tolerate being played on by dance players. If it happens that they play on an organ, they play in a bad style; while organists, on the other hand, cannot properly play dance music. Hence it is best that neither tries to do the thing that he is not fitted for."

Dance music, then, having been prohibited, or looked

## Early Forms

upon with disfavour, the early organists, when they required to play lengthy pieces, had recourse to the most popular and well-known of the motets, madrigals, and other vocal compositions. At first they simply played the voice parts, but afterwards they embellished the parts with all kinds of ornamental passages, and a vocal composition, when thus treated, was said to be “colorato”—*i.e.*, coloured.

Early  
Organ  
Music

But there arose early in the fifteenth century a form of music called “Ricercar” (sought out), in which every kind of contrapuntal effect known to musicians of that day was introduced. Out of the Ricercar was afterwards developed the Fugue, and in the time of Praetorius the two terms were synonymous. Later on there was invented the “Canzona Francese,” derived from the form of the French Chanson: it was a contrapuntal piece, of less elaborate construction than the Ricercar, and its first three notes were nearly always in this rhythmical form:  Another, and still later, form was the “Toccata,” from *toccare*, to play: it was a brilliant prelude, in the form of an extempore performance, intended to exhibit the skill of the player, before he came to the serious work of the piece. “Toccate un poco” was formerly the Italian, and still is the Spanish equivalent for “Please play something.” These were the chief of the early forms: of others we shall speak in due course.

Ricercar

Canzona  
Francese

Toccata

# Story of Organ Music

**Instrumental Music** Instrumental music appeals in three ways to the listener: to his astonishment or admiration through the agility of the performer, to his intelligence through its scientific construction, and to his emotions through the sentiment that may be inherent in the composition, or in the manner of its performance, and the best results are obtained by a happy combination of all three. If the first predominates or entirely excludes the others, the music descends to the level of a clever performance on a tightrope or any other gymnastic exercise which astonishes; if the second only, the music is apt to be what is called dry, though this is not necessarily the case; and if only the third feature is present, the music becomes mawkish and sickly. To be attractive, it stands to reason that both composer and performer must aim at beauty of melody and tone.

Vocal music may, and often does, rely on its words for its due effect, while instrumental music has to rely on itself alone. Beauty of tone, melodic worth, power of light and shade, exhibition of skill on the part of the performer, are common to both.

**Architecture compared to Music** Architecture has been called "frozen music," for there is a certain amount of analogy between the construction of a work of musical art and a fine building. But architecture has several advantages over music: for instance, it is applied to buildings which have a definite purpose, apart from their claims to artistic

# Architecture and Music

design. A temple, a church, a theatre, or a house, could all exist and be useful without any necessity for beauty of form, or any appeal to the æsthetic sense. The architect must see that the foundations are well laid, that the walls are upright, the roof able to keep out the sun and rain: there must be means of entrance, lighting, and ventilating, etc. ; and only after all these features have been provided for in the scheme, is the designer able to apply the resources of his art to beautify the building and make it appeal in our sense of just proportion in its general form and in its ornamentation.

Again, when a work of architectural art is finished, it stands as a monument of the artist's skill, to be admired or criticised, or copied, until future generations, having other requirements, destroy it, or leave it to neglect and consequent ruin, while they construct in its place other buildings which may, or may not, be of artistic design; for art, as we have shown, is not a necessary part of a building, it is only an adjunct.

Instrumental music, on the other hand, though constructed on the same principles in certain respects as artistic architecture, differs from it in that the appeal to the æsthetic sense is its whole *raison d'être*: it serves no useful purpose apart from this. Except the military march, which enables soldiers to keep step, and the dance tune, which performs the same function for dancers (both of which forms of music are unsuitable for the organ), instrumental music has no right to exist unless it can give a reason for its

# Story of Organ Music

existence by an appeal to some portion, however small, of mankind, through its æsthetic qualities. If it cannot do this, it becomes merely a nuisance. And since it can be of no use apart from any artistic qualities it possesses, it cannot be turned to other than its original purpose, as a building can, and in consequence it disappears when a new generation arises having other ideals of art.

Another feature in which music differs from architecture is, that the work of presenting a composition to an audience has to be undertaken by a performer, who may render it better or worse than the composer, but however conscientious and capable he may be, he cannot possibly eliminate his own personality, or give exactly the same rendering as the composer. Hence, compositions gradually become altered from their original conceptions, and, in addition to this, ancient examples become transfigured by the use of modern instruments; whereas architecture, "frozen music," standing unaltered for generations, entirely reflects the original ideas of its creator.

Apart from the dance, the efforts of the earliest organ-composers were vague and formless, as was to be expected, and their style may be compared to the Archaic style of Greek sculpture, or the earliest efforts of Christian pictorial art. The old church modes, which were unsuitable for harmonic combinations, exercised their full sway over church composers, though the major scale had been recognised by lay musicians for centuries before the birth of the earliest

# Harmony and Counterpoint

of the existing remains of church organ music. The unsatisfactory effect of the modes led to their alteration by means of *Musica Ficta*, or the addition of unwritten sharps and flats during performance, a curious survival of which is the modern practice of inserting the necessary sharps or naturals in a minor key as accidentals, instead of at the signature; for our minor mode is nothing more than the old seventh church mode, adapted to the use of harmony by means of accidentals.

Perhaps this will be a convenient place to describe, for the sake of the uninitiated, the difference between the modern art of Harmony and the more ancient art of Counterpoint. Harmony, in its technical sense, is produced when a melody is placed in the treble or tenor, or any other part, and the remaining parts are subordinate, and form combinations of notes called Chords. The simplest forms of harmony are the ordinary chant, hymn-tune, and the accompaniment to a ballad. In the latter case, the harmony is usually "dispersed" by "breaking up" the chords. Counterpoint is a combination of two or more melodies sung simultaneously; in former times composers were often more or less indifferent as to whether the melodies occasionally clashed and produced harsh combinations of sound as long as they themselves were effective, and many bold effects have been made by allowing the contrapuntal to override the harmonic element.<sup>1</sup>

Harmony  
and  
Counter-  
point

<sup>1</sup> As, for example, in Bull's piece, Appendix A, ex. 9.

# Story of Organ Music

During the seventeenth century the desire for dramatic expression in music gave rise to a struggle between the old modes and the major scale, and between the old art of counterpoint, with its dry and unnecessary rules, and the free modern art of harmony with its dramatic possibilities. The struggle ended in the complete defeat of the Modes, and an alliance between Harmony and Counterpoint, each modifying the other, with results which are seen in the masterpieces of all the great composers from Bach to Sir Edward Elgar. Organ music, being mostly confined to the Church, and therefore not coming under dramatic influences so much as so-called "secular" music, has retained its contrapuntal character more than other music, and in modern times composers occasionally use the ecclesiastical modes with great effect, which is all the more powerful from the contrast they make with the major mode.

With the advent of harmony, and its alliance with counterpoint, there arose a feeling for what is now called Tonality, or Key, as a means of unity of composition. In the old Gregorian music this kind of unity was attained by making the reciting note the principal note of the key; it was the "Mese" of Greek music, and since the melody was ruled by it, it was called the Dominant in church music. But the art of harmony dethroned it from its place of chief importance, and made the Key-note or Tonic the chief note of a scale, while it relegated the dominant to a secondary place. The dominant of the modes stood

# Tonality and Rhythm

at various intervals in the scale; the note which took its name, but not its function, in the new order of things stands at an interval of five notes above the tonic. After the dominant comes the Subdominant in importance: this note stands at the interval of a fifth below the tonic, and any succession of common chords on these three important notes establishes what is called a "Key."

In old days the ear was satisfied with a single key, or at most two or three keys, in the course of a fairly long composition; but as music has advanced in complexity, more and more **Modulation** Modulations, or changes of key, have been introduced, though it is still one of the strictest rules of music that every composition shall end in the same key in which it began.<sup>1</sup> Modern composers do with complexity of key what the mediæval composers did with complexity of rhythm.

Rhythm, or the division of melody into short, easily recognisable portions, by means of accent, is the structural element of the details of a composition: Form is the structural element on the whole, **Rhythm and Form** and is produced by contrast of key, and by the grouping of the various melodies in certain definite sections, marked by "closes," which answer to the punctuation of written language. A cultivated audience requires that the "form" shall not be too obvious, or it becomes wearisome: while an uncultivated listener

<sup>1</sup> Change of Mode from major or minor, or *vice versa*, is not counted as change of key under this rule.

# Story of Organ Music

prefers simple dance rhythms, and what old Morley, in his quaint way, calls "short-square-even and uniform ayres." This will help to explain why there has nearly always existed a "high" school of organ-playing, contemporaneously with a commonplace, popular, *ad captandum* style, against which musicians and churchmen have inveighed in vain.

The organ is heard by the majority of civilised mankind once or twice a week through the whole year. No

**Popular Music** other instrument is heard so much by so many, and it is only in accordance with human nature that organists should frequently yield to the temptation to please the uncultured majority rather than the cultivated minority, even if their natural taste is that of the minority, which is not always the case. Trivial and fashionable music has always existed and always will: it runs its course in a few years and then disappears, while music of a higher order is preserved. Our forefathers were not different from us in this respect, but we know them only by their best compositions, and are apt in consequence to look upon "the good old days" as a kind of golden age of music. There never has been a golden age in musical history; high-class and commonplace music have always co-existed, just as they do at present.

## CHAPTER III.

### ITALIAN ORGAN MUSIC.

Landino—The several kinds of ancient organ—Organs at St. Mark's, Venice—Zucchetti—*Organum magnum* and *organum parvum*—Organist and organ-builder—Sguarcialupo—Willaert—Buus—The music at St. Mark's—The earliest printed Italian organ music.

MODERN organ-playing began in Italy, and its first representative who became celebrated was Francesco Landino; he was born in A.D. 1325, and died in 1390, and was buried in the church of St. Lorenzo at Florence. **Landino** A contemporary writer says of him:—"The whole assembly is excited by his organ-playing, the young dance and sing, the old hum with him: all are enchanted. He draws wonders from the little organ: the birds cease their song, and in their astonishment draw near to listen, especially a nightingale, which sits on a twig over his head and above his organ."<sup>1</sup> In those days the church organ was a clumsy and intractable machine, without stops, and with keys six inches broad, which had to be played with the fist—such at least was the case in France, Germany, and England, and there is no reason to imagine that the Italian church organs were in advance of those of other

<sup>1</sup> See *Sammelbände der Int. Mus. Gesellschaft*, vol. iii. p. 614.

# Story of Organ Music

nations. The organ was used to accompany the plain-song in unison, and to attract the congregation to church by its noise, just as bells are used now: artistic playing was not possible, nor was it required, for the unlettered congregation would not have appreciated it; but there is no doubt that they liked noise, provided there was plenty of it.

It was not, however, on the *organa magna* that Landino made his fame, and he does not appear to have ever held an appointment as a church organist. But in the castles and courts of the aristocracy there were two kinds of organ, each with a practicable keyboard, such as can be seen in many of the paintings of the old Italian artists. The first of these was called the Positive, since, though it could easily be moved from place to place, it had to be placed in position for playing. It was often circular and tower-shaped, like the old hydraulus in form, and had sometimes two or more rows of pipes.

The other kind of organ was smaller, and was placed on the knees, or hung from the neck of the performer, who blew the bellows with his left hand, and **Ninfale** played the keys, which were few in number, with his right. The name of this instrument was in Italian *Ninfale*, and in other languages *Portative*. Its pitch was very high, owing to the small dimensions of its pipes. It is shown in many sculptures and paintings as a regular member of the church band of those days, amongst whose instruments were also included bag-pipes, dulcimers, stringed instruments both plucked and

# Landino

played with a bow, harps, various forms of wind instruments, and cymbals.

A miniature in the Library of St. Lorenzo at Florence depicts Landino seated, playing on a Ninfale, which rests on his knees, and this seems to have been the instrument by which he gained his reputation. At an early age he became blind through smallpox, and in his youth he sought for consolation in his affliction by singing popular airs. Finding that he had great musical talent, he studied seriously, and was soon able to accompany himself on the Ninfale, besides which, he became expert on nearly all the other instruments in use at the time. He came of a noble family, and his father was a painter, for in those days the cultivation of art was considered a worthy profession for the aristocracy; hence Landino was surrounded from his earliest years with culture and refinement, and it need not surprise us therefore to find that, like other musicians of those times, he was a famous poet and philosopher. From his blindness he was called "Il Cieco," and from his skill on the organ he was given the name of Francesco degli Organi.

In the year 1364 there took place a great festival at Venice, lasting many days, to celebrate the re-occupation of Candia by the Venetians. Among the guests were the King of Cyprus, the Archduke of Austria, Petrarch, and many exalted personages from far and near. Amongst those attracted to the festival was "Il Cieco," whose fame was known throughout Italy, and an immense assem-

Festival at  
Venice

## Story of Organ Music

blage gathered in the chapel of St. Mark to hear a contest on the organs between Pesaro the organist and the blind man. What the issue was is unknown, but it is recorded that the Doge, Lorenzo Celsi, crowned Landino with laurel, either on account of his skill as a poet or as an organist.

From this account it would seem that there were playable organs in St. Mark's at this time: doubtless there were positives and portatives as well as *organa magna*. None of Landino's organ music has come down to us: probably he always played extempore. Some of his vocal works are preserved in the Library of St. Lorenzo at Florence, in a collection made by Sguarzialupo, from which extracts have been published by Kiesewetter.<sup>1</sup> Fétis found five Italian songs by him in the Royal Library at Paris. This collection was probably destroyed in 1870 by the Commune, but Fétis published one of the songs in modern notation in the *Revue Musicale*, 1827. He considers that these compositions show a high standard of art, in advance of their time.

There were, however, organists before Landino, but they seem not to have made any great mark as such: **Zucchetti** the organ builder was of more importance than the player, and the two professions were usually combined—at any rate in connection with church music. Thus Mistro Zucchetti built an organ in the grand-ducal chapel of St. Mark at Venice in

<sup>1</sup> R. G. Kiesewetter, *Schicksale und Beschaffenheit des weltlichen Gesanges*, 1841.

## Sguarcialupo

1318, and was appointed organist thereof. Moreover, this was not the first organ there, for the registers of the church show that he was paid ten ducats for having furnished a new organ, in place of the old one which was worn out. From another notice it would appear that the organ he built was a Positive, for fifty years later an *organum magnum* was ordered to be constructed opposite the existing *organum parvum*. At this time the words "organaiio" (organ-builder) and "organista" (organist) were synonymous.

Zucchetti's successor at St. Mark's was Francesco da Pesaro, who is claimed by Caffi<sup>1</sup> to have beaten Landino in the contest mentioned above; but we hear nothing more of Francesco da Pesaro, who probably was not known outside Venice.

The next organist of repute was Antonio Sguarcialupo, who in 1435 was appointed to the newly-dedicated cathedral of Santa Maria at Florence. He, like Landino, was of noble family, and was distinguished for his general culture as well as his extraordinary playing of the organ, to hear which many persons flocked to Florence, even from distant countries. He held a post at the court of Lorenzo the Magnificent, but he lived with that prince more as a friend than a retainer; for, as we have seen, artists were held in high esteem in those days. It would seem that he held the posts of court and church organist at the same time; and this was quite possible,

Sguar-  
cialupo

<sup>1</sup> *Storia della Musica sacra nella già Cappella ducale di San Marco in Venezia*, 1854.

# Story of Organ Music

for the church organ was now becoming sufficiently improved to be capable of artistic use.

Sguarcialupo therefore would have a larger audience than Landino, as he could perform in the cathedral as well as at the court. So great was the respect in which he was held by his fellow-citizens that, in addition to his monument, they placed his bust in the church near the organ, "in memory of the excellence of the music he had produced on it." The inscription on his gravestone, composed by the poet Angelo Poliziano, can still be read, and is quoted by Ambros;<sup>1</sup> while Lorenzo himself wrote a sonnet, in which he makes Death say, "I have taken him in order that Heaven may be made more joyful with his music."

The organ, imperfect as it was, was evidently capable, in the hands of an artist, of moving cultivated persons to great admiration.

Like Landino, Sguarcialupo left no compositions for the organ, and the earliest known printed organ music is a little book of organ tablature composed by Marco Antonio di Bologna, dated 1523, and entitled *Recerchari, Moteti, Canzoni*.  
The first regular school of organ-playing in Italy was founded, not by an Italian, but by the Netherlanders, Adrian Willaert and Jachet Buus, who were respectively Maestro and Second Organist of St. Mark's at Venice. The musical arrangements at this church were so important and remarkable that it is necessary to describe them in some detail. Down to the year 1797

Willaert  
and Buus

is a little book of organ tablature composed by Marco Antonio di Bologna, dated 1523, and entitled *Recerchari, Moteti, Canzoni*.

<sup>1</sup> *Geschichte der Musik*. Edition of 1891, Bd. iii, p. 482.

## St. Mark's, Venice

Venice was a republic, governed by a Doge, or Duke, and a Council, chosen from among the nobility. This governing body early determined that the music in their grand-ducal chapel, now known as St. Mark's Cathedral, should be the best obtainable. The history of their music commences with the year 1318, when, as we have seen, they appointed Mistro Zucchetti to build and play on their organ. In addition to this, he had to train the choir, and to compose whatever music was required for special occasions. In 1389 a post of second organist was created in connection with the second organ, which, as we have seen, was erected about 1370. The duties and salary and official position of the newly-appointed organist were to be in all respects exactly similar to those of the first, and he was only called the second for convenience, since, like the consuls of ancient Rome, he was supposed to be equal in every respect with his colleague; and when a first organist died or retired, it was customary to appoint the second to play on the first organ, and a new player for the second. The organists were chosen with the greatest care, every effort being made to obtain the best possible musicians for the posts. They were nominated by the Procuratori, or Magistrates, the persons next in importance to the Doge, and the following rules were drawn up for their examination:—

“ I. The book of the chapel is to be opened at random, and the commencement of a Kyrie or Motet to be copied out. The candidate has to play a properly

# Story of Organ Music

constructed Fantasia on it, in which the parts must be kept clear, as if four singers were performing.

“2. The book of Plainsong is to be opened at random, and a Canto Fermo, or Introit, or something else, is to be copied out and sent to the candidate, who has to add three parts to it, placing the Canto Fermo in the bass, tenor, alto, and soprano, using fugal work, and not merely accompaniment.

“3. The singers must sing one verse of a little known composition, the style of which the organist must imitate in the same and other keys.”

The Procuratori, having heard the various candidates, proceeded to elect by vote.

Having obtained their musician, it was not always easy to chain him to the monotonous work of daily mass, etc., and in 1564 they were obliged to call their organists to account for the little interest they took, often allowing young and inexperienced players to deputise for them at mass and vespers, while they themselves played elsewhere. A new regulation was made, imposing a fine of two ducats for every future dereliction of duty. The organists at this time were two famous men, Claudio Merulo and Annibale Padovano. But at the same meeting they passed a regulation to protect their organists in the exercise of their art, prescribing that no canon or priest is to interrupt the playing of the organ, but they must wait till the organist has finished his piece before proceeding with their part of the service, and a fine of one ducat

# Willaert

is to be imposed on any priest who begins to sing before the organist has finished.

In 1491 a *maestro di cappella* was added to the two organists: he was a more important person than they, with a higher salary, and his duties were to compose the music, train and conduct the choir and band, and be generally responsible for the music, while the duties of the organists were now merely to play. Later on a second *maestro* was appointed, with equal rank and similar duties to the first. The organists, if competent, were sometimes appointed to a vacant place as *maestro*.

Maestro di  
Cappella

The two organs, which had formerly stood in two recesses on each side of the high altar, were, before the time of Willaert, removed to two galleries above the choir, and two smaller instruments, for occasional use with the band, were placed in the recesses. No regular player was appointed for them, but a player was engaged for each occasion at a small fee. In addition to the two *maestri* and the two organists, there was of course the staff of singers and priests.

Organs at  
St. Mark's

Such then was the constitution of the chapel, whose music became famous throughout Europe, and of which the most eminent musicians were from time to time *maestri* and organists.

Adrian Willaert, or Adriano, as he was usually called, was born about 1490, probably at Bruges. He was *maestro* at St. Mark's from 1527 to 1562, and became famous not only for his organ-

Willaert

# Story of Organ Music

playing, but still more from his compositions and his use of double choruses, which were suggested to him by the arrangements of the chapel. He had a great reputation before his appointment, and had held several important posts in other countries. His salary was only seventy ducats<sup>1</sup> a year; but on account of the excellence of his services to the chapel, the improvements he introduced, and the genius he showed, the Procuratori gradually raised it to two hundred, and this was continued to his successors.

Fétis gives a long list of his compositions, which are all vocal, with the exception of a collection of *Fantasia e Ricercari*, published by Gardano at Venice in 1549.

In 1547 there appeared from the press of Gardano, *Ricercari da cantare e sonare d'organo e altri stromenti, nuovamente posti in luce a quatro voci*, by Buus's "Ricercari" Buus, organist of the second organ. There is a copy of this work in the State Library at Munich. The expression "da cantare" implies that it was not originally intended for the organ, but consisted of vocal works transcribed for the organ and other instruments. It was in score like many early organ works.

In 1549, the year of Willaert's publication, Gardano also published *Intabolutura d'organo di ricercari di M. Giacques Buus, organista dell' illmo. Signoria di Venetia in San Marco*. Jachet Buus was elected to the second organ in 1541, after an unusually severe contest, in which the Doge commanded all the singers to be present, and

<sup>1</sup> A ducat was worth about five shillings in modern money.

## Earliest Organ Music

to give their votes, since the Procuratori were so perplexed by the merits of a large number of candidates as to be unable to decide which to select. His salary was eighty ducats, but it is said that after some years he found this insufficient, and, making a pretext for obtaining four months' leave of absence, instead of returning, he took a post under the Emperor of Austria. So anxious were the authorities of St. Mark's to get him back that, contrary to their custom, they went to the length of ordering their ambassador at Vienna to treat with him. He agreed to return if they would make his salary two hundred ducats; but this they could not do, so they proceeded to elect Jerome Parabosco in his place. Caffi, however, throws doubt on this story.

The works mentioned above are the earliest collections of organ music published in Italy. Willaert's work is very rare; of Antonio's *Recerchari* and Buus's *Intabolatura* there are well-preserved copies in the British Museum Library. The first is printed on two staves of six lines each; the second on staves of five lines for the right hand, and six for the left. They are regularly barred, and are so clear that they could, with a little practice, be played from by a modern organist. There is no part for the pedal, although this important feature had been introduced from Germany by Bernhard the German, one of the organists of St. Mark's in the previous century, and it must have been well known to the Flemish organists.

Instrumental music was far behind vocal, and



## CHAPTER IV.

### ITALIAN ORGAN MUSIC (*continued*).

Merulo—Palestrina—Gabrieli—Popular tunes in church—Diruta—*Il Transilvano*—Toccatas—Use of the stops—Antegnati—Italian organs and organists of the sixteenth and seventeenth centuries.

COMPOSITIONS now began to flow rapidly from the pens of native Italian organists, especially those connected with St. Mark's. Claudio Merulo, whose real name was Merlotti, was born in 1533. He was a pupil of a French musician named Menon, and of Giralomo Donati, and became organist of Brescia Cathedral. At the age of twenty-four he was chosen out of ten competitors to fill the post of organist at the first organ at St. Mark's, in succession to Parabosco. In 1566 he established a music printing business at Venice, in which he published his own compositions and those of others, till 1571: he also built an organ, perhaps for recreation, of four stops, which was still in working order in 1867. His chief fame rests on his madrigals and motets. In 1579 he was selected from the many musicians then resident in Venice to compose music to a tragedy, on the occasion of a visit of Henry III. of France. In 1584 he took service under the

# Story of Organ Music

Duke of Parma, who treated him with every consideration and honour until his death in 1604, when he was buried in the Cathedral of Parma, with all possible dignity. His published organ works are:—

1. *Toccate d'intavolatura d'organo di Claudio Merulo da Correggio, organista del sereniss. Signor Duca di Parma*, etc. Rome, 1598.

2. *Toccate d'intavolatura d'organo*, etc. Venice, 1604.

3. *Ricercari d'intabolatura d'organo*, etc. Venice, 1605.

4. *Litaniae Beatae Mariae Virginis, octo vocum, cum parte organica*. Venice, 1609.

Fétis gives Merulo the credit of being the first to write original works for the organ, instead of merely transcribing vocal music, with the addition of ornamental passages. Ritter<sup>1</sup> quotes a *Toccata ottavo tuono* from the publication of 1604, and considers that Merulo shows an advance on its predecessors, in that, in place of long successions of equal notes, he varies the values, and makes his harmonic successions more artistic and less monotonous. The example he quotes in the eighth tone (*i.e.* in the key of G with the F sharp omitted) is of great length, and certainly exhibits a sort of feeling in the dark after something like modern harmonic progressions. As in all the instrumental music of that date, there are passages of imitation, which, after running through a few bars, seem to die of inanition, giving place to new ones which soon become exhausted in their turn. The

Merulo's  
Organ  
Music

<sup>1</sup> *Geschichte des Orgelspiels*, by A. G. Ritter. 1884.

## The Early Toccatas

varieties of note-values in the runs, which Ritter looks upon as an advance on the even runs of earlier works, seem to us to be far-fetched and forced, and only an enthusiast for ancient music could find the piece other than monotonous and helpless. These early composers, whose works are so unsatisfactory to us, accustomed as we are to the wealth of modern resources, were the pioneers and builders of the great art of which we, in the twentieth century, are reaping the benefit.

Early  
Organists  
were  
Pioneers

Without their labours modern instrumental music could never have existed, and we cannot be sufficiently thankful to them for their toil in breaking new ground on which their successors could build. They were still under the influence of the modes, and one sees clearly the conflict between tradition and the new art of Harmony to which their instinct was leading them. Now and then one meets with a harmonic progression which looks ahead into the future, and then, as if afraid of what he has done, the composer brings us back with a sudden shock to his own time. Take, for example, the opening bars of Merulo's toccata on the eighth tone: in App. A, ex. 1, the original is shown on the two lower staves, and the underlying harmonic basis on the two upper staves. If we strip these few bars of their meaningless runs, we get a progression that is in perfectly satisfactory modern harmony down to the middle of the fifth bar, where we are pulled up with a jerk and brought back to the sixteenth century. The composer has ventured too far from his mode, and must get back

# Story of Organ Music

to it at all costs: the modern method of preparing the mind and ear for the return by suggestive passages, gently hinting at and playing round the coming key, is of later invention. In the fourth bar we see an instance

**Mode and Key** of the conflict between mode and key. The harmony is in the key of D major, but the runs are in the eighth mode, transposed a fifth upwards: hence the note C is natural in the right hand and sharp in the left. The composer, in fact, did not dare to venture too far in the direction in which his genius was leading him.

The great composer Palestrina (1514 or 1524-1594) left in manuscript a volume of Ricercari in the eight tones, a few of which have been published **Palestrina** in modern collections. Some doubts have arisen as to their authenticity, but they show the hand of a master of the modes and of counterpoint. In that in the Lydian mode (the nearest approach to the modern major mode) there is modulation to the dominant and subdominant: Willaert and Buus had modulated to one or the other, but not to both in the same piece. This MS. is in the Liceo at Bologna.

Amongst the foremost of those who strenuously endeavoured to advance the art of organ music were two remarkable men—Andrea Gabrieli and **Andrea and Giovanni Gabrieli** Giovanni, his nephew. Both were famous composers of every style in vogue; both were equally famous organists, and both held the coveted post of organist at St. Mark's.

Andrea was born at Venice between 1512 and 1520,

18  
TCCAT. I DEL SESTO TFOHO DI ANDREA GABRIELI.

ITALIAN TABLATURE IN 1597, FROM "IL TRANSILVANO." (See p. 41.)

## Story of Organ Music

in the quarter called Canarreggio, or Canareo, his family, like those of so many famous musicians, being an ancient and noble one. He was a pupil of Willaert or Cipriano de Rore, or of both; after having served as a singer in the Grand-ducal Chapel of St. Mark, he was chosen second organist in 1566, which appointment he held till his death in 1586. Being one of the most eminent musicians of his day, he was commissioned by the Doge, in combination with his nephew Giovanni and the famous Zarlino, at that time *Maestro* of St. Mark's, to compose music for the reception of Henry III., who passed through Venice on his way from Poland to France. For the organ he composed:

1. *Ricercari, composti e tabulati per ogni sorte di stromenti da tasti.* 1585. The Italian Tablature for "all sorts of keyed instruments," was simply our modern notation, with a five-line staff for the right hand and a varying number of lines for the left.

2. *Il terzo libro di Ricercari,* etc. 1596.

3. *Canzoni alla Francese, per sonar sopra istromenti da tasti.* Venice, 1605.

The last two collections were published after his death, and some of his compositions for keyed instruments are found in other collections.

Giovanni Gabrieli, his nephew, was born at Venice in 1557, and was a pupil of his uncle. In 1584 he was chosen for the first organ, in succession to Merulo, who had gone to Parma. Nothing is known of his life, which seems to have been entirely devoted to his art and his pupils, many of

# The Gabrielis

whom became famous ; and he seems never to have left his native town. Having heard the effect of double choruses through Willaert's compositions, he went a step farther in this direction and composed for three choirs, the first consisting of basses, the second of tenors, and the third of sopranos. Other experiments, all of which were successful, have come down to us, and show that the praises bestowed on him by his contemporaries were fully justified. He died in 1612. Examples of his organ works are found in several collections, and Fétis mentions in addition :

*Intonazioni*<sup>1</sup> *d'organo*. Venice, 1593.

*Ricercari per l'organo*. Two books published at Venice in 1595.

Besides these, Wasielewski<sup>2</sup> mentions—

*Intonazioni d'organo, di Andrea Gabrieli e Giovanni Gabrieli*. Venice, 1583. Containing eight intonations and four toccatas by Andrea, and eleven intonations by Giovanni.

The compositions of the two Gabrielis have an important place in the development of organ music ; modelled on the *Ricercari* of Willaert and Buus, they show an advance on these in their fugal construction.

<sup>1</sup> Intonations are short preludes designed to precede the performance of the larger organ pieces used in the functions of the Roman Church. They are from five to twenty bars in length, and have the character of free improvisations. The intonations in this collection seem to have been written as models for young organists. They generally begin with a few chords, then break into toccata-like runs supported by simple harmonies.

<sup>2</sup> *Gesch. der Inst. musik*, p. 146.

# Story of Organ Music

A *Recercar del primo tuono alla quarta alta* (i.e. the so-called Dorian tone, transposed a fourth upwards) begins with a regular exposition of the subject in accordance with modern rules, but after this the subject never recurs in the inner parts. (See ex., App. A, No. 2.) In the middle there is a good example of "Augmentation" of the subject, a favourite device of fugue writers of all ages, with a new secondary subject playing round it.

A *Ricercare* in the tenth tone by Giovanni is far more florid. (See App. A, ex. 3.) In the course of the work a bright new subject enters. (App. A, ex. 4.) This, after being worked up fugally for a time, is combined with the principal subject to the end.

It was not unusual for church music of all kinds to be founded on popular melodies: whole Masses were composed with such tunes running through them, and were called after the tune, such as "Missa L'homme armé," "Missa Faysans regrés"; and this was one of the abuses objected to by the Council of Trent. Organ music naturally was subject to the same influences. Ritter quotes a "Fantasia Allegra del duodecima toni," by Andrea Gabrieli, founded on a popular French *chanson* by Crequillon,<sup>1</sup> of which the

<sup>1</sup> Crequillon, one of the most prolific and popular composers of his day, was a Belgian ecclesiastic, chapel-master to Charles V., and a contemporary of Willaert. Amongst his compositions are several books of *chansons* for four voices. Solo songs were not recognised by learned musicians, and were only sung by the unlearned.

## Diruta

constantly recurring subject is given in App. A, No. 5. This little tune frequently occurs in various shapes in other compositions, showing that it was very popular at the time. Andrea's *Fantasia allegra* on it, is in its first portion a regular fugue, and the latter part is overladen with semiquaver passages which, to the modern ear, sound as if they were introduced more for the purpose of running about the keyboard than for their musical value. The piece would be very difficult to play, and there is no doubt that players of keyed instruments were possessed of brilliant execution in their own style of music.

Girolamo Diruta, born at Perugia about 1560, was organist of the cathedral of Gubbio, but, being dissatisfied with the principles of fingering he had been taught in his youth, he gave up his appointment, and obtaining the post of organist at the cathedral at Chioggia, near Venice, he placed himself under the instruction of Merulo. How satisfactory to both master and pupil this arrangement became we learn from Merulo's own words, written in 1598: "And it is to my infinite glory that Diruta was formed by me (*sia stato mia creatura*), since he has done himself and me the greatest honour by his genius." It is not known when Diruta died. He was the author of—

*Il Transilvano: Dialogo sopra il vero modo da sonar Organi e istromenti da penna, del R. P. Girolamo Diruta perugino, organista del duomo di Chioggia, nel quale facilmente e presto s'impara di conoscere sopra la Tastatura il*

"Il Transilvano"

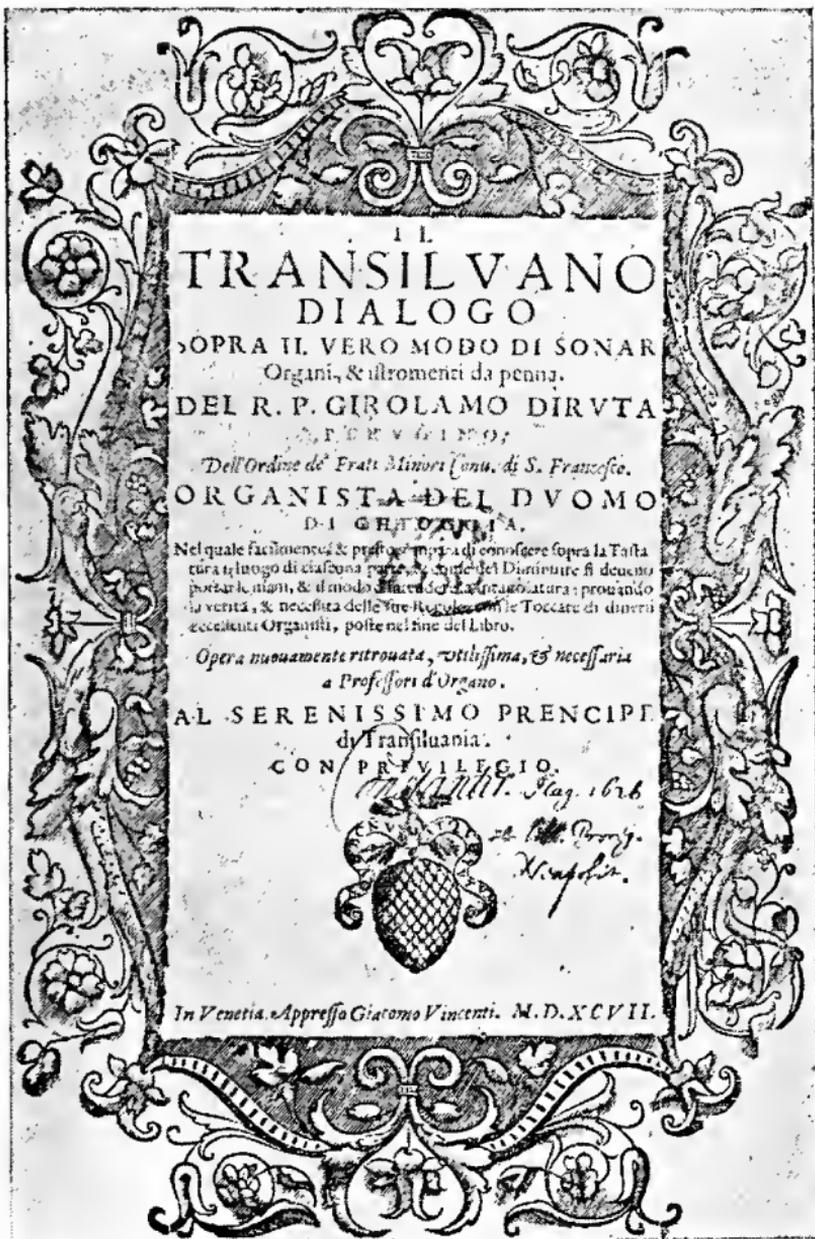
# Story of Organ Music

*luogo di ciascuna paret, e come nel Diminuire si deueno portar le mani, e il modo d'intendere la intavolatura; provando la verità e necessità delle sue Regole con le Toccate di diversi eccellenti organisti poste nel fine del Libro.*

*Opera nuovamente ritrovata, utilissima e necessaria a professori d'organo.*

("Il Transilvano : a dialogue on the true method of playing organs and quilled instruments (*i.e.* harpsichords, etc.), by the Reverend Father Girolamo Diruta of Perugia, organist of the Cathedral of Chioggia : in which work a knowledge of everything connected with the keyboard is easily and rapidly taught. Also how to use the hands in Diminution, and the method of understanding the Tablature, proving the truth and necessity of the rules given, by examples of Toccatas by divers excellent organists, which are placed at the end of the book. A work newly made, most useful and necessary to professors of the organ.")

"Diminution" here means the ornamentation of a subject by rapid notes. The book is dedicated to Sigismond Batori, Prince of Transylvania, hence its name. Like all instruction books of the period, it is in the form of a dialogue, with a long opening speech, in which the author thanks the goodness of God that he has reached Venice, where he can hear the sweetest concerts and the most harmonious songs. After several pages in this strain, he comes to the point, explaining the musical alphabet, as applied to the Guidonian Hand (not, as we should expect, the Guidonian syllables, *ut, re, mi*, etc.). Then the clefs



TITLE-PAGE OF "IL TRANSILVANO."

## Story of Organ Music

and values of the notes are explained, and "Mutation" by means of accidentals. The keyboard is shown by means of a stave of fourteen lines to be from C to A, three octaves and a sixth. Then follow rules for playing the organ "with gravity and ease": the organist must sit before the middle of the keyboard, and must not make unnecessary movements, but must hold himself upright, and in a graceful position, etc. The fingers must be placed equally above the keys, but somewhat bent, and the hand must not be stiff: the fingers must press and not strike the keys. To the rules for fingering he attaches great importance. The scale is to be played by the fingers alone, without the thumb, which is only to be used in a "salto cattivo"—*i.e.* a leap from an accented to an unaccented note. Scale passages with more than one or two black notes were never used in those times, and the prejudice against the thumb remained till J. S. Bach brought about a revolution in the whole method by making his pupils use the thumb equally with the other fingers.

