

ORGAN ARTICULATION IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

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Translated by Phillip Swanton

Part I

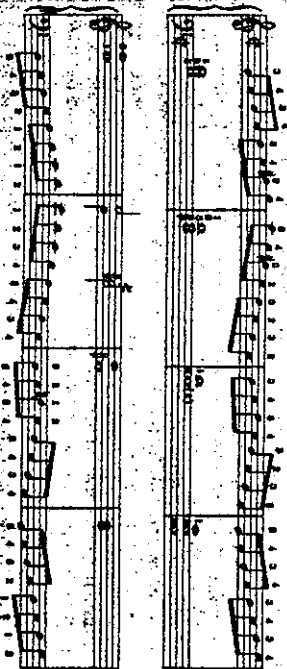
THE THOUGHTS BEHIND THIS ARTICLE center around the question of the successive connection and ordering of a series of notes. Modern organ playing is primarily determined from a nineteenth-century perspective: the "normal" articulation being the legato, with a shortening of the note being regarded more as an exception to the rule.

In contrast to this, an attempt will be made here to outline an older practice that was in use until around 1800. A close juxtaposing of notes is considered as the "normal" articulation, such that after the end of one note the speech of the next is clearly audible, comparable, for example, with the normal recorder articulation, whereby the articulation syllable momentarily interrupts the airstream and gives a distinct attack to the new note. To this normal articulation there are, of course, exceptions: pronounced shortening of the note (*staccato*), slurring of notes (indicated by the slur), and even an over-legato of the type used on lute instruments (*style luthier*).

This subject will now be looked at from various angles, at the same time creating a somewhat diversified picture of earlier performance practice in general.

FINGERINGS

Until about 1700, scales were played as a rule with two alternating fingers, as, for example, in this prelude by John Bull (*Musica Britannica*, Vol. 29, p. 134):



At the same time, the hand may be turned slightly in the direction of movement, especially for fast passages (Santa Maria, fol. 387), as can also often be seen in contemporary illustrations (such as the title page of the Dover edition of the *Fitzwilliam Virginal Book*).

A uniform legato is hardly attainable with these fingerings, despite the turning of the hand. A pairwise grouping in this manner would be conceivable.



However, in my opinion, the most natural movement is formed when both fingers concerned make a small but resolute movement, so that between 3 and 4 a small separation results and between 4 and 3 a slightly larger one. In so doing, it is important that the "good" finger be allocated to the "good" notes (notes accented by their position in the measure) and, similarly, the appropriate "bad" finger to the "bad" notes. As early as 1593 this concept was discussed in detail by Diruta (fol. 67). The inequality of two adjacent notes was acknowledged; it created a type of "speaking" articulation, comparable with the rise and fall of speech itself.

The question of which fingers were to be used in playing scales and which of those used were considered good differed according to the time and the country concerned; a few indica-

tions must suffice here. The right hand in general is far more uniform than the left; the preceding example (third finger as "good" in the right hand) holds good for England, the Netherlands, and north and central Germany (see also the *Applicatio* in Bach's *Clavierbüchlein* for his son Wilhelm Friedemann, 1720). In Italy and France the second and fourth were generally considered "good," the third "bad." The practices of the Italian and northern schools permeated the south-German/Austrian region. The left hand differs above all in the frequent use of the thumb for ascending passages — even the "modern" sequence 4-3-2-1-4-3-2-1 appears from time to time. The widely accepted idea that according to early performance practice the thumb was excluded from use in scale passages is therefore only valid for the right hand — where, of course, exceptions once again appear.

In the first half of the eighteenth century, the modern use of the thumb came progressively into practice; in England this innovation was termed "the Italian manner of fingering" (e.g., Peter Preller, *The Harpsichord Illustrated and Improved, where in is shewn the Italian Manner of Fingering*, 1731), which probably refers to the newer Italian style of Alessandro and Domenico Scarlatti. In Germany, J.S. Bach played a decisive role in this development, according to concurring evidence of both contemporaries and pupils. It would, however, be a mistake to believe that legato playing in the modern sense was automatically connected with the use of these new fingerings. Firstly, the older scale fingerings remained in use until towards the end of the century — at least, this was the case in Germany (Turk (p. 148) wrote as late as 1789: "I would not venture to entirely discard this system of fingering, although on the other hand I would only permit its use in a few instances"; and added the remark that W.F. Bach "could execute such passages roundly, and at an amazing speed with these two fingers alone." That which the ten-year-old Friedemann had learned as *Applicatio* in one of his first lessons from his father was clearly still alive.

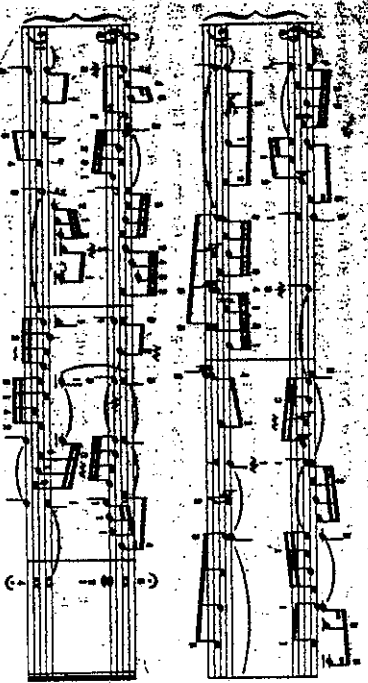
Secondly, this innovation is closely linked to the newly developed desire to play in more complicated keys. C.P.E. Bach discussed this new hand position in detail; second, third and fourth fingers (the longest three) play principally on the black keys (sharps), the thumb thereby acquiring its correct position on the naturals — "as Nature would have it used" (p. 17). In contrast, the second, third and fourth fingers according to the older positioning are located on the naturals, and the thumb does not reach the keyboard at all. "Those who do not require the thumb simply let it hang, so that it does not get in the way" (p. 18). Closely related to these technical developments is the style of keyboard construction: in the second half of the eighteenth century the naturals were made progressively longer, so that also in C-major turning the thumb under became easier. I asked the organbuilder Bernhardt Edskes for a few measurements:

Place and Builder	Date	Length of naturals (front section)	Length of sharps
Regal by Chr. Pfeiffer Wagner Museum, Tübingen LU, Switzerland	1644	35 mm	68 mm
Marmoutier (Alsace) Andreas Silbermann	1709-10	32.5 mm	50-70 mm
Ennum (Holland) App Schmitger	1704	36.5 mm	68 mm
Lautenburg AG Switzerland choir organ	1776	40 mm	71 mm
Farmsum (Holland) N.A. Lohmann	1828	40 mm	80 mm
Modern "standard" keyboard	—	46 mm	80 mm

Early fingerings are once again being used. For the repertoire of the seventeenth century they are indispensable for a correct understanding of articulation, since so few performance instructions remain from this period.

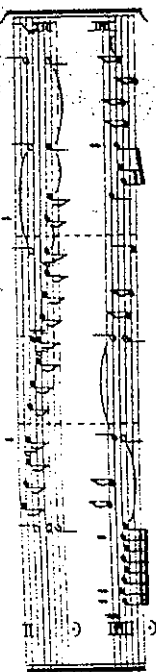
POLYPHONIC FINGERINGS WITHOUT FINGER SUBSTITUTION

Early instructions for keyboard playing give fingerings for both scales and for two- to four-part intervals and chords. This appears to have sufficed for all music. There are no indications at all that one strived to obtain a modern legato within the individual parts by means of finger substitution, as is the case, for example, in the Bach editions by Dupré and Straube. Rather, one tended to play much more from chord to chord. C.P.E. Bach referred to this situation with the words "Unsere Vorfahren, welche sich überhaupt mehr mit der Harmonie als Melodie abgeben, spielen folglich auch meistenthalls vollstimmig. Wir werden aus der Folge ersehen, dass bey dergleichen Gedanken, indem man sie meistenthalls nur auf eine Art heraus bringet, kan, jedem Finger seine Stelle gleichsam ange-wissen ist." ("Our forefathers, who were generally much more concerned with harmony [i.e., polyphony] than melody [i.e., homophony], played consequently for the most part in several voices. It will therefore be clear, that since most passages can only be fingered in one way anyway... that the position of each finger is thereby immediately determined..." (p. 16). The natural hand position was, therefore, a determining factor for the fingering; a further teaching out with the same finger, especially with the thumb or fifth finger, was quite common for large spans. Numerous examples of this can be produced, from the earliest surviving fingerings (around 1500) to the instructional books of the late eighteenth century. A few measures from the C-major prelude, BWV 870A, an earlier version of the first piece from Bach's *Well-Tempered Clavier*, Book II, must suffice here:



Finger substitution was used on long notes in order to prepare the hand for the taking over of another voice (*Fughetta in C Major*, measure 28). Its use as a means of giving more connection to the playing was probably first described by François Couperin in 1766.⁴ This, however, is not to be taken as evidence for a generally legato style of harpsichord playing, as does Ela Harth-Schnelder (pp. 44, 52),⁵ but rather an instance of a few places or places in which Couperin especially called for this "added sound." Moreover, not all players were in agreement with his use of finger substitution; C.P.E. Bach was of the opinion that Couperin, "as reliable as he otherwise is, calls for this replacement of one finger by another far too frequently and unnecessarily" ("zu oft und ohne Noth" (p. 45).

