Chapter I

Introduction

The pipe organ for many people is an instrument that rarely could be touched. Because of its shape and the technique of playing, not many people ever play this instrument. Fortunately, for the music students of Tainan Theological College and Seminary, we have a chance to learn and play this instrument. It is also the purpose of this essay to learn and gain more knowledge about organ music and its interpretation.

Before a composition is played by the musician, there is an important thing that everyone must admit, that before the musician touches that keyboard and makes sound out of it, the musician must have an idea in mind of what music the musician will played. It is same with the listener, that, at least they have an idea of what they will hear, if they don’t have some basic knowledge, and then the music will not have as much meaning to the listener.

In this essay, I will emphasize what the composer tried to express and convey to their listeners, so that some impression of organ music can be engraved in our heart and we can praise God for what He has given us through music.

From the pieces I played, there is one element that drew together all the composition. From the first piece to the last piece; they all tried to imitate something, like the orchestra, the bird song and dance song. I will write a brief introduction on how these composers did
the imitation on the organ.

The composers who wrote these works are from two different styles of music, from two different countries; Germany and France. I will be discussing the development and history of organ symphony, passacaglia and transcription from bird song into organ music. Also, there will be a brief biography of those composers who wrote these pieces, and an analysis of their pieces.

The area of writing will be around the material that had been written by other people, from their books, from the internet material, and from magazines. Some items like the analysis part will be expressing my opinion. Some of the references that other people wrote won’t appear as footnote, because these materials won’t just come from one source, such like the biography of J. S. Bach that will use the book of C. Hubert H. Parry, Charles Sanford Terry, Albert Schweitzer, and from The New Grove Dictionary of Music and Musicians.

The essay will begin with the organ composition which imitates orchestra. It is the grandest form of organ composition that has been developed in modern times. Then, from the organ symphony, it will imitate the ‘symphony of the nature’, the imitation of bird song in organ composition. In the last section, the organ composition will be about the imitation of dance song which originated from Spanish street dance, Passacaglia. This order will be different from the usual order from Baroque to Modern, but I will write from late Romantic
to Modern and back to Baroque. As the theme of my recital “Symphony of Pipes,” I will emphasize the organ symphony, a form that need only one musician to play the symphony which is usually played using various instruments. It can be done because the pipe organ has so many different pipes that can be controlled from the keyboard. From the symphony that was played by various instruments, we can also find another kind of symphony that is from nature, especially bird song. After hearing the organ symphony and the bird songs, I feel that I want to dance, and that’s why I use Passacaglia for expressing my joy. Music, as a gift from heaven, will easily enter into the human heart. When the beauty of music touches our heart, we will react to it by singing, by clapping hands, and by dancing. That’s why I put Bach’s Passacaglia in the last section of this paper.

This order is different from the recital. The recital began with three German composers from Baroque to Modern, and then continued with two French composers. The last piece, Sonata 8, by a German composer can be linked to the first French composition, as both imitate bird song. But the order of the pieces in the appendix is based on the order of the essay.

In section one, the ‘organ symphony,’ I will discuss the earliest form of organ symphony, the relation between organ building and composition and a brief introduction of the difference between symphony and organ symphony. The two composers were from the late Romantic period, one from France, L. Vierne (1870 - 1937) with his Allegro from
Symphony no.2 op.20; and one from Germany, S. Karg-Elert (1877 - 1933) with his composition that could be counted as his greatest organ symphony, Jesu, meine Freude, op. 87 no.2.

In section two; we will begin with the bird song, the nature of bird and the meaning of their song. For some composers, including Messiaen¹ was inspired by nature, especially bird song, to write a composition. In this section also, I will write a brief biography of the composers. First, Messiaen, a composer from France who was also known as an ornithologist, he used broadly of bird song in his composition. We will do an analysis of Chants d’oiseaux from Livre D’Orgue. Second, Stockmeier, a composer from Germany, who still alive and also wrote a bird song. His bird song is his second movement from his eight organ sonata.

Section three only consists of one composer, who lived in the Baroque period, J. S. Bach. The third section’s composition is imitating a dance form from the seventeenth century that was popular in Spain called Passacaglia.

It is my hope that from these materials, I can write an appropriate analysis that will be helpful for the writer and for others.

Chapter II

Content of Recital “Symphony of Pipes”

A. Organ Symphony

“Greetings to Thee, fair Organ! Thou dost stand majestic...

Thy sire, the ancient stately forest tree; Thy mother, the metals of the earth

Lose no opportunity of practicing on the organ; there is no other instrument which takes a swifter revenge on anything unclear or sloppy in composition or playing.

There’s nothing as soothing to the soul, than the tones of an organ of old.

By whispering a prayer with celestial sound, we catch a glimpse of heaven around.

By shouting our praises to the Lord,

eternity

cannot be ignored.

What wondrous tool of metal and wood,

God now need not be misunderstood.”

Anonymous²

For centuries, pipe organ has gone through a long evolution, not only in its shape, in

its music, but also in how it is play. In about the 9\textsuperscript{th} century, the pipe organs were built in churches and used for worship, but the earliest organ piece to survive is dated from around the 14\textsuperscript{th} century. Organ music has been developed since the Baroque era, and we found many composers who wrote organ pieces, not only the liturgical pieces, but also dance and other forms of music, such as sinfonia, sonata, etc.