On page 15 he gives an interesting example of "Falso Bordone"—*i.e.* simple four-part harmony, written on two staves (of five and eight lines respectively), the right hand playing the soprano and alto, the left the tenor and bass, as in the form now called "Short Score." On page 19 he gives the rules for fingering the "Tremolo," which is what we call the Shake; and this is followed by a number of toccatas, by the various composers, including Diruta himself; the two Gabrielis; Luzzasco

## “ Il Transilvano ”

Luzzaschi, organist of the Cathedral of Ferrara, praised by Merulo as the greatest organist of his day; Antonio Romanini, a pupil of Andrea Gabrieli, and an unsuccessful candidate in 1586 for the second organ at St. Mark's; Paulo Quagliati, a distinguished Clavecinist and composer of the Roman school; Vincenzo Bellhaver, a native of Venice, who succeeded Andrea Gabrieli at the second organ in 1586; Gioseffo Guami, who was born at Lucca about 1545, was organist at the Chapel Royal at Munich, succeeded Bellhaver, who died in 1588, and is described by Zarlino as “Guami suonator d'organi suavissimo.” All these toccatas have a family likeness. **Toccata**

They begin with a bar or two of simple chords and then proceed to runs in rapid notes, alternating between the two hands, and sustained by chords with the hand that does not happen to be occupied with the runs (p. 37). The gruppetto, or turn, is perpetually recurring. A toccata by Luzzaschi on the fourth tone has a certain dignity in its opening bars of harmonic progressions: after this it proceeds in runs of quavers and semi-quavers, like the rest.

A second part was published to *Il Transilvano* in 1609. It contains Ricercari and Canzone alla Francese by Diruta and Giovanni Gabrieli; Antonio Mortaro, a Franciscan, born at Brescia, organist of the cathedrals of Ossaro and Novara, then of the convent of his order at Milan, and finally at the Franciscan convent of his native town, where he died in 1619; Luzzaschi; **Second Part of “Il Transilvano”**

# Story of Organ Music

Gabrieli Fattorini, a composer of Faenza; Adriano Banchieri, a composer and theorist, born at Bologna in 1567, a pupil of Guami, organist of the Cathedral of Lucca, and afterwards of St. Mark's, a prolific writer, and composer in all the known styles. Finally, there is a number of short four-voice movements, for the hymns and the Magnificat.

This book contains the following directions for registering, which we give in the English equivalents

**Directions for the Use of Stops** for convenience:—"For the First Tone, which requires full-sounding harmony,<sup>1</sup> the Double Open Diapason, the Open Diapason, and the Flute or Principal. To

give expression to the melancholy feeling of the Second Tone, the Double Open Diapason and Tremulant are required. The mournfulness of the Third Tone can best be expressed by the Double Open Diapason and the Flute of eight feet. The Fourth Tone requires a gloomy and dejected harmony. The same registers are suitable as for the Second. The moderate gaiety of the Fifth Tone requires Open Diapason, Fifteenth, and Flute. The Sixth Tone, which excites devotion, should be used with Double Diapason, Open Diapason, and Flute. Bold and tender is the effect of the Open Diapason, Fifteenth, and Twenty-second; this combination will therefore be chosen for the Seventh Tone. To express the free and agreeable effect of the Eighth, the Flute,

<sup>1</sup> The word harmony is used here, and in other contemporary writings, in the sense of quality of tone.

# Antegnati

or Flute and Open Diapason, or Flute and Principal, or Flute and Fifteenth are the most suitable combinations."

These directions give a curious picture of Italian organs, and the tyranny of the ecclesiastical tones.

Costanzo Antegnati, born at Brescia in 1557, was one of a family whose members had for many generations been almost exclusively organ-builders and organists. He was himself the builder **Antegnati** of the organ, and organist of the cathedral of his native town. In 1619 he was struck with paralysis, and, being no longer able to exercise his profession, his fellow-citizens gave him a pension, on account of his services to their town. He published collections of Motets and Masses, Hymns in tablature for the organ, Ricercari, and an instruction book called *L'Arte Organica*; Brescia, 1608. It was also published in the same year at Venice, under the title of *L'Antegnata Intavolatura*.

This work, after a preface, gives a list of one hundred and thirty-five organs built by the house of Antegnati. Then, in the usual dialogue, the father teaches the son the excellence and utility of the art of playing the organ, and the care he must exercise to tune a strange organ before playing on it, and he gives directions for tuning which would hardly satisfy modern requirements. The rest of the work is occupied with instructions for the use of the stops, which are interesting if read in connection with those of Diruta, as they give a picture of the disposition

# L'ANTEGNATA INTAVOLATURA

DE RICERCARI D'ORGANO.

## DI COSTANZO ANTEGNATI, ORGANISTA DEL DVOMO

DI BRESCIA.

Con una Nuova Regola ch' insegna a suo Figliuolo di suonar, & reglar l'organo.  
Con l'indice de gl'Organi, fabricati in Casa sua.  
Nuouamente Composti, & dati in Luce.

Opera Decimasesta.



IN VENETIA.

APPRESSO ANGELO GARZANO ET FRATELLI.

MDCVIII.

TITLE-PAGE OF ANTEGNATI'S TABLATURE BOOK, SHOWING PORTRAIT.

## An Italian Organ

of Italian organs at the time. Antegnati describes his own organ at Brescia. It had twelve stops, with no reeds or mixtures. The "Principal" is of 16 feet, but there is a second Principal of 32 feet, "spezzato"—that is to say, "divided" between the manual and pedal in such a way that the lowest two octaves sounded with the pedal, and the manual acted on the same pipes, but began at the 16-foot instead of the 32-foot pitch. He says that in the organ at Milan there is a stop which he has not got at Brescia, called *Fiffaro*, or *Vox Humana*, evidently a reed stop.<sup>1</sup> This, he says, on account of its soft harmony, must only be used in combination with the Principal of 16 feet; no other stop may be added, since it would make everything sound out of tune; moreover, it must be played more slowly and legato than the full organ.

### Italian Organs

His Brescia organ consisted of:

1. Principal (open diapason)	. . .	16 feet.
2. Principal spezzato (described above)	. . .	32
3. Ottava (open diapason)	. . .	8
4. Quinta decima	. . .	4
5. Decima nona	. . .	2, 2/3
6. Vigesima seconda	. . .	2
7. Vigesima sesta	. . .	1, 1/3

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<sup>1</sup> Reed stops, which were invented in Germany about a century before, and had become a regular feature of German organs, seem to have been still a rarity in Italy. They were very faulty and difficult to tune.

# Story of Organ Music

8. Vigesima nona . . . . .	1
9. Trigesima terza . . . . .	2/3
10. Vigesima seconda, No. 2 . . . . .	2
11. Flauto in quinta decima . . . . .	4
12. Flauto in ottava . . . . .	8

From this specification it will be seen that the Italian organ-builders did not seek variety of tone, or harmony, as they would call it, so much as a building up of diapason work from the 32-foot pitch through octaves and fifths, to the highest the ear is capable of receiving. The only change possible from diapason work was in the two flute stops, which were probably of wood, and if they were anything like some of the flute stops we have heard and played on in modern Italian organs, they would have a full, round tone of extreme beauty which commands attention whenever heard.

For the use of the stops Antegnati gives the following suggestions:—"The Ripieno (full organ) is to consist of Nos. 1, 3, 4, 5, 6, 7, 8, 9; the other stops are to be reserved for special effects. Nos. 3, 5, 10, and 12 are to be used in combination, to imitate the Cornetto.<sup>1</sup> No. 12 is to be used as a solo stop. Nos. 3 and 12 are to be used in combination for Diminution and for the performance of *Canzoni Francesi*. The same two stops, with the addition of the tremulant, can be used for *Canzoni Francesi*, but in this case there must be no Diminution—*i.e.* rapid passages. Nos. 12 and 2 can be used in a dialogue between manual and pedal.

<sup>1</sup> A kind of mixture stop, formerly very popular. (See note, p. 203.)

## Character of Italian Organ Music

It is evident that the Italian organists made few, if any, changes of register during performance, and that they rather trusted to their rapidity of execution and command of counterpoint to produce these effects which were so admired by their contemporaries. The Italians have never encouraged the building of enormous organs, such as one finds in the more northern countries and in Spain. Refinement and delicacy of touch is more in keeping with Italian character than the rough vigour and delight in the power of sound which characterises much of the musical art of Germany and Holland, where the climatic conditions, by forcing a constant struggle with powers of nature unknown in a country surrounded by the Mediterranean, has its effects on the national character, and, through it, on the national art.

Other Italian organists who attained to more or less celebrity in the sixteenth century were:—

Antonio Valente, surnamed *Cieco*, since he was blind, a Neapolitan, who published at Naples, in 1580, *Versi spirituali, sopra tutte le note*,<sup>1</sup> *con diversi Capricci, per sonar negli organi*.

Sixteenth-  
Century  
Organists

Ottavio Bariola, organist of the Church of the Madonna di S. Celso in Milan, published *Ricercate per suonar l'organo*, 1585; *Capricci, ovvero Canzoni a 4*, 1594. His works are in the style of Merulo, and these two composers are said by Ritter<sup>2</sup> to be the first to publish *Capriccios*.

<sup>1</sup> *I.e.* in all the tones.

<sup>2</sup> *Geschichte des Orgelspiels*, p. 16.

The image displays five systems of musical notation, each consisting of two staves. The notation is a form of lute tablature, using letters and numbers on a six-line staff to indicate fret positions. The first system includes a treble clef and a common time signature. The notation is dense with notes and rests, typical of early printed music.

ANTEGNATI'S TABLATURE, 1608.

## Noted Italian Organists

Giovanni Matteo Asola, or Asolo, born at Verona, a priest and composer, of whose works Fétis gives a list. It is not known what musical post he held.

F. Maschera, or Mascara, organist at Brescia, and a distinguished violist; said to be one of the first to play *Canzoni alla Francese* on the organ.

Sper' in Dio Bartoldi, or Bartoldo, organist of the Cathedral of Padua, a native of Modena, born 1530; composed *Toccate, Ricercari, e Canzoni Francesi in tavolatura per l'organo*, 1561.

Giovanni Maria Trabacci, organist at the Chapel Royal of Naples; published at that city *Ricercari per l'organo—Libro I.*, 1603; *Libro II.*, 1615. There is a copy of the second book in the British Museum; it contains one hundred *versi* or short pieces on the eight ecclesiastical tones. The music is in score, of five lines to each stave, and is intended "for all kinds of instruments, but more especially for the cimbalò (harpsichord), because the cimbalò is the signor of all the instruments in the world."

Giacomo Brignoli, born about 1550, examples of whose compositions are scattered through the collections of the early decades of the seventeenth century. No details of him are known. Ritter quotes a *Canzona Francese* by him from Schmid's collection of 1607, which is in the key of C, with regular modulations to related keys, and a wonderful freedom from modal influences.

Other organists there must have been in plenty, whose names are lost. The number of cathedrals and

## Story of Organ Music

the innumerable churches existing in every Italian town must have required a legion of organists to serve them, and it is scarcely likely that the majority of these organists abstained from attempting composition for their instrument.

## CHAPTER V.

### ITALIAN ORGAN MUSIC (*continued*).

Frescobaldi—Directions for the proper performance of his music—  
Rossi—Fasolo—Other Italian organists of the seventeenth and  
eighteenth centuries.

At the beginning of the seventeenth century we meet with a genius whose organ music, breaking away from the bondage of the modes and from former traditions, soars to a region of its own in a Frescobaldi romantic idealism which seems almost to forestall the nineteenth century. Vocal music had, as early as the eighth and ninth centuries, been capable of expressing human emotions and aspirations; and though it lost this power during the constructive period of counterpoint, it had regained it with compound interest many generations before the time we are speaking of. But the constructive period of instrumental music was still in progress, and it was Giralomo Frescobaldi, a native of Ferrara, who first gave the power of expression to organ music. His contrapuntal subjects are vigorous and forcible; his harmonies, though sometimes crude and far-fetched, often have a romantic imagination that must have astonished the

## Story of Organ Music

hearers, and the whole of his work, even when it results in unsuccessful experiments, bears the stamp of masterful and conscious genius. He allowed himself to be hampered by none of the old rules: he was a freethinker in his art, and did not scruple to let it be known. "Whoever can understand me," he wrote over one of his pieces, "let him do so; I understand myself." Over another: "He who can play this *Bergamasca* will have learned not a little." The date of his birth is unknown: the years 1601, 1591, and 1580 have been given by various authors. Ritter considers that it must have been 1580, for his first book of madrigals, published in 1608, shows the hand of a master, not that of a boy or a youth of seventeen. His teacher was Francesco Milleville, a celebrated organist of French origin living at Ferrara; but doubtless his own genius taught him more than any master, for he seems to have followed his instincts, regardless of precedent. Bainsi relates that 30,000 listeners assembled in St. Peter's at Rome when he first played there, in 1614, so great was his fame. About this time he was appointed organist of St. Peter's, in succession to Ercole Pasquini, who was also a native of Ferrara, and a pupil of Milleville, though senior to Frescobaldi. Very few details of his life are known, and even the date of his death is unrecorded. It is said to have been about 1644, since a collection of his *Canzoni* was printed by Vincenti on December 15th, 1645, with the remark that they were published immediately after the death of the composer; but this is contradicted by the

# Frescobaldi

fact that Froberger became his pupil in 1650 or 1651. Perhaps a solution of the difficulty may be found if we imagine that Vincenti's 1645 is a misprint for 1655. In his youth he was a fine singer, and it is said that musical amateurs used to follow him from town to town to hear him. He is also said to have sojourned several years in the Netherlands. His first work was published at Antwerp by Phalesio in 1608, and in the same year he must have gone to Milan, for *Il Primo Libro, Fantasie a due, tre, o quattro* is dated Milano, 1608.

For keyed instruments he published:—

*Recercarie e Canzoni Franzese, fatte sopra diversi obblighi in partitura.* Roma, 1618. Organists and cembalists were frequently obliged to play from score (*partitura*), or to reduce the parts to tablature—*i.e.*, notation on two staves.

*Toccate e Partite d'intavolatura di cembalo.* Rome, 1615. The same music was generally intended indifferently for the organ or for any keyed instrument: of this we have seen instances before. This work was engraved on copperplates. The right-hand stave has six lines, the left eight, and is therefore more difficult to read than earlier organ tablature, and, curiously enough, a many-lined tablature was continued in Italy till the end of the seventeenth century.

*Toccate d'intavolatura di cembalo ed organo, partite di diversi arie, correnti, balletti, ciacone, passacaglie.* Rome, 1637. This is a reprint of the last work, with twenty-five additional pages of music.

# Story of Organ Music



TITLE-PAGE OF FRESCOBALDI'S FIRST BOOK OF RECERCARI AND CANZONI.

## Frescobaldi

*Il secondo libro di Toccate, Canzoni, Versi d'inni, Magnificat, Gagliarde, Correnti, ed altri Partite d'intavolatura di Cembalo ed Organo.* Rome, 1616. From this Hawkins quotes a canzona in vol. iv., p. 176.

*Il primo libro delle Canzoni a 1, 2, 3, 4, voci, per sonare, o per cantare con ogni sorte di stromenti.* Rome, 1628. This was published in parts, but Grassi, a pupil of Frescobaldi, published it in score, without words.

*In Partitura, il secondo libro delle Canzoni, a 1, 2, 3, 4, voci. Per sonare con ogni sorte di stromenti.* This is mentioned by Gerber, but was unknown to Fétis.

*Fiori musicali di Toccate, Kyrie, Canzoni, Capricci, e Ricercari, in partitura a quattro per sonatori.* Roma, 1635.

In several cases these works were reprinted in other towns, a strong evidence of their popularity. Examples of Frescobaldi's works are found in several modern collections of ancient music—for example, in Franz Commer's *Sammlung der besten Meisterwerke des 17 und 18 Jahrhunderts*. Ritter, in his *Geschichte des Orgelspiels*, quotes two toccatas, two capriccios, and a canzona. Some of these have an independent pedal part, and in this, as in all other respects, they are in advance of the compositions of the Venetian school.

**Popularity  
of Fresco-  
baldi's  
Music**

Like his predecessors, Frescobaldi used popular tunes for some of his pieces. Ritter mentions fourteen Partite, or variations on a tune called "La Romanesca," eleven on "L'Aria di Monicha," ten on an air by Ruggiero, six on "La Follia," a subject which was

# Story of Organ Music

some sixty years later treated by Corelli for the violin. He also made a toccata arrangement of a madrigal, *Ancidetemi pur*, by Arcadelt; that is to say, the voice parts are *passaggiato* by florid work.

One of the toccatas, in which the rhythmical complications are excessive, has the superscription, "Non senza fatica hi giunge al fine," to which Ritter adds the remark that the player will agree with the composer as to the labour of arriving at the end of it.

The *Fiori Musicali* of 1635 are printed in score, in order to be available for instruments other than the organ, such as viols, etc. They are mostly for church use. A *ricercare* in this collection contains one of those inartistic tricks of which musicians were so fond in those days. It is in five parts, four of which are to be played, and the fifth



FRESCOBALDI.

sung or hummed by the player.

Frescobaldi gave directions as to the execution of his toccatas, which were by no means to be played in strict time: he allowed himself every freedom with the *tempo*, as he did with the harmony. Words of expression were not yet used for keyed instruments, though they were being introduced into lute music, and the only means of indicating what was required was by rules

Directions  
for  
Perform-  
ance

## Frescobaldi

given in print, or by the instructions of a competent master. Our composer wishes the *tempo* of his toccatas to be sometimes slower, sometimes faster. The opening bars are to be played slowly and *arpeggiando*, and the general *tempo* is to be taken at any point the player likes. The note at the end of a shake or a rapid passage is to be lengthened, in order to divide one phrase or one "passage" from another. He is careful about the execution of a shake: if it is accompanied by a passage it is not to be played "note against note"; but the shake is to be played as quickly as possible, and the passage quietly and with expression. In such passages as this:—



the second semiquaver is to be slightly dotted—that is to say, slightly retarded. In order to produce brilliancy in rapid passages for both hands together, a slight delay should be made on the last note before they begin, and they should then be played as quickly as possible. There should be a strong *rallentando* before the closes, and a still stronger one before the final close of the movement. Toccatas which contain no passages can be played in quicker time than others; but in all these cases, as also in *passacaglias* and *chaconnes*, the

# Story of Organ Music

variations of time must rest on the good taste and refined judgment of the player.

We see in all this an effort after what is called expression, as opposed to mere skill in complicated counterpoint and rapidity of finger-work. With Frescobaldi, Italian organ music may be considered to have reached its zenith, and it was soon to be overshadowed by the great German school, whose representatives, after learning all they could from the Italians, enlarged the scope of their instrument, and continued the work so well begun in Italy.

Michael Angelo Rossi, one of Frescobaldi's best pupils, published at Rome in 1657 *Intabolatura d'Organo e Cembalo*, and there is a MS. collection of Rossi his toccatas in the British Museum (Add. MSS., 24,313). There is plenty of vivacity in his work, and a peculiar love of very close imitations. The MS. collection is interesting, as it contains a well-known toccata by Purcell, without the composer's name being given.

Other Italian organists of the seventeenth century were:—

Giovanni Battista Fasolo, a Franciscan, born at Asti, who is only known by his *Annale che contiene tutto quello che deve far un organista per risponder al coro tutto l'anno*. Op. 8, Venezia, 1645. This was intended as a help to organists in the daily services throughout the year. It contains the Te Deum, hymns, Magnificats in the eight modes, ricercari, canzoni, and fugues, as concluding voluntaries. Being

Canzon Seconda .

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ORGAN SCORE FROM FRESCOBALDI'S FIRST BOOK OF RECERCARI AND CANZONI.

## Story of Organ Music

for church use, it is strictly in the modes, and chromatic passages and far-fetched harmonies are avoided. The Magnificat in the seventh mode is transposed a fifth upwards, and given the signature of two sharps—F and C, and is said by Ritter to be probably the oldest example of this signature. The pedal is not used in any part of the book, which is curious in music published at Venice, where the pedal is supposed to have been first introduced into Italy.

In or about the year 1700 there was published by Giulio Cesare Aresti, organist of the Cathedral of Bologna, a collection of *Sonate da Organo, di varii autori*, containing pieces by many whose names are hardly known, except through this work. Amongst the more important of those represented are:

Giovanni Battista Bassani, born 1657 at Padua, *Maestro* of the Cathedral of Bologna from 1680 to 1685, when he went to Ferrara, and remained till his death in 1715. He was a violinist as well as organist, and is best known as the master of Corelli. His sonata in Aresti's collection is a kind of solo, such as might be written for the violin, with accompanying harmonies, and some pedal notes, which, however, are merely duplicates, at an octave lower, of the basses of the left hand. This is the first piece of its kind: it is not written for two keyboards, as one might expect, and the right hand takes as much part in the accompaniment as the left. It is in the key of F. It modulates at the sixth bar to the dominant, then goes through the keys of C minor,

## Aresti

G minor, B flat, D minor, A minor, B minor, G major, and then through the dominant back to the principal key. The "circle of keys" was known by this time, and composers were eagerly waiting for a satisfactory method of tuning keyed instruments.

Michelo Giustiniani, a monk of Monte Cassino, writes an independent pedal part in the first eight bars of his sonata. This piece is in three movements, consisting of an introduction, a fugal quick movement, and a slow finale, in which the principal subject appears in triple rhythm. Giovanni Paolo Colonna, who contributes two fugues to the collection (though they are called sonatas by Aresti), was the founder of a music school at Bologna, in which the famous Buononcini, the rival of Handel, was trained. Aresti himself contributes to his collection a very fine *Elevazione sopra il Pange Lingua*, which is quoted by Ritter; also a *Fuga cromatica* and a *Sonata plena*. In the *Elevazione* the melody of *Pange Lingua* is carried through in the uppermost part, accompanied by a moving bass, and powerful harmonies. After a close in D minor, the opening portion of the tune is worked through all the parts in imitation, and there are "passages" for the right hand against a well-constructed bass. After another close in D minor, there is a short movement in 3-2 rhythm, such as frequently concluded a composition in those days: it has no thematic or other connection with the bulk of the work, and is probably there because it was the custom to end in this way.

# Story of Organ Music

The collection, though it was published when Aresti was seventy years old, which would be about 1700,<sup>1</sup> is, curiously enough, printed in a more puzzling kind of tablature than the works of Buus and Diruta; for its right-hand stave has five to eight lines, and its left seven to eight. The right hand plays from the treble or the soprano clef, and the left hand from the C and F clefs on the same stave. A modern organist might possibly play with a little practice from the Italian organ tablature of 1547, but it would take him a very long time to master that of a century and a half later. There was not yet a consensus of opinion as to the proper way of writing organ music: each composer did what he liked, and there was an occasional reversion to antiquated methods.

Other famous organists were:—

Alessandro Poglietti, Court organist of Vienna from 1661 to 1683, who published some canzonas, toccatas, and recercari.

Luigi Battiferro, *Maestro* of S. Spirito, Ferrara, who published in 1719, *Twelve Ricercari*.

Vincenzo Albrici, born in 1631 at Rome, became in 1664 *Capellmeister* to the Elector of Saxony at Dresden, Albrici after having embraced Lutheranism: he is probably the only example, at that time, of an Italian Protestant organist. Having been dismissed from his post on account of breaking his leave of absence, a common fault of musicians in those days, he became organist of St. Nicolai, at Leipsic. Here he

<sup>1</sup> Aresti was born in 1630.

## Bernardo Pasquini

remained till 1682, when he went to Prague, as music director of the Church of St. Augustine. He composed a great deal of church music of good quality, notably a *Te Deum* for two choirs, accompanied by an orchestra of strings, brass, and drums; but his chief claim to notice here is that while at Dresden he had as a pupil Kuhnau, the predecessor of Bach at the Thomas Church.

Bernardo Pasquini, born at Massa de Valnevola in Tuscany, 1637, was the most famous Italian organist of the latter half of the seventeenth century. While yet young he became organist of the important church of Sta. Maria Maggiore, in Rome, from which he was promoted to the proud position of *S.P.Q.R. Organoedus*—*i.e.*, Organist of the Senate and People of Rome—a post which seems to have been created for him. His fame was great in foreign countries, and the Emperor Leopold sent many young musicians to complete their studies under him, amongst whom were Francesco Gasparini and Durante. He was cembalist to the Teatro Capranica while Corelli was leader of the violins. For the organ he left two large manuscript volumes, written in his own hand, which in 1858 were sold to an American, after the death of their former possessor, Ludwig Landsberg, of Berlin, and for a long time it was considered that his organ music was completely lost to the world. But in 1902 the British Museum became possessed of a valuable MS. volume (Add. MSS. 33,661), containing a prelude and seven toccatas by Pasquini, from which

# Story of Organ Music

we quote in App. A No. 6 a fine toccata. The tablature has six lines for the right hand and seven for the left.

Domenico Zipoli, organist of the Jesuits' Church at Rome in the first years of the eighteenth century, Zipoli published *Sonate d'Intavolatura per organo e cembalo*, consisting of short pieces connected with ritual. One of the pieces has a pedal part. He had a great reputation as a composer for the organ, and that it was not undeserved is shown by a canzona in Ritter's *Geschichte*, in the form of a fugue, with a middle movement in 12-8 time. The piece, which is in G minor, is so satisfactory that it might be taken for a composition of Bach or Handel. Three pieces by him are included in the "Cecilia" collection, and are dated 1716. An *Elevazione* has a few sustained notes in the pedal. It consists of semibreves and minims in the left hand with a running commentary in the right, and is somewhat antiquated in feeling even for its time. In an *offertorio* the pedal sustains the lowest C throughout. The piece is marked *Con spirito*, and quite gives an old-world idea of a "merry noise." The opening of a canzona is evidently inspired by Purcell's "Golden Sonata."

Padre Giambattista Martini, the great historian of music, the famous book collector, and the friend of Martini Burney, published in 1738 *Sonate d'Intavolatura per l'organo ed il cembalo*, which is not suited for church-playing, though it contains a regular and scientific use of the pedal. The collection consists

## Martini

of suites of pieces, and ends with a brisk gavotte. He published a second collection in 1747, under the title of *Sonate per l'organo ed il cembalo*, in which it will be noticed that the word "intavolatura" is dropped; but it continued to be used in connection with organ music long after it had fallen out of use for other instruments. The style of Martini's music is shown by the fact that in his *Sonate d'Intavolatura* is found the original composition of the Gavotte in F, so well known to amateur violinists, beginning—



which is to be played on a "Carillon" stop.

For about a century from this time the works of Italian organists took no place in the musical world; for all musical art in Italy was swamped to such an extent by opera that nothing else was recognised as existing, and the word "music" meant, and still means, to Italians, the opera only.

## CHAPTER VI.

### GERMAN ORGAN MUSIC.

The rise of organ music in Germany—Paumann—His *Fundamentum Organizandi*—Compass of German organs—Hofhaimer—Increase in the number of organs—The Koch family—Arnold Schlick—*Spiegel der Orgelmacher*—German Tablatures—Kleber—Coloratura—Ammerbach—Popular tunes set to sacred words.

THE first representative of German organ music was Conrad Paumann, or Paulmann, or Pawmann, of Nuremberg, who was born blind, in 1410. Curiously enough he was like his predecessor Landino, the first famous Italian organist, not only in his blindness but that he also was of noble birth, and became a master of nearly every known instrument. On the lute he was as celebrated as on the organ, and for it he invented a tablature, which is described by Virdung. One of the many wealthy patrician families of Nuremberg gave him his education, and he was at an early age appointed organist of St. Sebald, the principal church of that town.

But he was not content to be a merely local celebrity: he travelled and spread his reputation in other countries, especially Italy, while his fellow-townsmen, the poet Hans Rosenpluet, wrote of him:

# Paumann

“Noch ist ein Meister in diesen Gedichte,  
Der hat Mangel an seinem Gesigt,  
Der heist Meyster Cunrat Pawmann,  
Dem hat Got solche Genad gedan,  
Das er ein Master ob allen Mayster ist.”

(“My poem must record another master, one who is blind, who is called Master Conrad Paumann: to whom God has shown so great mercy that he is the master of all masters.”)

He aroused as much enthusiasm by his organ-playing as Landino had done a century before, and as Sguarcialupo, his contemporary, was doing. Valuable presents were made to him by princes: the Emperor Frederick III. gave him a sword with a gold hilt, and a gold chain; the Duke of Bavaria a more sensible gift of a pension to himself and his widow and children. When advanced in years he became organist at Munich, where he died in 1473, and was buried in the Frauenkirche.

He was the author of a didactic work, called *Fundamentum Organizandi* Magistri Conradi Paumanns de Nuremberga, which remained in manuscript in a library at Wernigerode until published by Chrysander in *Jahrbücher für Musikalische Wissenschaft*, 1871. This is the oldest existing work on the art of extempore organ-playing, for “organising” meant in those days adding a counterpoint, or “organum,” to a given tenor. The author gives examples of how to treat various progressions of the tenor, such as *Ascensus*

“Fundamentum Organizandi”

# Story of Organ Music

*simplex*, *Descensus simplex*, which meant movement by single degrees of the scale, upwards or downwards; *Ascensus et Descensus per tercias, per quartas, per quintas*, etc., are all treated in detail. In each case a few bars of tenor, containing the required intervals, are given, and a part is added above for the right hand.

Other examples are *Pausæ*: they consist of little movements for filling up the *pauses* in the ritual, when the priest is silent. Our author also shows how to develop three or four notes of a tenor into a longer piece, and to add an *organum* to it at the same time; it must be remembered that no one thought of composing entirely original music, and some plainsong or other melody was always taken as the groundwork, or "tenor," of every composition. He also gives one or two pieces with an additional part, a novelty in his day, called Basis, Italian Basso, German and English Bass, which is below the tenor in pitch, but is written by him above it, a common practice in Germany for some time after its invention.<sup>1</sup>

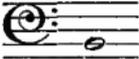
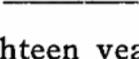
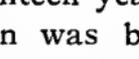
The notation employed by Paumann is that described by Virdung<sup>2</sup>—i.e., the German organ-tablature, in which the uppermost part, the so-called Discant, is written on a stave of five lines, with diamond-shaped black notes; the lower part or parts are in alphabetical letters; lines

<sup>1</sup> Similarly, in some of the English hymn-books of as late as the first half of the nineteenth century, the tenor and alto were printed *above* the melody.

<sup>2</sup> In *Musica Getuscht*, 1511, the same book in which he describes Paumann's lute tablature.

# Paumann

above or below the letters show the upper and lower octaves, while values are denoted by upright and horizontal lines connected with the letters.<sup>1</sup>

An interesting point is  that the lowest note of the organ he wrote for is ; this was the usual downward compass of  organs about 1452, the date of the book. Eighteen years later or thereabouts, an organ was built for St. Sebald's with the note A added below the B on the pedals, but its single manual retained the old compass of rather over two octaves, starting from B. The keys of the manual were still some six inches broad, and the examples of "organising" given by our author must have been intended for the positive, for they could not have been played on the church organ. The *Pausæ*, however, would have been quite possible, and one of them looks as if it was intended for a trio, for two manuals and pedal. The use of several manuals had long been established in Germany, though it does not seem to have penetrated to other countries till much later; the famous Halberstadt Cathedral organ, built in 1361, had three manuals and a pedal clavier. Stops were only just beginning to come into use in Paumann's time, to "stop" or silence some of the many pipes which stood over each key, and which up to now all spoke at once when a key was pressed down.

Compass of  
German  
Organs

Paumann also gives some sacred and secular songs in three parts, in which the Discant is more prominent

<sup>1</sup> For example of German tablature without stave see p. 82.

## Story of Organ Music

than the Tenor; and three short *Præambula*, one of which is in toccata form, consisting of a number of "passages" over sustained notes in the accompanying parts. The tonality breaks away from the church modes more than is the case in the early Italian organ music of a century after this; but the rhythm is always "Perfect"—*i.e.* in the triple measure, so beloved by the Mensuralists.

The next famous German was Paulus Hofhaimer or Hofheimer, born at Radstadt in 1449 or 1459. He was court organist to Maximilian I. at Vienna, **Hofhaimer** by whom he was given letters of nobility; while the King of Hungary created him a Knight of the Golden Spur. Like some of his predecessors, his praises were sung by contemporary poets, and his portrait was painted by Lucas Cranach. The burgesses of Augsburg gave him the freedom of their city, and he is described by Johannes Cuspinianus as *Musicæ princeps, qui in universa Germania parem non habet.*<sup>1</sup> His fellow-organist, the famous Luscinius, describes his playing as having "nothing poor, nothing cold, nothing weak in its harmony: everything is full of angelic warmth and power. The wonderful facility of his fingers never allows the majestic progress of his modulation to be disturbed . . . no one has surpassed, no one has even equalled him." Such were the opinions of his contemporaries; we can only form a judgment of his powers by the few works he left. On the death of his patron, the Emperor Maximilian, he

<sup>1</sup> Prince of music, who has no equal in the whole of Germany.

# Hofhaimer

retired to his native town, where he died in 1537. His compositions consist of songs<sup>1</sup> and lute music, which for the most part remain in MS. collections in the Imperial Library at Vienna, and in a large collection of various composers, published by G. Forster, at Nuremberg, in 1556-65, entitled *Auszug schoener deutscher Liedlein, zu singen, und auf allerlei Instrument zu gebrauchen*.<sup>2</sup> These are the works that would be played on the organ. One of the most noteworthy, a song for three parts, entitled "On frewd verzer," quoted by Ritter, is a regular organ piece, with a curious old-world effect, which is not at all unpleasing. Its key is the second mode (A minor) without any accidentals, and with a certain amount of C major intermingled. The melody is in the uppermost part, and as a whole it is something like a simple German Choralvorspiel.

In the fifteenth century organs were only to be found in the more important churches of large towns; but in the next century German organists began to increase and multiply, and there was immense activity in organ building, which Prætorius piously attributes to the mercy of God in revealing to men the secrets of stops and of numberless improvements, both

Increase in  
the number  
of Organs  
and  
Organists

<sup>1</sup> The word "song," with its equivalents *chanson, canzona, Lied*, which are now especially connected with a composition for a single voice with instrumental accompaniment, was in those days used only of three and four-voice compositions.

<sup>2</sup> Selection of fine German Songs, for singing, and for all kinds of Instruments.

# Story of Organ Music .

in the pipes and through them in the tones, and in the mechanical portions of the instrument. Amongst the important organists were the members of a remarkable family of Zwickau, named Koch, who, like the later Bach family, were spread far and wide as organists. Tobias Schmidt, in his *Chronica*, remarks that "Die Koche dieses Geschlechtes eine sonderliche Zuneigung zum Orgelschlagen gehabt."<sup>1</sup> The founder of the family, Paul Koch, who died in 1535, was organist of the Marienkirche, at Zwickau; and Walther gives the names of several of his descendants, with their positions, but they do not seem to have been composers of note.

We now come to another famous blind musician, Arnold Schlick, or Schlik, who was born in Bohemia, about 1460. He was organist at the court of the Elector Palatine, at Heidelberg, and the author of the oldest printed German organ tablature book. It was published in 1512, in response to a request by Schlick's son (also named Arnold) for a collection of pieces for the organ and lute. The father promises in a letter, which is printed with the collection, to accede to the request, although he has become blind; and in the same letter he blames Sebastian Virdung for many faults which occur in his book:<sup>2</sup> he seems to have had a considerable feeling of hostility to Virdung, for he satirises him in verse, at the end of

<sup>1</sup> "This race of Cooks had a remarkable natural bent for organ-smiting."

<sup>2</sup> *Musica Getuscht*, see p. 72.

# Arnold Schlick

his tablature book. The title of the work is, *Tabulaturen etlicher lobgesang und liedlein uff die orgeln und lauten, etc.*<sup>1</sup> Schlick exhibits several features which are an advance on Paumann. The pedal is used in a regularly formed independent bass part throughout, the *Cantus Firmus* is often in the uppermost part, or Discant, and its melody is changed where an improvement is advisable, instead of exhibiting a slavish adherence to the original notes. The Dorian Mode has the accidentals B flat and C sharp, thus anticipating the modern minor scale, deceptive cadences are frequent, and the final closes are always formed, as at present, with a major dominant chord. Perhaps, however, one of the most remarkable signs of advance is the bold use of the triad of A flat, one of the most out-of-tune chords under the old systems of tuning, but concordant in Equal Temperament, which system had been advocated by a Spaniard, Bartolo Ramis, just thirty years before the publication of Schlick's *Tabulaturen*.<sup>2</sup>

The church organ now had practicable finger-keys, and the work in question was intended for it, rather than for the Positive. This leads us to speak of another important work by Schlick, published in 1511, called *Spiegel der Orgelmacher und Organisten, allen Stiff-*

“Spiegel  
der Orgel-  
macher”

<sup>1</sup> Tablatures of certain hymns of praise and little songs on the organs and lutes.

<sup>2</sup> In *De Musica Tractatus*, Bologna, 1482. The old discordant tuning remained on English organs till after the middle of the nineteenth century.

## Story of Organ Music

*ten und Kirchen so Orgeln halten oder machen lassen, hochnützlich,*<sup>1</sup> in which is described how the organs of his day should be built. The compass of the manuals was now to be three octaves, beginning with F, and the pedals an octave and a half, likewise beginning with F. Two newly-invented stops are mentioned by name, but not described, in order to preserve the secrets of the trade inviolate; they are evidently reed-stops. The pedal organ is to have four stops, the chief manual eight or nine, and the Rückpositiv (the choir organ behind the player's back) only three, which are to be an octave higher than the general pitch of the organ. The stop called Zimmel, or Zimbel a mixture of six or seven very small pipes to each key, is a *sine qua non*, "since it sounds well with all the registers." The tablature used by Schlick

**German  
Tablature** is much the same as that of Paumann, but the uppermost part is written in white instead of black notes, and on a stave of six instead of five lines. The rest of the parts are written in letters, as with Paumann, and changes of octave still commence with B, instead of C, in accordance with the old compass of the organ. No flats except B are shown; all other black keys are indicated by sharps only, and this custom remained as long as German tablature lasted, and left its mark on the nomenclature of the notes for more than a century afterwards. In the matter of rhythm, Schlick shows

<sup>1</sup> Mirror of Organ-builders and Organists, most useful to all Institutions and Churches which possess Organs, or are having them built.

# Kleber

an advance on Paumann, by using even time everywhere, with only one exception. The music, though rather thin to modern ears, is almost modern in its tonality, showing little of the modal influence so apparent in contemporary Italian works.