Interesting deductions can often be made from the distribution of the various parts over the two staves, when through this the respective use of left and right hands is indicated, especially in Italian and south-German music. Unfortunately, modern editions often give a somewhat standardized version of the original text, so that these characteristics of the older notation are no longer recognizable. In Frescobaldi's *Toccata Quarta* (Book II, 1627; second edition, 1637), we find the following case:



The left hand takes the entire E chord. In order to leave the right hand free for the execution of the trill. Through the springing of the left hand to this chord, a clear separation arises, which gives the chord greater weight.

DESCRIPTIONS OF ARTICULATION —

THE PORT DE VOIX IN FRANCE

Precise descriptions of keyboard articulation before 1750 are extremely rare. The most important appears to me to be a small section in the preface to the *Premier Livre d'Orgue* by Guillaume-Gabriel Nivers (1685).⁶ Here it is in the original, then in translation:

De la Distinction et du Coulement des Notes.

C'est un ornement considerable et politesse du toucher, que de marquer distinctement toutes les notes, et d'en couler subtilement quelques unes, ce que la maniere de chanter enseigne promptement. Pour distinguer et marquer les notes, il faut lever tost et non pas si haut les doigts; c'est à dire que (par exemple) en faisant une diminution on roule de notes consécutives, il faut lever promptement l'une en trappant fautive et ainsi des autres, car si vous ne levez l'une qu'après que vous aurez frappé l'autre, pour lors ce n'est pas distinguer mais confondre les notes.

Pour couler les notes, il faut bien les distinguer, mais il ne faut pas lever les doigts si promptement: cette maniere est entre la distinction et la confusion, on participe un peu de l'une et de l'autre; et se pratique le plus ordinairement aux ports de voix et en certains passages dont voici quelques exemples. De toutes ces choses on doit consulter la méthode de chanter, par ce que ces rencontres l'Orgue doit imiter la Voix.

Les deux notes qu'il faut le plus couler sont icy marquées d'une petite raye.



An important refinement and grooming of playing is the ability to not only mark all notes clearly but also to subtly connect a few of them (as is correctly taught by the art of singing). To separate and mark the notes, one must raise the finger early, but not too high; for example, in a diminution or stepwise passage, one must raise the finger promptly while simultaneously striking with the next, and likewise the ensuing notes. For if one does not release the first until after having played the second, then one must term that "confusion" rather than "separation" of the notes.

To join (couler) the notes, one must nevertheless separate them well, but the fingers must not be raised as quickly; this method lies somewhere between "separation" and "confusion" of the notes, or perhaps combines a little of both. It is used mostly for the ports de voix and in certain passages of which examples follow. For all these things one should study the method of singing, for in such instances the organ should imitate the voice. (See above example.)

It is clearly stated here that a small separation between the notes is to be seen as the normal case, the *couler* as used for the port de voix being the exception. The execution of the port de voix on a keyboard instrument is also described in several later French sources. Although Nivers clearly wanted no complete legato, André Raison (*Premier Livre d'Orgue*, 1688)⁷ required the first note to be held until after the second had been played:



Finally, Rameau gave the well-known over-legato execution in his *Pièces de clavecin* (1724):⁸



This creates an excellent effect with the diminishing quality of harpsichord tone (the sound of the held note covers as if it were the attack of the new note, so that the second appears to be quite). Rameau maintained that all his remarks were equally valid for organ playing; however, one must make very cautious use of over-legato on this instrument, as an effect can easily arise which is quite contrary to that desired. Important, however, is that the fingers also sense the intense pulling between the two notes (gentle striking of the second, passive release of the first).

A second description of articulation is to be found in Giuliano Diruta's *Il Transilvano* (1583), an instruction book for organ playing that is particularly oriented to the Venetian school and Claudio Merulo's style of playing. Diruta treated the relaxed hand position in detail, as well as the grace and propriety required in playing the organ. His description of organ articulation revolves mainly around its antithesis to the performance of dance pieces on the harpsichord. The dance player must *strike* (*battere*) the keys in such a way that the jacks function well, and so as to impart more grace to the dances themselves. The organist, however, must ensure that a scale such as this



does not sound as if a singer were taking a breath after each note, thus:



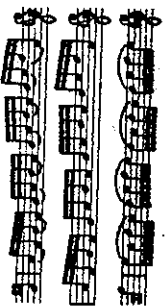
This he can achieve by depressing (*premerci*) the key with a relaxed finger, but not by hitting with the hand (fol. 5).

In concluding, Diruta required of the organist that the fingers relieve each other well, that is, that one does not strike any key before having released the preceding one, and that the release and pressing down should occur simultaneously (fol. 8). These two requirements at first appear to be mutually exclusive. Let us recall, however, that legato was described as "release of the first note after having played the second" (Falson). When I begin the upward movement of the releasing finger and the downward motion of the striking finger simultaneously, that same small "speaking" articulation results, just as it does through the use of early scale fingerings or the reaching out with the same finger for the playing of a single line within a polyphonic structure.

THE MITATIO VIOLISTICA IN GERMANY

The earliest explanation of the legato slur for keyboard playing known to me is that in Samuel Scheidt's *Tabulatura Nove* (1624): "Where the notes . . . are slurred together, there is to be observed a special manner of performance, similar to gambists who are used to making slurs with the bow. Since such a style of performance is not uncommon among the leading German gambists, it also lends quite a lovely, gracious harmony on organs, regals, harpsichords and clavichords that have a light touch. For this reason I myself have also adopted and made use of this manner of playing."¹

Scheidt received his inspiration, then, not from singing, as did the French organists, but from gamba playing: normally, each note would be performed with a separate bow stroke, occasionally two or more notes being slurred together in one stroke. In Scheidt's work we find two- and four-note slurrings—curiously, in the first part of the *Tabulatura Nove*, only four-note groupings; in the second part, only two-note groupings—in this fashion:



Here the movement is predominantly stepwise: all slurs begin on a stressed note and end on an unstressed one. This is characteristic for Germany, while in France—as we saw with Nivers—an up-beat *couleur* was also possible.

Virtually all slurs in German keyboard music up to Bach can be interpreted in this string-like manner. J.G. Walther gave the following explanation of the slur in his article "Legato" (*Lexicon*, 1732): "... that in vocal works only one syllable is placed under such notes; in instrumental works where the notes are similarly slurred they should be performed with one stroke of the bow." In the seventeenth century slurs are rare. They become more frequent around 1700—in the works of Böhm, Kuhnau, Kaufmann and, above all, Bach. As cases of typical string imitation, one could cite the following works: *Ich ruf zu dir (Orgelbüchlein)*—the sound of the gamba may perhaps be taken as a guideline in the choice of registration for the left hand; and *Trio Sonata VI in G major*, second movement (measure 22 ff.) and third movement (measure 25 ff.). In the first movement (measures 14 and 16) the player is even required to play repeated notes "in one bow,"

that is, with the smallest possible separation between the three D's, but somewhat more between D and B.



According to the rules of Marcel Dupré, one should articulate here in precisely the opposite manner—these slurs (Bach's original) are accordingly missing in his edition. Concerning the articulation of slurred notes, Fork said (p. 335): "One should hereby take note, that the notes over which the slur begins should be played with a very slight (hardly noticeable) accent." C.P.E. Bach (p. 126) had a similar opinion. Thereby the dynamic conception of the *port de voix* execution is once again underlined: It is essential that we think "loud-soft" when playing slurred notes on the organ.

THE OVER-LEGATO

Notes progressing stepwise are generally played with normal articulation; occasionally, as an exception, they are ornamented with slurs. In the Baroque instrumental style, a form exists in which a two- or three-part structure is hidden behind a single melodic line. Such cases were frequently performed in Germany with a suspension (holding over) of the respective notes. Two simple examples should clarify the principle:



1. basic framework; 2. notation as a single part; 3. notation by Scheidt (*Grocco sopra in F. Dominica opera*, third last measure); 4. another way of notating it, often found in the works of Buxtehude (*Passacaglia*, measure 80 ff.)