Leonhard Kleber, organist of Goeppingen in 1524, who died in 1556, left a large manuscript tablature book, which is now in the Royal Library at Berlin. It contains no less than one hundred and sixteen pieces, mostly contemporary German and French and Latin songs in three parts, by various composers. The book is in two volumes, the first, finished in 1522, being for manual only, and the second, two years later, being for manual and pedal. There are also finger-exercises, and some fantasias and preludes. The most interesting feature of the book is that it shows the beginning of what has been called the German school of Colourists—*i.e.*, those who overcrowded their work with ornamental passages,—from the Italian *colorare*, *coloratura*, *colorista*, which were Germanised as *coloriren*, *Coloratur*, *Colorist*.

Some of the pieces in the Kleber MS. are really very fine: there is a stability and purpose in their progressions of a high order, foreshadowing the Bach period. The *coloratura* is only beginning: it chiefly consists of a turn,  which towards the end of the century was to become a commonplace trick, indulged in beyond endurance by German organists; while their Italian contemporaries were, as we have seen, using a more elaborate

# Story of Organ Music

ornament of the same nature, though they did not abuse it to the same extent.

The harmony is thin, but this defect is atoned for by the vigour and movement of the counterpoint. The Phantasia in D is a short piece, in D minor, with B flat and C sharp, and with regular modulations to A minor: It is not founded on any *Canto Fermo* but on original motives, and is one of the earliest German examples of free composition.

Kleber was one of a school of organ-composers who were earnestly improving their art, of which, however, unfortunately few examples have come down to us, for, during the time of the Reformation, and for some forty years after, there seems to have been a cessation of publication of music books.

Towards the end of the century the activity of Italian organists are rivalled by those of Germany, and tablature books followed one another in rapid succession; but the art of *coloratura* took such a hold that we find a whole period in which German organ music became debased into a senseless and mechanical artisan work, in which vocal compositions of the best authors were simply made vehicles for absolutely meaningless ornamentation. The Italians did something of the same sort, but there was this difference, that they were striving to invent new forms of art, while the Germans were expending their energies in debasing forms that had already, in the hands of Schlick, Kleber, and their contemporaries, begun to yield good results. The books of the Colourists began

# Ammerbach

to be published in 1571. The art was very simple: it consisted in placing turns in every conceivable position in the vocal works of the great composers of the period and of previous times. The first book which is distinctly stated to be "coloured" is entitled: *Orgel oder Instrument Tabulatur: ein nutzlich Buchlein, in welchem notwendige erklerung der Orgel oder Instrument Tabulatur, sampt der Application: auch froliche deutsche Stucklein unnd Muteten, etliche mit Coloraturen abgesetzt, desgleichen schöne deutsche Tentze Galliarden, und Welsche Passometzen zu befinden . . . durch Eliam Nicolaum, sonst Ammerbach genandt, Organisten zu Leipsig in St. Thomas Kirchen.* 1571. (Organ or Instrument Tablature: a useful little book, in which is set down the necessary explanation of the organ or instrumental tablature, together with its practical use. Also, gay German pieces and motets, some of them with coloratura; likewise there will be found beautiful German dances, galliards, and foreign *passomezzi* . . . by Elias Nicolas, otherwise called Ammerbach, organist at Leipsic in St. Thomas's Church.)

Little is known of Ammerbach's life. He was probably one of three brothers born at Amorbach in Bavaria, one of whom was an organ-builder of reputation, and the other a *Capellmeister*. Elias learned his art by travelling in foreign lands, and became organist of St. Thomas's in 1560. His book is an ordinary method for keyed instruments in general. On the next page we give an example of his tablature with its translation.

Ammer-  
bach



# Ammerbach

Translation of AMMERBACH'S Tablature.

1 *p* 2

3 4

5 6

7 8

# Story of Organ Music

9 10

Musical notation for measures 9 and 10. Measure 9 shows a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 10 shows a treble clef with a quarter note followed by an eighth note, and a bass clef with a quarter note followed by an eighth note.

11 12

Musical notation for measures 11 and 12. Measure 11 shows a treble clef with a quarter note followed by an eighth note, and a bass clef with a quarter note followed by an eighth note. Measure 12 shows a treble clef with a quarter note followed by an eighth note, and a bass clef with a quarter note followed by an eighth note.

13 14

Musical notation for measures 13 and 14. Measure 13 shows a treble clef with a quarter note followed by an eighth note, and a bass clef with a quarter note followed by an eighth note. Measure 14 shows a treble clef with a quarter note followed by an eighth note, and a bass clef with a quarter note followed by an eighth note.

15 16

Musical notation for measures 15 and 16. Measure 15 shows a treble clef with a quarter note followed by an eighth note, and a bass clef with a quarter note followed by an eighth note. Measure 16 shows a treble clef with a quarter note followed by an eighth note, and a bass clef with a quarter note followed by an eighth note.

# Ammerbach

The image shows a musical score for Ammerbach, consisting of two systems of music. The first system contains measures 17 and 18, and the second system contains measures 19 and 20. Each system is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is a form of early musical shorthand, using letters and symbols instead of standard musical notes. Measure 17 shows a treble staff with a series of notes and a bass staff with a similar pattern. Measure 18 continues the pattern with more complex rhythmic figures. Measure 19 shows a treble staff with notes and a bass staff with notes and rests. Measure 20 shows a treble staff with notes and a bass staff with notes and rests. The notation is dense and complex, reflecting the 'retrograde step' mentioned in the text.

It will be noticed that the barring is regular ; that there are evident misprints in bars 1 and 2 ; that the parts cross in the most confusing manner ; that the rules against consecutive fifths and octaves are frequently broken ; and that the coloratura consists of the insertion of certain conventional figures wherever they can be conveniently introduced.

Ammerbach's tablature is less advanced than those of his predecessors, for instead of giving at least one part in staff notation, he employs no notes at all, but only letters, with time-signs attached: ● for a Tempus, or Brevis, | for a Semibreve, Γ for a Minim, F for a Crotchet, ꝥ for a Fusa, or Quaver. This retrograde step reminds us of somewhat analogous proceedings in Italy, where the easily read notation of Buus gradually gave way to far more complicated methods.

No pedal is contemplated, but rules are given for the fingering, which are of interest as the fingers are num-

# Story of Organ Music

bered 1, 2, 3, 4, apart from the thumb, which is shown by a circle. The system is therefore the same as that now used in England, except that we show the thumb by a cross, instead of a circle. The scales are to be played as in Italy—that is to say, by the three long fingers only, omitting the thumb and little finger.

An entirely unpractical system of tuning is explained, such as an inexperienced amateur would be likely to adopt. The compositions are divided into five sections: 1, chorales in four parts, with the melody in the tenor; 2 and 3, dances; 4 and 5, “colorirte” pieces, both sacred and secular, but each intended for church use.

The people only liked to hear in church what they were familiar with: it mattered not whether the tunes were sacred or secular, and it was a favourite practice to set sacred words to popular tunes.<sup>1</sup> There are nineteen “coloured” pieces: the coloratura consists of a moderate use of the turn, and it is not overdone. A second edition of the book appeared in 1592, in which a number of madrigals and Latin songs and of non-German compositions are added, and all coloratura is omitted; but the madrigals are so “improved” in other ways as to be almost unrecognisable.

<sup>1</sup> The words seem to have sometimes been a sort of parody on the original—e.g., *Ein Magdlein sprach mir freundlich zu* becomes *Ach Herr Gott, sprich mir freundlich zu* (A maiden kindly spoke to me: O Lord God, kindly speak to me); and *Innspruck, ich muss dich lassen* becomes *O Welt, ich muss dich lassen* (Innspruck, I now must leave thee: O World, I now must leave thee). The tune of the last, under the name “Innspruck,” will be found in English hymn-books—e.g., *Hymns Ancient and Modern*, current edition, No. 86.

## CHAPTER VII.

### GERMAN ORGAN MUSIC (*continued*).

The Schmids—Origin of tablatures—The fugue—Paix—Woltz—Luython—Luther's hymns—Rise of the Choralvorspiel—Scheidt—Sweelinck—Decay of German tablatures—The organ was not at first used to accompany the choir or congregation—Scheidt's directions for the management of the organ—His tonality—Forms of organ music settled in Germany.

Two famous organists of Strasburg in the sixteenth century were a father and son, who both bore the name of Bernard Schmid or Schmidt.<sup>1</sup>

The father, who was born in 1522, was organist, first of the Church of St. Thomas, then of the Cathedral of Strasburg, both of which were at that time Protestant. He was also made a burgher of the city, as he is careful to inform us.

In 1577 he published a work from whose lengthy title-page it is only necessary to quote an extract: *Zwey bücher einer neuen Kunstlichen Tabulatur auf Orgel und Instrument . . . auff's neue zusammen-*

<sup>1</sup> By a curious coincidence, two other Bernard Schmidts, uncle and nephew, came to England in the succeeding century as organ-builders, the elder of whom was the famous "Father" Smith, some of whose work still remains in the organ of St. Paul's Cathedral and elsewhere.

## Story of Organ Music

*gebracht, colorirt und übersehen. Durch Bernhart Schmid, Bürger und Organisten zu Strasburg . . .* (Two books of a new artistic tablature for organ and instrument<sup>1</sup> . . . lately collected, coloured, and revised. By Bernhard Schmid, citizen and organist of Strasburg.) In his preface he says, "I have decorated the motets and pieces with a little coloratura for the sake of young and inexperienced players only, and not with the intention of binding competent organists to my coloratura: for I wish to leave each free to use his own improvements. Personally I would rather that the authority and art of the composer were respected" (*i.e.*, that colour was omitted). The tablature consists of letters only, without a stave, like that of Ammerbach. The book contains a number of motets and songs, both sacred and secular, by Orlando Lassus, Crequillon, Claudin le jeune, Clemens non Papa, and others; besides Italian madrigals by Cyprian de Rore, Arkadelt, Ferrabosco, Berkhem, several of whom were contemporary with our author.

The sacred songs are Lutheran hymns, one of which, "Herzlich lieb hab' ich dich, O Herr," still sung in Germany, appears here for the first time. We give (in Appendix A, No. 7) the first half of the tune in its original form, and with Schmid's "little coloratura." Ritter, from whose *Geschichte* we quote the example, says that this is the best piece of coloratura in the whole collection. It will be noticed that it consists of

<sup>1</sup> The word "instrument" was in Germany specially connected with keyed instruments other than the organ.

## The Schmids

the mechanical insertion of four-note figures wherever they can be fitted in, something after the manner of a beginner's counterpoint exercise. In the last bar but one the "colorist" is indifferent as to the observance of the rule against consecutive octaves and fifths; but the harmony is entirely free from the influence of the modes, which were still powerful in Italy. The spirit of progress which led to the break with an unprogressive hierarchy affected also the art of music, causing it to advance more rapidly under Protestant than Roman Catholic auspices.

Schmid's son, who succeeded him both at the Church of St. Thomas and the cathedral, published in 1607 a tablature book, containing preludes, motets, madrigals, fugues, and dances "to be played on Organs and Instruments," "coloured and accommodated to the hand." Amongst the ninety pieces are toccatas by the two Gabrielis, Merulo, and Diruta. The tablature is the same as that of his father and the other German organists. It is curious to observe how slow the Germans were to accept the idea, even if it occurred to them, of a general notation which could be used equally in all countries and on all instruments. Here were Italian compositions, written in a notation whose principles must have been known to them, since they were the same as those of the vocal notation used throughout Europe, yet before the compositions could be presented to German organists, they must be translated into a clumsy letter notation, the knowledge of which was confined to Germany.

**B. Schmid  
the  
Younger**

# Story of Organ Music

The reason for this must be sought partly in the innate conservatism of human nature, but perhaps more on historical grounds. The Roman Church, **Origin of** during its supremacy, unconsciously did **Tablatures** incalculable service to music by spreading the use of a uniform vocal notation throughout Western Europe. But instrumental music arose independently of the Church, and, having begun with its own special notations, differing in the various countries, was shy of an alliance with the older church notation, which, moreover, could not entirely meet the new needs without certain modifications. It is remarkable, however, that Italy, which was less progressive in the more essential art of harmony, was ahead of Germany in the more mechanical matter of notation. We shall see later that England was in advance of both in notation.

Schmid Junior uses the word "Fugue" as the German name for *Canzona alla Francese*. The amount of coloratura is very great, as in his father's **Fugue** book, but he shows certain improvements in design, making his figures imitate one another in the various parts, and introducing new figures, which he had learned from Italy. He writes nothing for the pedal, and much of his music is unsuited to the organ.

Jacobus Paix, of Belgian origin, was born in 1550 at Augsburg, where his father and uncle were organists. **Jacob Paix** He himself obtained a post at Lauchingen, and was the author of a tablature book. Like his predecessors Paumann and Schlick, he was

## Jacob Paix

not only a remarkable organist, but was also a master of the lute. In 1583 he published his *Ein schön nutz unnd gebrauchlich Orgeltabulatur . . . alle mit grossem fleiss koloriert . . .* Instead of a "little" coloratura, everything here is, as he says, "coloured with great industry." In the preface he shows how to hold down one or more notes, and to colour with the unoccupied fingers of the same hand. He apologises for breaking the rule against consecutive fifths, making it his excuse that it was impossible to avoid it; moreover, others, he says, do not trouble themselves about the rule. What would be said to a candidate in a modern examination who made such an excuse?

The tablature is the same as usual, and the octaves still change at B instead of C. There are fifty-six pieces, of which about half are for church use, and the rest are German and French songs, Italian madrigals, and dances. With regard to his coloratura, he shows, like the rest, mechanical additions to compositions by others; and the figures are the same, whatever may be the purport of the words to which they are applied. His favourite figure, repeated through whole motets, is  Amongst the pieces is one called the "Battle of Marignano" by Jannequin, who was famous for such compositions; the playing of battle music on church organs was very popular, and was vainly inveighed against by the ecclesiastical authorities. Battle pieces were analogous to the "storms" which were, and perhaps still are, popular on modern organs.

# Story of Organ Music

The last of the colourists was Johann Woltz, for forty years organist, and afterwards parish administrator, of Heilbronn. His *Nova Musicae organicae Tabulatura*, published in 1617, is intended entirely for church use; hence all dances and "worldly" tunes are excluded. Not only is it the last of the colourist books, but by its preface we learn that Germans were beginning to get tired of their troublesome tablature, for he counsels those who are not familiar with the German tablature to transcribe the movements into the Italian, and after this date very few works were printed in the German tablature. Old-fashioned organists, however, continued to use it till the beginning of the eighteenth century.

The chorales are arranged in such a way that "each player may add his own coloratura and mordents."<sup>1</sup> Fugues by Orlando Lassus and Hassler, toccatas by Merulo and the Gabriellis are printed in their original form, without coloratura, "in order the better to show the art of the composers." The first part of the work contains German compositions, with a few by foreign composers; the second, only German chorales. This nation, which had now assimilated the music of Italy and the Netherlands, was beginning to put forth a branch of its own, destined to bear the fruit we are all familiar with.

The third part of the book contains original organ

<sup>1</sup> An ornament, written  played 

# Johann Woltz

music, chiefly *canzone francesi*, by the great Italians, and a few Germans. An interesting feature is found in the index, in which the *Modus oder Tonus* of each movement is given "according to its final note"—*i.e.*, the keynote: in other words, the modern feeling for tonality or key rather than mode was asserting itself, and the pieces were said to be in C, in D, etc., rather than in the 1st, 2nd, etc., mode. Accidentals are frequently omitted, the player being expected to supply them by the rules of *musica ficta*, an old-fashioned practice which Prætorius proposes might with advantage be abolished; all the necessary sharps and flats, he says, should be written, instead of being left to the mercy of any inexperienced player.

The pedal is used only when the intervals are too wide for the fingers; but in one piece the player is at liberty to duplicate the bass at an octave lower by means of the pedal, if he wishes to do so.

In the pieces that are coloured, Woltz is in advance of his predecessors in the variety of his figures, and the tiresome turn is entirely abolished, while the coloratura is fairly evenly distributed amongst the parts. As to his own uncoloured pieces, the thinness of the earlier works is now a thing of the past, and Woltz revels in full-sounding and beautiful harmonies, the part-writing being distributed just where it will produce the best effect in the chords: the general result of the whole is therefore suggestive and sweet-sounding. But the other composers in his collection have not yet done with the

Woltz's  
Coloratura

## Story of Organ Music

modes, and in the key of E, for example, some of them still make the F and G natural, instead of sharp, to agree with the old third mode, while C and D are sharp to suit harmonic combinations.

A really fine composition in this collection is a canzona entitled *Fuga suavissima*, by Charles Luython, court organist and composer at Prague from

An  
English-  
man's  
Fugue

1579 to 1620. (Ritter says that he was an Englishman, brought up, and probably born, in Belgium.) His canzona quite bears out its epithet *suavissima*. A short subject,

of six notes only, is worked through the keys of C, G, D, A, and back to C. After the first exposition, a counter-subject enters, in double counterpoint, and continues to accompany the subject during the rest of its course. Unfortunately, the smooth and beautiful flow of subject and counter-subject is later on disturbed by some entirely superfluous coloratura with which this portion of the fugue finishes. A new subject now appears, which after being worked through the same keys as before, is, in its turn, interrupted by coloratura, and comes to an end. It is followed by a third subject, treated in the same way, but the interest constantly increases by devices known to composers. The piece, which is very long, really consists of three separate and independent fugues, each of which, except for the few bars of uninteresting and rather difficult coloratura, would make an acceptable piece for a modern recital programme.

Space forbids us to linger over this interesting collec-

# The Chorale

tion, and we must continue our survey of the progress made during the century. Coloratura, in its worst forms, now disappeared, and the Germans returned to the methods of their earlier composers—which, by the way, seem never to have been lost sight of by the more obscure musicians, who were not influenced by the fashionable craze for colour.

The “sacred songs” composed by Luther and others for private and family use had become so popular and well known that they gradually found their way into the churches, where they were sung by the congregation under the name Choral, the German term for plainsong.<sup>1</sup> About thirteen of these hymns have been attributed to Luther himself, amongst them the powerful and well-known “Ein’ feste Burg ist unser Gott” (*Hymns Ancient and Modern*, 378). Other chorale composers whose music is sung in English churches are Johann Crüger (*Hymns Ancient and Modern*, 219, 379); Georg Josephi (*Hymns Ancient and Modern*, 20); Hans Leo Hassler (*Hymns Ancient and Modern*, 111); Johann Hermann Schein (*Hymns Ancient and Modern*, 452). So great a hold did these now familiar tunes take on the popular imagination, that not only did the people like to sing them, but they loved to hear them played on the organ as well: hence arose the use of the Choralvorspiel, or prelude, an artistic rendering of the tune about to be sung,

Luther's  
Hymns

Other  
Hymn  
Composers

<sup>1</sup> The German Choral has been introduced into English churches under the Anglicised form of the name, Chorale.

## Story of Organ Music

which the organist was expected to adorn with all the resources of his art. The rise of the Choralvorspiel gave the death-blow to coloratura: it henceforth formed the chief exercise for the talents of the organist, and had great influence on the future development of organ music.

Rise of the  
Choral-  
vorspiel

The earliest treatment of the Choral as a pure organ piece, instead of a mere adaptation of the voice parts, is found in the *Tabulatura Nova* of Samuel Scheidt, organist of Halle. Scheidt was a pupil of the Dutchman Johann Peter Swelinck, Sweling, or Sweelinck, organist of the chief church of Amsterdam, who, from the number of famous organists he trained, obtained the sobriquet of "Organist-maker." Born about 1560, Sweelinck travelled to Venice at the age of twenty-seven, where he placed himself under Zarlino. On his return to Holland he had the reputation of being the greatest organist in the world, and the inhabitants of Amsterdam crowded to the church to hear him play. He is practically the founder, through his pupils, of the great German school of organists which has lasted to the present day. Of his pupils the most famous was Scheidt, born at Halle in 1587, where he died in 1654. He was therefore a contemporary of Frescobaldi. After studying for several years under Sweelinck, he returned to his native town, and seems to have remained there for the rest of his life. His *Tabulatura Nova* was published at Hamburg in 1624. It is the first that is free from the parasite of coloratura that had

Samuel  
Scheidt

## Samuel Scheidt

threatened to destroy the life of German organ music. Not that there is no ornamentation, but what there is has reason and meaning in it, and sets off the music to the best advantage.

His compositions are not written in letters, but in notes on staves of five lines, but there is a staff for each voice-part, and the music is in open score. This, though not so easy to read as under modern conditions, is an immense advance on the preceding tablature books.

Decay of  
German  
Tablature

The first part contains psalms, fantasias, cantilenas, passomezzi, and canons. The pedal is used, sometimes even a double pedal, and there are various new effects, such as grouping the notes under legato strokes, as in violin music, after the manner of what we call phrasing; he calls this *Imitatio violistica*. He also invented a rapid iteration of a single note by a single finger of each hand alternately, which he calls *tremolo*. The second part contains fugues, psalms, echoes, and toccatas. The third part consists of the "Kyrie, Credo, Psalm of the Last Supper," hymns of the principal festivals, magnificats on the nine tones for the full organ: this part is "especially intended for those who delight in pure organ music, without coloratura." There are directions for the use of the stops and pedal, and the music is adapted entirely for church purposes.

At this time it was the custom, both in the Roman and Lutheran churches, for the organ not to accompany the voices, but to play between the verses, or

# Story of Organ Music

even to take the place of the choir where there was none, and play what it would sing if it were present, taking up the plainsong or tune and treating it polyphonically. This was the reason for the second part of the examination of candidates for the organistship of St. Mark's, described in the former chapter (p. 28). Scheidt gives in the third part of his work twelve short movements to be thus used in the *Kyrie* and *Gloria*. The "Psalm of the Last Supper" is an arrangement of the Communion hymn of John Huss, to be played instead of sung during the Communion. Finally, there are six pieces for the full organ, to be played at the conclusion of Vespers. The whole work is conceived in an earnest endeavour to bring the music of the organ to a higher level than before.

Scheidt's directions for the management of the instrument are important, for none of his predecessors, the colourists, had troubled about the matter. The magnificent and hymns, he says, are to be played on an organ of two manuals and pedal. The bass is always to be played on the pedal, except when the pedal has the chief melody. The discant, or soprano, is to be played on the upper manual (the Great organ), the inner parts on the lower (the Choir organ); but if the melody is in the tenor, it is to be played by the left hand on the lower manual, the alto and discant on the upper. But sometimes the pedal is to play both tenor and bass, while the other

# Scheidt's Stop Combinations

two parts are played on the two manuals. The usual compass of the pedals was at this time two octaves, from C, though it sometimes went to D, a note higher; and the finest effect, says our author, is when the melody is in the alto and is played on the pedal with a four-foot stop, while the other three parts are played on a single manual with eight-foot stops. Organists will recall the use of this device in some of the finest of J. S. Bach's *Vorspiele*.

For stop combinations he gives:—

On the Great, for accompanying, Gedact of 8 and 4 feet, or Open Diapason of 8 feet, alone, or with other stops.

On the Choir, for the Cantus Firmus, Quintadena, or Gedact, of 8 feet, and of 4 feet, or Principal of 4 feet, with Mixture, or Super-octave of 2 feet.

Scheidt's  
Stop Com-  
binations

On the Pedal, for Cantus Firmus, Sub-bass 16 feet, Posaune 16 or 8 feet, Dulcian, 16 or 8 feet, Schallmey, Trommete, Bauernflöte, and Kornett, the last being a reed, not the cornet of English organs.

The above rules are for general use, but he recommends frequent changes of register, and especially the occasional use of single stops.

The organ in the principal church of Halle had in those days three manuals and pedal; the Great organ had six stops, the open diapason being divided, on the Italian plan, between the manual and pedal; the Front Choir had six, the Back Choir twelve, and the Pedal seven stops.

Organ  
at Halle

# Story of Organ Music

This was the "rusty and worm-eaten" organ on which some seventy years later Handel learned from Zachau.

Amongst the chorales in the *Tabulatura Nova* are the Lord's Prayer and the Creed; Luther had put them into metre, and associated them with the tunes to which they are still sung in Germany. The melody of the Lord's Prayer was adapted from a secular tune, and is familiar to every English organist through the variations on it in Mendelssohn's Sixth Organ Sonata. The melody of the Creed is an adaptation of a fifth-century plainsong. In the Creed, he opens with imitative passages suggestive of the coming melody, which enters in the discant at the fourth bar, and is accompanied by short imitative figures in the style now known in Germany as "Figurierte Choral." There are four "verses"—that is to say, the tune is played through four times, each repetition being differently treated; the word "verse," when applied to the organ-chorale, means nothing more or less than Variation.

The Lord's Prayer, of which Scheidt gives nine verses, opens in the same way, but the melody is inverted in the introductory three bars.

The fantasias are Choralvorspiele, with the difference that the melody is distributed between the various parts, instead of being confined to one part for each verse. A "phantasia" on a madrigal "Io son ferito," by Palestrina, called a quadruple fugue, consists of four subjects, each of which is worked out as a separate fugue, and then all four are combined, with considerable use of chromatic

**Choral-  
vorspiele**

# The Organ used with Voices

counter-subjects. The work is of great interest, but of enormous length.

The Echoes, referred to in the title, consist of the repetition of a phrase played on one manual, by the soft stops of the second manual; this was also a favourite device in Holland and England.

There is a certain indefiniteness of tonality in his work, a wavering between the old modes and the new scales, and in playing it one feels tempted to add accidentals in order to get rid of this feeling of uncertainty. The counterpoint has more solidity and force than that of Frescobaldi: it is more carefully chosen, and the difference in national temperament is marked in the two composers.

Scheidt's  
Tonality

In the *Tabulatur-buch 100 Geistlicher Lieder*, published in 1650, he treats the chorale in another way—not as an organ solo, but as an accompaniment to voices. In the quarter of a century that had elapsed since the publication of his *Tabulatura Nova*, the practice had arisen of making the organ accompany the singing of the congregation, and the second work was published at the desire of the magistrates and town council of Görlitz, to meet the new requirements. The singing had been formerly led by a more or less trained official choir, and the congregation had joined in as best they could in those hymns which had become more or less familiar from frequent repetition; books were rare, and the power of reading them rarer. But as time went on, this arrangement was found

Organ  
begins to be  
used with  
the Singing  
of the Con-  
gregation

# Story of Organ Music

more and more unsatisfactory, and it occurred to some one at Hamburg that the organ might play with the choir instead of only alone, and then "each Christian would be able with confidence to raise his bad lay voice as loudly as he liked, without the danger of becoming a fifth wheel in the musical coach."<sup>1</sup> The new idea soon spread through Germany, and choir, organ, and congregation performed the chorales together.

We may consider that by the middle of the seventeenth century the present high school for organ music had taken firm root in Germany, the chorale, in its hundredfold treatment, the prelude and fugue, the toccata, canzona, and fantasia, being the forms in which it was most frequently manifested. The Lutheran service gave more opportunities to organists than the Roman, of which they did not fail to take advantage; and this is perhaps one of the reasons why the Germans advanced more rapidly than the Italians, though the organ certainly lost some of its independence when it was employed to accompany the singing.

Recent research has shown the ordinary view that the

<sup>1</sup> But the organ seems to have evicted the choir in Holland, if one may judge from the writer's experience some eighteen years ago in the chief churches of Amsterdam and Rotterdam. The Vorspiel was in each case a most artistic and enjoyable performance; but there was no trained choir, and when the congregation joined in with their "bad lay voices," the cacophony was indescribable. The congregation sang its loudest, the organ played its loudest, and the difference of pitch between the two gradually reached a semitone, while there was a slackening of speed till the congregation was a beat behind the organ.

# Congregational Singing

organ was first introduced into churches to accompany the singing of the congregation to be a mistake. Congregational singing was an outcome of the Reformation: it was at first performed by the voices alone, and the support given to it by the organ was an afterthought.

## CHAPTER VIII.

### GERMAN ORGAN MUSIC (*continuea*).

Scheidemann—Reinken—Buxtehude—Bruhns—The South German school—Hassler—Kindermann—Schlemmer—Pachelbel—Steigleder—Erbach—Speth—Froberger and the legends concerning him—Kerl—Muffat—The Bach family.

AMONGST the organists formed by Sweelinck was Heinrich Scheidemann, son of the organist of St. Catherine's Church at Hamburg. He succeeded his father as organist at this important church, and when he died in 1663 he was succeeded by his pupil, Johann Adam Reinken, Reinke, Reincke, or Reinicke. Thus the style of Sweelinck was handed down from master to pupil, and from father to son; and the reputation of Reinken was such that people came to Hamburg from a distance to hear him play. He had a large four-manual organ at his disposal, which he loved like a child, and was constantly talking about, according to Mattheson. He preserved his full powers till 1722, when he died at the extraordinary age of ninety-nine. Few of his compositions have survived. Ritter and Spitta mention two Choralvorspiele, in which the chorale is treated line by

## Reinken

line, each line being separately worked out as a motet, and between the lines there are short episodic passages to separate them. These two pieces are of enormous length, and Ritter seems to consider that they are disappointing, in view of Reinken's great reputation amongst his contemporaries. There also exists a Toccata in G major, beginning with brilliant passages, followed by a fugue, then an intermezzo, and another fugue. This is the threefold form of fugue which became orthodox in North Germany in those days: it differed from the Italian form, which consisted of three separate fugues connected by "passages."

Bach made two journeys to Hamburg to hear Reinken, and so much did he admire him, says Mizler, that he took some of his works as models, besides arranging some of his string music for the clavier. When he visited Hamburg for the second time, Reinken was ninety-seven years old, and Bach was no longer an eager student, anxious to learn, but a consummate artist, whose reputation was already gone abroad. He played for two hours on the organ at St. Catherine's Church, during half-an-hour of which he extemporised on the chorale "An Wasserflüssen Babels" in Reinken's own style, as described above. This was one of the chorales which had been treated by Reinken, and it was evidently a favourite with him. So struck was he, however, by the younger artist's treatment of the same theme, that far from feeling any jealousy, he said to Bach, "I thought this art would die with me, but I perceive that it lives

Bach and  
Reinken

# Story of Organ Music

in you." He then invited Bach to visit him, and treated him with every attention.

Dietrich Buxtehude, who had still more influence on Bach, was a Dane, having been born at Helsingør in 1637, where his father was an organist, and died at Lübeck in 1707. In 1667 he was appointed organist of the Marienkirche at Lübeck, in succession to Tunder, a pupil of Frescobaldi. Here he was distinguished, not only by his organ-playing and compositions, but also by his success in certain church performances of vocal and instrumental music, called *Abendmusik*, an old Lübeck institution. These performances attracted many people from a distance, and amongst the visitors to Lübeck were Handel, and Mattheson, and Bach: the two former to inquire if it should suit them to succeed Buxtehude after his death, or retirement, and the last to learn what he could of the art of organ-playing from so great a master. Buxtehude's organ had fifty-three stops, of which thirty-eight were on the three manuals, and the remaining fifteen on the pedal. Though it was not tuned in equal temperament till eighty years after his death, yet so pressing was the need to break loose from the bondage of being confined to a few keys, that Buxtehude modulated, just as Bach did, into all the keys, considering rightly that freedom of modulation was of more importance than the avoidance of the harsh discords produced by it with the old tuning. The true artist, like the ordinary healthy human being, would

Buxte-  
hude's  
Modulation

# Buxtehude

rather put up with a very great deal of discomfort under conditions of freedom, than enjoy luxurious ease within a confined and narrow prison.

To Buxtehude are due some very important developments. It was he who first used the shake on the pedals, and Spitta says that he was the first to take pleasure in employing shakes in several parts at once; but the shake in more than one part simultaneously was coming into use elsewhere, for his contemporaries

**Buxte-  
hude's  
Develop-  
ments**

Pasquini in Italy and Muffat in South Germany used shakes in both hands together.<sup>1</sup> But these are mere details of external technique: a far more interesting feature is his treatment of the fugue subject. He adheres to the North German threefold fugue, but each new subject is developed out of the first, while in some cases the first subject is foreshadowed in the prelude. Thus the whole seems to grow by a natural process of development out of its own material, instead of being a series of disconnected movements, as in the older fugues. This development of new material out of what has gone before had been suggested by Frescobaldi, and is one of the devices which Beethoven carried to so high a point. Another device, which Buxtehude seems to have been the first to use, is the occasional introduction of a kind of instrumental recitative, *senza misura*—that is, without measured rhythm, such as is found in some of Beethoven's later sonatas.

Added to all this, his harmonies are conceived in the

<sup>1</sup> See App. A, No. 6, bar 4.

# Story of Organ Music

boldest and most romantic spirit: he brought organ music to a point which could only be surpassed by the consummate genius of J. S. Bach.

Buxtehude's best pupil was Nicolaus Bruhns, the son of an organist, born in 1665. He was also a violinist of high attainments. He died when only thirty-two years old, at Husum, where he held a post as organist. A Prelude and Fugue by him are published in Commer's *Sammlung der besten Meisterwerke des 17 und 18 Jahrhunderts für die Orgel*. The prelude opens with very vigorous passages in manuals and pedal, reminding us of Bach's early works; and the double pedal is also used. There is a good deal of reiteration of passages built on the tonic triad, but this is relieved at the end by the fine treatment of a descending scale in semibreves on the pedal, accompanied by imitative work on the manual. A threefold fugue follows, the first portion of which reminds us of Handel's style. The second section is an interlude in E minor, in rapid iteration of a short figure distributed between the two hands, and the third is a new fugue in 6-4 time, developed from the subject of the first fugue in the manner invented by his master Buxtehude. This ends with a florid coda, like some of Bach's organ fugues.

While organ music was thus progressing in the north of Germany, a fine school was being formed in the south, the wealthy town of Nuremberg being the chief centre of the Protestant branch, and Augsburg of the Roman Catholic.

South  
Germany

# Hassler

The representatives of music in the two religions lived together in friendly artistic rivalry, giving their best powers to the development of the different forms of their art which suited the respective services. The German people seem to have had little or no intolerance as between Protestant and Catholic; all they asked was to be allowed to pursue their ordinary avocations of agriculture, trade, music, etc., in peace, without troubling about religious differences. But it was different with the several princes, amongst whom there reigned a petty jealousy over religious matters, through which all the miseries of the Thirty Years' War (1618-48) were forced on the unhappy people.

The first of the celebrated Nurembergers was Hans Leo Hassler, one of three brothers, who were all organists. He was born in 1564, and was a pupil of his father, a "town musician" till he was twenty, when he went to Venice, where he studied for five years under the two Gabrielis. He afterwards became organist to the Fuggers<sup>1</sup> at Augsburg, whence he went to Vienna as Court musician to the Emperor Rudolph, from whom he received a patent of nobility. Finally, he became organist to the Court at Dresden, where he died in 1612.

During his life he was one of the most popular com-

<sup>1</sup> The Fuggers were three brothers, merchants of Augsburg, of phenomenal wealth: Martin Luther says that they lent the Emperor at one time twenty-eight tons of gold, and that one of them left eighty tons at his death. They also lent money to our Edward VI. They were munificent patrons of literature and art.

## Story of Organ Music

posers of vocal works in South Germany; but we are only concerned with his organ works, which are three in number. *Psalmen und Christliche Gesange fugweis componirt*, 1607; these are chorales in the style of fugues. The second work is the same set of chorales, arranged for four voices, published the following year. The third is a collection of ricercari, a canzona, and a magnificat. The second of the ricercari is supposed to be in the fifth tone, transposed; but it is in C major pure and simple, with two modulations, to G and D minor. It consists of a series of short fugues, each of which, after being carried out for a time, gives way to a new and independent subject. One of the subjects is that which Handel used with such wonderful skill and powerful effect in the chorus, "Let all the angels of God worship Him," in the *Messiah*.

Hassler's counterpoint is strong and effective and modern in feeling; so much character is there in it that the attention is attracted away from the want of variety of key, which would otherwise be an element of monotony. He is considered by Ritter to have been to Germany what Giovanni Gabrieli was to Italy; but his music shows a distinct advance on that of his master. The Protestant German and Catholic Italian, both starting from the same point, arrived at different goals, though they were contemporary, and had equal mastery over their materials.

Passing over a number of Nurembergers, who all contributed in a greater or lesser degree to the advancement of their art, we come to Erasmus Kindermann,

## Kindermann, Schlemmer, etc.

born at Nuremberg in 1616, where he died in 1655, as organist of St. Ægidius. He published *Harmonia organica* in German tablature in 1645, consisting of preludes in the twelve tones, in which he sharply distinguishes between the old and the new, by composing some of his pieces in the modes entirely, and others entirely in the modern keys of C major, F major, and D minor. There are also fugues on chorales, in which the Echo effect is used. Kindermann carried on the work begun by Scheidt, using the pedal freely, inventing new forms, and obtaining a complete mastery over his instrument.

Kindermann

Heinrich Schlemmer, who was born in 1621 at Gubertshausen, was driven from his home by the war, and coming to Nuremberg in 1641, studied under Kindermann. He became musical director of the Liebfrauenkirche, and was a remarkable teacher. He does not appear to have been either an organist or composer for that instrument; but he trained a great number of organist pupils, chief of whom was Pachelbel, the most celebrated and energetic of the seventeenth century Nuremberg organists, who was born in that city in 1653.

Pachelbel

On the completion of his education, Pachelbel went to Vienna, where he became deputy to Kasper Kerl, or Kerll, organist of St. Stephen's. Later on he held posts at Eisenach, Erfurt, and Stuttgart, eventually returning to Nuremberg, where he became organist of St. Sebald's.

# Story of Organ Music

If Schlemmer was a great teacher, his pupil Pachelbel was a greater, and in all the places in which he temporarily settled he left numerous disciples to carry on the work of founding or continuing a great school of organ-playing. At Erfurt he was succeeded by his pupil Nicolaus Vetter, who in his turn was followed by Heinrich Buttstedt, another pupil of Pachelbel. At Erfurt he also trained Christoph Bach, the elder brother and first teacher of Sebastian.

Pachelbel left a large number of Choralvorspiele of the highest merit. Such was their popularity that some of them, being too long for use in the ordinary service, were curtailed by later organists in order to make them available.

He invented a new form, the Choral-fuge,<sup>1</sup> in which the subject of the fugue was the first line of the chorale, in diminution: this fugue having been carried through up to a certain point, the chorale itself entered in its own length of note, thus appearing as an augmentation of the fugue subject proper. The possibilities of this form are very great; the only drawback seems to be the length to which it must necessarily be carried, and this may perhaps account for its not having been much adopted by later composers. He also left some brilliant toccatas, and other compositions not founded on chorales.

A curious book is a *Tablature of the Melody of the*

<sup>1</sup> Not to be confused with the English term Choral fugue, meaning a fugue to be sung by a chorus.

# Erbach

*Lord's Prayer*, with forty variations, published in 1672, the composer of which was Ulrich Steigleder, organist of the chief church of Stuttgart. The tune is worked out in every conceivable way, with great skill: in some of the variations another instrument is even called in to supplement the organ, for a violin or bassoon is supposed to play the melody, while the organ plays the accompaniment. This is Steigleder's only known composition.

We now turn to the representatives of the Roman Catholic side of organ-playing in Germany. Christian Erbach, born in 1573, was organist to Marcus Fugger, and afterwards to the cathedral of Augsburg; he was also elected a member of the city council. His compositions for the organ remain in manuscript in the Royal Libraries of Munich and Berlin; they consist of *ricercari*, *canzoni*, fugues, *toccatas*. In style he follows Merulo and Andrea Gabrieli, but he rounds off his periods more neatly, and his music has more strength in it than is found in theirs. In his ritual music, also contained in these volumes, he treats his melodies like Protestant *Choralvorspiele*, but his harmonies are in the old modes. After this no important organ music seems to have been produced at Augsburg until the publication in 1692 of *Wegweiser die Orgel recht zu schlagen* (Signpost to show how to strike the organ rightly), which went through many editions. It was a collection of *toccatas* and fugues for beginners.

# Story of Organ Music

Commer quotes an interesting form of fugue on the third tone from this work. It is preceded by nine bars of "tastata," the Italian for prelude. There is then a short complete four-part fugue, followed by "Variatio 1," a new fugue of about the same length as the first, whose subject consists of the same notes as that of the first, but so changed by alterations of accents and values as to be only just recognisable. "Variatio 2" is a third fugue on the same notes, but again altered in accents and values; and the piece concludes with thirteen bars of "Finale," in triple measure built on yet another variation of the original subject.

The toccatas in this work have the same form as those of Frescobaldi; two duple-measure movements divided by one of triple measure.

In the following year there was published at Augsburg *Ars Magna Consoni et Dissoni—dass ist, Organisch-*

*Instrumentalischen Lustgarten* (The great Art of Consonance and Dissonance—that is to say, an Organic-Instrumental Pleasure-garden), by Johann Speth, the cathedral organist. It contains toccatas, magnificats, and airs with variations of musical value. One of the pieces has a mark of expression, "con affetto," perhaps the first of its kind in organ music, though Italian words of this nature began to appear in Lute music some fifty years previous to this, and English words in 1593.

Some of Speth's modulations go far afield: for instance, in a toccata in A major he modulates to F major.

# Froberger

▲ toccata in G major consists of a melodious introduction, in which imitative passages on the manual are built over a long holding G on the pedal, finally modulating to D, when a regular fugue enters. This form of toccata—*i.e.*, in which the longest and most important portion is a fugue, became common; but in later times the toccata was separated from the fugue by a full close in its own key, and the piece was called “Toccatà and Fugue.”

Johann Jacob Froberger was born at Halle about 1610, where his father was a Cantor. Of his early life nothing definite is known, and the gap has been filled in by an extraordinary story, which Ritter puts aside as a fable. We give it for what it is worth. He is said to have been waylaid and stripped by brigands on his way through France to England, and to have been obliged to cross the Channel in an old sailor-coat. His ship was captured by pirates, but he jumped overboard, and being a good swimmer, was saved by some fishermen, who enabled him to reach England. Clothed in rags, he made his way to London by begging, where he heard the organ as he was passing Westminster Abbey. Entering, he went on his knees, and remained in this position till turned out by an old man. “You seem very unhappy,” said the old man, as he closed the doors. “Yes,” said Froberger, and told his story. “Listen,” said the old man: “I am the organist of this church, and also of the Court. If you will be my blower I will provide you

**Froberger**

**An Extra-ordinary Legend**

## Story of Organ Music

with food and lodging." The old man of the story was none other than Christopher Gibbons, but how he came to be acting as verger, and why he should have to provide his own blower, is not told us. Froberger accepted his offer, not daring to announce his real profession, for fear of losing his means of subsistence. During the festival of the marriage of Charles II., which took place shortly afterwards, Froberger, in his admiration of the magnificence of the surroundings, forgot to blow, and Gibbons in his fury upbraided him, struck him in the face, and retreated into the vestry. A sudden idea struck Froberger. Filling the bellows, he began to play in such a manner that all eyes were turned to the instrument, and it was asked who was this great artist? A lady in the assembly, who had heard Froberger in Vienna, recognised his style, and presented him to the king, who at once had a claveçin brought in, and made him play for an hour, to the delight of the whole court. The king then gave him a gold chain, and from that moment his fortunes were secure.

This story is told by Mattheson, who says that he got it from Froberger's own notes; but it is very improbable, and looks much as if Froberger had dreamed or invented it. Mattheson also says that Froberger had the power of representing on the organ the histories of particular transactions, one of his favourite themes being the crossing of the Rhine by Count Thurn, one of the generals in the Thirty Years' War, with whom Froberger was present on the occa-

## Froberger

sion. He was greater on the harpsichord than on the organ, and Hawkins says that the studies of Froberger and Frescobaldi contributed greatly towards bringing that instrument into general use.

In 1637 he became a member of the court band of Vienna. The Emperor Ferdinand III. sent him to Rome to study under Frescobaldi, and Kircher quotes a fantasia by him, founded on the notes of the hexachord, in which the first six degrees of the major scale are treated in all manner of contrapuntal devices, and finally the same scale, with all its semitones, is thus treated, producing some very awkward combinations; the piece being spun out to a wearisome length by episodes in triple time. The hexachord was a favourite theme in all countries at that time. (See next page.)

A set of four volumes in the Vienna Court Library, in Froberger's own handwriting, is one of the principal sources of our knowledge of his music; and a work published in 1693, twenty-six years after his death, whose title is full of superlatives, contains toccatas, etc., by him. Its quaint title runs:—*Diverse Ingegnosissime, Rarissime, et non più mai viste Couriose Partite, di Toccate . . . del Excellentissimo et Famosissimo Organista Giovanni Giacomo Froberger, par la prima volte con diligentissimo studio Stambale.* (Diverse most ingenious, most rare, and never before seen curious scores of toccatas . . . by the most excellent, the most famous organist John Jacob Froberger, printed for the first time with the most diligent care.) Of this there is a copy in the British Museum, and also of its continua-

# Story of Organ Music

*Lib. VI. De Musica Instrumentali.* 469

The image displays a page of handwritten musical notation. At the top, the text "Lib. VI. De Musica Instrumentali." is written on the left, and the number "469" is on the right. Below this, there are twelve staves of music. The notation includes various clefs (treble and alto), notes, rests, and complex rhythmic patterns, characteristic of Baroque organ music. The page is framed by a simple black border.

PART OF FROBERGER'S FANTASIA ON THE HEXACHORD. FROM  
KIRCHER'S "MUSURGIA."

# Kaspar Kerl

tion, *Diverse Curiose e Rare Partite musicali del Ex<sup>mo</sup> e Fam<sup>o</sup> organista, G. G. Froberger, 1696.*

He left the Court of Vienna, and was protected by the Duchess Sybilla of Wurtemberg, in whose service he died in 1667. He is chiefly important for the influence his music had in the development of J. S. Bach. Spitta (*Bach*, vol. i. p. 323) shows that his toccatas contributed to the formation of the North German fugue form, consisting of several distinct sections. Some of his pieces were contained in the book belonging to Johann Christoph Bach, which the young Sebastian copied by moonlight at Ohrdruff. Adlung says that he was held in high honour by Sebastian, though he was somewhat antiquated. The style of his toccatas is founded on that of the Gabrielis, in which running passages are followed by a fugue, or fugato work, and new florid passages conclude the work. The E major fugue, in the second part of the *Wohltemperirte Klavier*, is an adaptation of a fugue in the Phrygian mode composed by Froberger.

Kaspar Kerl, a native of Saxony, came to Vienna, and was sent by the Emperor Ferdinand III. to Rome, to study under Carissimi. On his return to Vienna he was ennobled by the Emperor **Kaspar Kerl** Leopold, and the Kurfürst of Bavaria made him his Capellmeister at Munich. Then he returned to Vienna again, and became organist of St. Stephan. He published a collection of toccatas and canzonas in the style of Frescobaldi, making little use of the pedal. He is known to students of Handel through his canzona

## Story of Organ Music

in E minor, which Handel "borrowed" note for note in his chorus "Egypt was glad at their departing," in *Israel in Egypt*.

The greatest of German Catholic organists was undoubtedly Georg Muffat, who was born about 1645, and, after studying at Paris while Lully was there, **G. Muffat** became organist of Strasburg Cathedral. Driven thence by the war, he went to Rome, where he remained till 1690, when he returned to Germany. He now became organist to the Archbishop of Salzburg, and five years later he left this service to enter that of the Bishop of Passau, as Capellmeister and Master of the Pages. He died in 1704. In 1690 he published *Apparatus Musico Organisticus*, a collection of toccatas, a chaconne, a passacaglia, and other pieces. It is strange that so little mention has been made of this really great artist: Hawkins does not notice him, and Burney gives him only a few lines, saying that he was "an eminent organist, composer, and fughist, and one of the great harmonists of Germany." Yet in its own line, his work is as fine as that of Buxtehude, who has been brought into well-deserved prominence of late years owing to his connection with Bach. There is a human feeling about the music of Muffat, which removes it above mere counterpoint or exhibition of skill, and appeals to the heart more than any of the earlier compositions. Perhaps his German nature, combined with his French education, brought out in him the best characteristics of the music of both nations, and produced that combination of spontaneity,

## Muffat

of learning, and of an appeal to the senses and the intellect which is so remarkable in his music. Ritter says that "in the toccata he surpasses all previous German masters except Buxtehude, who died some seven years before him, and whose powerful use of the pedal makes up for the want of Muffat's warmth of colour." "He is the first who takes us out of the realm of mere sound and tone-quality into that of soul-inspiring music." Spitta remarks,<sup>1</sup> "In the toccata, a form had at last been worked out which contained in itself nearly all that the art had then achieved: fugues, free imitations, brilliant ornamental passages, and the mighty flow of chord progressions. This summit, fairly represented by Georg Muffat's grand work, *Apparatus Musico Organisticus*, and by the collection of toccatas published by Johann Speth, had been reached by the end of the century: what remained to be done, it was beyond the power of the Catholic organists to achieve. The motive supplied by the Protestant chorale was lacking to them; the Gregorian chant, which Frescobaldi handled so efficiently and effectually for the organ, founded as it was on solo declamation and the church modes, was opposed in its very essence to that richer development in the new harmonic system by which alone the full expansion of instrumental music became possible."

Muffat was the last of the great German Catholic organists; and we must now turn our attention to what was going on in the centre of Germany, in the province

<sup>1</sup> *Bach*, vol. i. p. 109.

## Story of Organ Music

of Thuringia. The inhabitants of this country seemed so specially gifted with music, that there was a proverb, "Thuringia, where every peasant knows music." Not a village was there in which church music did not flourish: if there was no organ, its place was taken by a band of violins. The boys of the towns and villages were carefully taught to sing and to read music at sight; and every Sunday they went round and sang part-songs before the houses, the inhabitants of which paid them a few coppers, and they thus earned a part of their sustenance. It must not be supposed that they had anything in the least in common with the mendicants who infest the streets of many countries in Europe, who sing or pretend to play on musical instruments as a means of begging; on the contrary, they were the church choir, and their music consisted of the best of its time, and their open-air singing was regularly organised by the town authorities. This custom is still kept up in some of the smaller towns of Thuringia; and when the present writer was at Ohrdruf in the summer of 1899, the choir of eighteen or nineteen boys came, at his request, and sang part-songs by Mendelssohn and other classical composers at the window of his hotel, on Sunday morning, before they went into the church, in a style which could not have been better done by the boys of an English cathedral.

This musical land was the home of the remarkable Bach family, the founder of which, Veit Bach, was a miller, who used to sing and play his cither in time

## Bach Family

to the beat of his mill-wheel. His son Hans was a weaver, who spent his leisure in playing his violin at weddings and other gatherings. The first important organist of the family was Heinrich, the son of Hans, born at Wechmar, in 1615. Heinrich became organist of the Franciscan Church of Arnstadt in 1641. The family now increased, and its members began to fill most of the important organistships in Thuringia and the neighbouring countries. Thuringia suffered severely from the disorganisation caused by the Thirty Years' War, and organists, as well as others, found it difficult to live: it was the custom to pay them partly by money, which was at that time very scarce, partly in kind, and partly by the use of a plot of land, which would often be overrun by the contending armies. It is to the credit of the Bach family or clan (for they held themselves somewhat aloof from other musicians) that they retained their self-respect all through these troublous times, which demoralised and ruined so many of their contemporaries. The history of music in Thuringia during some two centuries chiefly centres on this family, which became so numerous, and so associated with music, that the town musicians were frequently alluded to not as "the musicians" but "the Bachs," even if there were no Bach among them. The name has not died out: no less than thirteen families of Bachs were living at Erfurt in 1899, and there were others elsewhere.

Bach  
Family

## CHAPTER IX.

### ORGAN MUSIC IN GERMANY (*continued*): THE ORGAN WORKS OF J. S. BACH.

WE have now seen how organ music, growing in Italy and Germany out of the first crude efforts of the fourteenth and fifteenth centuries, reached, in the sixteenth, an archaic period; how it threatened to stiffen and become fixed in conventional forms, by "Diminution" in Italy, and "Colouration" in Germany; how the progressive spirit of the Germans led them to avoid this danger; and how by the labours of a succession of earnest and gifted men, the most soulless and mechanical of instruments was made to serve for the expression of a noble and living art, eminently suited to the needs of religion, and the edification of mankind.

The art of Italy, Germany, and Holland now culminated in the works of one man, whose mighty genius, using the works of his predecessors as his point of departure, soared to regions of pure and lofty music, far above anything that had gone before him, so that all previous composers appear in the light of forerunners to him, whose work was to prepare the ground, that he might enter into possession and make the best use of it.

## J. S. Bach

John Sebastian Bach was the youngest child of John Ambrosius Bach, organist and town musician of Eisenach. He was born in 1685, and spent the first nine years of his life in his native place, probably studying under his father, who, being a viola-player besides organist, would naturally make his sons familiar with stringed as well as keyed instruments.

On the death of his father, Sebastian was taken charge of by his brother Johann Christoph, organist and schoolmaster of Ohrdruf. Here he went to school at the Lyceum, where he learned Latin, Greek, rhetoric, and arithmetic, thus laying a foundation of general education which is sometimes denied to musicians. He was also the principal singer in the choir, with a fixed salary: of the duties of a Thuringian choir we have spoken on page 122. He early exhibited that insatiable talent for hard work which was so striking a characteristic throughout the whole of his life, and which enabled him to accomplish far more than is usually possible in a single lifetime. While at Ohrdruf, his brother, for some unknown reason, forbade him the use of a certain volume of manuscript music; but so great was his determination to possess it, that he spent six months in secretly copying it by moonlight, thereby probably laying the foundation of an injury to his eyesight, which resulted in blindness towards the end of his life. The book contained organ and clavier music by Froberger, Fischer, Kerl, Buxtehude, Pachelbel, Bruhns, and Böhm; and on discovering the copy, made

## Story of Organ Music

with such extraordinary perseverance, the brother confiscated it. But though the boy thus lost the external evidence of his labour, he had sown seed which was soon to bring forth abundant harvest. It is the experience of every student of music that the intelligent copying of great works of art gives more insight into their construction than any amount of playing and analysing them; and one can imagine how so great a genius as Bach would profit by the process.

When he was fifteen he left Ohrdruf, and began to earn his own living at Lüneberg as an accompanist and a violin-player in the band; and on certain At Lüneberg festivals this band played with the singers in the streets, whereby its members were able to increase their earnings a little. His simple mode of life did not, however, require any great expenses, and his salary being sufficient for his needs, he devoted all his spare time, day and night, to improving himself in every branch of his profession by unremitting study of the works of his predecessors, by practice on the keyboard, and by journeys to Hamburg to hear Reinken play the organ, and to Celle, where the ducal band had a great reputation for its playing of French dance music.

At the age of eighteen he was appointed organist of a church at Arnstadt, with light duties that left him At Arnstadt plenty of leisure for study. Coming to differences with the church authorities, partly by reason of outstaying his leave of absence in order to study Buxtehude's style at Lübeck, and

## J. S. Bach

perhaps still more from his manner of playing, which had all the exuberance of youthful genius uncontrolled by experience, he changed this post for one at Mühlhausen in 1707. Here he took steps to have the organ renovated, for it had fallen into disrepair; but his position soon became intolerable, owing to the bigotry of a sect called the Pietists, who, like many of the sectaries of that time, had no artistic perceptions, and consequently held the doctrine that music was "worldly," and inconsistent with what they considered a Christian life. He therefore accepted a post as Court-organist and Concert-meister (*i.e.*, leading violinist of the orchestra) to the Duke of Saxe-Weimar. Here he found full opportunity, under a cultured and wide-minded employer, to pursue his studies; and at this period not only were many of his organ works composed, but he also gained his astonishing mastery over the manuals and pedals. His organ was a small one, having only seventeen stops on its manuals and seven on its pedal, but it was a very good one; and it is remarkable that though he was the greatest organist of his time, he never was appointed to an important organ.<sup>1</sup> The post at Weimar was in fact the last he held as organist, and he quite quitted it in 1717 for Cöthen, where he became Capellmeister to Prince Leopold of Anhalt-Cöthen.

Being now free from the annoyances which seem

<sup>1</sup> Probably the reason was that great as he was as an executant, he was still greater as a composer.

# Story of Organ Music

almost inseparable from musical work in connection with a church,<sup>1</sup> he was able to give free rein to his powers as a concert-player, making frequent journeys to places where large organs were to be found.

But this happy state of things did not last for more than five years. The prince married, and his wife, having no interest in music, became jealous of its professors, and Bach found it necessary to leave.

In 1723, therefore, he took the post of Cantor at St. Thomas's Church, Leipsic, where his greatest works in every branch of music were produced, and where he remained till his death in 1750. His duties were to compose the necessary music, to train the choir, and conduct the orchestra and choir in the church festivals and on Sundays; and from the importance of the work he did here, he is often referred to as "the great Cantor."

His numerous organ works are published in several editions, one of the best known being that of Peters of Leipsic, in which they occupy nine volumes; and we shall find it convenient to refer to the volumes and numbers of this edition.

**Bach's  
Organ  
Music**

<sup>1</sup> The root of many of the petty annoyances to which competent musicians are so often subjected when they accept organ posts seems to be that the exponents of religion are usually, from the nature of their profession, conservative, looking backward to precedent; while the musician, building on what has gone before, and being the exponent of a growing and advancing art, is naturally progressive, and looks forward: the one lives for the past, the other for the future, and friction arises from this difference of outlook, though it is unwittingly attributed to other causes.

## Bach's Organ Works

Volume I. contains six sonatas, or trios, and a passacaglia, not written for the organ, but for the clavichord with two manuals and pedals, specimens of which are now very rare.<sup>1</sup> They were intended as studies for his son Friedemann, and though their style is more suitable to a non-sustaining instrument, the trios sound well on the organ if played with soft stops of equal power but contrasted tone. They are modelled on the Italian chamber sonata and the Italian concerto for a solo instrument, consisting of three separate movements, of which the first and last are generally quick and the second slow. The two hands play imitative passages to a moving pedal bass.

The passacaglia was intended as a more advanced exercise on the two manual and pedal clavichord. It is modelled on the similar works of Buxtehude, but it partakes as much of the nature of the chaconne as of the passacaglia, and it ends with a fugue, reversing the practice of Buxtehude, who used to begin his chaconnes with a fugue. Commencing with the theme on the pedals alone, *pianissimo*, the accompaniment enters at the first repetition, quietly and with little movement, becoming more and more animated as new figures appear. The pedals themselves join in the growing excitement: the theme is converted into its accompanying figure: more and more notes crowd in, the theme suddenly leaps

<sup>1</sup> There is a well-preserved example in the De Witte Museum, facing St. Thomas's Church, Leipsic. Organists used the pedal clavichord for practice, to save the expense of the many blowers required for the organ.

# Story of Organ Music

from the pedals to the upper part of the manual, then the pedals are silent for a moment, only to join later on in the bustle and movement of the manuals. The theme, though always present, is now veiled under great arpeggios rushing from the bottom to the top of the keyboard. Magnificent crashes of sound in double and triple suspensions follow, the two hands break into a furious torrent of triplets, and the music, as if exhausted, becomes more placid, and gives way to a lengthy fugue on the theme. Intended as a mere practice piece, it resulted in a composition of the greatest beauty and variety.

In contrast is the unfinished Pastorale, which concludes this volume : a quiet, soothing piece, as its name suggests.

The second, third, and fourth volumes of this edition contain the greatest of the organ works, apart from the Choralvorspiele. Bach was always polishing and repolishing his compositions: like Handel, he seems to have added some new improvements for each new performance. The first two numbers of Volume II. were written at Weimar or Cöthen, and assumed the form in which we know them at Leipsic. The C major Prelude has a certain amount of feeling in common with the energetic and vigorous fugue in C minor for violin and figured bass. The G major Prelude, with its tremendous reiterated chords and its stormy pedal passages, seems like a giant at play, and we can imagine how Bach must have revelled in the ocean of

**Preludes,  
Fugues,  
Toccatas,  
and  
Fantasias**

## Bach's Organ Works

sound he produced. The Prelude and Fugue in A, No. 3, of a tranquil character, in contrast to the first two, is, like them, an earlier work, improved at Leipsic.

The great G minor Fantasia and Fugue, No. 4, is one of the most powerful of his early productions. It is based on the Buxtehude models, and the theme went through several important changes before it attained its present shape. Two-thirds of the fantasia consist of interchanges of wild recitative with closely worked imitative passages, and these give way to an interlude, in which the boldest modulations, regardless of the tuning of the organ, are led through massive chords in five and six parts, on a moving pedal bass, which pursues its majestic course down the scale, regardless of the tumult above it. The composer rejoices in masses of sound and startling modulations such as no man ever heard before. Now there is a return to the recitative of the beginning, and the fantasia closes. Buxtehude had done the same kind of thing before; and Frescobaldi, before him, had given vent to his aspirations through bold modulations: they were the pioneers, who made it possible for Bach to put all the force of his imagination into these masterpieces, unfettered by a pedantic conventionalism. Without the works of his predecessors, Bach's would have been impossible.

The well-known G minor Fugue is one of the many examples of how Bach delighted in setting himself technical tasks of the greatest intricacy and difficulty, and then making them entirely subservient to his will, so

## Story of Organ Music

that everything seems to flow as easily as running water: the greater the difficulty, the more easily and triumphantly does he overcome it, and, as it were, laugh at it, as in the triple counterpoint in the fugue. The practice of writing triple counterpoint is a part of the regular training of every student of composition, for it is an excellent mental gymnastic exercise; but how many have succeeded in infusing spontaneity and life into this dry-as-dust and difficult kind of study? Yet here we have Bach rejoicing in it, playing with it, and producing an example which not only appeals to musicians by the wonderful skill displayed in its construction, but sounds so spontaneous and natural that the lay hearer perceives nothing remarkable beyond the beauty of the music; so careful is Bach of the maxim *ars est celare artem*. And, as if this was not enough, as the fugue proceeds, ever with increasing animation, new counterpoints appear above and below the triple example: the fund of invention is inexhaustible, and the fugue, of which the theme itself at once arrests the attention by its vigour, increases in interest from beginning to end: all artifice is concealed under the intense appeal to the emotions.<sup>1</sup>

The great Prelude in C minor, No. 6 of this volume, dates from the time when the composer was at

<sup>1</sup> But it is quite easy for an unimaginative organist to play through this wonderful piece in such a correct, cold, and unresponsive manner, as to make it utterly repulsive. "I do not like to hear Bach's music played in church," said the musical vicar of a London church; "it sounds to me as if the Devil had broken loose on the organ."

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the zenith of his powers. Here he has become entirely independent of his forerunners, and has developed a style and form completely his own. The Fugue is an earlier work, and is of less interest than the Prelude. The remaining numbers in this volume, like the Prelude, No. 6, also date from his Leipsic period—that is to say, from the time of the complete maturity of his powers. They are “stupendous creations, in which are embodied the highest qualities that Bach could put into this branch of art.”<sup>1</sup> The only exception is in the Prelude in A minor, No. 8, which is an earlier work, and reflects Buxtehude's manner. The C major Fugue, No. 7 of this volume, reminds us of Pachelbel's chorale-fugue form, for the pedals, after being silent till near the end, make their first entry as the fifth voice, in an augmentation of the theme.

The first two numbers of Volume III., the Prelude and Fugue in E flat, and the great Toccata in F, also belong to the Leipsic period. The Fugue in E flat, known in England as “the St. Ann Fugue,” from the fortuitous resemblance of its subject to the first line of the hymn tune of that name, is in three sections, as in the old Italian model, and its three fugues are intimately connected in a most ingenious way; for in the second and third, the theme of the first comes in, now above, now below, not rigidly and stiffly, but modified with consummate art, in order to conceal the artifice, and blended with the new fugues, while retaining its own individuality.

<sup>1</sup> Spitta, *Bach*, vol. iii. p. 209.

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The Toccata in F, with its great pedal solos, embracing the whole compass of the most modern pedal-board, its canon, repeated in inversion, its triple counterpoint, its enormous energy, and its magnificent modulation at the end into the key of G flat, is another striking instance of how Bach loved to play with the greatest technical difficulties, and to make them the absolute slaves of his musical ideas. It was a favourite piece with Mendelssohn: "The F major Toccata, with the modulation at the end, sounded as if the church would tumble down. He was a tremendous cantor!" says Mendelssohn, in a letter to his family from Sargans, dated September 3rd, 1831.

The Toccata and Fugue No. 3 of this volume is called "Dorian," perhaps because there is no B flat in the signature, but it is really in D minor, the flat being introduced where necessary as an accidental, a common practice in those days. This piece was composed at Weimar, and the name Dorian was doubtless accepted as a convenient means of distinguishing the composition from another great toccata and fugue in the same key.

The Prelude and Fugue No. 4, also in D minor, is an arrangement for the organ of the G minor Fugue of the first sonata for violin solo. It was not at all uncommon for composers to transfer their compositions from one instrument to another: not to write them out note for note, but to study the different means of expression available on the other instrument, and to re-write the piece with this in view.

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The Prelude and Fugue in G minor, No. 5, is an early work, showing the influence of Buxtehude. The next composition, No. 6, is called Fantasia and Fugue: by "fantasia" Bach meant a free composition founded on one or two short motives, which constantly recurred, without necessarily following the strict rules of fugue, and did not extend to the length of an ordinary fugue subject.

The great C major Prelude and Fugue is supposed to have been written in the early days at Arnstadt, about 1717, for his own use when invited to play at other places. It is a display piece, and is superscribed "Concertato" in some of the MSS., an indication that it was intended for what we call an "organ recital," and the Germans call an "organ concert." It is in the Northern style, of several movements, and the influence of Buxtehude and Frescobaldi is seen, not only in the form, but in the final section, whose triple measure subject is derived from the first bar of the first fugue subject. The Prelude and the first Fugue are also found in the key of E major, probably to suit the pitch of some particular organ.

The great Toccata and Fugue in C major, No. 8, also intended for display, is an attempt to adapt the Italian three-movement concerto to the organ. Bach, however, seemed not to have found it satisfactory, as he did not use it again. The exceedingly beautiful Adagio in A minor is the only example he has left of a long cantabile solo for one manual, accompanied on a second manual and pedal: it is after the model of one at least

# Story of Organ Music

of Böhm's Choralvorspiele, in which the latter places the melody in the right hand, and embellishes it with innumerable ornaments, while Bach writes an original melody, and accompanies it in Böhm's manner.

No. 9, in A minor, is quite an early work, in which two short fugues, one single, the other double, are separated by an interlude, and have no connection with one another; while the piece finishes with a coda, containing reminiscences of the Prelude. The influence of Buxtehude is seen in the double shake of the prelude, and the pedal shake at the end of the fugue.

The little E minor Prelude and Fugue No. 10 is a masterpiece of mournful feeling, of the untranslatable word "Sehnsucht." Here again Buxtehude's double shakes appear in the prelude. The melancholy is still more intense in the fugue, which seems to express the utmost that the organ is capable of in this direction. It was formerly the habit of some organists to play the *mordent* with a semitone, instead of a tone below the principal note, thus destroying its tonality and ruining the effect of the subject, which thereby became commonplace.

Volume IV. opens with a brilliant Prelude and Fugue in C major, composed at Weimar. No. 2, a Prelude, with a long Fugue in G, was also composed at Weimar. The pedal solo in the prelude appears to have been suggested by the Weimar organ, which had special excellence in this department. The prelude is in triple time, an unusual feature.

The Prelude and Fugue in D, No. 3, is a particularly

## Bach's Organ Works

splendid and brilliant "concertato" piece, written for the composer's concert tours. It is in Buxtehude's manner, with double pedal (in the few bars of *adagio*), and the fugue subject, with its rest in the second bar, seems to have been suggested by a subject of the older master. The brilliant recitative passages, mixed with great chords, in the next work (Tocatta and Fugue in D minor, No. 4) are also after the manner of Buxtehude; as is the restless movement of the fugue, which never ceases for one moment in its perpetual flow of semi-quavers, sometimes being in four, sometimes in three, two, and even only one part. The return to recitative passages at the end of the fugue is also an indication of its early origin.

No. 5, in C minor, is another of the Arnstadt works, and seems to have been written before he had gained that independence and mastery over the pedal for which he was afterwards so remarkable. It will be noticed that, brilliant as it is, the pedal part is used in a manner that presents little difficulty to the executant.

The Fugue in C minor, No. 6, is very interesting. It was written at Arnstadt, and is entitled in the MSS.: *Thema Legrenzianum, elaboratum cum subjecto pedaliter*. The theme is by Legrenzi, an Italian organist and composer of note, and the "subjectum," which enters at the thirty-fourth bar, is the theme of a new fugue. At bar seventy a double fugue commences on the combined "thema" and "subjectum." Thus Bach adopts the old Italian form used by Frescobaldi, and imposes his own feeling for unity on it by combining the two themes

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at the end. The coda, of mere display passages, has no connection with what has gone before, and is sometimes omitted in the MSS.

The Fugue in G minor, No. 7, is an early work: the countersubject is principally founded on broken chords, easy to compose, and easy to play. The result is, however, so harmonious that the fugue is very popular.

The Fugue in B minor, No. 8, is another adaptation from an Italian source, the subject and countersubject being from a violin sonata by Corelli. The Fugue in C minor, No. 9, another of the earliest works, is almost Beethovenish in the way it purposely begins by puzzling the hearer as to its tonality and rhythm. The pedal here only enters at the coda, and takes no part in the subject.

We now come to the only example of the Canzona (No. 10) left by Bach, a form which was produced in hundreds by his Italian and German predecessors. He makes it into an Italian fugue, having two sections, the second being in the orthodox triple measure, with Buxtehude's method of making its subject grow out of the first. He does not begin with the orthodox *dactyl*, but this peculiarity of the canzona is found in four out of the eight bars of the subject, not baldly stated, but hidden under the melody. The chromatic countersubject, and, in fact, the whole tranquil flow of the piece, have a most melodious and beautiful effect.

No. 11, a Fantasia in G, in five parts, is of the nature of a grave and dignified extempore piece, pre-

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ceded and followed by brilliant passages as a foil to the gravity of the principal movement. The five parts never cease introducing the short motive of five notes only; it is heard over and over again, always with fresh life and interest. This is another in the long list of works inspired by Buxtehude and Bruhns.

The five-part Fantasia in C minor, No. 12, is also founded on a subject with only a few notes. It is an early work, and was sometimes used by the composer as a prelude to the fugue on Legrenzi's theme.

The Prelude in G, No. 13, is really of the nature of a Fantasia from the perpetual recurrence of the short figure of four notes. It was composed at Weimar.

The Trio, No. 14, owing to its innumerable *manieren* and the absence of *sostenuto* notes, seems to have been written more for the clavichord than the organ.

We have dwelt at some length on those works of Bach which are best known in England, because we wished to show the historical development of the music which culminated in him. Following the instincts of his nature, he began by taking what was best of every style, and infusing his own spirit into it; and then, when he had exhausted all known forms, he threw his gigantic genius and his great culture, together with the profoundest knowledge of all that pertained to his art, into the work, and produced the series of original masterpieces of the Leipsic period.

But the works we have already discussed by no means exhaust the list: the next three volumes of

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Peters's collection contain a vast number of pieces which for convenience are all grouped under the general name of Choralvorspiele, but should more properly be distinguished as Vorspiele for use during the service, and Chorale arrangements intended for organ recitals. We do not propose to discuss them in detail, since they do not make the same appeal to English hearers as to Germans, who are familiar with the words and tunes of their chorales from infancy, and in whose family life they take a large place. These works of Bach exhibit the same process of evolution as those we have been considering: taking as his models the Vorspiele and Chorale arrangements of Pachelbel, Froberger, Buxtehude, Bruhns, and others, his genius was as evident in all that he did in this as in every other branch. The Chorale sank deep into his soul, and formed the groundwork of many of his greatest works, both vocal and instrumental.

Those who have had opportunities of hearing his Passion music and his church cantatas will have some idea of what he did with this peculiarly German form of music; and as he adapted the Chorale for voices and instrument, so did he make it also yield the most beautiful music for the organ.

The eighth volume of Peters contains four concertos, arranged from the violin concertos of Vivaldi, with Bach's own additions and improvements. They were composed at Weimar, where Italian music was very much in favour, and where Bach and his cousin, J. G. Walther, the lexico-

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grapher, vied with each other in arranging Italian concertos for the organ and harpsichord. Bach, however, found the three-movement form ineffective for the organ, and only used it once for an important original composition.

The eight "Little Preludes and Fugues" are supposed to have been written for the use of his numerous pupils.

Volume IX. was published long after the rest, and contains some very interesting early works, which had hitherto remained in MS. in private collections.

The eminently German nature of Bach's music may account perhaps to some extent for its remaining so long in MS. and unappreciated by the world, and musicians in general. In the second half of the eighteenth and the first half of the nineteenth centuries, there were no organs in existence out of Germany and Holland on which his music could be played; moreover, the influence of Italy, especially Italian opera, was paramount in the musical world, and everything was judged more or less from an Italian point of view. The organ concertos of Handel have nothing in common with Bach's organ works; they are Italian in style; they were not written for large organs, and, with one exception, have no independent pedal. Moreover, they were not intended for church use, but merely as interludes between the acts of opera and oratorio; and they are as much adapted for the harpsichord as the organ.

✓ During Bach's life there were scores of capable organ composers and players in Germany, but there was no

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one who in any way approached him in genius and in execution. He stood alone, a giant far overtopping his fellows; and after his death the rise of orchestral music under Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Schumann, and others, left the organ to a certain extent in the background, until it was again brought into prominence in the latter half of the nineteenth century.

## CHAPTER X.

### FRENCH ORGAN MUSIC.

The organ in France—First French publication—French tablature—Titelouze—Gigault—Raison—French preference for reed stops—Le Bègue—French organs—D'Anglebert—Chambonnières—The Couperins—Marchand—Rameau—Bedos de Celles.

THE first church organ built in France, so far as is recorded, was at Fécamp, between the mouth of the Seine and Dieppe, in the twelfth century. It raised a storm of opposition, but in the end was suffered to remain, and the organ in course of time took the same place in France as in other countries.

**Organ in  
France**

We do not meet with a school of French composers until the beginning of the sixteenth century, though there are plenty of references to organists before that date. Their number are sufficient in 1530 to justify the publication in that year of five large volumes of organ music, by a printer named Pierre Attaingnant (the name is variously spelled), of Paris. This work, which is not mentioned by Fétis or Grove, is described by Ritter. It consists of a collection of magnificats, Te Deums, preludes, kyries, motets, secular songs, and

**First  
French  
Collection**

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dance music, "Le tout mys en tablature des orgues, espinettes, et manichordions, et telz saimbables instrumentz." Espinette and manichordion are the old French names for the spinet, or harpsichord, and clavichord respectively.

The French tablature for "organs, spinets, and clavichords, and such-like instruments," was in one respect even more advanced than that of **French** Italy, for it was written on two staves of **Tablature** five lines each, instead of the varying number of Italian organists. But in other respects, it was behind them, since there were no bar lines, and all the notes were white, except the semiquaver, which was black. Another detail, which must have led to confusion, was that the raising of any note a semitone higher was indicated by a dot placed under it, instead of by a natural or sharp, while all notes to be lowered were shown with a flat before them. The printing of this collection is full of errors, especially with regard to the bass; and many notes are omitted, which can, however, be discovered by the context. The collection consists of the works of a large number of French composers, and the music is of an advanced order, showing all the skill that had up to then been acquired in Italy and Germany, to which was added the French characteristic of ease and lightness, without triviality, and a facility on the pedals even greater than that of German players. Ritter observes that French composers, while very competent contrapuntists, made their counterpoint more subservient to pleasant and

## French Organ Music

harmonious effect than their German contemporaries; that they made more effort to please their audience than to exhibit their command over counterpoint.

Though they had not yet arrived at complete smoothness in connecting the various sections of a composition, they had made a considerable advance in this direction; and they managed to avoid harshness and dryness to a greater degree than their Italian and German contemporaries. The national characteristic of gracefulness showed itself in their organ music, and though their works often contain the conventional figures of the time, these are not so tiresomely frequent as in Italian music.

“Putting into tablature” meant with them the same as in other countries—namely, arranging vocal music for the organ, with the addition of all kinds of ornaments. Nearly half of Attaignant’s collection consists of “chansons,” arranged more especially for the organ than for the other instruments: these are, of course, the songs in three and four parts, called in Italy *Canzone francesi*, which were so popular in all countries. The names of the various composers are not mentioned. The original pieces—*i.e.*, those not founded on a *canto fermo*, or arranged from a vocal work—are, to judge by a prelude quoted by Ritter, no more advanced than the Italian works of the same kind: this particular prelude consists of scale passages, aimlessly wandering up and down, with accompanying chords.

The French have always been an art-loving nation, and many important musical developments are due to

# Story of Organ Music

them. They brought organ-building and organ-playing to a high degree of efficiency, differing in style from that of the Germans as the national temperament differs, for the art of any nation is but an expression of national temperament. From the sixteenth century onwards French organists have laid more stress on the effective management of stops than on the excellence of the composition itself. This is, in a sense, putting the cart before the horse; but it is done so gracefully that few will be disposed to cavil at it.