J.S. Bach, *Well-Tempered Clavier*, Book 1, *Prelude in C Major*, BWV 846: 1. five-part framework as found in the *Clavierbüchlein* for W.F. Bach, no. 14, measure 7-2; hypothetical one-part notation; 2. notation in the *Clavierbüchlein* for W.F. Bach, no. 14, measures 14-4, more precise notation in the *Well-Tempered Clavier*, Book 1; 5. approximated performance, the dotted slurs indicating the holding over of the respective notes.

This form of notation was known in France as the *style luthé* or *style brisé* and was derived from models in the contemporary lute repertoire. The duration of the plucked note (as is also the case in the lute tablature notation) is not fixed precisely; the note sounds until the finger leaves the respective fret and the string is used for another note. This style was frequently employed in France as a method of harpsichord playing; it was, however, also used on the organ. This holding over of notes is often written out in full, but when so written gives the music a very complex appearance, as the start of the following *gigue* by Froberger shows (*Suite XIX, Denkmaler der Tonkunst in Oesterreich*, Vol. 13):



Instead of



There is, therefore, every reason to believe that the single-line notational system was preferred for ease of reading and that the interpretation, with or without the over-legato, was left up to the performer.

There were also various attempts to introduce a simplified system of notation through the use of slurs, similar to that used in section 5 of the Bach example above. Saint-Lambert (*Principes du Clavecin*, 1702, p. 13)¹ indicated:



"On garde toutes ces notes après les avoir touchées, quoique leur valeur soit expirée, & on ne les lâche que lors qu'il est

temps de l'acher la demiere."¹⁰ One holds all these notes after having played them, even though their value has expired, and one does not release them until the time comes to release the last one.¹¹ Similar indications were given by Rameau in his table of ornaments and later by C.P.E. Bach (see section 7). In practice, however, this manner of notation appears seldom, especially in the organ repertoire.

A few additional hints for its application to the organ works of Bach may be noted:

1. *Prelude in A Major*, BWV 536: measure five, left hand; compare the simplified notation in the earlier version (Peters appendix or NBA); also, the right hand can hold the first of four sixteenths somewhat longer each time.

2. *Prelude in A Minor*, BWV 543: measures 11, 13, 15, etc.: an over-legato performance is indicated by the first quarter note and can also be extended to the other notes in the chord, likewise, at the start of the piece careful experimentation with over-legato is possible.

3. *Fantasia in G Major*, BWV 572: closing *Lento*; a slight lengthening of the first note of each sextuplet gives the entire section greater rhythmic clarity – otherwise, there is the danger that the highest note will sound the loudest, thereby causing incorrect accentuation.

USE OF PEDALS

Very few sources exist which are directly concerned with organ pedal playing. Up until Bach's time it was a thing for the specialist. Obligatory pedal playing was practiced only in isolated regions and periods: in the south-German region around 1500 (Hofheimer and his pupil Schlick, from whom we have a piece for, six-part manual and four-part pedal); in the Netherlands and north Germany (from Sweelinck to Buxtehude and his pupils), then taken over by the central-German school and through the Bach tradition progressively dispersed throughout Europe.

The first question generally asked when pedal technique is discussed is whether or not use of the heel was customary. This question is not so easily answered unequivocally. We may only infer from indirect information how pedal technique was conceived before 1700. Written reports concerning pedal playing first occur, to the best of my knowledge, in the second half of the eighteenth century, that is, in the time of the great instrumental tutors, such as those by C.P.E. Bach and Leopold Mozart. These

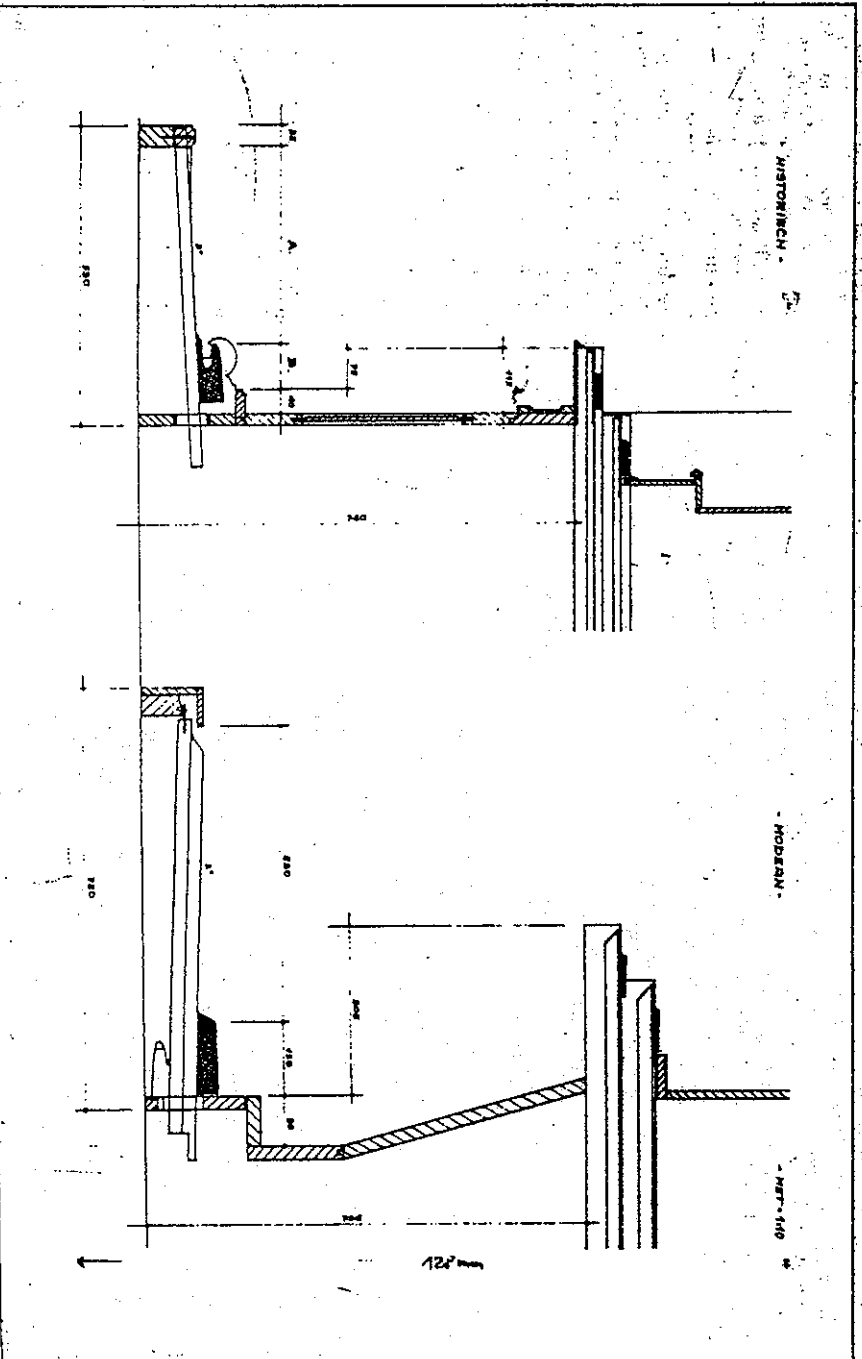
reports are found in the following publications: Johann Samuel Peitl, *Anleitung zur praktischen Musik* (1767, second expanded edition, 1782); Daniel Gottlob Türk, *Vor den wichtigsten Pflichten eines Organisten* (1787); and Johann Christian Kittel, *Präface zu Versöhnliche Choräle* (1803).¹² They all exhibit a mixed technique: both toe-toe (with the same foot) as well as toe-heel are taught. In addition, of course, to the technique of alternating feet. Since these are preceded by fundamental changes in filtering techniques during the first half of the eighteenth century, we may assume that pedal techniques also underwent new developments during this period.

In this regard, the construction of pedal keyboards offers important hints. For some measurements and comments, I turned to the organbuilder Bernhard Eskes; the two drawings (below) he has prepared illustrate very well the differences between the old and the modern console design:

Place and Builder	Date	Length of naturals (A)	Length of sharps (B)
Hillerød (Denmark) E. Compelius	1618	340 mm	88mm
Marmoutier (Alsace) Andreas Silbermann*	1709/10	250 mm	90 mm
Eemtn (Holland) Aip Schnitger	1704	305 mm	80 mm
Farmout (Holland) N.A. Lohmann	1828	400 mm	100 mm
Klingenzell TG Switzerland (cane chest)	C.1880/90	405 mm	115 mm
Modern pedalboard (see 2nd sketch)	—	330 mm	120 mm

(* since the last restoration by Mühlielsen-Kern the original pedalboard has been stored inside the organ case.)

Some essential differences can be drawn from the sketches. The old pedalboard is not positioned as far forward in the organ case as is the modern. The farther back (as seen from the position of the player) one attempts to play a key with the heel, the more difficult it becomes. Edskes writes in his commentary: "An important argument against the toe-heel method of playing is the slant of the pedal keys. The historic keys slant exactly opposite to the modern, when depressed, the keys lie horizontally.



This stent makes the use of the heel almost impossible, especially when one considers that upper keys (sharps) were even higher (40-45 mm above the upper edge of the naturals) than on the modern organ.

"The pedal keys of the older organs are also lighter (less mass) and thereby faster and more precise (mass equals sluggishness). Many original pedalboards required no springs at all under the keys, but were connected directly to the action, so that the pallet spring was also responsible for the return of the pedal key. Today one often finds pedal keys fastened by means of a leaf spring at the rear; this invariably causes the pedal to rebound on release, which—particularly with the reeds—causes poor pipe speech. When one considers that the organists of past centuries used the pedal clavichord as a practice instrument, it becomes clear how much our modern pedal technique departs from the historical. Pedal clavichords had to be played, delicately and light-footedly. Playing with large shoes, through which the sense of touch is almost completely lost, would hardly have been thought of on such instruments.

"In France, the naturals of the pedalboard were particularly short. Consider the well-known picture of the organist in Dom Bédos's book:¹³ here one clearly sees that the heel of the player is situated behind the pedalboard when a key is played with the toe. French pedal cantus firmi were undoubtedly played with one foot jumping from not to not. In a large Plain Jeu register, the cantus firmus thus becomes more easily discernable when each individual note is played *marqué* and *distinctement*." In discussing questions of pedal technique, many organists presuppose that playing with the heel is more comfortable.¹⁴ This is only the case—and here we come to a critical point—when we assume legato to be the normal manner of playing. The heel-toe method of playing is a decidedly legato manner of playing. Try to control precisely a slight articulation between two notes using this method; you will find that this demands considerable concentration, whereas the sequence toe-toe (same foot) produces the desired articulation as a matter of course. That legato in the pedal was regarded as a matter of course. That stated in the following quote from Jacob Adlung (*Anleitung zur musikalischen Gelahrtheit*, Erfurt, 1758, p. 360):¹⁵ "The times are changing—they now want to be able to play sixteenth and thirty-second notes with the feet and slur as well [with the feet].¹⁶ Actually, Adlung is not talking here about the use of the heel; however, it is highly probable that this technique came into use with the advent of slurred notes in the pedal. In looking through the organ works of Bach, I found pedal slurs in scarcely a dozen pieces, the majority of these being in the Leipzig period. A situation such as the following in the *Prelude in B Minor*, BWV 544 (measures 8-10) is probably intended to be played with the left heel on E (or with a change of foot):



From the point of view of the musical structure, it is of relevance that slurs occur more frequently in the treble than in the bass. Passages with slurs contain a melodic-soloistic element; the bass, on the other hand, principally had a fundamental function in the era of figured-bass practice—that is, generally longer note values than the upper parts, which, in turn, demand a clearer articulation (according to Santa Maria, p. 29, one always plays whole notes with the middle finger). The progressive departures from this norm in the "new" music (probably from c. 1720 on) were described by Adlung in the preceding quotation—faster note values and the ensuing use of slurs. In the example from Bach's *Prelude in B Minor*, the pedal momentarily has a melodic function (the upper parts are silent), where it has a fundamental (bass) function, the slurs are absent.

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NOTES

1. Sources frequently quoted will be referred to in abbreviated form: Tomás de Santa María, *Libro llamado Arte de tener Fantasia* . . . (Valle-

dolid, 1865; reprint, Geneva, 1973, Minkoff). English translation for *quibus* Passer, *Early Keyboard Fingering*, ca. 1520-1620 (unpublished), D.M.A. Dissertation, University of Oregon, 1971, pp. 217-272.

2. Girolamo Diruta, *Il Transileno* (Venice, 1697; reprint, Bologna, Forni Biblioteca Musica Bononensis, Sezione II N. 132). English translation in Carol Philipp Emanuel Bach, *Versuch über die wahre Art des Clavier zu spielen* (Berlin, 1783; reprint, Leipzig, 1957, Breitkopf und Härtel) [ed. L. Hofmann-Erdreich], English translation, *Essays on the True Art of Playing Keyboard Instruments*, trans. and ed. W.J. Mitchell (New York, 1949, Norton).

3. Daniel Gottlob Türk, *Klavierschule* (Leipzig and Halle, 1798; reprint, Kassel, 1982, Bärenreiter) [ed. E.R. Jacob], English translation, *Praxis*, ed. Raymond Haggin (Lincoln, 1982, University of Nebraska Press).

4. A good overall view of early fingerings is to be found in E. Harich-Schneider, *Die Kunst des Cembalo-Spiels* (Kassel, 1959, Bärenreiter) [2nd ed.], Abridged English version, *The Harpsichord: An Introduction to technique, Style and the Historical Sources* (Kassel and St. Louis, 1964, Bärenreiter).

5. A good historical introduction to playing with early fingerings is Sandra Botterland, *Organ Technique—An Historical Approach* (Chapel Hill, 1980, Hinshaw Music).

6. Harald Vogel (North German Organ Academy) has been involved for many years in the study of early Netherlands and north German fingering practices. His edition of the important sources is soon to be published by Heinrichsholen (Wilhelmshaven) with a preliminary title of *Beitrag zur Spielweise des norddeutschen Organ/Repertoire im 17. Jahrhundert*.

7. *Alle Bach-Gesamtausgabe*, Vol. 39, p. 224. The manuscript of this work, long thought to be lost, has again been located: Berlin, Staatliche Bibliothek Preussischer Kulturbesitz, Mus. ms. Bach P 1009. According to H.-J. Schultze (*Bach-Jahrbuch*, 1978, p. 23 ff.), the writer of the manuscript was Bach's student Johann Caspar Vogler (1698-1763). Whether the fingerings are Bach's or Vogler's remains open to question. In this regard, see also *Gaudeo Society Journal* (March 1980, p. 162) and *The Dispersed Information*, 1981, p. 10. I am grateful to Dr. Quentin Faulkner for this information.

8. François Couperin, *L'Art de toucher le Clavecin* (Paris, 1716-17; facsimile, New York, 1969, Broude Brothers), Edition in French, German and English, ed. A. Linde (Leipzig, 1933, Breitkopf und Härtel).

9. See note 2.

10. G.G. Nivers, *Premier Livre d'Orgue*, ed. Norbert Dufourcq (Paris, 1963, Boumann). Nivers's preface is reproduced in facsimile.

11. The preface is to be found in facsimile in A. Ralston, *Second Livre d'Orgue*, ed. J. Bonlis, in *L'Organe et l'orgue*, vol. 39-40 (Paris, Editions musicales de la Schola Cantorum), Rightfully, however, it belongs to Ralston's first book.

12. Jean-Philippe Rameau, *Pièces de Clavecin*, ed. E.R. Jacob (Kassel, 1968, Bärenreiter), p. 20.

13. Samuel Scheidt, *Werke*, Vol. VI, ed. Ch. Mahrenholz (Hampburg, 1964, Ugino Verlag), p. 128.

14. Johann Gottfried Walter, *Musikalisches Lexicon* (Leipzig, 1732; reprint, Kassel, 1983, Bärenreiter) [ed. R. Schnaupp, p. 359].

15. Michel de Saint-Lambert, *Les Principes du Clavecin* (Paris, 1702; reprint, Geneva, 1972, Minkoff).

16. J.S. Petri, reprint of second edition, 1782, by Musikverlag E. Katzdichler, Gießen, 1969. D.G. Türk, reprint, ed. B. Billeter, by Knut Hiltnerum, 1969; J.C. Kittel, no reprint.

17. Don Bédos de Celliers, *L'Art du facteur d'Orgue* (Paris, 1766-78; reprint, Kassel, 1983-85, Bärenreiter) [ed. Ch. Mahrenholz], Vol. 1, pt. III, *Pédale*, p. 14. P. Kraus, in *Wochenwirkungen zwischen Orgelkomposition und Pédalspieltechnik auf den Pedalklavieren verschiedener Bauart, unter Bachs einem exemplarischen Orgelkompositionen vom 16. Jahrhundert bis zur Gegenwart* (1973), Wiesbaden, 1974, Breitkopf und Härtel, attempts to "historically" support the pedal technique of F. German. Double pedaling is his principal argument for the use of toe-heel technique ("where there exists no alternative but to use the heel," p. 89; double pedal passages as, for example in the works of Scheidt or Bruhns, can be quite comfortable played with toes only. The description of old pedalboards, as promised in the title, is non-existent. The very interesting pieces for pedal by J.S. Petri (1782) are not discussed at all. Kraus's argument is insufficient.