**French Organ-building and Playing**

In 1626 there was published at Paris *Magnificat de tous les tons, avec les versets, pour l'orgue*, by Jean Titelouze, a priest of St. Omer, and canon and organist of the cathedral of Rouen, which place he obtained after a competition in 1588, and occupied for forty-five years. His organ compositions are, according to Fétis, of considerable merit, and seem to have much in common with the style of Froberger. Titelouze left two capable pupils to carry on his work, Nicolas Gigault and André Raison. There seems to be no doubt that they were his pupils, but there is considerable confusion with regard to the dates. Fétis gives the birth of Gigault as 1645, and says that he was taught by Titelouze, "organist at Paris," who, he says, died in 1633. Perhaps there were two organists of the name of Titelouze. Gigault, says Fétis, was one of the "good French organists of the seventeenth-century school, which was superior to that of the eighteenth." He

**Gigault**

## André Raison

published in 1685 *Livre de musique pour l'orgue, contenant plus de cent quatre-vingts pièces de tous les caractères, dédiés à la Vierge*. In the same year he also published *Livre de Noël<sup>1</sup> diversifiés* (i.e., with variations), à deux, trois, et quatre parties.

Of the other pupil of Titelouze, André Raison, Ritter places the birth at about 1650. He became organist of the abbey of St. Geneviève in Paris in 1687, and in the following year published his *Livre d'Orgue*, containing masses, an offertoire, and a piece in imitation of Froberger's descriptive music, entitled "Vive le Roy," for the festival held on the recovery of Louis XIV. from illness. The object of the work was "to show organists, both male and female, who are shut up in provincial cloisters, how to make use of the excellent novelties and the increase in the number of keyboards introduced by modern organ-builders." He gives the fingering of the passages and an explanation of the numerous "Agrémens," a kind of musical shorthand, first introduced by the organist Chambonnières, which was spreading over Europe. They were the outcome of the innumerable ornaments with which it was the fashion to embellish all music, and which had become stereotyped in formulas which every musician was supposed to know by heart.<sup>2</sup>

<sup>1</sup> "Noëls" are Christmas songs or carols.

<sup>2</sup> For the history and explanation of the Agrémens, the reader should consult Grove's *Dictionary of Music*, 1904 edition, vol. i. p. 52, and Novello's *Primer, Musical Ornamentation*, by E. Dannreuther. There seems to have been a rage for abbreviations of every description at this

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Raison's music shows considerable command of the instrument, especially with regard to the stops. Although reed stops were invented in Germany, **French Preference for Reed Stops** French organ-builders were the first to make any considerable use of them, and French organists have always shown a preference for them over the fluework. So strong is their predilection for reed tone that it has led them to the invention of the harmonium, which is called in France the "orgue expressif," and so great a musician as Berlioz actually seems to have preferred it to the organ!<sup>1</sup>

Raison writes a Kyrie in the second tone, and calls it "Fugue sur la Trompette ou Cromorne"; it is not a fugue in the modern sense, but a piece in which a short motive constantly occurs, such as would be played on the flue stops in Germany or England. The pedal only enters at the final cadence. But his use of the reeds is still more-noticeable in a Kyrie on the first tone, which, by the way, is really in the Dorian mode, not altered to D minor by accidentals. The piece begins with a dignified motive in four parts for the

time, some of which took more space and time to write than the words or notes they represented. The Greek Treatises on Music published by Wallis and Meibomius abound in the most extraordinary abbreviations, rendering them illegible without considerable study, and necessitating an amount of extra type that must have added considerably to the cost of printing.

<sup>1</sup> Berlioz, *Instrumentation*, translated by Mary Cowden Clarke, 2nd ed. p. 128.

## Le Bègue

great organ, "plein jeu"—that is to say, "full without reeds." At the fifth bar the pedal enters with the principal motive on its highest D, "Pedalle de Trompette en Taille," which means that the pedal is to play the first tenor part on its eight-foot trumpet stop; the bass and second tenor being allotted to the left hand, and the treble and alto to the right. The piece ought to sound very effective, but it would be impossible to play it on an ordinary English three-manual organ, as the eight-foot trumpet is practically unknown on the pedal; and if the trumpet of the great organ were coupled to the pedal, there would be no "plein jeu" for the hands.

Nicolas Antoine le Bègue was born in 1630, and died in 1702. He was court organist to the king, and one of the finest organists in France. In 1676 he published three books of *Pièces d'Orgue*, of which the first was specially intended "pour les Sçauans"—*i.e.*, Savans—the second and third for players of medium capacity. He was a thorough master of counterpoint, and more advanced than the Germans in technical skill and management of the stops. His book contains offertories and symphonies, the latter being pieces in two or three movements, the first of which was grave, the second a fugue, in quick time, and the third, if any, a gavotte or other dance. The form is the same as that adopted by Handel in the next century for his overtures. Le Bègue's book further contains Noël's, Elevations, Mass music, Magnificats, Preludes, solos for various stops, trios for two

## Story of Organ Music

manuals and pedal, dialogues for two manuals. The French organists well knew how to make use of the contrasts afforded by the interchanges between several manuals. The names they gave to the **French Organs** manuals, of which the large organs had at least three and sometimes four and even five, were *Grand Orgue*, which contained much the same number and kinds of stops as the Hauptwerk of a large German organ; *Positif*, answering to the *Positiv* of Germany, and the Choir organ of England; *Clavier des Bombards*, entirely of powerful reed-stops; *Clavier du Recit*, of a trumpet and a cornet;<sup>1</sup> and *Echo*, consisting of a stop or stops enclosed in a box to give the effect of distance. The compass of the pedal was larger than it is now, as it extended from F below the C of the German pedal-board to thirty-six notes; but it was afterwards reduced to the thirty of the present day, starting from C. The Tremulant was as popular as it was in Germany, and each large instrument had at least two. Curiously enough the pedal does not seem to have been intended for the bass, but for the tenor part, as we have seen in Raison's kyrie; for in the description given by Dom Bedos of an ordinary organ, the pedal has only eight and four-foot stops—namely, flute 8 feet, flute 4 feet, trumpet 8 feet, and clarion 4 feet, and there is no 16-foot stop. A favourite stop was, as it still is, the *voix humaine*. Le Bègue arranges a charming

<sup>1</sup> When the swell, invented by the English builder Jordan, had become an integral part of the organ, the French gave it the name of Recit.

## French Organists

little quaint Noël, "Or nous ditte Marie," *pour la voix humaine*, in which sometimes the solo, sometimes all the parts are to be played on this stop. A somewhat monotonous Offertoire in C minor is relieved by constant change between the "Grand jeu" (full organ with reeds) in both hands, or in one hand, with *Recit* in the other, and the "Plein jeu." Both pieces are full of *agrémens*, in accordance with the taste of the time.

Jean Henri d'Anglebert, the Chamber Claveçinist to Louis XIV., published in 1689 *Pièces de Claveçin, avec la manière de jouer, diverses chacones, ouvertures, et autres airs de Monsieur de Lully, mis d'Anglebert sur cet instrument, quelques fugues pour l'orgue, et les principes de l'accompagnement*, of which the best German and Italian organists were glad to avail themselves. The organ music forms a supplement to the volume, and amongst other things, it contains a quartet for three manuals and pedal, two of the parts to be played with one hand on two keyboards, in the way that we have become familiar with through the works of M. F. A. Guilmant. This shows that the French keyboards must have been very conveniently placed, for such playing would have been impossible on the organs of other countries.

Jacques Champion de Chambonnières came of a musical family, his father and grandfather having both been celebrated organists in the reign of Louis XIII. His real name was Champion, De Cham-  
bonnières to which he added Chambonnières on his marriage with the heiress of an estate of that name,

## Story of Organ Music

in the province of Brie. Louis XIII. made him his first chamber clavecinist, and he is described as drawing a sweeter quality of sound from his instrument than any other artist. He had numerous pupils, amongst whom were Le Bègue, D'Anglebert, and the brothers Couperin, all of whom handed down his style of playing. He died in 1670, and appears to have left no organ music ; but, like Sweelinck of Amsterdam, he had an important influence on the development of organ music through his pupils.

More celebrated than any we have hitherto described amongst the French organists of this period, were the members of the Couperin family, who, like the Kochs of South Germany, and the Bachs of Thuringia, had a hereditary talent for organ-playing, which ran through many generations. The family first came into prominence through three brothers, born at Chaume, in Brie, all of whom were pupils of Chambonnières—Louis, François, and Charles.

Louis was born in 1630, the same year as Le Bègue. He went to Paris as a young man, and obtained the post of organist at St. Gervais, and later on at the Chapel Royal. He died at the age of thirty-five, and left three suites for clavecin only. François was born in 1631, and from 1679 to 1698 was organist of St. Gervais. He died at the age of seventy, from the effects of being run over by a cart. He left *Pièces d'orgue, consistantes en deux messes*, . . . 1690. He was preceded at St. Gervais by his younger brother,

## The Couperins

Charles, who was born in 1638, and had become an organist of great reputation, but died at the age of thirty-seven. The post at St. Gervais afterwards went to Nicolas, a son of François, and seems to have become a sort of "family living" of the Couperin family, members of whom continued to hold it till 1815. The most famous of the family was François, the son of Charles, born in 1668, who received the name of "Couperin le Grand," from his superiority to all the other French organists of his time. He succeeded to the organistship of St. Gervais in 1698, and was shortly afterwards made clavecinist and organist to the king. He died in 1733, leaving two daughters, one of whom took the veil and became organist in a convent, and the other became claveciniste to the king. Of Couperin's importance in the history of pianoforte music this is not the place to speak; he left several collections of clavecin music, but nothing specially for the organ, in spite of his great reputation on that instrument.

Another family famous in the annals of French music was that of Marchand, but only one of them was an organist, the rest being for the most part stringed-instrument players. Louis **Marchand** Marchand was born at Lyons in 1669, and at the age of fourteen became organist of the cathedral of Nevers. Later in life he attained so much fame at Paris that he was offered several posts, all of which he seems to have accepted at the same time, for he is said to have been organist of the king's chapel at Versailles, of the Jesuits' church in Paris, and of three

## Story of Organ Music

or four other churches; but his conduct becoming unsatisfactory, he lost them all, and had to leave Paris. He had a great reputation as a player, but the few compositions he published show that he was merely a producer of brilliant trivialities of the most superficial order. He is best known at the present day through the story of a contest between him and Sebastian Bach at Dresden, which was arranged, but never came off, the details of which are too familiar to bear repetition. After fleeing from Dresden to escape inevitable defeat by Bach, he returned to Paris. Rameau, who was unacquainted with the degree of excellence to which Italian and German music had reached by this time, considered that no one could compare with Marchand as a master of fugue, and he could not conceive it possible that any one could vie with him in power of improvisation. It is probable that this opinion, coming from the greatest French composer and theorist of the day, emboldened Marchand to contemplate measuring his strength with one so immeasurably his superior as Bach. On his return to Paris he was much sought as a fashionable teacher, receiving as much as a louis d'or for each lesson. Yet his extravagance was such that he died in poverty, in 1732. He is an example of a musician of brilliant and superficial attainments, who "catches on" for a time with a frivolous and fashionable public, and is forgotten when some new attraction appears.

Jean Philippe Rameau was born at Dijon, where his father was an organist, in 1683. His chief fame

# Rameau

rests on his operas, ballets, and other music for the theatre, and his theoretical treatises. As an organist he held posts successively at Lille and Clermont, where his younger brother resigned in his favour. Here he made a great reputation

J. P.  
Rameau

as an extempore player; and in 1732, when he was fifty years old, he left Clermont for Paris, where he became organist of a church, and had opportunities of bringing out his operas, besides becoming a fashionable music-master. He now had the reputation of being the greatest French organist, his friend and rival, Marchand, having died; and he took the opportunity to publish a work which added considerably to his repute, in spite of fierce adverse criticism. The title is lengthy, but it must be quoted on account of the curious claim asserted in the last sentence: *Dissertation sur les differents méthodes d'accompagnement pour le clavecin ou pour l'orgue: avec le plan d'une nouvelle methode établie sur une mecanique des doigts que fournit une succession fondamentale de l'harmonie: et à l'aide de laquelle on peut devenir savant compositeur, et habile accompagnateur, même sans savoir lire la musique.* The idea of a system by which a person without the natural gift could learn to compose mechanically was not new; it had been attempted by Kircher eighty years before, by means of a *Tabula mirifica, omnia contrapunctæ artis arcana revelans*,<sup>1</sup> with full instructions for its use. Neither Rameau nor Kircher suc-

<sup>1</sup> A marvellous table, revealing all the secrets of the art of counterpoint. (Kircher, *Musurgia*, vol. i. p. 363.)

## Story of Organ Music

ceeded in making composers out of unsuitable material, but the theories of the former are so scientific that they have had an influence on the teaching of harmony which has lasted till the present day. He published no special organ music, but a volume of *Pièces de Claveçin, avec une table pour les agrémens*, in 1731, and a second volume a few years later. He died in 1764.

Dom Jean François Bedos de Celles, a Benedictine monk (born about 1714, died 1797), claims notice, not as an organ-player, but as a builder, whose *L'Art du Facteur d'Orgues* gives us a great deal of knowledge of the condition of French organs in the eighteenth century. The various departments of the instrument were described (as with the Germans) as of sixteen, eight, or four feet, according to the pitch of their respective open diapason, or *montre*, a name given to this stop from its usual position in front of the other pipes. Thus a so-called 16-foot keyboard would have as its chief foundation stop a *montre* of 16 feet: while a Positif might have nothing larger than a four-foot *montre*. This, with a *Doublette* of two feet, and some stops of the mixture species, would form the "Plein jeu," or full organ of the Positif. The combination suggested by Dom Bedos as proper for a slow fugue will strike English organists as somewhat bizarre: Montre of four feet, Trumpet and Clarion, on the Great, coupled to Trumpet, Clarion, and Cromorne on a second manual, while the pedal is to have Trumpet and Clarion, without any flue stops. The quick fugue, on the

## Dom Bedos

contrary, is to be played on the chief manual, full, without reeds. Finally, Dom Bedos, to show the superiority of the organ-builder to the composer, says : " The more an organist understands how to exhibit the resources of his organ, the more will he please the public and himself."

## CHAPTER XI.

### ORGAN MUSIC IN SPAIN AND THE NETHERLANDS.

Authorities for Spanish musical history—Music in a Spanish cathedral—Spanish organs—Cabezon—Spanish tablature—Hernando de Cabezon—Diego de Castillo—Cavigo—Arraujo—Lorente—Nassarre—Equal Temperament first proposed in Spain—Change of style in organ music—Eslava—Portuguese music—Netherlands music—Bells and organs—Bull, Phillips, and other Englishmen in the Netherlands—Cornet—Van Gheyn—Sweelinck—Van Noordt.

FOR the history of organ music in Spain, the country in which every mule-driver is a "caballero," whose manners are imbued "with a courtly Spanish grace," and where a dignified bearing is common to all classes, whether don or peasant, the chief authorities are the work of Don Hilarion Eslava, entitled *Museo organico español*, published at Madrid in 1854, and *Hispaniæ Scholæ Musicæ Sacræ*, a collection of music of the fifteenth to the eighteenth centuries, by Phillippo Pedrell.

As in other things, so also in music, Spain has to a great extent kept apart and behind the rest of Europe, and one hears the most curious contrasts in her churches. Our experience in a certain cathedral

## Spanish Organ Music

is perhaps worth relating, as showing one aspect of modern Spanish music. The performance of the cantollano, or plainsong, was an unendurable howl, varied by the screams of boys, a worse noise than anything that can be heard in an Italian cathedral. The organist, whose duty was to accompany the plainsong, frequently played entirely independently of it: the priest and the organist performed their separate parts simultaneously as unconcerned as if they were in separate buildings. In the interludes the organ played the most vapid trivialities, as this was supposed to please the multitude, and the impression naturally was given that the organist was a poor creature who could do no better.

But the writer was invited to hear the organ when the cathedral was closed to the public, and to his surprise, the second organist, a young man of about twenty, after preluding a little, suddenly broke into a brilliant extempore performance on a rapid motive in B flat minor, which for nearly half-an-hour he worked up in good, solid, classical style, with contrasting subjects, wide modulations, sequences, frequent changes of register, with a complete command of the uncomfortable little two-inch pedals, and all with the greatest freedom and ease. It seemed as if the old facility of extempore playing, of which Mendelssohn was perhaps the last great exponent, was still surviving in Spain; for it is not likely that our friend was the only organist capable of it. But Spain is eminently a land of contradiction

Music in a  
Modern  
Spanish  
Cathedral

Fine  
Extempore  
Per-  
formance

## Story of Organ Music

and pleasant surprises, and it is impossible to judge of her organists by their ritual performances.

The early Spanish organs were like those of Italy. The pedal is, in many cases, still in an elementary stage:

**Spanish  
Organs** its stops are called *Contras*, and are played on by an octave of little wooden tongues, projecting two inches from the case, and having nothing to distinguish between the sharps and naturals, except that the former are painted black. But the fine organs built in late years by Belgian and French firms are probably well up-to-date in this, as in the other departments.

As in some Italian music, the part for the *contras* is written in smaller notes than the rest, as if they were only there on sufferance.

A peculiarity which came in about the middle of the seventeenth century is that all Spanish organs are **Organos** “*partidos*”—that is to say, that each stop **Partidos** acts only on half the keyboard, and it has long been the custom to draw all the reeds on the right-hand side and only a few stops on the left, and to play brilliant passages with the right hand and accompany them by soft chords with the left. The Spaniards are immensely fond of reed-stops, with which their organs are more richly provided than those of France; and the reed pipes are suspended from the case horizontally, in fan-like groups, so that their sound is projected into the church.

The earliest Spanish organist of whom we have compositions is Don Felix Antonio Cabezon, who

## The Earliest Spanish Music

was born at Madrid in 1510.<sup>1</sup> He became organist of the Chapel Royal and clavichordist to Philip II., the husband of the English Queen Mary. Not much is known of his life: that he was much beloved is shown by his epitaph, quoted by Fétis to the effect that "Here lies in his sepulchre that Antonius who was the chief glory of the organ. Why should I dilate on the cognomen Cabezon, when his glorious renown has reached all nations, as his spirit has reached the stars? The palace of King Philip is crushed with grief, so rare is the ornament it has lost." He died in 1566. He left a work that has become so scarce that Eslava could find no copy in the whole of Spain, and probably the only existing example is that in the Royal Library at Berlin. Its title is, *Obras de Musica para tecla, arpa, y vihuela,<sup>2</sup> de Antonio de Cabezon, Musico de la Camara y Capilla del Rey Don Philippe, nuestro Señor. Recopiladas y puestas en cifra por Hernando Cabezon, su hijo, ansi mesimo musico de Camara y Capilla de su Magestad. Dirigidas a la S.C.M. del Rey Don Philippe nuestro Señor.* 1578. (Musical works for keyed instruments,

<sup>1</sup> Grove's *Dictionary* says that he was born blind, but does not mention its authority.

<sup>2</sup> *Tecla* means a single key of an organ, clavichord, etc. *Teclada* means the keyboard, and both terms are used of keyed instruments, like the German word *clavier*. *Vihuela*, which seems to be allied to *viola* (the letter *h* is silent in Spanish), is an old generic term for stringed instruments. *Vihuela de arco* refers to bowed instruments—as viols, violins, etc. *Vihuela de mano* is used of guitars, lutes, and other plucked instruments.

# Story of Organ Music

harp, and stringed instruments, of Antonio de Cabezon, Musician of the Chamber and Chapel of King Philip, our master. Compiled and put into tablature by Hernando Cabezon, his son, also Musician of the Chamber and Chapel of his Majesty. Ordered by command of King Philip, our master.)

The book contains no less than 400 pages of Spanish tablature, constructed of numerals, hence the expression *puestas en cifra* (put into figures) in the title. The lowest octave of the organ was F, and it and the next six notes above it were indicated by the figures 1 to 7, underlined. The next octave, f to f<sup>1</sup>, was shown by the figures 1 to 7, not underlined. The third octave was shown by 1<sup>1</sup>, 2<sup>1</sup> to 7<sup>1</sup>, and the highest octave by 1<sup>2</sup>, 2<sup>2</sup>, 3<sup>2</sup>, etc. Values were shown by ordinary notes placed over the figures, and the result must have been even more clumsy than the German letter tablature. The whole work has been republished by Pedrell, in *Hispaniæ Schola Musicæ Sacræ*. The music is of excellent quality. There was in those days a great deal of intercourse between Spain and the Netherlands, and Netherland musicians had as much influence in Spain as elsewhere. The Spaniards, learning from the Netherlanders, produced a school of organ composition in which their own characteristics of grace and dignity were grafted on to all the technical skill that had been acquired up to that time. The compositions of Cabezon's collection consist of nine practice pieces, contrapuntal settings of the Kyrie, etc., short preludes called Versos or Versillos, Glosa-

## Cabezon

das, Fabordones, Hymns, Magnificats, longer preludes called Tientos,<sup>1</sup> Fugas, Motets by Crequillon, Clemens non Papa, Mouton, Josquin, and others, treated with Glosas and Diferencias, or variations.

Cabezon's "Verso del primero del tono" is a short prelude, beginning in the Dorian, but modulating to A minor, F major, and D minor, ending with the major triad on D, thus, like all the more advanced music of the period, showing a tendency towards the modern keys. All his versos and tientos are good solid four-part contrapuntal writing, the voices entering with the opening subject one after another, but not always in fugal order. The "Verso del septimo tono" shows the same tendency as the first to modern tonality: beginning in Mixolydian transposed, it ends in G minor. The "Tiento del primero tono" starts boldly in A minor, but afterwards wavers between D minor and the Dorian mode, constantly using C sharp, while B flat does not once occur. The part-writing here is of a dignified madrigal style, free from ornamentation, and rather reminding us of Palestrina. His "Tiento del segundo tono" is quite different in character. Opening boldly in the key of B flat, with a slow fugue, which, however, is not carried beyond the first exposi-

Cabezon's  
Music

<sup>1</sup> *Tiento* means a touch: the word "touch" was formerly used in England for a similar composition. It does not represent the same form of composition as the Italian toccata, though the word in Spanish for "to play" an instrument is *Tocar*. *Glosa* and *glosado* are the Spanish equivalents for *Coloratura*, *colorato*; but the *glosa* was of a higher order of art than the German *Coloratur*.

## Story of Organ Music

tion; it is more instrumental than the last, since it has more movement, and there are frequent recurrences of the conventional turn used by all composers in those days. The piece continues in B flat major and G minor, ending with the major triad on G.

Cabezon was the chief representative of a school as advanced as any in Europe, and since no department of art can spring suddenly into existence, it follows that there must have been previous Spanish organists of repute, of whom the records are lost, or are not yet brought to light. Don Juan Riaño has shown that the Positive was used in Spain, and probably the organ formed a regular part of the church furniture here as soon as in other parts of Europe.

Hernando de Cabezon, the son of Antonio, who succeeded his father in his court appointments, included a few of his own compositions in the *Obras de Musica*. They are in the same style as those of his father.

Fray Thomas de Santa Maria was born at Madrid in the sixteenth century, and died in 1570 at Valladolid. He published *Libro llamada Arte de Tañer fantasia, assi para Tecla para Vihuela, y para todo instrumento en que se pudiere tañer a tres y a quatro voces, y a mas, par el qual en breve tiempo y con poco trabaio, facilmente se podria tañer fantasia*. Valladolid, 1562. (Book called the Art of playing a fantasia, on keyed and stringed instruments, and on every instrument that can be played in three, four, or more voices. By this book one will be easily able to play a fantasia in a short space

## Spanish Organists

of time, and with little labour.) The work is in two portions, the first of which treats of notation and the technique of the various stringed and keyed instruments, and the second explains the rules of composition, with examples. It was followed in 1565 by a book of short pieces in the eight tones, the first of which is quoted by Ritter. It has the unusual signature of two flats, and is in the same dignified madrigal style as the *tiento* by Cabezon in the same tone.

Other Spanish organists of renown were Don Diego de Castillo, organist and prebendary of the Cathedral of Seville, in the middle of the sixteenth century. Some of his vocal works are in the library of the Escorial, and he published a book of organ pieces in tablature, which are described as of great merit, but no copy is known to exist.

Diego de  
Castillo

Don Bernardo Clavigo, his contemporary, was a celebrated organist, a Master of Arts, and Professor of Music at the University of Salamanca, which post he left to become Master of the Chapel Royal. Like Castillo, he was a composer of reputation, but all his works perished in a fire at the royal palace in 1734.

Clavigo

Don Francisco Correa y Arraujo, a Dominican, was organist of the Church of San Salvador at Seville, and a Master of Arts and professor in the University of Salamanca. He afterwards became Bishop of Segovia, and died in 1633.

Correa y  
Arraujo

He was the author of *Tientos y Discursos Musicos, y Facultad Organica* (Preludes and Musical Discourses,

## Story of Organ Music

and the Art of the Organ). It contains seventy pieces of considerable power, and at the end of the book is a discourse on the excellence of Diego de Castillo and Banchieri,<sup>1</sup> and other contemporary musicians.

Andres Lorente, a Doctor of Arts and Philosophy in the University of Alcala, was born in 1631; and after having served as a Commissioner of the Inquisition at Toledo, became prebendary and organist of the church of another town, called Alcala de Henares.<sup>2</sup> He was a diligent student of Italian compositions, and the author of a work called *El Porque della musica, en que se contiene los quatro artes de ella, Canto Llano, Canto de Organo, Contrapunto, y Composition.* 1672. (The Wherefore of Music, in which is contained her four arts: Plainsong, Measured-song, Counterpoint, and Composition.) He died in 1703.

Fray Pablo Nassarre was born in 1664, and at the age of twenty-two entered a Franciscan monastery at Saragossa, in which he passed the rest of his life. Like Lorente, he was a student of Italian music, especially of the theories of Zarlino, and he gave the result of his studies to the world in a treatise on the "four arts" of music, at Saragossa in 1693. A second work, of over 1000 pages, was published by him in 1724, entitled *Escuela Musica segun la practica moderna* (School of Music, according to modern practice). It contained all that an organist

<sup>1</sup> See p. 46.

<sup>2</sup> There are at least seven towns in Spain called Alcala.

# Temperament

required to know, in addition to important matter concerning the structure of organs.

Spain had up to this time maintained a place in the organ world as worthy and dignified as Italy, and she had in fact done more, for it was in Spain that the revolt began against the old system of tuning, learned from Boethius, and maintained throughout the Middle Ages as something sacred which it would be a kind of sacrilege to interfere with. This system, perfectly suitable to unison plainsong, and unaccompanied measured music, was no longer adequate for the growing needs of instrumental music; and it is to the credit of Spain that the first to raise the standard of "Temperament" was a Spaniard. This was Don Ramis de Pareja, a musician born at Baeza in Andalusia about 1440. Of course his theories, like every important improvement, met with violent opposition, and the controversy lasted several centuries before it ended with the general adoption of equal temperament.

**Equal  
Tempera-  
ment was  
first  
advocated  
in Spain**

In the eighteenth century there began a freer and lighter style of composition in Spain. Don Josef Elias, a prolific composer, organist of a monastery at Madrid, was the first to introduce it into the church, and to make a single melody stand out above the other parts, as opposed to the contrapuntal method, in which they were all of equal importance. It had been attempted in the middle of the seventeenth century, by Don

**Change of  
Style in  
Organ  
Music**

## Story of Organ Music

Luzero Claviano, who ventured to assert that melody of this kind should take its place in the church as well as elsewhere, and many organists were of the same opinion. But the influence of the Church in repressing any kind of individuality of thought is probably nowhere so strong as in Spain, and the attempt to make music more attractive to the populace was met with a storm of invective, hostile pamphlets, decrees of council, and all the paraphernalia of dogged opposition. In the eighteenth century the opposition began to wear itself out, and contrapuntal music was gradually dropped, while the rage for "melody," which naturally was easier to compose as well as to play, gradually reduced Spanish church music to the "popular" condition in which it now is. Of course it never occurred to the disputants that there might be room for both styles, and that each party might agree to let the other alone. The idea of holding one's own views and allowing others to differ without quarrelling with them is so entirely a product of the twentieth century, that it has not yet had time to take root and become general.

Ritter mentions a number of eighteenth century-organists, some of whom adhered to the old so-called "sublime" style. Amongst them were a family called Nebra, four of whose members were organists of the Cathedrals of Seville, Madrid, Saragossa, and Cuenca.

Antonio Soler, Organist and Chapel-master of the Escorial, published a treatise, *On the Old Music*, in 1762. Joseph Lindon, Director of the Chapel Royal,

## Portuguese Music

a famous organist and composer, published a treatise on *El Paso*, the Spanish word for fugue, which later became changed into *Sin embargo*—i.e. “nevertheless,” a composition which, in spite of being free and simple, was “nevertheless” a fugue.

Don Miguel Hilarion Eslava, Master of the Chapel Royal, to whom we are indebted for most of our knowledge of Spanish organ matters, was born in 1807. He compiled a valuable collection of Spanish church music in ten volumes, containing compositions from the sixteenth to the nineteenth centuries, entitled *Lira Sacro Hispana*, 1869. He died in 1878. Eslava

Portuguese organ music ran on similar lines to that of Spain. Netherlanders went to Lisbon, as to Madrid, and had their influence on the Portuguese, of whom, however, only one collection of organ music of the seventeenth century has survived. This is: *Flores de Musica, pera o Instrumento de Tecla et Harpa, composta por o Padre Manoel Rodrigues Coelho*. 1620. Coelho was chaplain to the king, and organist to the Chapel Royal at Lisbon. His book contains eight Tentos (i.e. Tientos) on the eight modes, a motet by O. Lasso, *glosado*, arrangements of certain hymns and kyries, and free organ accompaniments to plainsong. Portugal

From Spain and Portugal we come to the Netherlands, which in the sixteenth century were under Spanish rule, but they formed their own schools of music, independently of their foreign politics. It was in the Netherlands that the pedal Nether-lands

# Story of Organ Music

was first used, if by this is to be understood a passage quoted by Schlecht<sup>1</sup> from a Flemish chronicle of the fourteenth century, which seems to imply that Ludwig de Vaalbecke in Brabant, who died in 1312, was the first to use the pedal. But the history of Netherland organ music does not begin so early. Like the Germans, the Dutch were fond of large organs before the Reformation, and they were increased in size afterwards, when it became necessary to control the song of the congregation. The Netherlands did not all accept the Reformation, for Belgium remained Catholic, while Holland became Lutheran and Calvinistic, as soon as she had freed herself, in 1581, from Spanish sway. Hence the organ-playing took two directions, according to the requirements of the two communions. Both countries, however, were alike in their curious passion for bells, which, with them, by a strange survival of mediævalism, are closely connected with organ-playing.

**Bells and Organs**      The first and last thing one hears on entering Holland is a tune from a church-tower, high up over one's head. The effect is curious at first, but as the same tune is repeated by clockwork every quarter of an hour, day and night, it soon begins to pall on the stranger, though the natives never seem tired of it.<sup>2</sup>

<sup>1</sup> *Geschichte der Kirchenmusik*, 1871, p. 103.

<sup>2</sup> But even this does not satisfy the craving of the Dutch for machine-made music. The author many years ago landed from a yacht at Flushing at four o'clock in the morning, to obtain permission from the harbour-master to enter with the morning tide, and while getting the

## Belgian Organ-playing

The carillons were not always played by clockwork, but often had a keyboard, like the old fist keyboards of fourteenth-century organs, and on this the organist was expected to play at stated times. In 1402, Claes Boerken was appointed organist of the Church of St. Peter at Leyden, with the duty of keeping the four bells in order, as well as the organ, and to play the organ at weddings and Mass. **Carillons**

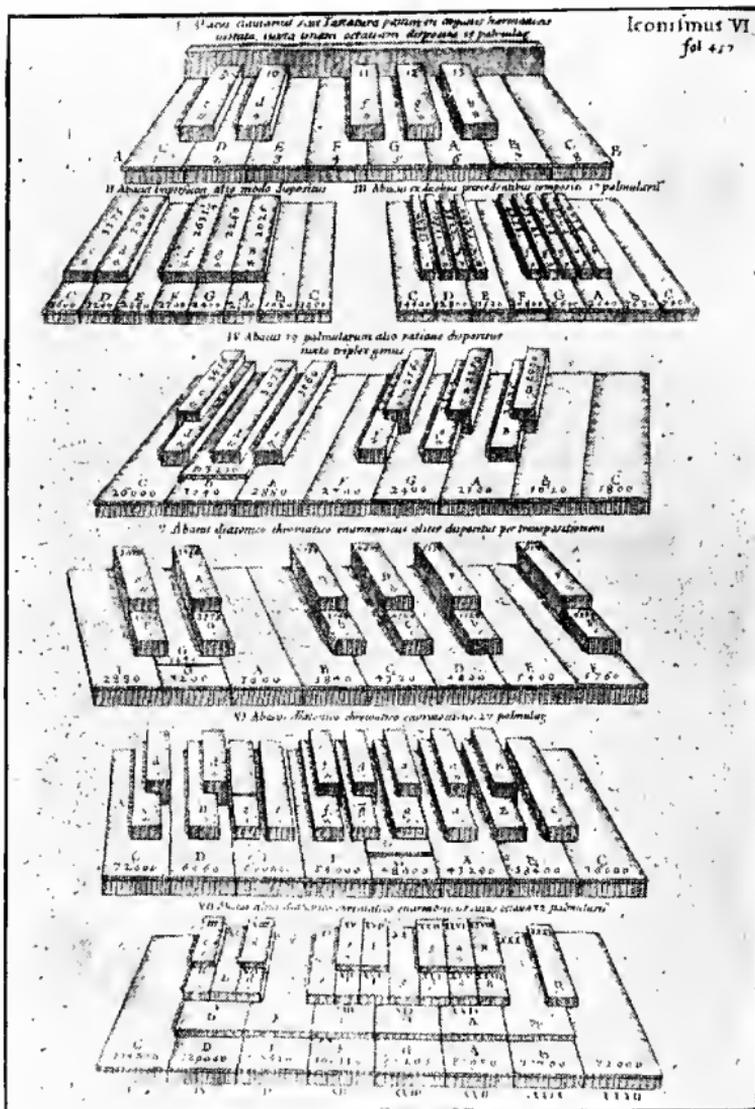
The records of Belgian organ-playing begin with English organists, for after the Reformation there was a great deal of intercourse between England and the Netherlands.

John Bull, at one time organist to James I., became organist of the Cathedral of Antwerp in 1617, where he died in 1628. About a hundred and fifty of his organ compositions are found scattered through various English and Continental collections, both printed and manuscript. We shall return to him in a later chapter. **Dr. Bull**

Peter Phillips, a priest, was born in England during Elizabeth's reign, and became canon and organist of Bethune, in French Flanders. From there he went to Rome, and made a great reputation. Returning about 1595, he became one of the three organists of the chapel of Archduke Albert. In 1610 he was appointed prebendary or canon of Soignies, where he died in 1625. He was more a com- **Peter Phillips**

necessary papers signed, was shown with great pride an enormous clock which occupied about a third of the harbour-master's parlour, and which played tunes every hour.

# Story of Organ Music



VARIOUS ATTEMPTS TO SOLVE THE TEMPERAMENT DIFFICULTY BY DIVIDING THE BLACK KEYS. (FROM KIRCHER, 1650.)

## Peter Phillips

poser for voices than for the organ, but the Fitzwilliam and other collections contain many pieces by him, notably an organ fugue, said by Burney to be the first regular fugue on one subject he had found. Ritter suggests that Frescobaldi may have been attracted to the Netherlands by the fame of Phillips. In the University Library at Liège there is a MS. collection of organ music, dated 1617, called *Fantasias*, but the two compositions it contains of Phillips are really toccatas, in the style of the Gabriellis, containing the same kind of scale passages, accompanied by chords, which, however, are occasionally broken up. These compositions sound dry and antiquated compared with the music of Frescobaldi. Another Belgian MS. of 1625, in the Royal Library of Berlin, contains a *Passamezzo* and *Pavana dolorosa* of Phillips. This book is chiefly a collection of dances, together with some toccatas, fugues, *ricercari*, etc., by Italian, English, Dutch, and German organists.

The *Fitzwilliam Virginal Book* (edited by J. A. Fuller-Maitland and W. Barclay Squire) contains a composition entitled, "Tirsi, di Luca Marenzio, Prima Parte, Intavolata di Pietro Philippi." It is an arrangement of a madrigal in the English tablature, of which we shall speak later on, with the usual ornamentation of the various voice parts. There are two other "parti" to this madrigal, entitled respectively "Freno" and "Così morirò." The next piece is a composition by Phillips called "Fece da voi," a six-voice madrigal, put into tablature. Then come several dances, one of which, a *passamezzo*, is dated 1592; madrigals by Alessandro

## Story of Organ Music

Striggio, Orlando Lasso, and Giulio Romano, put into tablature by Phillips, the last being dated 1603, and a fantasia. This is probably the fugue alluded to by Burney. There are no less than thirty entries of the subject, all in the tonic or dominant, with one exception only, near the end, where there is an entry in the subdominant. There are examples of augmentation, diminution, and double-diminution of the subject, and several strettos, while modulations occur in the episodes. The piece is very important as a step in the development of the modern fugue out of the *ricercare*, the *fantasia*, and the *canzona*. It is followed by a *pavana*, dated 1580, "the first one Phillips made"; and there is another *fantasia*, earlier than the one we have described, which has a regular fugal exposition, but in other respects is the old *fantasia* rather than a fugue.

William Brown, or Brouno Inglese, seems to have been another of the Englishmen who went to the Low Countries. Nothing is known of him, and Ritter says that he must have been an organist of the second rank only.

Four other English names appear in the Belgian volumes: John Bull, James, J. Kennedy, and Luython. Of the last we have spoken in Chapter VII. ; of Bull we shall speak further when we come to deal with the English composers. Of James and Kennedy nothing is known: their contributions are only unimportant dances.

The greatest native Belgian organist of this time was Pierre Cornet, of whose life no particulars are

## The Belgian School

forthcoming, except that he was organist to the Infanta Clara Eugenia, at Brussels, that he may have been the son of a chapel-master of the cathedral at Antwerp, and that he caused the Belgian MS. of 1625 to be made, to which he contributed a number of pieces of excellent quality. A fantasia in the eighth tone is a very fine piece of work, in which a short motive of one bar in length recurs again and again, always with fresh treatment, as in the fantasias of Bach a century later; but the influence of the modes is still strong, and the music has not the richness and variety of Bach, while the figures are to some extent conventional. In an arrangement of the plainsong of "O clemens!" the melody is heard in the treble above a constant recurrence of a short motive in the parts, and on all possible degrees of the scale. It has a very good effect.