18. J. Adlung, reprint, ed. H.J. Moser, Kassel, 1983, Bärenreiter.

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ORGAN ARTICULATION IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

Jean-Claude Zehnder

Translated by Phillip Swanton

Part II

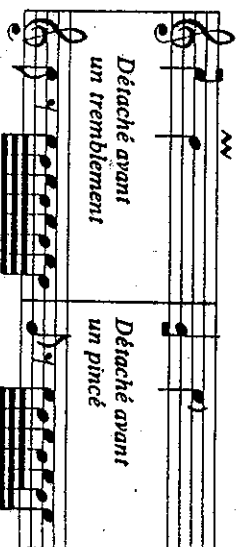
Vol 17, No 12

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GERMAN KEYBOARD TREATISES AFTER 1750

TO CONTINUE THE DISCUSSION BEGUN IN THE JULY ISSUE (pp. 27-31), I want now to consider the articulation instructions found in the writings of Marpurg, C.P.E. Bach and Türk.¹ These three writers proposed a system in which three stages of articulation are clearly distinguished in the notation itself: 1. the staccato (*Stossen*), 2. the "normal" articulation and 3. slurring (*Schleifen*). In a well-marked piece of music, these correspond respectively to notes above which dots or strokes appear, notes without any additional markings, and notes to which slurs have been added. In addition, there is a fourth articulation category in which a holding-over of notes within a chord is likewise indicated by means of slurs.

1. **Staccato.** Since this form of articulation has not yet been discussed, let us go back a step or two. Staccato (*das Stossen der Töne*) was used less frequently on the organ than on the harpsichord; Diruta (see July issue, p. 29) made mention of this. He wrote that, in playing dance pieces on the harpsichord, it is important that the chords be played short (half the notated value). The earliest use of a sign to indicate shortening of a note appears in the *Pièces de Clavecin* (1689) by J.H. d'Anglebert:²



This *detaché* was used mainly in fast dance movements on upbeats. Later French writers shortened staccato notes to half their notated value; Couperin, however, reduced them only to three quarters of their length. Marpurg (p. 28) indicated, "Staccato is the exact opposite to slurring, insofar as one only holds such a note for half of its written value." C.P.E. Bach (p. 125) was the only writer to propose holding them for "a little less than half their value."

2. **"Normal" articulation.** Marpurg (p. 29) wrote, "In contrast to both staccato and slurring, the normal progression from one note to the next is that in which the first note is quickly released before commencing to play the second. This normal progression is, of course, never indicated in the music, since it is always taken for granted." A unique description, which did not go without opposition, was given by C.P.E. Bach (p. 127): "Those notes which are neither staccato, slurred nor sustained should be held for only half their value. Eighth and quarter notes in moderate and slow tempi are commonly played in this manner; they should not be played weakly, but with fire and very slight accentuation." Bach was, no doubt, referring here only to those cases which he specifically cited; to apply this articulation principle generally and, for example, to play sixteenth notes in 4/4 time or eighth notes in 12/8 time in such manner would certainly be incorrect. Türk, who for the most part gave similar advice to that of Marpurg, criticized Bach's normal articulation (p. 356): "... this way of playing does not, however, appear to me to be

the best. It imposes various restrictions on the character of the piece itself; it would almost completely remove all distinction between those notes that really are meant to be played staccato and those intended to be played in the usual manner, and it would, after all, make the performance too short [chopped up] if every note that was not to be slurred were only held for half its value (and, consequently, a rest for the second half)...."

3. **Slurring.** There is little to be added here to the sources already quoted in this regard. Türk's description is the most precise (p. 355): "... one leaves the finger resting on the key until the value of the note is completely past, so that not the smallest separation [fest] can arise between them."

4. **Holding-over (sustaining) of notes.** This can also be indicated by means of slurs, as in the following example:



C.P.E. Bach made the following remark concerning this (p. 126): "... one hereby obtains a more simple and easily readable manner of notation, in the *Probe-Stück* in A flat [Sonata VI, second movement]. I have written certain parts out in this fashion [i.e., over-legato notation] so that you may become more familiar with this style of writing of which the French have made considerable use." Two points, the importance of which in the seventeenth century has already been seen, are once again confirmed: the links with contemporary French practice (*style luthé*) and the fact that, for reasons of ease of reading, a simplified notation was preferred.

In summary, another excerpt from C.P.E. Bach (p. 118) will give some idea of the diversity of articulation types in use at that time: "Some people play 'stickily,' as if they had glue between their fingers. Their articulation is too 'long,' in that they hold notes beyond their correct length. There are others, who, in attempting to correct this fault, release the keys too early, as if the keys were burning. Both have a bad effect. The middle road is the best; I am, of course, speaking here in general terms, for every kind of articulation has its use at the appropriate time."

ARTICULATION AND AFFECT

Up to now, I have spoken almost exclusively of articulation as it is determined by means of special signs, such as slurs and dots. Another important factor yet to be considered is the relationship between articulation and the structure and character of a piece—in Baroque terms: *affect*. Once again, we are able to draw vital information in this regard from prefaces and treatises. Toward the end of the seventeenth century, a well-codified practice developed in French organ music, whereby directions for registration, character, tempo and articulation for each type of piece were given.³

In his *Premier Livre d'Orgue* (1688),⁴ André Raison said concerning the "Grand Plain-Jeu": "... se touche fort lentement, il faut lier les Accords les uns aux autres, ne point lever un doigt que l'autre ne baisse en même temps." ("... it is played very slowly; it is necessary to connect the chords to each other, and not to lift a finger until another is at the same time set down.") A few original fingerings enlighten us even further: the fifth finger of the left hand is allowed to jump even large intervals, such as a fourth. The required connection (*lier*) refers, therefore,

¹The first part of this article appeared in *THE AMERICAN ORGANIST*, July 1983, pp. 27-31.

to the older system of fingering without the use of finger substitution.

For pieces which are fast in character, Raison used expressions such as "... se joue vist [vite], un feu libre et net" ("... it is played quickly, freely and distinctly" referring to a Duo); or "... se touche hardiment et nettement" ("... it is played boldly and distinctly," referring to a Basse de trompette, de cromorne et de tierce) — that is, indications which not only contain clear implications for tempi, but also suggest distinct articulation of the notes.

Let me cite a further example from N.A. Le Bègue (*Premier Livre d'Orgue*, 1676):¹ "Le dessus de cromorne [se joue] doucement et agréablement en imitant la manière de chanter." ("The Dessus de cromorne [is played] gently and pleasingly, imitating the manner of singing.") This is a style of performance which clearly implies the use of slurs and *ports de voix*.

These relationships were treated in considerable depth in the treatises from around 1750 on. Of course, the character of the classical or preclassical sonata is their central point of interest. C.P.E. Bach gave the following guideline (p. 118): "In general, the briskness of the Allegro is expressed by detached notes, and the tenderness of the Adagio by sustained, slurred notes. The performer must, therefore, see to it that these characteristic features of the Allegro and the Adagio are born in mind, even when a piece is not so marked."

Seen from the viewpoint of the intervallic structure, C.P.E. Bach had this to say (p. 126): "Generally speaking, slurs occur mainly in stepwise passages and in the slower or more moderate tempi." Türk (p. 363) indicated: "Leaping passages especially are executed more lightly than those progressing stepwise." These instructions, of course, principally concern a single solo voice in homophonic classical or preclassical style.