Peter  
Cornet

From this time the Belgian school came under the French influence, rather than English and Italian, and the greatest organist of the eighteenth century was Matthias van den Gheyn, whose biography and compositions were published in 1862 by Xavier van Elewyk at Louvain. Coming of a celebrated family of bell-founders, he was equally famous as a Carillonneur and organist. He was born at Malines in 1721. At the age of twenty-four, having already attained to considerable celebrity, he competed for the office of Carillonneur at Louvain, where he was already organist of the Church of St. Peter. The competitors were required to be able to put new tunes

Van den  
Gheyn

## Story of Organ Music

on the barrel, or to pay for its being done, and the successful candidate was to pay the jury for their attendance. Van Gheyn was successful, and then further conditions were made. He was not to allow any one to deputise for him, under penalty of a fine; he was to tune, or recast at his own expense, any bells that were out of tune; and he had to pay, during the first year of office, for a new baldachino for the procession of the Sacrament. His duties were to play on market and fête days, and at private festivals, but for the last he was paid extra. He had seventeen children, and on his death, in 1745, he was succeeded in his organistship by one of his sons. Amongst his fugues, published by Elewyk, is one in G minor, for three voices, on a chromatic subject, of a very bright and pleasant character, but more of the nature of harpsichord than organ music.

The greatest of the Dutch organists was Sweelinck, organist of the New Church at Amsterdam. He was born at Deventer in 1560. Of his reputation as a teacher, or "Organistmaker," we have already spoken. The kindly feeling which the inhabitants of Amsterdam had for him is shown by an arrangement made to provide him with a pension in his old age without having recourse to charity, or to the funds of the church. Some of the merchants borrowed two hundred florins from him with which to speculate, the conditions being that they were to bear possible losses, and he was to receive the profits. These, after a few years, amounted to the sum of

## Sweelinck

40,000 florins, so that he was placed in comfortable circumstances for the rest of his life. He died in 1622, and was succeeded by his son Peterson. His Fantasias, Toccatas, Variations, and an Echo remained in MS. until the nineteenth century, when they were published by Robert Eitner, for the *Maatschappij tot bevordering der Toonkunst*. His fantasia on a chromatic subject is a fugue, with a regular countersubject, of which the only defect is a certain amount of inappropriate ornamentation which gives a dryness to what is otherwise an interesting work. After the principal subject has been worked for some time, an interlude on a new motive, worked in stretto, introduces the principal subject in augmentation, with the new motive as its counterpoint. Finally the subject is introduced and worked in diminution, with rapid passages above and below it, which afford a good opportunity for the exhibition of nimbleness of finger, and are apposite in some parts, while in others they are rather meaningless. A piece by him in the Fitzwilliam Virginal Book, entitled "Præludium Toccata," is straightforward, without any of the rhythmical complications indulged in by most of his contemporaries, and it is more like a fantasia than a toccata. It has one little fugue, with strettos, but after this, new subjects are constantly entering. A fantasia by him in the same book is a very fine piece, really a ricercare. Each new subject has its answer inverted, and there are examples of augmentation, stretto, canon, and syncopation of wonderful ingenuity. The composition is of great length.

## Story of Organ Music

Anthony van Noordt,<sup>1</sup> organist of the New Church at Amsterdam, published in 1659 a *Tabulertur Boeck van Psalmen en Fantaseyen waarvan de Psalmen door verscheyden versen verandert sijn, soo in de Superius, Tenor, als Bassus, met 2, 3 en 4 part, door Anthony van Noort. Mit privilegie vor 15 Jaar.* (Tablature Book of Psalms in Fantasia form, wherein the Psalms are varied in their different verses, the tune being in the treble, tenor, and bass, in two, three, and four parts, by A. v. Noort. With privileges for 15 years.) The tablature consists of two staves of six lines each, with two clefs on each staff. The sharp is represented by a St. Andrew's cross, and one can imagine considerable confusion arising when Sweelinck, only a few years later, used the same sign to restore a note that had previously been made sharp. The work contains some excellent music; a Fantasia in the first tone is really a vigorous fugue in D minor, but with a leaning to the modes.

<sup>1</sup> Fétis, following Gerber, calls him Sybrant van Noort; Walther gives him no Christian name. All the information given by these three lexicographers amounts only to the fact that he was organist of the New Church, and that he published a book of sonatas for violins.

## CHAPTER XII.

### ENGLISH ORGAN MUSIC.

The organ in the English Church—University degrees—English tablature—Henry Abington—Cathedral music—Day's *Certaine Notes*—Congregational singing—Tallis—Tye—Byrd—Blitheman—Bull—The Gibbons family—Abolition of the Liturgy.

A COMPOSER reserves the more interesting developments of his theme for the latter portion of his composition, in order that the attraction may increase as the work proceeds, and, acting on the same principle, we have delayed the discussion of English organ music until now, as we have considered that this branch of our theme will probably be the one of most interest to English readers.

There has never been a dearth of excellent organ-players in England. In the Middle Ages our English musicians, as every one knows, took a leading place in the world's music, laying the foundations for many future developments. But the organ, though as much cultivated in private as on the Continent, never seems to have taken so important a place in the church service as it does in the Roman and Lutheran ritual. All our most famous church music has been vocal, in which the

English  
Organists

# Story of Organ Music

organ has occupied a subordinate place as an accompaniment; and though formerly certain voluntaries were played during the service, the Canzonas and Toccatas of the Roman Church, and the Choralvorspiele of the German, have practically found no equivalents in the English Church. As a rule, the only places in which the organ is heard by itself are at the beginning and end of the service, where it is merely a cover for the noise of the feet of the congregation while entering and leaving the church. Hence we find that until comparatively recently, few special collections of English organ music were made, like the numerous tablature books of Italy, Germany, France, Holland, and Spain; and the compositions for the organ by the great Elizabethan organists being intended for the house organ rather than the church, are scattered through the various virginal books, and are, in fact, intended quite as much for the virginal as the organ.

Other causes were also at work. Since the organ was used almost entirely to accompany the voices, it had no pedals, though why English players, who have never been deficient in skill, should have been content to do without this valuable accessory is incomprehensible, unless they thought it was too ponderous for accompanying the singing of a highly trained choir. The choir has also dominated the organ in another department: that of tuning. English musicians held the theory that it was better to have a few keys absolutely in tune, than to be able to modulate

# The Organ in England

freely; hence they clung to the bondage of unequal temperament for more than a century after it had been given up on the Continent, and were thus confined within a narrow range of tonality, which precluded any important advance in the art of composition. This, however, did not matter very much, since, as we have said, the chief use to which the church organ was put was to accompany the singing, and the feet of the retiring congregation.

But we have always liked to have organs in our churches. Bishop Grosteste, of Lincoln, who died in 1253, urges men to

“Worship God in Trumpes and Sautre,  
In cordes, yn organes, and bells ringyng,  
Yn all these worship the hevene king.”

The romance of “The Squire of Low Degree,” written early in the fourteenth century, says:—

“Then shall ye go to your evensong  
With Tenours and Trebles among  
Your quere: nor organ Songe shal want,  
With Countre note and Discaunt:  
The other halfe on organs playing,  
With young children ful fayn singing.”

“Countre note” means counterpoint. There were trebles and tenors in the choir, who sang unaccompanied; the organ played its “song” in the interludes, in counterpoint and descant, and must therefore have been a positive, and the “young children” would sing with the large church organ. We know from pieces of

## Story of Organ Music

sculpture, at Exeter and elsewhere, that portatives and positives were used in the English churches, and Chaucer makes several allusions to the "mery orgon" at Mass.

As yet we hear of no names of English organists. Of the great English composer Dunstable, who lived in the first half of the fifteenth century, and was therefore contemporary with Sguarcialupo, there is no record, nor is there of any other English composer, that he excelled on the organ; and it is not impossible that, imbued as they were with the teachings of Boethius, composers would consider skill on an instrument to be beneath their dignity. In the last chapter of his first book on music, this author is careful to explain that the position of a performer or singer is as inferior to that of a theorist, who knows the science of acoustics, as a servant is to his master, a soldier to his captain, or a mason's labourer to the architect. Whatever be the cause, we hear of no English musicians distinguishing themselves as executants on the organ until the time of the Reformation, when the revival of learning taught a more liberal view of things.

Our universities began to give musical degrees in the fifteenth century to persons distinguished for their knowledge of Boethius; then, when wider views began to prevail, the privilege was extended to composers of church music. Not until late in the nineteenth century was purely instrumental music recognised in the "requirements," and to great executants, as such, the degrees have not yet been given. We find the praises of no English

# English Organ Tablature

Landino, or Sguarcialupo, or Paumann sung by the poets of the day; and of so little importance was the organist that he is not even mentioned in the old cathedral statutes.

As regards notation, English musicians had by the beginning of the seventeenth century evolved a tablature for keyed instruments, on the same principle as that of the Italians, but far more practical. While the Germans were using a clumsy notation of alphabetical letters, the Spaniards a worse one, of numerals, and the Italians a stave of varying numbers of lines, the English had settled on a tablature of a fixed number of six lines for each hand, which was nothing more or less than the modern piano-forte brace of staves, with the addition of a sixth line below the treble, and above the bass staves, the two extra lines both indicating middle C: so that in reading it, all that we have to do is to remember that middle C is shown in both hands by a continuous line, instead of the modern leger line, except in the comparatively rare cases of a change of clef.

The earliest Englishman who is mentioned as a famous organist is Henry Abington, or Habyngton, Mus. Bac., a priest, who died in 1497. He was succentor of Wells, Master of the Song at the Chapel Royal, and Master at St. Catherine's Hospital, at Bristol; and his fame as an organist rests, not on his compositions, or on allusions by contemporary writers, but on his epitaph at Stonyhurst:—

Henry  
Abington

# Story of Organ Music

“ Millibus in mille cantor fuit optimus ille  
Praeter et haec ista fuit orgaquenista.”

(“ He was the best singer amongst thousands, and besides this, he was the best organist.”)

But though the cathedrals did not find it necessary to maintain an organist, since each singer took his turn at the instrument, in the palaces of the king and of the more wealthy noblemen an organist and organ-maker were regular members of the musical establishment. The instruments used were, of course, portatives, positives, and, later on, regals: for the church organ in England only approached playable conditions by degrees, as on the Continent.

The furious invectives of the Puritans show that English cathedral music was maintained at a high standard of efficiency during and after the Reformation. No doubt abuses had crept in, as elsewhere, and the Reformation gave a good opportunity of removing them, of which full advantage was taken. But just as the Council of Trent desired to remove abuses by sweeping away music altogether, so the ungovernable jealousy of the Puritans in England would have abolished everything that was refined and dignified in the reformed church. They were kept in check for a time, and John Day published in 1560 *Certaine Notes in Foure and Three parts, to be sung at the Morning, Communion, and Evening Praier, very necessarie for the Church of Christe, to be frequented and used: and unto them be added diuers Godly Praiers*

**Cathedral  
Music**

**Day's  
“Certaine  
Notes”**

# The Puritans

*and Psalmes, in the like forme, to the honour and praise of God.* The compositions were by Tallis, Cawstón, Johnson, Oakland, Shepherd, and Taverner; and this collection was to the English Church what the *Missa Papæ Marcelli* was to the Roman: it became a model for future church music for the next hundred years.

No fault was found with the compositions or the manner of singing them, which was at a high degree of excellence; but the Chorales of Germany and Holland had created a rage for purely congregational singing, and nothing would please the Puritans but the total abolition

**Congregational Singing**

of organs and choirs. The compromise, by which the Lutheran service maintained its Motets for the trained choir, and its Vorspiele for the magnificent instrument which the organ was rapidly becoming, while a place was found for the congregation to sing, in the Chorale, was by no means acceptable to their narrow views. They required "That the Psalms may be sung distinctly, by the whole congregation, and that organs may be laid aside." In 1571 they said: "Concerning singing of Psalms, we allow of the people's joining with one voice in a plain tune, but not of tossing the Psalms from one side to the other, with intermingling of organs." Again, in 1586, Parliament was requested "That all cathedral churches may be put down where the service of God is grievously abused by piping with organs, singing, trowling of Psalms from one side of the choir to another; with the

## Story of Organ Music

squeaking of chanting choristers, disguised in white surplices." The Puritans did not get their way entirely, but a reasonable compromise was arrived at, by which a "plain tune" was sung by the congregation, after morning and evening prayer, and before and after sermons.

For a time, therefore, church music continued to flourish, and a school of great composers arose, many of whom became famous organists. We have already mentioned some of those who, adhering to the faith of their fathers, were obliged to escape to the Continent, where they spread the reputation of English music. The great organists of Elizabeth's reign who remained, protected by the Court from being worried about their private religious views, were Tallis, Tye, Blitheman, Byrd, and Bull.

Thomas Tallis, Tallys, or Talys, was born early in the sixteenth century. His first appointment was as **Tallis** organist of Waltham Abbey, from which he was dismissed at the Dissolution. He then became a Gentleman of the Chapel Royal, which post he retained through the reigns of Henry, Edward, Mary, and Elizabeth, till his death in 1585. Of his numerous compositions for the Church, both to Latin and English words, and of his famous motet in forty parts, this is not the place to speak; a list of them is given in Grove's *Dictionary*. In addition to the position of Gentleman of the Chapel Royal, he was also one of its organists, but few of his compositions for this instrument have survived. There is a MS. Fancy

## Elizabethan Organists

(Fantasia) in A minor in the Library of Christ Church, Oxford, and there are two pieces in the Fitzwilliam Virginal Book, besides one in Benjamin Cosyn's Virginal Book at Buckingham Palace. Tallis's two compositions in the Fitzwilliam Virginal Book both consist of variations on the plainsong of *Felix namque*. Each has an introduction, and the one in Book I., p. 427, is interesting because the composer has treated it as a *canzona francese*. In Add. MSS., 31,403, there is a piece called "Mr. Tallis, his Offertory," in which the feeling for tonic and dominant as important notes of the scale is foreshadowed by a motive which runs through the first portion of the piece. (See App. A, No. 8.) The same tendency to proceed from tonic to dominant is observable in the opening subjects of many pieces by Byrd, Sweelinck, and others. Tallis's Offertory is of enormous length, and is in the form of a fantasia, in which the orthodox triple rhythm section is represented by triple measure in the right hand against duple in the left.

Christopher Tye, Mus. Doc. of Cambridge and Oxford, was a contemporary of Tallis, and, like him, Gentleman and Organist of the Chapel Royal through all the changes of religion of those troubled times. He was music-master to Edward VI., and perhaps to other children of Henry VIII., and a great composer of music both for the reformed Church of England and the Latin service. He was a favourite with Elizabeth: monarchs were wise enough not to be concerned with the religious opinions of their musicians, so long as

## Story of Organ Music

they kept them to themselves,<sup>1</sup> and the musicians, on their side, were content to occupy themselves solely with their music, and not to embroil themselves in the fanatical disputes of the times. A man need not cease to be a good Catholic or a good Protestant merely because he finds scope for the exercise of his musical genius in a Church other than that to which he belongs by training or conviction.

Tye died about 1580. He was, says Anthony Wood, "a peevish and humoursome man, especially in his later days, and sometimes playing on the organ in the chapel of Queen Elizabeth, which contained much music, but little delight to the ear, she would send the verger to tell him that he played out of tune; whereupon he sent word that her ears were out of tune." This is the only notice we have of his organ-playing, and it is not very complimentary: yet his vocal works show him to have been so great a composer that his organ music could not have all been poor.

William Byrd was born in 1542 or 1543, and was "bred up to musick under Thomas Tallis." He was at first organist of Lincoln Cathedral, and in 1569 was sworn in as a Gentleman

<sup>1</sup> Marbecke, organist of St. George's Chapel, Windsor, could not refrain from intermeddling in what Bishop Gardiner said "was no affair of his," and, in consequence of his writings against Popery in Mary's reign, was condemned to death, and was actually being led out to the stake when Bishop Gardiner, seeing him from his window, and not wishing to lose so good a musician, saved his life.

# Byrd

of the Chapel Royal, where he shared with Tallis the duties of organist. Elizabeth granted to Tallis and Byrd a patent, giving them the sole right to print and sell music and music paper for twenty-one years; and they appear to have taken advantage of this unrighteous monopoly to print music very carelessly and badly. Byrd held his post through Elizabeth's reign, though he was an adherent of the Roman Church. He died in 1623, after having attained to a world-wide reputation as a composer in all the then known styles. The Fitzwilliam book contains no less than sixty-four of his compositions, Will Forster's thirty-two, and the forty-two pieces in Lady Nevill's book are entirely by him.

Byrd was ten years younger than Merulo, and fourteen years older than Giovanni Gabrieli, whom he outlived by eleven years. Frescobaldi was his junior, but his reputation must have been known to Byrd. His German contemporaries were in the full swing of the rage for coloratura, the representatives of this school being Paix, seven years junior to Byrd; Ammerbach, about eighteen years his junior; the younger Schmid; and Woltz, who published his *Tablature* in 1617. Exclusive of the dance forms, which were common to all nations, the standard compositions were in Italy the *Ricercare*, the *Toccata*, the *Canzona*, the *Capriccio*, besides, of course, the various little *Versetti*, etc., of the ritual. The standard German pieces were first and foremost the various arrangements of the *Chorale*, then the *Fantasia*, the *Canzona*, and

## Story of Organ Music

the Ricercare. The larger English compositions were called Fantasias, or Fancies, and Præludiums. The Fantasia was the English name for the Ricercare, but the words Fantasia, Prelude, Ricercare, Canzona were loosely applied, and denoted little distinction of form in the various compositions. The greater number of the pieces by Byrd and his contemporaries were, however, dance tunes, not necessarily intended to dance to, but to be listened to by an audience, like the sonata of to-day. They were called Pavana, Galliard, Alman (*i.e.* Allemande), Passamezzo, Hunts Up, Gigge, Coranto, Braule, Toy, Touch, etc. Then there were "Groundes," consisting of variations on a Ground, or perpetually recurring bass, as in the Passacaglia, In Nomines (originally a kind of motet), and Variations. Two Fantasias by Byrd in the Fitzwilliam Virginal Book are in the Italian style, consisting of several little fugues, each ending with the conventional turn, and there is a middle section in triple time. A "Touch" by him in Add. MSS., 31,403, begins with a rapid scale passage, and then proceeds in sedate madrigal style.

The organs were quite little things. The "fair large high organ," given to York Minster about 1632 by Charles I., had only fourteen stops, the same number as that on which Frescobaldi played before 30,000 people at St. Peter's.

William Blitheman, Mus. Bac., one of the organists of Queen Elizabeth's Chapel, was among the few English musicians of those days who seem to have made a speciality of the organ; or,

# Blitheman

as Hawkins says, "he was a singular instance of a limited talent in the science of his profession." The days of specialists were yet to come. Blitheman is chiefly known as the master of John Bull, and Hawkins gives his quaint epitaph in the Church of St. Nicholas, Cole Abbey, which was destroyed in the Fire of London:

"Here Blitheman lies, a worthy wight,  
Who feared God above:  
A friend to all, a foe to none,  
Whom rich and poor did love.  
Of prince's chapell gentleman  
Unto his dying day:  
Whom all tooke great delight to hear  
Him on the organs play.  
Whose passing skill in musicke's art,  
A scholar left behind,  
John Bull by name, his master's veine  
Expressing in each kinde.  
But nothing here continues long  
Nor resting place can have:  
His soule departed hence to heaven,  
His body here in grave."

He died in 1591. Hawkins gives one of his compositions: it has no name, and would be perhaps a Fancy, or an In Nomine. It is in G minor, with F sharp and E flat, and with modulations to C minor and B flat. It is a skilful piece of contrapuntal work, but in spite of the modern tonality it is cold and artificial in feeling, though it is, at any rate, free from the un-

## Story of Organ Music

meaning ornament so common in Italy and Germany. About twenty of his compositions are to be found in the Fitzwilliam book and other collections. Add. MSS., 31,403, British Museum, has an *In Nomine* by him, a sort of canto-fermo in the right hand, accompanied by the left hand in quavers and crotchets. There is also an unnamed piece in three parts, in the style of a madrigal.

The most famous virtuoso in the latter part of the reign of Elizabeth, and the beginning of that of James

**Dr. Bull** I., was undoubtedly John Bull, Mus. Doc.

We do not use the term virtuoso in a sense of reproach, as implied in Grove's *Dictionary*, but in its right meaning, as used in Italy and Germany, of a person of extraordinary technical skill in his art. This John Bull certainly was. He was born about 1562, and his first appointment was as organist of Hereford Cathedral. In 1591 he succeeded his master Blitheman as organist of the Chapel Royal, and in the following year, according to the custom of the time, he incorporated as Mus. Doc. at Oxford, after having previously acquired that degree at Cambridge. In 1601 he went abroad, and his fame attracted to him many offers of employment from foreign courts; but Elizabeth, who had a liking for all her musicians, hearing of the offers, recalled him in haste.

In 1606 he was admitted to the freedom of the Merchant Taylors' Company, and in the following year, when the king (James I.) dined at Merchant Taylors' Hall, Bull, "being in a citizen's gowne, cappe, and

The Bull by force



Good will doth Gayne

doth Raigne

But Bull by Skill

JOHN BULL

PORTRAIT OF JOHN BULL IN THE EXAMINATION SCHOOLS, OXFORD.



## Dr. John Bull

hood, played most excellent melodie upon a small payre of organes placed there for that purpose onely." This "payre of organes"<sup>1</sup> was, of course, a positive.

Musicians attached to a court could not leave their posts without a "license," which was often refused. In 1613 Bull found it necessary to "go beyond the seas without license"—*i.e.*, to run away,—for he was about to be brought up on charges of immorality. He at once obtained the post of organist in the Archduke's palace at Brussels, and four years later that of organist at Antwerp Cathedral. Here he died in 1628. There are two portraits of him, one of which is in the possession of Dr. Cummings, the other in the Examination Schools, Oxford. Some of his pieces have been published in modern editions, and a list of the MSS. in which his works are to be found is given in the article on him in Grove's *Dictionary*.

**Bull leaves  
his Post  
without  
License**

<sup>1</sup> Notice the expression "payre of organes." The organ was for a long time usually spoken of in the plural, as it is to this day in Spain, from the mediæval use of the two words *organum* and *organa*. *Organum* meant music that was sung in two or more parts, while *organa*, in the plural, meant the conjunction of pipes (Greek *δρυαυα*) which we call organ. Spain, which preserves old customs longer than other countries, still keeps this distinction, though her writers cannot explain it. *Canto de Organo* (singular) does not mean, as might be inferred, anything to do with the instrument, but what other nations called measured music—*i.e.* music in parts. The instrument is called *Los organos* (plural). This explanation will perhaps account for the expression "pair of organs" which has sometimes puzzled musicians.

## Story of Organ Music

Bull and Sweelinck seem to have been on friendly terms, and Bull was perhaps the finer executant of the two. The specimens of difficult passages from his variations on the hexachord, quoted by Burney, show marvellous originality and fancy. It seems to have been a point of honour with composers of all nations to write fantasias or variations on the hexachord, a dull and senseless theme, which they took care to exhibit in all its nakedness as a succession of rhythmless semi-breves, in order, probably, to show what they could do with such unpromising material. Bull uses this barren theme as a peg on which to hang some wonderfully musical and beautiful effects, in contrast to the dull and carefully studied work of some of his contemporaries. In his dance tunes there is a pleasant lightness and humour, and his preludes, like those of his contemporaries, are usually short pieces, somewhat in the style of Gabrieli's toccatas, with the conventional turn at each close, but without the usual chord at the beginning. His tonality is vague: he will begin in C, then suddenly jump into B flat, then go through F back to C, and conclude in G. The keys themselves are modern, but the changes are made without any of the rounding off to which we are accustomed, and the general indefiniteness is charming if one can momentarily transport oneself back in imagination three hundred years; and the sudden changes of key show that Bull was beginning to weary of the monotony which we cannot help feeling when we play several of these old works in succession.

## Dr. John Bull

In the Fantasia on the hexachord, in the Fitzwilliam Virginal Book, he modulates suddenly from the key of E major to that of G flat major, by means of what is virtually an enharmonic change; and in the same piece he has as complicated a piece of rhythm as can be found in an age when men delighted in the most fantastic rhythmical experiments. In a Fantasia on the plainsong of *Salvator Mundi* (Add. MSS., 31,403, Brit. Mus.), there are figures of broken harmony which might almost belong to a modern sonata, but that the sudden bald changes of key throw one back three centuries. Thus, we find ourselves gently moving along in the keys of E and A major, in alternate tonic and dominant chords broken into triplets, such as Beethoven loved, when we are suddenly shot, as it were, into the key of C major, regardless of false relations. There is a collection in the British Museum (Add. MSS., 23,623), entitled "Tablature, Mr. Dr. John Bull." It was written in Holland, and belonged to Queen Caroline, the consort of George II. It contains numbers of fantasias, dances, Latin hymns, and other pieces by Bull, and a few by other composers. In a Vorspiel or Fantasia on the Dutch Chorale "Laet ons met herten Reijne," the stops—cornet, cromhoren, cornet altée (mounted cornet), voll register (full organ)—are indicated in red ink, this being perhaps the earliest example in the works of English organists. (See Appendix A, example 9.)

Among the successors to the Elizabethans were the members of the Gibbons family. The first of these was

## Story of Organ Music

the Rev. Edward Gibbons, born in 1570, probably the son of one of the waits of Cambridge. He was organist of Bristol Cathedral, and afterwards of Exeter Cathedral. Some of his compositions are in the music school at Oxford, and others in the Tudway MSS. at the British Museum.

### The Gibbons Family

organist of Bristol Cathedral, and afterwards of Exeter Cathedral. Some of his compositions are in the music school at Oxford, and others in the Tudway MSS.

Orlando Gibbons, his younger brother, was destined to become the finest composer and organist of his time in England, and has been called the "English Palestrina." He was born at Cambridge in 1583. In 1604 he succeeded Arthur Cock as organist of the Chapel Royal. In 1622 he was given the degrees of Bachelor and Doctor of Music at Oxford, and in the following year became organist at Westminster Abbey. He died in 1625 at Canterbury, whither he had been summoned to attend the wedding of Charles I., and was buried in the cathedral of that city. The few pieces he left for keyed instruments are some dances and a Fantasia, in "Parthenia," the first music for the virginal printed in England, which was published in 1611 by himself, Byrd, and Bull.

Orlando  
Gibbons

Add. MSS., 36,661, contains voluntaries, "An Italian Ground," "The King's Juell," and many other pieces by him. Add. MSS., 31,403, has preludes in the usual form, a voluntary in minims with graces on nearly half the notes, another voluntary in the form of a canzona, and a fantasia on one subject only. This volume, by the way, has eight bars of music by Elway Bevin, called "Graces in Play. The graces before is here exprest in

## English Organists

notes," showing the meaning of a few of the innumerable graces which are now obsolete.

His son, Christopher Gibbons, Mus. Doc., born in 1615, was organist of Winchester Cathedral until the Commonwealth, when he made his living as a soldier of the king. At the Restoration **Christopher Gibbons** he became organist to Charles II., and he died in 1676. He appears to have been a skilful improviser on the organ, and there is by him in Add. MSS., 36,661, a "voluntary for ye duple organ." It alternates between the "Great organ" and "Little organ." It is full of ornaments, but would probably sound fairly effective on a small modern instrument. At the end there are toccata-like runs, and the lowest note used is A below the bass stave.

Another musical family was that of Tomkins, whose members were precentors, organists, and singers at various cathedrals. The most eminent was **Thomas Tomkins**, Mus. Bac., a pupil of **Thomas Byrd**, who was born towards the end of the sixteenth century. He was organist of Worcester Cathedral, and from 1621 one of the organists of the Chapel Royal. The Fitzwilliam book contains five of his compositions.

The cathedrals and the Royal Chapel were the schools of music in those days; and the chief musician and composer was not a chapelmaster, as on the Continent, but an organist. Hence nearly all our great composers were great organists, who for the most part extemporised whatever solo music was required. The whole

## Story of Organ Music

system came to a temporary end in 1644, when the liturgy was abolished, the organs pulled down, and the music of the church reduced to metrical psalmody, each verse being read out, line by line, "by the minister, or some fit person appointed by him, before the singing thereof."<sup>1</sup> Organists now lost their occupation, and the instrument was silent throughout the land, as far as churches were concerned, for nearly twenty years.

<sup>1</sup> Hawkins, vol. iv. p. 42. This system survived in a remote country village in Devonshire, and perhaps elsewhere, until about 1870, the clerk reading out the psalm, line by line, in a strong Devonshire accent, and accompanying the singing on his violin.

## CHAPTER XIII.

### ENGLISH ORGAN MUSIC (*continued*).

Re-erection of organs after the Restoration—The influence of the opera on church music—New use of the organ—Dr. Greene—John Robinson—Cornet pieces—Dr. Blow—Double and single organs—Croft—Purcell—His Toccata in A—His views of English music—Advent of Handel—Burney's views of English instrumental music—Handel's organ works—Mace and the organ in parish churches—Village church bands.

ON the restoration of the monarchy in 1660, organs were re-erected in the cathedrals, the royal chapels, the large parish churches, and the college chapels in the utmost haste, and as the **Re-erection of Organs** few English builders who had survived the temporary extinction of their trade were insufficient to cope with the sudden demand, persons were invited to come from abroad to supplement their labours, the best known of whom were two Germans named Smith, and Harris, an Englishman who had been carrying on his trade in Paris.

Several composers now arose, who wrote cathedral music of a very high standard; the organ was used during the service, not only in the subordinate rôle of accompanying, but for solos, as on the Continent; and it looked for a time as if English music was destined to

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take as high a place in the world as it had done under Elizabeth. A new and more modern style of cathedral music came into being, eminently suitable to the English service, and, in its own special line, as great as the church music of the Continent. But music was now overflowing the narrow confines of the church, and its greatest exponents were giving their best efforts to the theatre and the concert-room; and in these departments Englishmen, owing to certain national characteristics, failed to achieve distinction.

Charles II. has been blamed because he delighted in music of a less severe character than that of the old

### Opera and Church Music

Elizabethan composers; but the character of music was changing all over Europe, and Charles was naturally influenced by the taste of his time. Since the death of Elizabeth, opera and dramatic music had been invented, and was exercising a great influence on church music: recitative and solo song had taken the place of the madrigal and the part-song; Monteverde had boldly enlarged the boundaries within which harmony had been previously confined, and orchestral instruments were used in the church as well as the organ. Mankind cannot always remain at one particular stage of development; the music of the end of the sixteenth century did not suit the taste of the end of the seventeenth, and if the Church is to be entirely uninfluenced by the so-called "secular" style of the day, it must be content to lag behind the rest of the world, and only appeal to the taste of a small minority of antiquarians.

# The English School

Charles, not being content with the severe and, to him, antiquated methods of his organists, sent one of his young choir-boys, Pelham Humphreys, to study under Lully at Paris; who, it is said, came back with a profound contempt for everything English in music, as he well might under the circumstances. The fine Elizabethan school of church music had been so far strangled by the Puritans that it had not sufficient life left to inspire the young and enthusiastic composer. If things had been allowed to take their natural course, Humphreys and his contemporaries would have been grand-pupils of Byrd, Bull, and Gibbons, thus continuing and developing an English school, instead of having to import foreign methods. He died at the age of twenty-seven; and his successor, Purcell, sought his models in Italy, France, and Germany, for he had no matured English models of his own time to build upon. Thus the old English school died out, and the new English music became a reflection of foreign styles; for Purcell, who in his maturity might have laid the foundations of an English school, died before his genius had time to sufficiently develop for this, or to hand on his art to a number of pupils.

With regard to the organ, James Clifford's *Collection of Divine Services and Anthems usually sung in his Majesty's Chapel and in all Cathedral and Collegiate Churches in England and Ireland* (1664), a book of words only, with chants for the psalms, contains "Brief Directions for the under-

Pelham  
Humphreys

English  
School

New Use of  
the Organ

## Story of Organ Music

standing of that part of the Divine Service performed with the Organ in St. Paul's Church on Sundays," in which it is explained, "After the Psalm, a voluntary upon the organ alone"; "After the Blessing, The Grace of Our Lord, a voluntary upon the organ alone." Hawkins<sup>1</sup> says that this was the usage in cathedrals for many years, but in some, particularly in St. Paul's and at Canterbury and Westminster Abbey, the practice was for more than a century to sing the Sanctus between the end of morning prayer and the beginning of the Communion service; at the Temple Church, however, a voluntary was played in this place.

Parish churches also had a voluntary between the psalms and the first lesson, and it was at first a solemn piece in keeping with the service. But in the next century Greene and Roseingrave and others introduced a new style, which eventually gave this voluntary its death-blow, though it lingered until the nineteenth century, for in a set of fugues by Eberlin, published in 1801, the editor, Diettenhofer, says in his preface: "The voluntaries may be played before the Psalms or any figurative sacred music (*i.e.* anthems), or may be used as preludes or interludes. When played after Divine Service, they may be called postludes."

Dr. Maurice Greene (1696-1755) was a contemporary, and for a time a friend, of Handel. After occupying the post of organist in several London churches, he became organist of St. Paul's in

<sup>1</sup> Vol. iv. p. 351.

## Dr. Greene

1718, and in 1730 Professor of Music in the University of Cambridge. He was a prolific and able composer, his chief work being *Forty Select Anthems*, published in 1743, which have been said to "place him at the head of the list of English cathedral composers." He also published some organ voluntaries, and he was the first to introduce a style of playing which shall be described in Hawkins' own words:—"Notwithstanding that he was an excellent organist, and not only perfectly understood the nature of the instrument, but was a great master of fugue, he affected in his voluntaries that kind of practice on single stops—the cornet<sup>1</sup> and the *vox humana*, for instance—which puts the instrument almost on a level with the harpsichord; a voluntary of this kind being in fact little more than a solo for a single instrument, with the accompaniment of a bass; and in this view, Greene may be looked upon as the father of modern organists. This kind of performance, as it is calculated to catch the ears of the vulgar, who are more delighted with melody, or what is called air, than harmony, was beneath one whose abilities were such, that Mattheson, a man but little disposed to flattery, and who was one of the first organists of Europe himself, has not scrupled to rank him amongst the best of his time." But though Greene may have been the first to popularise the Cornet solo, he was not the first to use

<sup>1</sup> The cornet was a treble half-stop, having several pipes to each note; it was sometimes placed on a separate wind-chest above the rest of the stops, to give it prominence and brilliance, and called the Mounted Cornet. It is now obsolete.

# Story of Organ Music

it, as there are examples of it in the Croft and Blow MSS. at the British Museum.

John Robinson, organist of Westminster Abbey, a pupil of Blow, is said by Hawkins to have been a very florid and elegant performer, insomuch that crowds resorted to hear him. He was also a celebrated master of the harpsichord, and had a greater number of pupils than any one in his time. He died in 1762, and does not seem to have left any organ works. Like Greene, he also used the solo style in the voluntary after the psalms, making it into an allegro on the trumpet, cornet, or sesquialtra for the right hand, with a bass for the left on another keyboard. There now seems to have come a fashion for this kind of voluntary, and collections of "Cornet pieces" were published. Their general style is exhibited in a collection of *Six Cornet Pieces*, published by Dr. Burney, the historian, in his early days. They are all in two parts only, treble and bass. The first opens with a motive reminding one of the first two bars of the *Messiah*, but in a minor key, and the two hands are more than two octaves apart, with no intervening harmony, thus at once exhibiting the poverty of the style. The form is something like that of the allegro movements of Handel's organ concertos, but there is no change of power, no variety, no fulness of harmony to contrast with the weakness of the opening. It is merely a "show off" piece for the right hand, requiring no intellectual effort or even manual skill for its perform-

## Dr. Blow

ance. The second opens with a reminiscence of the air "Rejoice greatly" in the *Messiah*, and, like the first, it starts with the hands more than two octaves apart. The third is like one of Handel's organ concerto motives, and the fifth might do for a pompous and pedantic march, if the interval between the two hands were filled in by some kind of harmony. The whole effect is most depressing from its evident appeal to a vulgar and narrow taste; and this is what English organ music came to be in the eighteenth century. Yet that English organists were capable of better things is shown by the fact that this same volume of Burney's ends with a good double fugue, in which the crying need of pedals is shown by the occasional use of octaves and full chords in the bass. Thus was the voluntary killed by those who could do better, but preferred to gain cheap notoriety at the cost of little labour to themselves.

John Blow, Mus. Doc., one of our best cathedral composers, was born in 1648, and was one of the first set of children of the Chapel Royal on its re-  
establishment in 1660. He was a pupil of **Dr. Blow** Christopher Gibbons and of John Hingeston, organist to Cromwell—for the Protector was a man of culture, and liked to hear the organ played. At the age of twenty-one Blow was made organist of Westminster Abbey. Eleven years later he resigned this place in favour of his pupil Purcell, and resumed it on the death of the latter, in 1695. He was also organist and composer to the king. He died in 1708. During a long and busy life he

## Story of Organ Music

composed an immense number of services, anthems, odes, pieces for viols, catches, lessons for the harpsichord, and a few organ pieces. He was in advance of his time, and wrote harmonic progressions that Burney, from the "Doctor of Music" point of view, condemns, though they have become common property since. Add. MSS., 31,468, Brit. Mus., contains a number of suites by Dr. Blow, some of which are a good deal overloaded with ornament; but where this is not the case they show a strong, healthy, and thoroughly English feeling, with a complete command of tonic and dominant harmony and the contrast between the relative major and minor modes. There are also several voluntaries for the double organ: the first is a *canzona francese*, though not called so. It is very difficult, and has toccata-like runs for both hands, with passages in the thirds for the right hand. Another voluntary is for "ye single organ." Most of these voluntaries begin like a fugue, and then go into passages. There is a *canzona* in the key of A major, with all three sharps in the signature, which was unusual in those days, and a "Voluntary for ye Cornet stop." This begins with a fugal introduction, and the cornet enters at the eleventh bar. Its part is full of turns, and there is a two-voice accompaniment for the left hand. The cornet alternates with the "single organ," and is not in the vulgar style that afterwards became characteristic of such compositions.

The words "double" and "single" organ, which so frequently occur in these MSS., undoubtedly refer to the use of the double diapasons of sixteen feet, which were

## Dr. Blow

coming into use, and the ordinary eight-foot diapason. On the Continent in ancient times a thirty-two feet organ was a "whole organ," a sixteen feet a "half organ." In England and Italy the eight-foot pitch has always been the most important, owing to the smallness of the instruments, and the word "double" has always been applied to sixteen-foot stops. Anthony Duddyngton built at Barking, in 1513, "a pair of organs of double C, Fa, ut," though its chief stop was a Principal of eight feet.

A "Voluntary for Two Diapasons and Flute" is important. It is a canzona in C major, in three voices only, with a regular finale of a different character from the first part; but the last two bars of the second section are note for note the



JOHN BLOW, MUS. DOC., MOCC.

same as those in the first, to give unity to the whole. The importance of these two final bars to the history of the sonata is shown in the article on "Form" in Grove's *Dictionary*. That this is not an accidental case is shown by the fact that it occurs elsewhere in Blow's works.

Add. MSS., 31,446, Brit. Mus., contains toccatas and a voluntary for the "double organ," which, beginning with a fugue subject, has no regular fugal work after the exposition, though the four voices enter one after the

## Story of Organ Music

other. It varies between "single" and "double" organ. No. 8 in this book is one of the old fantasias—that is to say, a combination of three short fugues on different subjects, but in place of the conventional turn that used to separate them there are toccata-like episodes. No. 10 is a sort of fugue for "upper keys" and "under keys." There is a rollicking jollity about parts of it, especially towards the end, which reminds one of the tune of "Old King Cole." After this come several other voluntaries, one of which has alternations of "great," "double," "chaire," and "single" organs. It is a sort of recitative, with imitations and vigorous interludes, and it ends with a "cornet solo," which, however, alternates with the trumpet and sesquialtera. The piece is very long, and ends in a magnificent climax for the "double" organ. Blow must have been a splendid organist.

William Croft, Mus. Doc., born in 1677, one of the children of the Chapel Royal, under Blow, became  
**Dr. Croft** Organist, Master of the Children, and Composer to the Chapel Royal, and, after Blow's death, organist of Westminster Abbey. He died in 1727. Add. MSS., 5,336, Brit. Mus., contains twelve voluntaries by him. No. 1, entitled "Slow," has some very fine music in it, the bass being especially good. It rather reminds one of Purcell's style. No. 2, also "Slow," has good thematic work, and a fugato. In No. 3, stops are indicated, such as diapasons and trumpet, the latter being used alternately with the cremona, which forms a kind of echo to it. The music is mas-

# Purcell

culine, and not too dry. The next few voluntaries are fugues, and in No. 10 the composer descends to a cornet solo, the opening of which is like a vulgar jig. No. 11 is for "soft" and "loud" organ alternately, and No. 12 is a double fugue; but it is not much worked out, and soon goes off into chords, with a moving bass.

Purcell is the name of a family of musicians, of whom the most famous was Henry, born at Westminster about 1658. He was admitted as a chorister in the Chapel Royal, under Captain Henry Cooke, one of those musicians who had fought for the king in the Civil War. On the death of Cooke, Purcell came under Pelham Humphreys, and finally under Blow. Beginning his career as a composer for the theatre, he was appointed organist of Westminster Abbey in 1680, and of the Chapel Royal in 1682. He died in 1695, and, as every one knows, during his short life produced an amazing quantity of music of every kind, far in advance of his English, and of most of his foreign, contemporaries. He left some four-part sonatas for the organ or harpsichord, and some suites. Amongst his pieces is a Toccata in A, which is not only remarkable for its musical excellence, but also because it has been claimed as an early work of J. S. Bach, and was published as such in the forty-second year of the *Bachgesellschaft* edition. There are two copies of it in the British Museum: one in Add. MSS., 31,446, where it is ascribed to Purcell, and the other in Add. MSS., 24,313,

Henry  
Purcell

Purcell's  
Toccata

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where it occurs without the composer's name amongst some toccatas by Michelangelo Rossi. The former volume consists of toccatas by Blow and Purcell for the single and double organ. The Toccata in A is so important that it requires to be noticed in detail. The first two bars have a reminiscence of the old Italian toccata, which began with a sustained tonic chord; but Purcell breaks up the chord in the first bar, and sustains it in the second. Then the movement starts off with great vivacity in chords broken into semiquavers, in the North German style. Coming to a full close in E major, it commences new imitative work, and the semiquaver movement is kept up in very Bach-like manner till it comes to a full close on the tonic. Then a fugue, of which the subject is very brilliant, begins, and goes through five regular entries. After the last entry the semiquavers continue in a perpetual motion, alternating between the keys of A and D to a full close in F sharp minor. Here the usual interlude, with change of rhythm, occurs, and with a time signature of  $18/16$ , equivalent to  $6/8$ , a new flow of semiquaver triplets begins, leading to a long dominant pedal-point, and a return to the opening two bars of the piece, which are, however, quite metamorphosed by a new treatment. The music now entirely changes its character, becoming more contemplative, in what is practically a slow movement in F sharp minor. This, however, soon gives way to a reminiscence of the fugue subject in the original key, and the piece ends with some demi-semiquaver "divisions," as they were then called, in the North

# Purcell

German style. Purcell confesses that he took the Italian compositions for his models, but this piece is more German than Italian in feeling.

A "Voluntary for ye Duple Organ by Mr. Henry Purcell," which occurs in MSS. 31,468 and 31,446, is a kind of free fugue, having its answer in the subdominant. In one of the MSS. nearly all the notes of its subject are surmounted by graces; in the other the graces are all omitted, though a few others are inserted; this seems to show that the overloading with embellishments was not absolutely necessary to a composition. This work has portions for Chair organ, Great organ, Little organ, and Single organ: Little organ seems to have meant the Chair or Choir organ with only its four-feet stops drawn.

In Purcell's music the modern use of key as a fundamental element of unity is fully established, and much of his music is like the early works of Bach. Purcell was nearly contemporary with Pachelbel in Germany, who was born five years before him, and outlived him by eleven years; and his nearest Italian contemporary was Pasquini, who had an immense reputation. The Italian organ school had culminated in Frescobaldi, and still held to a high level, while the German school was rising rapidly and preparing the ground for Bach. One of the traits of youthful genius is that it is quick to perceive and assimilate all that is best in contemporary productions, and thus to form itself on the best available models; and Purcell's genius was no exception to the rule. Hence, while he avowedly

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studied Italian and French models for his concerted music, he, perhaps unconsciously, fell into line with the Germans in his organ pieces. His own view of

**Purcell's  
View of  
English  
Music** English music is expressed in the dedication of *Dioclesian* to the Duke of Somerset: "Musick is but in its nonage, a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air; to give it somewhat more of gayety and fashion. Thus, being further from the sun, we are of later growth than our neighbour countries, and must be content to shake off our barbarity by degrees. The present age seems already disposed to be refined, and to distinguish between wild fancy and a just numerous composition."

Purcell puts the whole case into a nutshell. Italy was the fountain-head of music for several centuries: English music was to learn from Italy until it was strong enough to stand by itself; its professors were in time to receive more encouragement, and a great English school was to be formed. As a matter of fact, in the next century a great English school was founded, but in a way totally different from that which Purcell meant; its founder and greatest representative was a German—Handel.

**Handel** native, it would undoubtedly have leaned to the Teutonic rather than the Italian character, for we Northerners have more affinity to the

# Handel

Teutonic than to the Latin races. The reason why we all loved Handel when he came was that he gave us exactly what we wanted, ready-made; he expressed our own feelings in music in the same way that Purcell, if he had lived, would have done, and his pupils after him. Handel had hosts of contemporary imitators, but no pupils, for the pupils of a great teacher do not, as a rule, slavishly imitate his style, but use whatever gifts they have in further developing the art they have learned from him. For more than a century English composers were tongue-tied by their native diffidence of doing anything against conventionality. They were afraid to launch out and express whatever feelings they may have had; they were in bondage to precedent and rule. The "Degree in Music," with its dry-as-dust theory, seemed ever before them. If Handel, Mozart, Haydn, and others carried the art of music to a higher degree of development than their predecessors by "breaking the rules," the English were not going to follow their example; they knew the rules, and would stick to them. English music in the eighteenth century is represented by Handel and a number of excellent cathedral organists, who, with a few worthy exceptions, composed a vast quantity of correct and colourless music, in which an "unusual" chord, or resolution of an augmented sixth, was looked upon as a sign of great originality.

Burney remarks on the early age at which the three composers who might have founded an English school died: Gibbons at forty-four, Pelham Humphreys at

# Story of Organ Music

twenty-seven, and Purcell at thirty-seven. "Instrumental music, therefore," says he, "has never gained much by our own abilities; for though some natives of England have had hands sufficient to execute the productions of the greatest masters on the Continent, they have produced but little of their own that has been much esteemed. Handel's compositions for the organ and the harpsichord, with those of Scarlatti and Alberti, were our chief practice and delight for more than fifty years."

**Burney's  
View of  
English  
Instru-  
mental  
Music**

Handel's compositions for the organ consist of six concertos for organ and small orchestra, op. 4, published in 1734; twelve grand concertos for organ and orchestra, op. 6 (1739); six organ concertos, two of them with orchestra, op. 4 (1741); six concertos with orchestra, op. 7 (1740-51); three concertos with orchestra, first published after his death in 1797; and six little fugues for organ or harpsichord, written in 1720. "Public players on keyed instruments," says Burney, "totally subsisted on these concertos for nearly thirty years."<sup>1</sup>

The concertos were not intended for church use, but to be played between the acts of the oratorios. Handel's reputation on the organ, especially in extempore playing, was so great that he used it as a means of attracting the public to hear his oratorios, as St. Philip Neri, in a former age, had used the oratorios of Animuccia to attract the people to hear his sermons, and the

<sup>1</sup> Vol. iv. p. 429.

## Handel's Organ Works

thirty-three concertos are said to have been written for use when he was not in the vein for extemporising. Many of them are merely transcriptions of his instrumental concertos. One only, the first of op. 7, is written for "*organo a due clav. e pedale*," and here the ground bass is given to the pedal, on a separate stave.

The form of these works varies between that of the Italian concerto and the French overture. Being entirely intended for the theatre, they are of a light and flowing character, which, however, never sinks into triviality, and though easy enough to modern organists, they were evidently intended more or less as display pieces. When they are in the overture form, they begin with a solemn introduction, sometimes of considerable length, in which are imitations between the organ and orchestra, passages of *tutti* for organ and orchestra, others in which the organ or the orchestra are silent, and in places the organ part is marked *Ad libitum*, to give an opportunity for improvisation. There follows an *allegro*, in which a principal subject is worked out with intervals of "divisions," until it reaches a full close in the dominant. Here a subsidiary subject enters, and is worked in free fantasia together with the principal theme, and the movement closes with a recapitulation of its first few bars. A short interlude of *adagio* now leads to the finale, which is a minuet, gavotte, or other dance form.

The other kind of concerto, in the Italian form, opens with a quick movement, of the same construction as in the *allegro* just described. This is followed by a slow

# Story of Organ Music

movement in a related key, leading through a few bars of interlude (as in many of Bach's preludes) to a fugue of lively character.

The above must be taken as a general description only: each concerto is a separate work of art, and, as such, is not cast in exactly the same mould as its predecessors, and in several the two forms are combined. Fine music as they contain, they cannot be compared to the organ works of Bach. A picture frame, however well designed, is not, or should not be of more importance than the picture itself: and Handel's concertos were the frames, in which the several acts of his oratorios were set.

The six fugues composed in 1720 are of no historical importance.

The position of English organ music during the greater part of the eighteenth century was, then, that there were a large number of native organists, fully competent as executants and accompanists of the cathedral service, and able, if they would, to write good fugues, but behind Handel in general powers of composition, which defect they sought to cover (in respect to the organ) by displays of vulgar claptrap.

Let us digress for a moment to see what was taking place in the small parish churches. We have an amusing account, with proposals connected with the organ, that will bear quoting. Mace published his *Musick's Monument* in 1676, sixteen years after the Restoration. He was an ardent advocate of congrega-

**Mace and  
the Organ  
in Parish  
Churches**

## Mace and the Organ

tional singing, and his book opens with this subject. After a chapter on the virtue of making all things in the service "plain and easie to the capacities" of the "Common—Poor—Ignorant—People," he writes, in his second chapter, "Concerning Parochial Musick: viz., The Singing of Psalms in Churches":—

"I shall not need to blazon it abroad in Print, how miserably the Prophet David's Psalms are (as I may say) tortured, or tormented, and in the service of God made Course or ridiculous thereby: seeing that the general outcries of most Parochial churches in the nation are more than sufficient to declare and make manifest the same, so often as they attempt to sing at those Psalms. Therefore I will say no more to that particular, nor will I rubb that sore place. Only this much I will presume to say—viz., that (sure) it were far better never to sing at all in the churches, or in God's service, than to sing out of tune: that is, not in harmonical concord, or agreement. . . . Now by what I have said, it cannot but appear that singing of Psalms is both a Christian man's Duty, and it ought to be his great care to do it well, and no ways slightly or negligently.

"But because this duty is generally neglected in most Parochial Congregations in this nation, and that they are also at a loss how to have it well performed (and I do constantly affirm that 'tis absolutely impossible ever to have the Psalms rightly and well performed according to the common way used throughout the nation) I will (here following) . . . propose an Absolute-certain

## Story of Organ Music

and infallible way, how to have them well and rightly performed. Now as to this there is no better than to sing to some certain instrument, nor is there any Instrument so proper for a church as an organ. . . . 'Tis sad to hear what whining, toting, yelling, or screeking there is in many country congregations, as if the people were affrighted or distracted. And all is for want of such a way and remedy as this is. . . . And now methinks I hear you cry aloud and say, that truly if we knew how to raise an Organ we would have it very suddenly." (Here he arranges all the details for a public subscription.)

"But now as to an organist. That is such a difficult business, as I believe you'll think absolutely impossible ever to be obtained; a constant charge, a terrible business! . . . Now for your comfort know that this is ten times more easie and feasible than that other of the organ: and that after ye are once gotten in the way you will have organists grow up amongst you as your corn grows in your fields, without much of your cost, and less of your care."

Chapter VI. deals with "How to procure an Organist."

"The certain way I will propose shall be this—viz., First I will suppose you to have a Parish Clark, and such an one as is able to set and lead a Psalm, although it may be ever so indifferently.

"Now this being granted, I may say that I will, or any Musick-master will, or many more Inferiours (as Virginal-players, or many Organ-makers, or the like), I

## Mace and the Organ

say, any of those will teach such a Parish Clark how to pulse or strike most of our common Psalm tunes, usually sung in our churches for a trifle (viz., 20, 30, or 40 shillings): and so well that he need never bestow more cost to perform his duty sufficiently during his life. . . . And then when this Clark is thus well accomplished he will be so doated on by all the pretty ingenuous children and young men in the Parish, that scarcely any of them but will be begging now and then a shilling or two of their parents to give the Clark, that he may teach them to pulse a Psalm-tune, the which any such child or youth will be able to do in a week or fortnight's time very well. And then again each youth will be as ambitious to pulse that Psalm-tune in publick, in the Congregation, and no doubt but that he shall do it sufficiently well.



THOMAS MACE, TRIN. COLL., CANTAB.

“And thus little by little the Parish in a short time will swarm or abound with organists, and sufficiently enough for that service. For you must know (and I entreat you to believe me) that (seriously) it is one of the most easie pieces of performance in all Instrumental Musick to pulse one of our Psalm tunes truly and well, after a very little showing upon an organ. The Clark likewise will quickly get his money by this means, and

## Story of Organ Music

I suppose no parent will grutch it him, but rather rejoyce in it."

But the puritanical hatred of organs was not yet dead, and in the next chapter Mace provides another "infallible way" to get the Psalms well sung by those who "take Boggle at the very name of the organ," by suggesting that the parents should so "indent with the master of the Grammar School that the children shall be taught to sing."

Here we must leave the quaint old musician. Whether any country churches put his suggestions to the test of practice, we know not, but the want of an instrument of some kind soon became so much felt that the mediæval custom of employing a band was re-introduced, and the village carpenter, the miller, the blacksmith, played the flute, the violoncello, and other instruments, both wind and string. The village church music thus became a source of common interest and good fellowship, though it was probably intolerably coarse to refined ears. The custom was continued till the third quarter of the nineteenth century, when the harmonium gradually ousted the bands, and is now itself being discarded in favour of the organ, which, however often it is abused, condemned, and destroyed, always rises again and reasserts its supremacy.

## CHAPTER XIV.

### CONTINENTAL ORGAN MUSIC SINCE 1750.

Italian organ music—Vallotti—Santucci—Capocci—Terrabugio—Bossi—German organ music—W. F. Bach—Pupils of J. S. Bach—Rinck—Albrechtsberger—Vogler—The Schneiders—Mendelssohn—Hesse—Schumann—The Fischers—Faisst—Thiele—Ritter—Merkel—Rheinberger—Fährmann—Reger—French organ music—Benoist—Lambillotte—Nisard—Lefébure-Wély—Franck—Boëllmann—Saint-Saëns—Dubois—Guilmant—Widor—Dutch organists—Van Eijken—De Lange.

WE have now traced the story of organ music from its earliest records in each country down to the middle of the eighteenth century—that is, to the death of Bach in Germany, Handel in England, Martini in Italy, and Rameau in France. It remains to examine what has been done in the last century and a half.

Italy has lagged behind the rest of Europe, both in organ music and the instrument itself. Until the last decades of the nineteenth century Italian organs were not much in advance of those of the days of Frescobaldi; nor did Italian organists make much reputation beyond their own country. For Italy was far more occupied with the attractions and claims of rival operatic singers

Italian  
Organ  
Music

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than with serious music; and not only the organ, but the whole of Italian church music, with few exceptions, gradually sank to the deplorable condition commented on by Mendelssohn and by many since his day, out of which the present Pope is making such laudable efforts to raise it.

Amongst the Italian organists who attained a certain amount of reputation was Padre Francesco Antonio Vallotti, the master of the more famous **Vallotti** Abbé Vogler. He was born in 1697, and from 1728 to his death in 1780 was *maestro* of the Church of San Antonio at Padua. Burney, who saw everything Italian through magnifying glasses, writing in 1773,<sup>1</sup> says of this church: "It is a large old Gothic building. . . . At the entrance into the choir, the majestic appearance of four immense organs is very striking, of which the front pipes are so highly polished as to have the appearance of burnished silver; the frames, too, are richly carved and gilt. These four organs are all alike; there are no panels to the frames, but the pipes are seen on three sides of a square."

The organs are still there. They are suspended on the four massive columns which support the central dome, and their lofts are each spacious enough to accommodate a choir. Burney heard Mass performed in this church by two choirs and two of the organs, and the present writer heard the same combination in 1892.

<sup>1</sup> *Present State of Music in France and Italy* (1773), p. 135.

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The organs, however, did not strike him as being larger than the choir organ of an English cathedral. Tartini, who lived at Padua, has left on record his great admiration of Vallotti's organ-playing, which Burney did not hear. Much of his music remains in MS. in the archives of San Antonio.

Marco Santucci, born in 1762, was a prolific writer of church music and symphonies. He was *maestro* of the cathedral at Lucca, and died in 1843. He left twelve fugued Sonatas for the organ, published by Ricordi of Milan, and 112 Versetti. He was also a writer on music.

Italian organ-playing has begun to revive of late years. The instruments are being rapidly brought up to date, and several eminent composers have arisen. Filippo Capocci, born at Rome in 1840, a son of the late *maestro* of St. John Lateran, has been since 1875 organist of that church, and has published a large quantity of excellent organ music. Giuseppe Terrabugio, born in 1842, was a pupil of Rheinberger, and is an ardent worker in the reform of Italian church music. He is the author of an organ school, some organ sonatas, fugues, and other works.

Enrico Marco Bossi, born in 1861, a pupil of the Liceo of Bologna and the Conservatorio at Milan, has been successively organist of the cathedral at Como, Professor of the Organ at the Conservatorio of San Pietro a Maiella, at Naples, and is now Director of the Liceo at Bologna. He is a

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fine organist, and is the joint author, with Tebaldini, of a school of modern organ-playing. He has composed an organ sonata, and a concerto for organ and orchestra. The "Cecilia" edition contains an "Inno Trionfale" dedicated to W. T. Best, written in good classical style, and the same collection contains works by other living Italian organists, which show that they are fully up to date in the modern art of organ-playing and composition for the instrument.

The height to which German organ music had soared in the hands of Bach could not be maintained. Bach left many pupils, and several sons, but they did not approach him in genius, though his eldest son Friedemann was the finest organist in Germany after his father's death. But the attention of the musical world of Germany was now almost entirely drawn away from the organ to the symphony, the opera, and the oratorio; and Haydn, Mozart, Beethoven, Schubert, Weber, although several of them played the organ in their younger days, seemed to forget its existence, except as a useful instrument for accompaniment. When they wrote for keyed instruments, it was for the harpsichord and the rapidly developing pianoforte, whose superiority over the organ in the matter of rhythm, expression, and responsiveness of touch soon began to be evident. It is true that two of our most brilliant organ concert pieces emanated from the pen of Mozart; but these two great fantasias were written, not for the organ, but for a mechanical clockwork instrument! There continued to be great

## Bach's Pupils

players of the organ in Germany, just as there were in England and France; but the instrument took a secondary rank to the pianoforte in public estimation, and while sonatas were poured forth in thousands for the latter, the compositions for the older instrument were counted by scores only, until the improvements in its construction of the latter half of the nineteenth century brought it up to modern requirements, and led to its increasing use in large concert-halls.

There was, of course, no falling off in the numbers of the organists, for every church required one or more, as before; and the officials upon whom the duty of selection fell, took care that the standard of performance was as high as could be attained. Of these organists we have only space to mention a few of the more prominent. Of Bach's sons, the eldest, **W. F. Bach** Wilhelm Friedemann, born in 1710, was organist of the Marienkirche at Halle, and died in 1780. "His style," says Forkel, "was elevated, solemn, and imbued with religious feeling." He preferred extemporising to writing, and hence he only left a few compositions. Of Bach's pupils, **J. G. Vogler**, **Homilius**, **Krebs**, **Goldberg**, **Altnikol**, **Kittel**, **Johann Schneider**, **Schubart**, **Zeigler**, **Müthel**, and his cousin, **Ernst Bach**, were all more or less famous organists in their day, though now forgotten; in fact the fame of Bach himself was for nearly a century after his death a mere tradition: he was so much in advance of his time that only of late years has the general public begun to recognise his greatness. He

**Bach's  
Pupils**

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composed for the nineteenth and twentieth centuries, not for the eighteenth.

J. C. H. Rinck, the son of an organist, was born in Thuringia in 1770, and was a pupil of several

**Rinck** Thuringian organists, and finally of Kittel.

He held several important posts and gave "organ concerts" in various parts of Germany. He died in 1846, after having produced more for the organ than any of his contemporaries. His style is dignified and simple; he wrote few fugues, and his music presents few difficulties to the executant, yet it is all pure and attractive organ music. His reason for avoiding fugue is much to the point, and shows that he appreciated his position in history. "Bach," said he to Fétis, "is a colossus, who dominates the musical world: one cannot hope to follow in his footsteps, for he has exhausted everything in his own domain. I have always considered that if I am to succeed in composing anything worthy of approval, it must be on different lines from his." And the justice of his view is borne out by the fact that his works are still played, while those of most of his contemporaries are forgotten. He is well known in England by his *Organ School*.

J. G. Albrechtsberger, the master of Beethoven, was

**Albrechts-berger** born in 1736, and died as Capellmeister of St. Stephen's, Vienna, in 1809. Amongst his numerous compositions are eleven sets

of Fugues and three of Preludes, for the organ.

A remarkable career was that of Georg Joseph

## German Organists

Vogler, generally known as the Abbé Vogler. Born at Wurzburg in 1749, he studied at Bologna, and at Padua under Vallotti, and then went to Rome, where he entered the priesthood, rising to certain high offices, and being given the order of the Golden Spur. Returning to Germany, he opened a music school at Mannheim, and became Capellmeister to the Court. Leaving this employment, he invented a simplified organ, which he called an "Orchestrion," with which he made tours as an organ-virtuoso in France, Sweden, and London. Shortly before his death, which occurred in 1814, he opened a music school at Darmstadt, of which Weber and Meyerbeer were pupils. He composed and produced many operas, symphonies, and compositions for the church and chamber: for the organ, a concerto, preludes, chorales, and trios. His music and his invention are no longer of much interest, except as forming the subject of the well-known poem by Robert Browning.

Fétis, in his *Biographie Universelle*, describes no less than sixteen musicians of the name of Schneider, of whom one was an organ-builder and seven were organists. J. C. F. Schneider was born in 1786, and was a pupil of his father, who, beginning life as a weaver, had changed his profession and become a competent organist.

So rapid was the boy's progress that at eight years old he was employed as organist by the town council of Zittau. He then went through the university at Leipsic, and became organist at St. Thomas's Church,

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where he gained fame as a teacher, and more as a conductor of provincial festivals. His chief contribution to the literature of the organ is a *Handbuch des Organisten*, treating of composition of chorales, etc. He died in 1853.

Still more famous was his brother, Johann Gottlob, one of the greatest of the German nineteenth-century organists. He was born in 1789, and was also a pupil of his father, and afterwards of Unger. In 1811 he became organist of the university church at Leipsic, and made a great reputation by his organ concerts in that town and many other parts of Germany. His fugues, fantasias, and preludes for the organ are of excellent quality.

Mendelssohn (born 1809, died 1847) was as great a virtuoso on the organ as on the piano. He composed and dedicated to Attwood, organist of St. Paul's, three Preludes and Fugues, op. 37; and later on he published six organ Sonatas.

These fine works are too well known to English organists to need detailed description. The sonatas have been criticised by old-fashioned German organists as too "Klaviermässig"—*i.e.*, too much like piano music. That they are in the general style of the piano music of their day is true, but all the best organ music of any period has reflected more or less the general keyboard style in vogue; and the remark about Mendelssohn's sonatas only shows that the organ was beginning to keep pace with the piano. The sonatas are not at all in the same forms as piano sonatas; on the

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contrary, four of them are practically chorale arrangements on a large scale, and the other two are forms in which the fugue predominates, and are particularly well suited to the genius of the organ.

Adolf Friedrich Hesse, born at Breslau in the same year as Mendelssohn, and died there in 1863, a virtuoso of high reputation, has left a large quantity of music which is popular more on account of its smoothness of melody and ease of execution than because of any depth of musical expression.

Robert Schumann's sketches, canons, and fugues, though fairly effective on the organ, were not originally intended for that instrument, but for the pedal piano. The canons and sketches are beautiful little pieces, but the fugues are rather heavy and dull.

Riemann's *Lexicon* mentions fifteen musicians named Fischer. Michael Gotthard Fischer (1773-1829) was a pupil of Kittel, organist of Erfurt, and a very distinguished player and composer. Karl August Fischer, born in 1828, was organist of the English church, and afterwards of that of the Three Kings, at Dresden. He died in 1892. He was well known as a fine Amongst his compositions are four symphonies for organ with orchestra, three concertos, and duets for organ and violin, organ and violoncello.

Immanuel G. F. Faisst was born in 1823, and studied theology, but gave this up for music, giving organ

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concerts in various parts of Germany. He finally settled at Stuttgart, where he joined with others in founding a conservatorium, of which he was **Faisst** professor of the organ and composition, and afterwards director. He died in 1894. He published several organ pieces.

Friedrich Ludwig Thiele (born 1816, died 1848) composed concertos and other works for the organ.

Amongst the numerous Ritters whose names occur in German Lexicons, the most eminent in connection with the organ is August Gottfried Ritter, **A. G. Ritter** born in 1811, a pupil of M. G. Fischer. He was organist successively of Erfurt, Merseburg, and the Cathedral of Magdeburg. He died in 1885. His *Kunst des Orgelspiels*, an instruction book, *Geschichte des Orgelspiels*, *Orgelfreund*, a collection of pieces by various composers, and *Orgelarchiv*, are valuable contributions to the history and literature of the instrument; and he composed organ Sonatas, Choralvorspiele, Fugues, and Variations. His first Sonata, in D minor, is in reality a particularly vigorous fugue, whose chromatic subject is foreshadowed in an introduction or prelude; and between the prelude and the fugue there is a beautiful *andante*, in four voices, accompanied by a soft *basso ostinato* on the pedal. His Sonata in A, No. 4, has a totally different form. Beginning with a somewhat lengthy moderato in rondo form, it ends with variations on a boisterous folksong, whose march-like character seems almost more suitable to a military band than the organ.

## Merkel and Rheinberger

Gustav Adolf Merkel (born in 1827, died at Dresden in 1885) was a pupil of J. Schneider. He was organist of the Kreuzekirche, and then of the Court church at Dresden. He composed nine **Merkel** Sonatas for two performers and double pedal, an unusual combination; Studies for the pedal, Choral Studies, Choralvorspiele, Preludes and Fugues, and other compositions, besides an *Organ School*. In his Sonata in D minor, No. 5, the first movement is a combination of sonata and rondo forms; the second movement is an intermezzo recalling the opening subject, and leading to a fugue.

Joseph Gabriel von Rheinberger, born in 1839, produced compositions of a high order in every department of modern music. He was Court-Capellmeister at Munich, where he died in **Von Rheinberger** 1901. His works for the organ consist of a number of Sonatas, two Concertos, a Suite for organ, violin, and violoncello, Ricercari, Monologues, Trios for two manuals and pedal, besides pieces for the organ and violin. He had a rich fund of invention, a sympathy with all that is best in modern music, and a greater mastery over fugue and counterpoint than any of his contemporaries; his organ works are therefore masterpieces of pure music, on a level with the highest orchestral art of his day. He makes comparatively little use of modern mechanical resources for changing the registers, perhaps because the German organ-builders were slow to adopt the new inventions. Though fully master of the modern orchestra, Rhein-

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berger seems to have discountenanced the idea of treating the organ in orchestral style, even to the limited extent possible on the German organs of his day; on the contrary, he makes use of bold and telling counterpoint, or fine masculine melody, through the medium of massive organ tone. Like Bach, he frequently writes many pages in succession for full organ, without any change of power; but he also knows how to produce the most delicate contrasts of tone with the soft stops, when he requires to do so. His sonatas do not take the form of piano sonatas. They are, for the most part, in three movements, the first and last of which are generally a prelude and fugue divided from one another by an intermezzo, constructed in two contrasting sections on the same principle as the minuet and trio, but with more freedom of form. They are therefore something similar in form to Bach's great C major Toccata and Fugue, with its beautiful soft intermezzo in A minor; but the Rheinberger sonata has the modern feature of a close connection between the first and last movements by the use of the same motives in both. In the earlier works he sometimes uses fragments of plainsong in combination with the fugues, but he afterwards discards this device and trusts entirely to original work, while his mastery over the instrument seems to grow with each new sonata. One of the finest of the later sonatas, op. 142, dedicated to M. Guilmant, has as its last movement a Fantasia in recitative form, followed by a great fugue built on a motive (whether accidental or not) from the Cambridge Chimes.

## French Organ Composers

Amongst the younger composers are Ernst Hans Fährmann and Max Reger. The first was born in 1860, and is now cantor and organist at the Johanneskirche at Dresden. He has composed four great organ sonatas, a concerto, and other works.

Max Reger, born in 1873, a highly gifted and prolific composer, has published no less than eighteen compositions for the organ, many of which are on a large scale. Amongst them are fifty-two Choralvorspiele, two Sonatas, several Fantasias, and Variations. He is much under the influence of Bach, and dedicates a suite "Den Manen J. S. Bachs."

François Benoist, born in 1794, died in 1878, gained the Prix de Rome at the Paris Conservatoire, and, on his return from Italy, became Court Organist at Paris. His collected works are contained in twelve volumes, entitled *Bibliothèque de l'organiste*. Three of his pieces published in *Cecilia*—"Prière" and two "Marches religieuses," are very sentimental.

**French  
Organists:  
Benoist**

Louis Lambillotte, who was born in 1797, and died in 1857, organist of Charleroi and Dinant, was an eminent writer on music and composer for the church. He entered the Order of Jesus in 1825, and was one of the earliest of the band of reformers of plainsong who prepared the ground for what is now known as the "Solesmes System," in which the endeavour is made to perform plainsong as it was in the ninth century, before it came under the influence of measured music. This is the system which

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the present Pope wishes to establish as the orthodox method of the Roman Church. Lambillotte published in 1842-44 a collection of organ music, under the title *Musée des Organistes*.

Théodore Nisard, the pseudonym of Abbé Xavier Normand, born in 1812, was another of the band of ardent students and reformers of plainsong. Nisard After acting as organist and music director for some years, he gave up practical work and devoted himself to literature. In 1840 he published a *Manuel des organistes de la campagne*, treating of the accompaniment of plainsong; in 1860, *L'Accompagnement du Plainchant sur l'orgue*, and *Les vrais Principes de l'accompagnement du Plainchant sur l'orgue, d'après les Maîtres du XV. et XVI. Siècles*. The treatment of the organ in plainsong was at this time occupying the attention of many French musicians, as part of the reformation of the whole subject of Gregorian music.

Louis James Alfred Lefébure-Wély, born in 1817, died in 1869, was a son of the organist of St. Roche at Paris. He succeeded his father in this position at the age of fourteen, and in 1847 became organist of the Madeleine; but in the following year he gave this up, and devoted himself entirely to composition. He was an excellent improviser on the organ and harmonium, and he published music for both instruments which at one time was exceedingly popular, though of no great artistic value. He was also a fashionable pianoforte composer.

César Auguste Franck, who was born in 1822 and

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died in 1890, was the leader of a French school of modern instrumental composition, and a very fine organist. Amongst his organ works are a Prelude, Fugue, and Variations, Fantasia in C major, Prière in C sharp minor, "Grand Pièce symphonique," and Pastorale in E. **Frank**

Leon Boëllmann, born in 1862, died in 1897 at Paris, was a fine organist, who, in spite of his early death, published no less than sixty-eight compositions. Amongst them are a "Fantasie dialoguée" for organ and orchestra, a Suite for the organ alone, and one hundred little pieces, entitled *Heures mystiques*. **Boëllmann**

Amongst the most celebrated of living French organ composers are Charles Camille Saint-Saëns, born in 1835, François Dubois, and Félix Alexandre Guilmant, both born in 1837, and Charles Marie Widor, born in 1845.

Saint-Saëns is renowned throughout Europe, not only as one of the greatest composers, but as one of the most brilliant executants of the day, on both the organ and the piano. From 1858 to 1870 he was organist of the Madeleine, since which time he has devoted himself entirely to composition. A thematic catalogue of his works was published by Durand in 1897. In his *Marche religieuse*, a title so beloved by French composers, he cleverly avoids the weak sentimentality that is usually connected with this form. A Fantasia for three keyboards and pedal, written on four staves, is like a piano concerto in style, but its effects

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largely depend on delicate manipulation of the stops, as in most French music. Three Preludes and Fugues, dedicated respectively to MM. Widor, Guilmant, and Gigout, are very interesting. Prelude No. 1 consists of a harmonic basis embroidered with arpeggios, in which a single motive predominates, foreshadowing the fugue. Prelude No. 2 has a pianoforte figure on the right hand accompanying a duet between the left hand and pedal in *quasi*-canon form.

Dubois won the Prix de Rome in 1861, and became organist of the Madeleine in 1871. He has composed every kind of music. His *Douze pièces pour orgue ou piano pédalier* are melodious lyrical pieces, depending on careful registering for their due effect when played on the organ. In No. 9, "Marche des Rois Mages," the highest B of a four and a two-foot stop on the Swell is to be held down by a weight throughout the piece, to represent the star in the east, while the march is played on the Great and Choir.

Guilmant was born at Boulogne-sur-Mer, where, at the age of sixteen, he became organist of St. Nicholas's Church, which he left in 1871 for Ste. Trinité in Paris. He has become well known in England, Russia, and Italy, by his concert tours, in which his intellectual and spirited rendering of the finest organ music form a great attraction. Not only is he a prolific composer of most interesting organ music, and a masterly extemporiser, but he has edited a quantity of ancient music, under the titles of *Archives des Maîtres de l'orgue* and *École classique d'orgue*. His organ works

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include seven Sonatas, seven Symphonies, and a vast number of smaller pieces, besides arrangements for the organ and harmonium. He is a master of fugue, which he uses in combination with the march and other lyrical forms with the happiest results. His sonatas are generally in regular binary form, as to the first and last movements; but he also writes them in the more usual modern organ form of prelude, intermezzo, and fugue. Like his compatriots, he depends on the registering, which is carefully indicated, for a great number of his effects. The coda of his "Funeral March" consists of a melody played by the right foot, accompanied by the left foot, with rapid arpeggios in both hands on the *voix célestes*, *voix humaine*, and *tremulant*.

Widor became organist of St. Sulpice at Paris in 1870. He has composed eight Symphonies for the organ alone, and one for the orchestra and organ. They are on a large scale, consisting of four or five movements, instead of the orthodox three, usual in organ sonatas. The third symphony is a kind of suite, consisting of prelude, minuet, march, canon, fugue, and a brilliant finale. Unlike Guilmant, he rarely changes the stops during a piece, contenting himself with indicating the combinations to be used on each clavier at the commencement.

Amongst famous Belgian organists is Nicolas Jacques Lemmens, who was born in 1823, and died in 1881. He was Professor of the Organ at the Brussels Conservatoire, and in 1879 he opened a school for organists and choirmasters at

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Malines. He was the husband of the famous English singer, Madame Lemmens-Sherrington. He composed a quantity of excellent organ music, and published an organ school, besides which he was the author of a method of accompanying Plainsong. In England he is well known by his Fantasia in E minor, called the "Storm," a set of variations on a slow, march-like theme, giving way to rapid chromatic passages in the lowest octaves of the sixteen-foot stops, which gradually rise in a *crescendo* to the top of the manual, when the full organ bursts in with a stormy interchange of arpeggios and enormous chords; then comes a "prayer" on the *voix célestes*, an *agitato* on the open diapasons, a new melody, and the piece closes with a recapitulation of part of the "prayer." Except in the *crescendo*, the stops are not changed during the course of the different movements; in this respect Lemmens leans rather to the German than the French treatment of the organ, while the composition is French in style.

Amongst celebrated Dutch organists Simon van Eijken takes a high rank. He was born in 1822, and died in 1868. The son of an organist, he was trained at Leipsic Conservatorium, where he came under the favourable notice of Mendelssohn, who recommended him to complete his studies under Johann Schneider at Dresden. He became organist of two churches in succession at Amsterdam, and afterwards of the Reformed church at Elberfeld. He composed three Sonatas, 150 Choralvorspiele, twenty-five Preludes, a Toccato and Fugue on the notes

## De Lange

B, A, C, H, Variations, and other works, all of a very high order. His Sonata No. 3 in A minor is in pianoforte sonata form, but with contrapuntal work suitable for the organ. It is in the usual three movements, ending with a fugue, the course of which is interrupted by lyrical episodes, forming a beautiful contrast to the more severe fugal work.