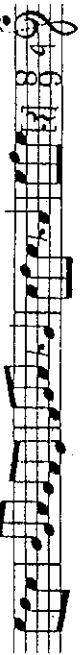
Somewhat later, the concept of "heavy" and "light" performance (*schwerer und leichter Vortrag*) was treated more broadly by a group of strongly retrospective writers. Among them were J.P. Kirnberger (*Die Kunst des reinen Satzes in der Musik*, 1776-79) and, under his influence, J.G. Sulzer (*Allgemeine Theorie der schönen Künste*, 1771-74),² as well as D.G. Türk (*Klavierschule*, 1789). Türk (p. 358) said: "Heavy performance requires that each note be played firmly [emphatically] and held until its value has completely elapsed. Light performance means that in which every note is played with less strength [emphasis] and the finger is removed from the key somewhat earlier than indicated by the value of the note." The following table (Türk, pp. 359-64) gives a few criteria for both styles of performance:

Heavy Performance	Musical compositions which are written for a serious purpose, such as fugues, well-constructed sonatas. Anything having a liturgical function.	Light Performance	Playful divertimenti, humorous songs, lively dances.
Time signatures with larger note values:		Time signatures with smaller note values:	
$\frac{9}{8}$	compared with	$\frac{2}{4}$	
$\frac{3}{2}$	compared with	$\frac{3}{4}$	
$\frac{6}{8}$	compared with	$\frac{6}{16}$	
German music		French music	
Bach/Handel style		Mozart or Kozeluch concerto	

Kirnberger especially made frequent use of examples drawn from the works of J.S. Bach, of whom he was a pupil in Leipzig, 1739-41. A particularly enlightening case follows (*Die Kunst des reinen Satzes in der Musik*, II, p. 119ff.): "J.S. Bach and Couperin certainly did not set some of their pieces in 6/16 time for no good reason at all. To whom is the following fugue (WTC II) unknown?"



Were this subject to be noted in 6/8, it would appear as follows:



In this case, not only is the movement no longer the same, but the flow is more sluggish and the notes (particularly the passing notes) receive too great an emphasis. In short, the expression of the whole piece suffers and is no longer that which Bach intended. If this fugue is to be correctly performed, then the notes must be more hastily and lightly executed without the slightest emphasis; this is what is implied by the 6/16 time signature. Pieces written in this and similar light time signatures would be played on the violin with only the tip of the bow...."

MEIER AND RHYTHM

The fact that rhythm and articulation are closely interrelated goes without saying. However, this connection is so complex that only a few basic matters can be touched upon here.

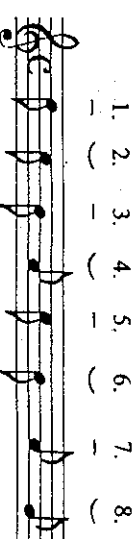
The rhythmic order that once lay at the basis of early music changed considerably in the second half of the nineteenth century. The basic concepts of tension/relaxation, downbeat upbeat, strong syllable/weak syllable, good note/bad note, etc. were abandoned; late Romantic music favored a flowing rhythm, the concept of an unending melody arose and Reger placed slurs in his music that lasted for lines and even pages. Nietzsche reflected in a particularly interesting manner on this transition (*Menschliches, Allzumenschliches II*, no. 134):

Wie nach der neueren Musik sich die Seele bewegen soll. — Die künstlerische Absicht, welche die neuere Musik in dem verfolgt, was jetzt, sehr stark aber undeutlich, als "unendliche Melodie" bezeichnet wird, kann man sich dadurch klar machen, dass man in's Meer geht, ähnlichlich den sicheren Schritt auf dem Grunde verliert und sich endlich dem wogenden Elemente auf Gnade und Ungnade übergibt: man soll schwimmen. In der bisherigen älteren Musik musste man, im zierlichen oder feierlichen oder feurigen Hin und Wieder, Schneller und Langsamer, tanzen: wobei das hierzu nöthige Maass, das Einhalten bestimmter gleichwogender Zeit- und Kraftgrade von der Seele des Zuhörers eine fortwährende Besonnenheit erzwang: auf dem Widerspiele dieses kühleren Lutzuges, welcher von der Besonnenheit herkam, und des durchwärmen Athems musikalischer Begeisterung ruhte der Zauber jener Musik. — Richard Wagner wollte eine andere Art Bewegung der Seele, welche, wie gesagt, dem Schwimmen und Schweben verwandt ist.

How the soul is to be moved according to the new music. — The artistic purpose of that which in the newer music is strongly (yet vaguely) termed "unending melody" can be made clear when compared with a man, who, in walking into the sea, progressively loses his firm foothold on the ground and finally surrenders himself to the mercies of the surging elements: in short, one is meant to swim. In the former older music — with its elegant, festive or even fiery to and fro, fast and slow — one had to dance: the necessary requirements for which (the maintenance of certain well-balanced factors of time and energy) induced a lasting presence of mind in the soul of the listener: the magic of that music lay in its juxtaposition of this cold stream (arising from the presence of mind) and the thoroughly warmed breath of musical inspiration. — Richard Wagner wanted to use another means of exciting the soul, which, as already stated, is analogous to swimming and floating.

We must, therefore, attempt to reconstruct this dance-inspired rhythmic concept for ourselves. Towards the end of the seventeenth century there existed a well-established rhythmic order through which the individual notes within a bar were allocated their respective weight or emphasis. W.C. Prinz coined the terms *quantitas extrinseca notarum* (the external or notated value of the notes) and *quantitas intrinseca notarum* (the internal value of the notes as determined by their position in the bar).³ There are numerous eighteenth-century sources from which we can cite in this regard. With particular reference to the performance, J.G. Walther writes:

Quantitas intrinseca Notarum (also termed *Quantitas accentualis*) is that length which results when all notes of otherwise equally notated value are performed unequally, so that one note is longer, the next shorter — despite their equal outward appearance. For example:



Mei - ne See - le ruft und schrey - et

In the above example, all notes are equal according to their external value, for they are all eighth notes, while, according to their inner value, the first, third, fifth and seventh are long, while the second, fourth, sixth and eighth are short. This is derived from the hidden power of the numbers themselves.

This theory concerning length of accent (emphasis) has its application in both vocal and instrumental works; for from this stems that well-mannered modification of the voice or finger whereby a note

which, according to its own number, is long receives a strong accent, while one that is short, according to its number, is expressed somewhat shorter and softer."

This internal length of notes can be expressed "instrumentally" by the use of loud-soft, as can be done on the clavichord, and by articulation—alternate shortening and lengthening of notes, schematically illustrated thus:



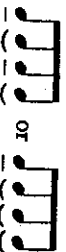
We are dealing here, of course, with only very subtle nuances, by using early fingerings, these slight alterations occur as a matter of course (see July Issue, p. 27). They are comparable with speech itself: "When two adjacent notes, which according to their external form and value are equal, occur in an evenly-divisible time signature, one is always long and the other short, according to their inner value. This fact has its roots in the natural feelings of man himself and is likewise manifest in speech." (J.A. Hiller, *Anweisung zum musikalisch-richtigen Gesange*, 1774, p. 47.)

It is highly unlikely that a long-short rhythmical inequality, in the sense of the French *inégalité*, is intended:



J.S. Petri repeatedly stressed in his *Anleitung* (p. 160) "the need to correctly observe the good and bad notes" [*Takttheil*]. Some musicians, he continued, also term this "the long and short, although without reason, for the duration is not altered at all."

In this respect, an organ's ability to achieve these nuances is often underestimated. It is clearly discernible to the listener whether my concept of accentuation is:



This becomes even clearer with regard to the principal accentuations of each bar. Once again there is a marked contrast between the viewpoints of the eighteenth and nineteenth centuries in this regard. Hugo Riemann (*Musikalische Dynamik und Agogik*, 1884, and *System der musikalischen Rhythmik und Metrik*, 1903) described the interpretation of the late Romantic as being based entirely on the melody: the dynamic highpoint coincides with the highest note of the melody; the dynamic highpoint descent to which are respectively linked with crescendo and slight accelerando and diminuendo and slowing down. In contrast to this, the system of accentuation in the eighteenth century was determined according to the rhythmic order of the individual bar, as in the following example from Sulzer (article "Fact," p. 499):



Recall Nietzsche's comparison of "swimming" and "dancing." Kimberger (*Die Kunst des reinen Satzes in der Musik*, II, p. 106) recommended that any prospective composer take steps to develop "a correct sense for the natural movement of every time signature. He will achieve this through diligent study and use of all types of dance forms." Dances (that is, allemandes, courantes, gavottes, minuets) are therefore simultaneously the prototypes for the different time signatures. Their respective rhythmic impulses are of basic importance for an understanding of the interpretation of early music.*

THE CHANGE OF STYLE AROUND 1800

Toward the end of the eighteenth century, there was a noticeably greater advocacy for increased use of legato. This was the case with all instruments—compare, for example, the flute treatises of Quantz and Tromlitz. The translation to the forte-piano seems to have played an important role in this change as far as the keyboard instruments were concerned. Czerny had the following to say in this connection:

Hierauf ging er [Beethoven] mit mir die zu diesem Lehrbuch (Ph.E. Bachs *Versuch*) gehörigen Übungsstücke durch und machte mich vorzüglich auf das Legato aufmerksam, das er selber in einer so unübertriebenen Art in seiner Macht hatte, und das zu jener Zeit alle

andern Pianisten auf dem Forteplano für unausführbar hielten, indem damals (noch von Mozarts Zeit) das getraute und kurz abgegebene Spiel Mode war. Auch hat mir in späteren Jahren Beethoven erzählt, daß er Mozart mehrmals spielen gehört und daß dieser, da zu seiner Zeit die Einführung der Forteplano noch in ihrer Kindheit war, sich auf den damals mehr gebräuchlichen Flügeln ein Spiel angewöhnt hatte, welches keineswegs für die Forteplano paßte.