Samuel de Lange, born at Rotterdam in 1840, received his first teaching from his father, organist of St. Laurence at Rotterdam. As an organ virtuoso he has made a name in Germany, **De Lange** Austria, France, and England, and at present he is Professor of the Organ and Counterpoint, Choirmaster, and Lecturer on Musical History at Stuttgart. He has composed seven Sonatas and other works for the organ. In his Sonata in D major he says: "I wish *crescendo* and *diminuendo* to be always made by registering, never by the swell pedal."

## CHAPTER XV.

### THE PROGRESS OF ORGAN MUSIC IN ENGLAND.

Roseingrave—Arne—Stanley—Nares—Cooke—Dupuis—Beckwith—  
The Wesleys—Clarke-Whitfeld—Russell—Crotch—Novello—  
Adams—S. S. Wesley—Smart—Stirling—Spark—Ouseley—Best  
—The present English school.

LET us now return to the progress of organ music in England. Overshadowed by the genius of Handel, and having instruments of good tone as far as they went, but inadequate for the massive effects of sound so peculiarly the property of the organ, our cathedral organists contributed little of importance to the literature of the instrument beyond a number of excellent fugues, for many of the other movements of their voluntaries can scarcely be ranked as first-class compositions.

Thomas Roseingrave, organist of St. George's, Hanover Square, and composer to the King's Theatre, published *Voluntaries and Fugues, made on purpose for the Organ or Harpsichord, in 1730, and Six Double Fugues for the Organ or Harpsichord,*" in 1750. These are good, solid works. They are not under the influence of Handel, but are true native English productions.

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The famous composer, Dr. Arne (1710-78), published some concertos of great merit. Dr. Pearce has arranged a fine toccata by him for the modern organ, in which a perpetual movement is kept up by one or the other hand, while a good deal of the left-hand work is given by the editor to the pedal. **Dr. Arne**

A remarkable organist was John Stanley, Mus. Bac. (1713-86). At the age of two he became blind by an accident, yet such was his force of character that he distinguished himself, not only as an executant, but as a composer of oratorios, a teacher, and an *entrepreneur*, or, as we should say, a concert agent. For the organ he wrote three sets of Voluntaries, from which Dr. Pearce has arranged an *adagio* and *allegro fugato*. The *fugato* is excellent, and the *adagio* is less commonplace than many similar contemporary compositions of this class. **Stanley**

James Nares, Mus. Doc. (1715-83), organist and composer to the Chapel Royal, published *Il Principio; or, a regular Introduction to Playing the Organ and Harpsichord*, said to be the first of its kind, and *Six Fugues, with Introductory Voluntaries for the Organ or Harpsichord*. In the preface to *Il Principio* the author says: "It has long been a matter of wonder to lovers of music that no regular introduction to the art of harpsichord-playing has ever been offered to the public. . . . The author has not the vanity to imagine that this attempt is perfect in its kind, but being convinced that it may be useful, and **Dr. Nares**

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that a regular introduction is much needed, he will venture to recommend this work, executed as it is, till something more perfect on a similar plan shall be produced." Instructions are given in the clefs, notes, time, etc., scales and shakes; then come little minuets and gavottes in two or three parts, followed by "easy lessons" and more difficult ones. Nothing whatever is said about the management of stops, keyboards, or any other part of the organ; in fact the instrument seems to be forgotten, as it is not mentioned after the title-page. The *Six Fugues* are, as a rule, good fugal writing, with occasional relapses into poor episodes. Some of the *Voluntaries*, on the other hand, are miserably commonplace.

Benjamin Cooke, Mus. Doc. (1734-93), organist of Westminster Abbey, a famous glee-writer, seems to have published no organ music in his lifetime, but after his death his son published two collections of his fugues and other pieces. The fugues are Handelian in character, and, to give fulness, portions of them are played in big chords, with running counterpoint in the bass. In other places they are in two parts only, with the hands at opposite ends of the keyboard, nearly four octaves apart, a weird kind of contrast to the full chords. An occasional pedal enters, its lowest note being GGG. Many of the introductions are in triple time in three parts on the diapasons, a favourite form of movement, and they are sometimes followed by cornet solos. In the second volume there is a regular toccata, well worked out, and in one of the

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fugues the pedal takes part in the subject, an unusual feature in an English eighteenth-century composition.

Thomas Sanders Dupuis, Mus. Doc. (1733-96), of French extraction, the successor of Dr. Boyce at the Chapel Royal, and one of the best organists of his day, published *Nine Voluntaries for the Organ, performed before their Majesties at the Chapel Royal, St. Paul's Cathedral, etc.* **Dr. Dupuis** There arose a form of voluntary in three or four movements about this time whose general construction consisted of a slow movement in triple rhythm, and for three voices, on the "diapasons," followed by a cornet or trumpet solo, with only a bass, and no harmony, and ending with a fugue. This form is so frequently found (sometimes with slight modifications) that it seems to have become conventional. The first movement might be fairly interesting, but it was more often very dull; the second was usually, though not always, vulgar; and the fugue almost invariably gave proof that English composers could excel in this art when they gave themselves the trouble. Dupuis' voluntaries are on this plan: the work is good throughout, and the Cornet solos are relieved by interludes on the swell or echo. Some of the music is Handelian in character, though other parts are not.

John Christmas Beckwith, Mus. Doc. (1751-1809), organist of Norwich Cathedral, and celebrated for his extempore playing, composed *a Favourite Concerto for the Organ, Harpsichord, or Pianoforte* in 1795, and *Six Voluntaries* in 1780. **Dr. Beckwith**

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Charles Wesley (1756-1834), a native of Bristol, and a nephew of the famous Methodist leader, Organist-in-Ordinary to George IV., and organist of St. George's, Hanover Square, composed a set of six Concertos for the organ or harpsichord.

Samuel Wesley (1766-1837), a brother of Charles, was a great composer, a violinist, and the greatest organist in England of his day. In 1800 he became an enthusiastic admirer of the works of John Sebastian Bach, to the propagation of which he devoted a considerable portion of his career, playing the violin works at concerts, and the organ works in churches. In 1810 he published, in conjunction with C. F. Horn, the first English edition of the *Wohltemperirte Clavier*. He was a powerful extempore player, and was specially great in the fugues of Bach and Handel. For the organ he composed eleven Concertos, which remain in MS. at the British Museum (Add. MSS., 35,018), two Duets, a great number of Voluntaries, Preludes, Fugues, Interludes, and a Concerto for the organ and violin. A good deal of his music has been published of late years by the firms of Novello and Augener. The organ concertos, dated 1775, are scored for organ, two horns, two oboes, two violins, violoncello, and bass. They are evidently more or less inspired by Handel, but use is made of the Alberti bass, which is not in Handel's style. Several fugues are published in Messrs. Augener's *Cecilia* edition. They are all very long, and there is much excellent music in them. In



SAMUEL WESLEY (1829).

(From Oil Painting by John Jackson, R.A. Original painting in possession of the Rev. John Jackson, nephew of the artist.)



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the preludes he is very fond of chords in what may be called dotted rhythm (*e.g.*, a dotted quaver followed by a semiquaver), a reminiscence of Handel, much indulged in by English organists at one period under the name of *Maestoso*. The rage for marches had not yet begun, but Wesley makes use of gavotte and other dance rhythms in his preludes. All English organists owe him a debt of gratitude for his efforts in raising the organ to a dignified position as an exponent of solid music, rather than of the senseless claptrap of cornet and trumpet solos. By the permission of the Rev. John Jackson (a nephew of the artist) we are enabled to reproduce a portrait of this great musician, painted in 1829 by John Jackson, R.A.

John Clarke-Whitfeld, Mus. Doc. (1770-1836), a native of Gloucester, organist of Trinity and St. John's College, and Professor of Music in Cambridge University, organist of Hereford Cathedral, arranged the vocal works of Handel for organ or pianoforte in 1809, this being perhaps one of the earliest of the sets of "Arrangements" for the organ on a large scale of which such a number was published in the nineteenth century. In the absence of the power of writing original music, there arose a perfect mania for the adaptation of classical music, especially that of Germany, for the use of organists. This was a natural outcome of the appreciation which was beginning to be felt for music of a high class, apart from the Italian opera, and was legitimate enough with regard to the contrapuntal music of

Dr. Clarke-  
Whitfeld

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Handel, the quartets of Pleyel, Haydn, Mozart, etc. But it was extended to vocal compositions of all kinds, to the symphonies of Beethoven, Schumann, and others, in which expression, tone contrast, and accent are the soul of the music, rather than contrapuntal work, which is more especially the province of the organ.

William Russell, Mus. Bac. (1777-1813), organist of the Foundling Hospital, published about 1807 a book of

William Russell *Twelve Voluntaries for the Organ or Piano-forte*, and a second book in 1812. These collections are interesting, not so much on

account of their intrinsic musical value, as that they show the influences at work at the time they were composed. The regulation form of the voluntary is generally adhered to—namely, a slow movement for the diapasons followed by a cornet or trumpet solo, and ending with a fugue, the last being, as with all English organists, by far the most interesting movement of the three. Pedals are occasionally used to duplicate the left hand, and the pedal part goes down to GGG. The influence of Handel, Mozart, and Haydn is very evident. The “trumpet” movement of the first voluntary is in the style of Handel, but bombastic and trivial. It is followed by a slow intermezzo, consisting of a melody in the right hand, accompanied by chords in the left, reminding one of a Mozart pianoforte slow movement.

No. 2 has a minuet, evidently inspired by Mozart, and an *allegretto* like Handel. The cornet solo of No. 3

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is a Polacca: as usual, it is in two parts only, treble and bass. The *adagio* of No. 4 reminds us of Haydn, and is succeeded by a lively dance, called a *Siciliano*, for solo hautboy on the swell and solo cremona on the choir. Several of the loud movements have the conventional dotted rhythm. The fugues need no detailed description, they are all excellent. There are several commonplace marches, foreshadowing the modern rage for this form of dance music, which takes the same place in modern organ music of the popular order as the cornet and trumpet solos of one hundred years ago.

The first voluntary of Book II. has the following quaint remark:—"As the swell in this and the third voluntary is intended as an echo to the trumpet, it is requested that the pedal may not be used." This shows that the pedal was an *ad libitum* addition to the bass, to be employed or not, according to the inclination or competence of the player. But it was essentially an age of *ad libitum* accompaniments of all kinds: sonatas were written for the piano, with accompaniments for the flute, or violin, or violoncello, or harp, or all four *ad libitum*; they were by no means necessary to the composition, but could be used if desired!

The second voluntary of this book has a separate staff for the pedals, the only instance in the two collections. We shall later meet with another example of this diffidence in their employment. In the cornet solo of No. 4 "the swell pedal is not to be used in this movement." No. 5 has a solo for the cremona like a

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Haydn rondo, and the last fugue in the book is on a subject from Haydn.

William Crotch, Mus. Doc. (1775-1847), organist of Christ Church and St. John's College, Oxford, and

**Dr. Crotch** Professor of Music in the university, composed Concertos for the organ with instrumental accompaniments, Fugues for the organ alone, and adapted portions of Handel's oratorios for the organ or pianoforte. He was one of the first to use mechanical means for indicating the exact *tempo* he required, and it is interesting to notice how he did it. An introduction and fugue on a theme by Muffat, composed in 1806, has the following footnote: "A pendulum of two feet length will give the time of the crotchet." The introduction is in slow time, in the key of F minor, and has bold modulations. The subject of the fugue is carefully phrased, an unusual feature at this time; in the rest of the piece there is no phrasing. In a Concerto for the organ, with accompaniment for a full band, the length of the pendulum is to be nine inches for the crotchet. This work is similar in style to the piano concertos of Dussek. The entries of the band parts are indicated by small type, as in modern publications of the kind.

In 1835 Crotch published some Fugues, preceded by Canons, the subjects being taken from well-known single and double chants. They are rather depressing compositions. By this time Maelzel's metronome was beginning to be known in England, for these pieces are preceded by notes such as "Crotchet equals a pendulum of sixteen inches; Maelzel's metronome, 92."

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A curious instance of history repeating itself is seen in the organ publications of Vincent Novello, the founder of the famous firm of Novello. The son of an Italian father and English mother, he was born in London in 1781, and held posts as organist to the Portuguese Chapel, the Roman Catholic Church in Moorfields, and pianist to the Italian Opera at the Pantheon. As an organist he attained to great celebrity. He died in 1861. Though he was a prolific composer, and his works and adaptations nearly fill a volume of the catalogue in the British Museum, he composed no organ music, but made a large number of arrangements for the instrument. His *Cathedral Voluntaries*, published in 1831, and dedicated to Samuel Wesley, were not taken from instrumental works, but from anthems and motets by Orlando Gibbons, Dr. Blow, and "other sterling composers of the English school"—that is to say, he reverted to the practice of the sixteenth and early part of the seventeenth centuries of "putting into tablature" the vocal works of great composers, by reducing the scores to a form playable on keyed instruments. "The only way he can account for these masterly compositions not being more frequently used as organ pieces is that they are very scarce, and difficult to procure; second, that they are in score, a shape not convenient to the generality of players. . . . In the style of adaptation he has endeavoured to combine fulness of effect with facility of execution. Directions have been given for the management of the stops, the occasional introduction of the pedals, etc." They are

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printed on two staves only, and the filling in of chords, the use of octaves in the left hand, and other features, are the modern equivalents of the *coloratur* of the Germans, the *diminution* of the Italians, and the *glosas* of the Spaniards of the time of Elizabeth, when vocal works were "put into tablature."

A prolific composer was Thomas Adams (1785-1858), organist of several London churches in succession, and

**Thomas Adams** famous for his remarkable powers of extempore playing. He published six Fugues and six Voluntaries in 1820, a Grand Organ Piece

and three Voluntaries in 1824, six Organ Pieces in 1825, Fantasias, Interludes, and Transcriptions. The first of his six Organ Pieces begins with a fugue, though it is not called so; this is followed by an *andante* on the swell, with the bass on the choir, for the wretched half-keyboard was still in use for the swell organ. There are no indications of stops, but many changes of keyboard. The music sounds old-fashioned, but it was doubtless highly appreciated in its day. The finale of this piece is a fugue in C minor on a somewhat cut-and-dried subject. It must have sounded thin where the bass enters in the left hand, for it seems to cry out for pedals. The second piece begins with a pastorale for the great diapasons, alternating with the swell; it is overloaded with old-fashioned ornaments. A separate stave is used on the second page for the pedals, with notes in smaller type than the rest; but the pedals have little to do beyond a few holding notes, and the composer seems to have been frightened at his own temerity, for there is

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no further use of the pedals in the rest of the work. The finale of this piece is a good vigorous fugue. The *adagio* of No. 4 is a solo in the left hand for the bassoon, but there is a note to the effect that it may be played on the diapason in the absence of a good reed-stop. The fugues are the most interesting portions in the collection. No. 6 is a very learned piece of fugal writing.

Amongst Adams's compositions are ninety Interludes, "suited to Psalm tunes in common and triple time." They are short pieces of from eight to sixteen bars, to be used before the last verse of a hymn, a practice formerly common in parish churches.

Organists now began to be dissatisfied with the cramping conditions under which they had to work. Larger and more complete instruments gradually began to be built, though as yet the pedal was comparatively rare, the tuning was that of the obsolete unequal temperament, and that abomination the "swell to tenor G," the half-keyboard, continued to vex the composer. It is to the credit of our organists that they accomplished what they did with such inadequate means, and that they eventually forced the hand of builders by making demands on them that gradually led to the magnificent and complete instruments of to-day.

Samuel Sebastian Wesley, Mus. Doc., a son of Samuel, born in 1810, joined his father as one of the leaders of the new movement. He was successively organist of the cathedrals of Hereford, Exeter, Winchester, and Gloucester, where he died in 1876. He was a

Samuel  
Sebastian  
Wesley

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fine organist, a devoted adherent of Bach's music, like his father, and an eminent composer. For his instrument he published "A Studio for the Organ, exemplified in a series of exercises," an "Air, composed for Hols-worthy Church Bells," Andantes, "Six Pieces for a Chamber Organ," an "Introduction and Fugue," the "National Anthem with Variations," besides contributions to the *Organists' Quarterly Journal* and other collections.

Henry Smart (1813-79), a nephew of Sir George Smart, was organist of various London churches.

**Henry Smart** His compositions for the organ are very numerous, consisting of fifty Preludes and Interludes, 1862; Andantes, Postludes, Marches, Variations, etc., besides arrangements of Handel's chamber duets and trios. One of the most frequently published of his pieces is an Andante in A major, in the style of Merkel's andantes, consisting of a first subject in the tonic, a second in a related key, and a return to the first. This is the so-called first rondo form of Marx and other German theorists; it is the form of hundreds of slow movements for the organ by modern English and German composers.

Elizabeth Stirling, a remarkable lady organist and composer (1819-95), was organist of All Saints', Poplar, and afterwards of St. Andrew's, Undershaft. She was one of the first English organists after the Wesleys to play Bach's fugues, which she began doing at the age of eighteen only. She is known as a composer for the

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organ by *Six Pedal Fugues on English Hymn Tunes, and eight Slow Movements.*

William Spark, Mus. Doc., a member of a family of musicians, was born at Exeter in 1823, and died at Leeds in 1897. He was a famous recit-  
alist, and from 1860 was organist of Leeds **Dr. Spark**  
Town Hall. He was also a lecturer and writer on musical subjects. He composed a Fantasia, a Grand Sonata, and other pieces, and from 1869 till his death edited the *Organists' Quarterly Journal*, a publication consisting of original compositions. His Sonata in D minor, composed for the Festival at Leeds in 1858, begins like a sonata, but in place of the orthodox second subject, there is a fugue, which grows out of the opening material, showing that the composer fully understood the genius of the organ, and avoided writing a piano sonata for it. The *fugato* part is followed by a development section, after which there is a return to the first subject. This cleverly constructed movement ends with a coda, in the form of a Chorale, on the model used by Mendelssohn in one of his piano fugues; for the influence of Mendelssohn on English musicians was now as strong as that of Handel in the preceding century.

The next movement is a well-constructed *moderato*, forming the basis of the last movement, which is a sort of ground bass, ending with a fugue on a large scale. The design of the whole work shows great skill.

The Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc. (1825-89), Professor of Music at Oxford University,

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had a remarkable facility in extemporising fugues. He published eighteen Preludes and Fugues, a Sonata, Andantes, Preludes, Fugues, etc. His fugues are good solid work, but his preludes in the set of eighteen are for the most part like Mendelssohn's "Songs without Words," both in form and feeling. The so-called Liedform, consisting of an accompanied melody, divided by closes into definite sections of four bars, answering to the lines of poetry, though eminently suited to all other instruments, for some reason rarely seems in place on the organ. The organ is so despotic that it appears to resent being treated like other instruments, and demands a style of its own, the essence of which is all that is implied by the word contrapuntal. For this reason Ouseley's prelude, No. 6, sounds better than its neighbours, since it is in solid contrapuntal writing, without the four-bar sections; and the same may be said of No. 7, on a *basso ostinato*, and No. 14, which is a canon.

One of the greatest virtuosos of the century was William Thomas Best (1826-97), organist for fifty years of St. George's Hall, Liverpool. He published a large number of arrangements, an important *Art of Organ-playing*, and as a composer he is known by six books of original pieces, six Concert Pieces, a Sonata, three Preludes and Fugues, and a number of pieces in *Cecilia*, of which he was the editor. A fantasia and a brilliant fugue on an English Psalm melody of the sixteenth century are

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interesting. Twelve short Preludes on English Psalm tunes are "Choralvorspiele," in the style of Bach. A Sonata in D minor, opening with an introduction of chords on the trombone, has some very fine writing. The first movement ends with a "Hymnus Triumphalis" on the full swell, *fortissimo*, accompanied by a trumpet solo on the great. The slow movement is a romance for *voix célestes*, the opening of which reminds one of the slow movement of Beethoven's fourth violin sonata; the contrasting section is a clarinet solo. The finale is particularly vigorous, and ends with a "Hymnus Popularis" on the pedal.

His Fantasia on a Chorale from the *Scotch Psalter*, 1615, is something in the style of the choral-fugue form invented by Pachelbel, in which the melody is first worked up into a fugue, and finally appears in long notes, as an augmentation of the fugue subject. In Best's Fantasia, the final appearance of the melody is on the pedals, with a free accompaniment on the manual.

During the last thirty years or so there has been an enormous output of both arrangements and original music for the organ. The general use of the pneumatic action, the addition of a respectable pedal organ, the adoption of equal temperament, and numbers of other improvements both in the mechanism and artistic features of the instrument have led to possibilities undreamed of by our forefathers; and the more or less successful imitation of the tone of the various orchestral instruments has given the idea that the organ could be

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employed in place of the orchestra. Until comparatively recently orchestral concerts were few and far between, and music lovers had to be content with an imitation of the real thing. But now that we are all becoming more familiar with first-class orchestral-playing, its imitation on the organ pleases less, and the attention of organists is more turned towards music specially written for their instrument, and original compositions are pouring forth as fast as they can be published. All honour to such publications as *The Organists' Quarterly Journal*, Novello's *Series of Original Compositions*, Augener's *Cecilia*, and similar undertakings, which encourage the composition of true organ music.

The average listener undoubtedly requires something to "take hold of" before he can appreciate so subtle a thing as purely instrumental music. In violin, piano, or orchestral music, a personal element of interest is always present, because the performers are in full view of the audience; but with the organ this is not the case, and any kind of name attached to a composition is welcomed, that the listeners may have something external to the music with which to associate it. We will allow ourselves to illustrate our meaning by two anecdotes. The late Sir John Stainer used to tell a story of how, when he was first appointed to St. Paul's, he invited some friends to hear the organ, and after he had played genuine organ music for half-an-hour or so, his enthusiasm received a sudden shock by a request, "And now, Dr. Stainer, will you please play 'Oh, rest in the Lord.'"

## Conclusion

Some years ago, when in Italy, the present writer played the variations of Mendelssohn's Sixth Sonata to the priest-organist of a small cathedral, who received it coldly, with the remark, "*Non mi piace, manca la melodia*" ("It does not please me; it is wanting in melody"). The writer chaffingly remarked, "No doubt it does not please you, as it is the Lutheran Pater-noster," whereupon the priest completely changed his mind, and on future occasions frequently asked to have it played!

There is, and always has been, in every country, a large public which demands music of a sentimental, or fashionable, or commonplace character. The best art of any age can necessarily only appeal to those who have a natural taste or tendency for it, and these must always be more or less in a minority. Society is such a complex thing that all its members cannot possibly be equally interested in the same thing; and this is a wise provision of nature, for without it there would be an absence of the emulation which leads to progress and development. The love of art is no more confined to one social class, or section, or standard of education, than the love of literature, or science, or any other department of human energy. A comparatively illiterate man may be able to appreciate in a vague sort of way the best efforts of a musician; and, on the other hand, a highly-cultivated person may be entirely insensible to it, or may love the efforts of those below the first rank. It is a matter of temperament and association; and just as there is, and always has been,

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literature and pictorial art to suit every taste, so there must always be music provided for "all sorts and conditions of men."

Hence a vast amount of what musically cultivated people look upon as rubbish is put forward every year under the names of Marches, Elevations, Meditations, Romances, Prières, Offertoires, and a number of other titles, which takes the same place as the thousands of *Morceaux de Salon* beloved of amateur violinists and pianists in the drawing-room. It is a mistake to look down upon this class of music; it has its place, and that a not unimportant one, for it gives temporary pleasure to thousands who have not the temperament, or opportunity, or the training to enjoy works of a higher calibre. There is always this consolation, too—it will die out, as the fashionable music of past ages has done.

But English composers of the first rank are producing works that are amongst the best of the day, and there is reason to hope that a school of English organ music is arising which will take its place as part of the great modern school of English composition that is so rapidly developing. In looking through publishers' catalogues, one is bewildered by the vast array of names of Englishmen who are occupying themselves more or less with the organ. We cannot make a selection from these names, and must content ourselves with taking it for granted that they are well known to organists, and through them to the public. And there is scope for these works, for large organs are now

## Conclusion

found in nearly every concert-room as well as in the churches, and as there is certainly no dearth of competent performers or of organ recitals, the organ is probably more heard and appreciated at present than at any former period in its history.



# Appendices.



- A. MUSICAL ILLUSTRATIONS.
- B. A CHRONOLOGICAL SYNOPSIS OF ORGAN COMPOSERS.
- C. BIBLIOGRAPHY AND COLLECTIONS OF ORGAN MUSIC.



# Appendix A

## Musical Illustrations.

1.

MERULO. Toccata, 8vo tono. From RITTER. See p. 35.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a common time signature (C). The first system is labeled "Harmonic basis." and shows a simple harmonic structure with chords and single notes. The second system is labeled "Merulo's work." and features a more complex texture with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The third system continues the melodic and rhythmic development of the piece.

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The first system of the musical score consists of two grand staves. The upper staff is in treble clef and contains a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The music begins with a half rest in the upper staff, followed by a series of chords and single notes.

The second system of the musical score also consists of two grand staves. The upper staff continues the melodic line from the first system, featuring a series of eighth notes and a final flourish. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line and the word "etc." written below the final note in the lower staff.





# Appendix A

## 6.

B. PASQUINI. Toccata. B. Museum, Add. MSS., 33,661. See p. 68.  
*N.B.—Except in bars four and five an accidental must be considered as affecting only the note immediately succeeding it, and not subsequent notes of the same name in the same bar.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a treble clef. The first staff contains a series of eighth-note patterns, while the second staff provides a bass accompaniment with similar rhythmic figures.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth-note patterns. A trill (tr) is indicated above the first note of the second measure in the upper staff. The bass staff continues with its accompaniment.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth-note patterns. A trill (tr) is indicated above the first note of the first measure in the lower staff. The bass staff continues with its accompaniment.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth-note patterns. The bass staff continues with its accompaniment.

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# Appendix A

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and slurs, primarily in the treble clef.

Second system of musical notation, continuing the piece. It features a similar complex texture with many beamed notes and slurs, primarily in the treble clef.

Third system of musical notation, continuing the piece. It features a similar complex texture with many beamed notes and slurs, primarily in the treble clef.

Fourth system of musical notation, continuing the piece. It features a similar complex texture with many beamed notes and slurs, primarily in the treble clef.

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The first system of music features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The melody includes a trill marked 'tr' on a G note. The bass line consists of chords and moving lines.

The second system continues the piece with similar melodic and harmonic textures. The bass line features a prominent eighth-note accompaniment pattern.

The third system shows a more active melodic line with a trill marked 'tr' and a complex, rhythmic bass accompaniment.

The fourth system concludes the piece with a melodic line that features a trill and a bass line with a steady eighth-note accompaniment.

# Appendix A

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, ending with a trill marked "tr". The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with many sixteenth notes and a trill marked "tr". The left hand continues with a steady accompaniment of chords and eighth notes.

Third system of musical notation, showing further development of the melodic and harmonic themes. The right hand maintains a fast-moving melodic line, while the left hand provides a consistent accompaniment.

Fourth and final system of musical notation on the page. It concludes with a double bar line and the word "FINE." written in the right margin. The right hand ends with a final melodic flourish, and the left hand concludes with a final chord.

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7.

Herzlich lieb hab' ich dich, O Herr. B. Schmid, Sen. 1577. From  
RITTER. See p. 88.

*Original Melody.*

The first system of music consists of three staves. The top staff is a single treble clef line containing the original melody, which begins with a whole note followed by quarter notes. The middle and bottom staves are grouped by a brace on the left and represent the organ accompaniment. The middle staff is labeled "Schmid's Coloratura" and features a complex, flowing line of sixteenth and thirty-second notes. The bottom staff provides a simple harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It follows the same three-staff format as the first system. The original melody continues with quarter and eighth notes. Schmid's coloratura in the middle staff becomes more intricate, incorporating a key signature change to two sharps (F# and C#) and maintaining its rapid sixteenth-note texture. The organ accompaniment in the bottom staff continues with block chords and moving lines.

The third system concludes the piece. The original melody in the top staff ends with a final cadence. Schmid's coloratura in the middle staff also concludes with a final cadence, mirroring the melody's ending. The organ accompaniment in the bottom staff provides a final harmonic support.

# Appendix A

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a slur over the first two measures. The grand staff contains a complex accompaniment with many sixteenth notes. The word "D.C." is written at the end of the top staff and the bottom staff.

8.

"Mr. TALLIS, his Offertory." Add. MSS., 31,403. See p. 187.

Second system of musical notation, consisting of three systems of staves. The first system has a grand staff with the word "Tonic." under the first measure and "Dominant." under the second measure. The second system continues the melodic and accompaniment lines. The third system concludes the piece with a final cadence. The notation includes various rhythmic values and accidentals.

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The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and features a prominent sixteenth-note pattern that moves up and then down the scale.

The second system continues the piece. The upper staff shows further chordal development. The lower staff continues the sixteenth-note pattern, which concludes with the word "etc." written at the end of the line.

9.

Praeludium voor "Laet ons met herten Reijne," VAN JAN BULL, Dr.  
Add. MSS., 23,623. Composed April, 1628. See p. 195 and  
17 note.

The third system is in a key with one flat (B-flat major or D minor) and common time. The upper staff features a melodic line with some grace notes. The lower staff has a more active bass line with eighth and sixteenth notes.

The fourth system continues the piece. The upper staff has a melodic line with a sharp sign indicating a key change or modulation. The lower staff features a complex bass line with many sixteenth notes. A small "(b)" is written below the first measure of the lower staff.

# Appendix A

First system of musical notation, consisting of two staves (treble and bass clefs) with a key signature of one flat and a common time signature. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece with two staves. The treble clef part includes some chromatic movement and slurs, while the bass clef part provides harmonic support.

Third system of musical notation, concluding the first section with two staves. The piece ends with a double bar line and repeat dots.

Laet ons met herten Reijne.

Fourth system of musical notation, consisting of two staves. This system begins with a new section of music, featuring a different melodic line in the treble clef.

# Story of Organ Music

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole note chord of B-flat and D. The melody starts with a quarter rest, followed by quarter notes G, A, B, and C. A trill (tr) is indicated above the B note. The melody continues with quarter notes D, E, F, and G, followed by a quarter rest. The lower staff is in bass clef with a key signature of one flat. It begins with a whole note chord of B-flat and D. The accompaniment consists of quarter notes G, A, B, and C, followed by quarter notes D, E, F, and G, and finally quarter notes A, B, and C.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a quarter note G, followed by quarter notes A, B, and C. A trill (tr) is indicated above the B note. The melody continues with quarter notes D, E, F, and G, followed by quarter notes A, B, and C. The lower staff is in bass clef with a key signature of one flat. It begins with a quarter note G, followed by quarter notes A, B, and C. The accompaniment continues with quarter notes D, E, F, and G, followed by quarter notes A, B, and C.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a quarter note G, followed by quarter notes A, B, and C. The melody continues with quarter notes D, E, F, and G, followed by quarter notes A, B, and C. The lower staff is in bass clef with a key signature of one flat. It begins with a quarter note G, followed by quarter notes A, B, and C. The accompaniment continues with quarter notes D, E, F, and G, followed by quarter notes A, B, and C.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a quarter note G, followed by quarter notes A, B, and C. A trill (tr) is indicated above the B note. The melody continues with quarter notes D, E, F, and G, followed by quarter notes A, B, and C. The lower staff is in bass clef with a key signature of one flat. It begins with a quarter note G, followed by quarter notes A, B, and C. The accompaniment continues with quarter notes D, E, F, and G, followed by quarter notes A, B, and C.

# Appendix A

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a key with one flat (B-flat) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The right hand has a melodic line with some rests and eighth notes. The left hand continues with eighth notes, including a triplet of eighth notes in the second measure.

Third system of musical notation. The right hand begins with a measure marked with a first ending bracket and a '(b)' below it, followed by a series of sixteenth-note runs. The left hand has a few notes, including a half note in the final measure.

Fourth system of musical notation. The right hand features a continuous sixteenth-note run in the first measure, followed by a melodic line. The left hand has a melodic line with eighth notes and some rests.

# Story of Organ Music

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, featuring a treble and bass staff with various notes and rests.

Third system of musical notation, featuring a treble and bass staff. The word "Cornet." is written above the treble staff.

Fourth system of musical notation, featuring a treble and bass staff with various notes and rests.

# Appendix A

The first system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with a key signature of one flat (B-flat major or D minor). The lower staff is in a bass clef and features a complex, rhythmic accompaniment with many sixteenth notes.

Cromhoren.

The second system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with a key signature of one flat. The lower staff is in a bass clef and features a complex, rhythmic accompaniment with many sixteenth notes. A dynamic marking of  $ff$  is present above the final measure of the lower staff.

Cornet alleen.

The third system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with a key signature of one flat. The lower staff is in a bass clef and features a simple accompaniment with a key signature of two sharps (D major or F# minor).

The fourth system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with a key signature of one flat. The lower staff is in a bass clef and features a simple accompaniment with a key signature of one flat.

# Story of Organ Music

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a melodic line in the treble staff and a supporting bass line in the bass staff. The text "Voll. Register." is written above the bass staff. The system concludes with a double bar line.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. The system concludes with a double bar line. A fermata is placed over the final note of the treble staff, and a sixteenth note is marked with a "6" in the bass staff.

## Appendix B

# A Chronological Synopsis of Organ Composers of the Several Nations.

Where the dates of birth and death are unknown, the abbreviation *f.* (flourished) indicates the dates of the first and last organ works.

ITALY.	GERMANY AND HOLLAND.	ENGLAND.	FRANCE AND BELGIUM.	SPAIN.
Zuchetti, <i>f.</i> 1318 Landino, 1325-90 Sguarcialupo, <i>f.</i> 1435	Paumann, 1410-73 Hofhaimer, 1449?-1537	Abington, 14—?-97	Attaignant pub- lishes first French tabla- ture, 1530	Cabezon, 1510-66 Thomas de S. Maria, 15—?-70 Diego de Castillo, <i>f.</i> 1550? Clavigo, <i>f.</i> 1550?
Marco Antonio, <i>f.</i> 1523 Willaert, 1490-1562	Kleber, 1490-1556 Schlick, <i>f.</i> 1512- 1513			

# Story of Organ Music

ITALY.	GERMANY AND HOLLAND.	ENGLAND.	FRANCE AND BELGIUM.	SPAIN.
Buus, <i>f.</i> 1541-64	Ammerbach, <i>f.</i> 1560-71	Tye, 15—?-80		
A. Gabrieli, 1512-1586	B. Schmid, sen., 1522?-92?	Tallis, 15—?-85		
Merulo, 1533-1604	Paix, 1550-90	Blitheman, 15—?-1591		
Guami, 1540-1611		Byrd, 1543?-1623		
G. Gabrieli, 1557-1612		Luython, 15—?-1620		
Antegnati, 1557-1625	Sweelinck, 1560?-1621	Phillips, 1560?-1625		
Diruta, 1560.—?	Erbach, 1573-16—?	Bull, 1562?-1628	Titelouze, 1563-16—?	
Luzzaschi, <i>f.</i> 1576-1604	Hassler, 1584-1612	O. Gibbons, 1583-1625		
Trabaci, <i>f.</i> 1603-16	B. Schmid, jun., <i>f.</i> 1607	T. Tomkins, 1586-1656	P. Cornet, <i>f.</i> 1625	Coelho, <i>f.</i> 1620
Frescobaldi, 1580?-1645?	Scheidt, 1587-1654		Chambonnières, 1600?-70	Arraujo, 15—?-1633
	Scheidemann, 1596-1663			
	Woltz, <i>f.</i> 1617			
	Froberger, 1610-1667			

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Heinrich Bach, 1615-92			
.Kindermann, 1618-55			
Reinken, 1623- 1722			
Kerl, 1627-93			
Van Noordt, <i>f.</i> 1659			
Buxtehude, 1637- 1704			
Muffat, 1645?- 1704			
Pachelbel, 1653- 1706			
Bruhns, 1665-97			
Speth, <i>f.</i> 1693			
J. S. Bach, 1685- 1750			
Albrici, 1631-96			
Pasquini, 1637- 1710			
Bassani, 1657-1715			
Zipoli, 1675-17—?			
Vallotti, 1697-1780			
	Blow, 1648-1708		
	Purcell, 1658-95		
	Croft, 1677-1727		
	Robinson, 1682- 1762		
	Handel, 1685-1759		
	Greene, 1696-1755		
	Roseingrave, <i>f.</i> 1710-50		
	Stanley, 1713-86		
	Nares, 1715-83		
	Dupuis, 1733-96		
		Le Bègue, 1630- 1702	
		L. Couperin, 1630- 1665	
		F. Couperin, 1631- 1701	Lorente, 1631- 1703
		Gigault, 1645—?	
		Raison, 1650?- 17—?	
		D'Anglebert, <i>f.</i> 1689	Nassarre, 1664- 17—?
		Couperin le grand, 1668-1733	
		Rameau, 1683- 1764	
			Van Gheyn, 1721- 1745

# Story of Organ Music

ITALY.	GERMANY AND HOLLAND.	ENGLAND.	FRANCE AND BELGIUM.	SPAIN.
Santucci, 1762. —?	Albrechtsberger, 1736-1809 Vogler, 1749-1814  Rinck, 1770-1845 M. G. Fischer, 1773-1829  J. C. F. Schneider, 1786-1853 J. G. Schneider, 1789-1864  Mendelssohn, 1809-47 A. G. Ritter, 1811-1885  Thiele, 1816-48 Van Eijken, 1822-1868	Cooke, 1734-93  Beckwith, 1751-1809 S. Wesley, 1766-1837 Clarke-Whitfield, 1770-1813 Crotch, 1775-1847 Novello, 1781-1861 Adams, 1785-1858  S. S. Wesley, 1810-1876 H. Smart, 1813-1879	Benoist, 1794-1878 Lambillotte, 1797-1857  Nisard, <i>b.</i> 1812  Lefébure-Wély, 1817-69 Franck, 1822-90	Eslava, 1807-78

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Lemmens, 1823-81

Spark, 1823-97  
 Ouseley, 1825-89  
 Best, 1826-97

Saint-Saëns,  
*b.* 1835  
 Guilmant, *b.* 1837  
 Dubois, *b.* 1837

Garrett, 1834-97

Stainer, 1840-1901  
 Parratt, *b.* 1841

Widor, *b.* 1845

Lloyd, *b.* 1849  
 Luard-Selby,  
*b.* 1853

Faisst, 1823-94

Merkel, 1827-85  
 K. A. Fischer,  
 1828-92

Rheinberger,  
 1839-1901  
 De Lange, *b.* 1840

Capocci, *b.* 1840

Terrabugio, *b.* 1842

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