After this, he [Beethoven] took me progressively through the practice pieces belonging to this book (C.P.E. Bach's *Versuch*), above all to make me accustomed to the legato technique, which he himself had mastered in an insurpassable fashion and which all other contemporary pianists considered impossible on the forteplano—the "chopped-up," detached manner of playing still being very much the mode at that time (that is, the time of Mozart). Beethoven also related to me in his later years how he had often heard Mozart play and how he (Mozart) had developed a playing technique on the (in his time) more widely used harpsichord, which did not go at all well on the forteplano, the latter instrument then only in its infancy."

Clearly, the English pianos, with their heavy touch and more perfect damping system, were mainly responsible for this trend toward legato. Muzio Clementi, who lived in England from 1766 on, was one of the first to expressly encourage the use of this "singing" legato. This is shown by a statement in his *Introduction to the Art of Playing on the Piano Forte* (1801, p. 8): "The best general rule is to keep down the keys of the instrument the full length of every note."¹ Notes without markings should therefore no longer be played with normal articulation (as was the case in Türk's treatise, which was directed mainly toward clavichord playing), but rather legato, even when no slur is marked. As indicated in the preceding quote from Czerny, it was Beethoven above all, who, through his new stylistic designs, also called for a change in the manner of playing: it is a known fact that he preferred the mechanism of the English piano—he himself owned a Broadwood grand. The following fingering instructions enlighten us further: "In passages such as:



[Beethoven] often wanted to make use of all fingers, just as I would in such passages:

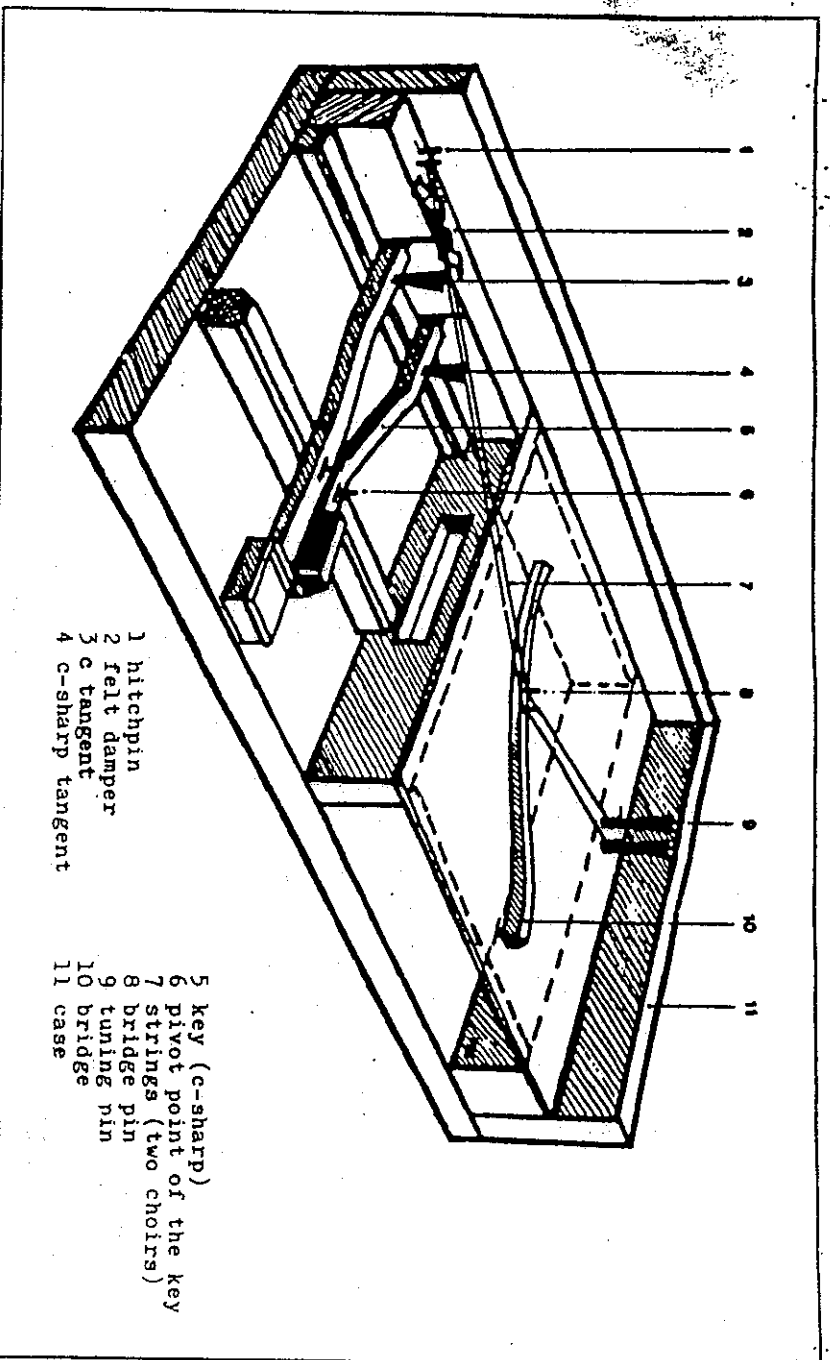


In order to be able to slur the same."²

Previously, such passages were normally executed with only two fingers, mainly two and four (C.P.E. Bach, p. 37; Türk, p. 165). It should be mentioned, however, that the "Mozart style" of playing, closely linked to the lighter, more elegant Viennese piano mechanism, was further developed as the "virtuosic" school of playing by people such as Hummel and Moscheles. Czerny, in his *Complete Theoretical and Practical Pianoforte School*, Op. 500, distinguished no less than six different manners of playing and instructed the pianist "that the works of each composer must be executed in the style in which he wrote" (English edition, 1839, p. 100).

Let us now direct special attention to the questions of organ technique. As is well known, the French school (Widor, Guilmant, Dupré) based its manner of playing on a long tradition, which, according to Dupré's *Méthode d'Orgue* (p. 74), runs as follows: J.S. Bach, W.F. Bach, C.P.E. Bach, J.L. Krebs, Kimberger, Kittel, Berner, Flinck, Hesse, Lemmens (teacher of Guilmant and Widor). What teacher, however, passes on exactly the same things to his pupils as he was taught in his own youth? In the second half of the eighteenth century there were two distinct schools of organ playing: a "virtuosic school" (Schroter, Vogler, Knecht) and an opposing school which preferred the legato style of playing (*das "gebundene" Spiel*). This latter school is generally quoted as stemming from J.S. Bach. In Gerber's *Tonkünstler-Lexicon* (1790) we find the following reference concerning J.G. Schroter (p. 455): "Those who are familiar with the admirable legato style (*die vortreffliche gebundene Manier*), in which manner Sebastian Bach played the organ, could not possibly like Schroter's style of playing, whereby he continually plays staccato." As already seen, Türk also demanded a "heavy" interpretation of works in the Bach fugal style. However, is it the Dupré technique, with its use of finger substitution, which is meant here?

It is highly probable that, toward 1800, a similar need for the



Schematic diagram of clavichord action

works of J.S. Bach. It is certainly noteworthy that the great preludes and, more clearly still, the fugues contain few, if any, articulation markings; later works, such as the E-flat major and B-minor preludes, contain a few isolated examples. In contrast to this, some of the trio sonatas and chorale-based works are richly supplied with slurs and dots. How is this to be interpreted? Were the indications in the fugues simply forgotten and left up to the performer to complete?

An important connection exists between registration and articulation: preludes and fugues are normally played *in organo pleno*. Just as a large choir and instrumental ensemble achieve little through means of minute articulation differentiation, the full organ likewise achieves its effect through other means: gravity of sound, stepwise motion and expressive power of the polyphony. (Recall also, that in the French organ literature, a very clear connection between registration and articulation was likewise shown to exist.) The trio sonatas, on the other hand, can be compared with the soloistic chamber music repertoire, in which a differentiated style of playing is called for—only one player per part.

The unique situation of the trios was discussed, although more in the context of tempo, by the Bach biographer J.N. Forkel, who wrote: "The large sound of the organ is by its very nature not suited for use in fast movements—it requires time to resound in the space and expanse of a large church. If one does not allow this time, then the notes become confused and the playing unclear and unintelligible. Bearing in mind the instrument and the situation, such movements must be slow and dignified; only when using individual stops, as for example in a trio, can an exception be made to this rule."¹⁸

Let us then attempt to draw together the various aspects of interpretation in the context of the Bach preludes and fugues. Early fingerings are quite plausible in works with few accidents; in more complex key signatures, the thumb-under technique is more appropriate. Finger substitution is seldom employed.

Appoggiaturas (*ports de voix*) and slurs appear seldom in the organo pleno works; on the other hand, an over-legato style of notation is sometimes encountered. This sustaining of notes can also occasionally be used even when not notated.

Without a doubt, the preludes and fugues for organ belong to that category of pieces for which a "heavy" performance is required—they have a liturgical function, are "well-constructed" or of that "character" in character (see section on Articulation and

Affect above). The "light" time signatures seldom occur. *2/4* time, which demands a light yet well-accented movement, appears only in the trio sonatas; a further exception is the larger movement of "Wir glauben all' an einen Gott" from *Clavierübung III*. One could easily imagine this piece in *alla breve* notation, with note values doubled, bar lines with the same separation and a time signature of $\frac{6}{8}$; Bach obviously wanted a lighter performance, however. Time signatures such as *6/16* and *12/16*, which were used in the harpsichord works for the lightest pieces, never appear in the organ works.

The touch should, therefore, be weighty, with a minimum of separation between the notes, taking into consideration, of course, the acoustics of the church; a cathedral with several seconds of reverberation calls for a more pronounced separation of tones than does a small village church. Overly strong accentuation is thereby avoided. Many Bach works have a completely continuous movement, usually in sixteenth notes, which in any case precludes any foreground accent placement. On the other hand, the rhythmic precepts of the seventeenth and eighteenth centuries require an alternation of strong and weak "syllables," which, however, is felt more in the background.

As an almost natural consequence of this strong-weak alternation, the tempo becomes slower than that which we are accustomed to. Organs with original winding systems support this.

The foregoing description of playing techniques is oriented primarily to the instructions of earlier times. Why are so many people now finding such an approach necessary?

One thing that we rediscover through the use of these techniques is the highest possible state of relaxation in playing. Try a small experiment by placing two fingers on a table surface. When raising one finger after first having placed the second on the table, one senses a little tension in the hand and underside of the forearm. With the normal touch described—simultaneous start of descent and raising of respective fingers—a relaxed dancing motion results.

Closely related to this relaxed manner of playing is the rhythmic doctrine of strong-weak alternation, that is, relaxation following tension. Many contemporary performances produce nothing but tension; this is certainly up-to-date but is contrary to the natural forces of life: inhaling-exhaling, day-night, etc. In the German Baroque, the idea of "orce" in musical perception was especially pronounced. Werckmeister summed it up in the following words: "Just as the musical intervals then are moving

more than numbers and proportions, and as God has set everything according to number, mass and weight in good order, even so a musician—indeed, every man—should take pains to study how he can imitate such mighty order. *Ars enim Imitatur naturam*. He who does not take heed of such mighty order, which after all comes from God, is a fool. . . . And whether this music be inspired by the power of God, it must nevertheless first be constructed according to the natural order and principles which God has established in nature. For God is a God of order. He will not meddle with any disorder or confused state."¹

The preceding descriptions do not attempt to approach a work of art from the point of view of "What shall I do now with this piece?" They pose, rather, the questions "What sort of objective factors are to be found in this work of art?" and "How can I, as performer, be faithful to the order intended by the composer?"²

EPILOGUE 1983

With the exception of minor corrections, the two parts of this article correspond to those which originally appeared in *Musik und Gottesdienst*, 1977, in the form that I wrote them during 1975-76. Since that time, a number of changes have come about in organ performance; many organists are now familiar with older performance practices. At the 1982 international competition in Bruges, Belgium, the majority of the fifty-five contestants played with a non-legato as the normal touch. More and more frequently, organs are being built with sensitive mechanical actions, upon which such a performance practice makes sense. The most difficult aspect of this performance makes sense. To me, is the subtle variation necessary in touch. A uniform non-legato becomes just as monotonous as a continuous legato. The discrimination between stressed and unstressed notes on the organ becomes possible only by cultivating completely relaxed movement of fingers and hands. A performer may employ legato and yet create music that is totally unmelodic; conversely, one may experience an intensive musical continuity by using the markedly non-legato fingerings of Buchner (G.1510). What is most painful is to hear playing that is both non-legato and unmelodic! A particular method of articulation does not by itself create any music!

"The soul must speak to the heart through the fingers—that is the essential thing" (I. Moscheles).²⁰

NOTES

1. The sources quoted frequently are listed in the notes to Part I of this article (THE AMERICAN ORGANIST, July 1983, p. 31). An additional reference for this part is F.W. Maipurg, *Anleitung zum Clavierspielen* (Berlin, 1765, second improved edition; reprint, Hildesheim, 1970, Olms). An English

translation of the first edition (Berlin, 1765) appears in an unpublished Ph.D. dissertation by Elizabeth Hays (Stanford University, 1977).

2. New edition by Kenneth Gilbert (Paris, 1975, Heugel, *Le Pupitre* 54). See also the facsimile (New York, 1965, Brode Brothers).

3. See Fanner Douglass, *The Language of the Classical French Organ* (New Haven and London, 1969, Yale University Press), p. 971, and p. 1781.

4. New edition of the *Premier Livre* in the series *Orgue et Liturgie*, Vols. 55-56, 58-59, 61 (Editions Musicales de la Schola Cantorum, Paris). Unfortunately, the original preface is not included in this edition; an English translation of the preface is in Douglass (note 3), p. 163.

5. New edition in *Archives des Matres de l'Orgue*, ed. A. Guilmant and A. Pirro, Vol. 9 (reprint, New York and London, 1972, Johnson). An English translation of the preface is in Douglass (note 3), p. 180.

6. Both works are available in facsimile reprint (Hildesheim, Olms, 1968 and 1967-70, respectively). The musical subjects in Sulzer's *Theorie* are mainly by Kirnberger, with editorial assistance from J.F.A. Schulz (pupil of Kirnberger); the articles S-Z are entirely by Schulz.

7. H. Heckmann, "Der Takt in der Musiklehre des siebzehnten Jahrhunderts," *Archiv für Musikwissenschaft*, X (1953).

8. *Præcepta der Musikaischen Composition* (handwritten composition tutor, 1708, printed edition by P. Benary, Leipzig, 1955, Breitkopf und Hartel), pp. 23-24.

9. An exhaustive description of this development may be found in W.R. Talsma, *Wiedergeburt der Klassiker*, Band I: "Anleitung zur Entmischung der Musik" (Innsbruck, 1980, Wort und Welt Verlag). The revival of the older hierarchy of beats within the metrical structure is one of the most difficult aspects of historical performance practice. I am grateful to W.R. Talsma for numerous helpful suggestions.

10. C. Czerny, *Erinnerungen aus meinem Leben*, ed. and annotated by W. Kolnerer (Straßburg and Baden-Baden, 1968, Heitz), p. 15.

11. M. Clementi, reprint with a new introduction by S.P. Rosenblum (New York, 1974, Da Capo).

12. From a letter of Beethoven to Czerny, printed in Czerny, *Erinnerungen* (note 10), p. 36.

13. See Part I, note 12.

14. The three quotes are taken from Vol. 4 of *Leiturgia, Handbuch des evangelischen Gottesdienstes*, ed. K.F. Müller and W. Blankenburg (Kassel, 1961, J. Staudt). The section "Der gottesdienstliche Liedgesang der Gemeinde," written by W. Blankenburg, traces the development of congregational singing from the Reformation to the present day. The quotes are to be found on pp. 597 and 604, respectively.

15. The drawing of the clavichord mechanism was prepared by Bernhard Edeskes, whom I gratefully acknowledge.

16. *Synagma Musicum II* (Mollenhützel, 1619), p. 61; reprint, ed. W. Guritt (Kassel, 1958, Bärenreiter).

17. Summary of these opinions to be found in R. Buchmayer, "Cembalo oder Pianoforte," *Bach-Jahrbuch*, 1908.

18. *Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802), p. 19; reprint (Frankfurt a. M., H.L. Grall).

19. *Cribrum Musicum oder Musikalisches Sieb* (Quedlinburg and Leipzig, 1700), p. 9f; reprint (Hildesheim, 1970, Olms; five works by Werkmeister in one volume).

20. Quoted according to W.R. Talsma (note 9), p. 175.

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