As the era change from Baroque to Classical and early Romantic, the organ became less attractive to composers because of the principle of sound producing that was less expressive, just like block dynamic. With the organ, once we strike a note, it will continue to sound in the set pitch and in the same timbre. The player can’t change its dynamic or expression. The player can’t easily express own expression and give more space for the spiritual aspect.\footnote{Viktor Lukas, \textit{A Guide to Organ Music} (trans. Anne Wyburt; 5th rev. and enl. ed; HK: Amadeus Press, 1989), 246.}

In the early 19\textsuperscript{th} century, about 1812, the most interesting development of organ building happened in France, and this was the introduction of the reed organ or ‘orgue expressif’.\footnote{Stanley Sadie, \textit{The New Grove Dictionary of Music and Musicians} (29 vols; London: Macmillan Publishers Limited, 2002), 13: 528.}

Years later in 1829, F. J. Fétis (1784 - 1871) predicted that the ‘expressive organ’ whether pipe or reed would become the basis of a musical revolution. This proved to be the case in 1833, when Aristide Cavaillé-Coll (1811 - 1899) built an organ in St. Denis in Paris.
which had full-compass ‘Récit expressif’. As the transformation of organ building
developed, the organ composition also became richer and more expressive. The organ of
Cavaillé-Coll also became the inspiration for César Franck (1822 - 1890) to write his organ composition; beginning with his Six pièces (1856 - 1864), then the Grand pièce symphonique; and culminating in the Trois chorals (1892).

For Charles-Marie Jean Albert Widor (1844 - 1937), the modern organ has a symphonic sound. It will convert to a pseudo-orchestra if we don’t employ it ‘with conscientious reserve and artistic feeling.’ 5 His advice had been practiced mostly in France, whereas other countries had developed a ‘pseudo-orchestral’ style. A new trend in organ composition also appears among composers, this is the organ symphony.

The symphony, as we know, is different with organ symphony. Symphony, as we know now, is the term to signify an extended work for orchestra. Since Beethoven’s time, symphony became the chief vehicle of orchestral music and is regarded as the highest and most exalted form. The word ‘symphony’ is derived from the Greek syn ‘together’ and phone ‘sounding’, through the Latin word, symphonia, 6 that in Middle Age and later, described various instruments. In the 17th century the symphony, or more common sinfonia, were used as the introductory movements to operas, oratorios, and cantatas and to ensemble works such as sonatas or concertos.

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Organ symphony, a style that developed in France, is a work for solo organ, but it takes the genre of symphonic style. The musical form of organ symphony was similar to organ sonata or suite, but it imitates the orchestral tone color, the texture and the process of symphony.\textsuperscript{7} The composers who wrote organ symphonies include Félix-Alexandre Guilmant (1837 - 1911); Charles-Marie Jean Albert Widor (1844 - 1937) who wrote ten organ symphonies; and Louis Vierne (1870 - 1937) who wrote six organ symphonies.

In here, I would describe an organ symphony of Loius Vierne and another composer from different country, which also influence by French organ symphony, Sigfrid Karg-Elert (1877 - 1933), a German composer which I played at my recital.

\section{A.1 Louis Vierne (1870 - 1937)}

He was considered an outstanding organ symphonist in the early twentieth century.

His music is technically demanding.

Louis Victor Jules Vierne was the son of the chief editor of the Bonapartist Journal de la Vienne, Henri-Etienne Vierne (1828 - 1886). He was born blind and his eye partially restored when he was six. At 1873, because of the work of his father, the family moved to Paris, and there, his musical talent was found by his uncle, Charles Colin (1832 - 1881), a professor of oboe at the Paris Conservatoire.

His formal musical training began in 1881, when he entered the Institution Nationale des Jeunes Aveugles (Institute for Blind Youths). In 1887, Vierne began his organ study with Louis Lebel (1831 - 1888). A year later, Vierne had a private counterpoint lesson with César Franck, and he also attended a Franck’s organ class at the Paris Conservatoire. He then left the Institution and began studying at the Conservatoire, because he especially wanted to study at Franck’s organ class in 1890. But, unfortunately, after Vierne attended four classes, he received the news that Franck was dead, and was replaced by Widor. Within a year, Vierne became an assistant to Widor in the Conservatory and a year later, 1892, became his substitute at the St. Sulpice until 1900. He remained as assistant at the Conservatory for seventeen years even when the successor of Widor, A. Guilmant began to teach. In this position, as assistant, he influenced many French organists - composers, such as his brother, René Vierne (1878 - 1918), Henri Mulet (1878 - 1967), Joseph Bonnet (1884 - 1944), Marcel Dupré (1886 - 1971), and Nadia Boulanger (1887 - 1979).

With the encouragement and inspiration from Widor, Vierne began to compose his organ symphony, which he almost completed in the year 1898. This composition, his first organ symphony, *Première Symphonie in D Minor, op. 14* was dedicated to Guilmant, and he performed it with great enthusiasm. It also happened in that year, that Vierne met a young girl, Arlette Taskin (b. 1880), who he married the following year.
Vierne also composed for his new wife the *Trois Mélodies, op. 13* and *Messe solennelle*, during summer 1899 which he completed the following year.

In 1900, with the death of the organist of St. Notre-Dame, Eugène Sergent (1829 - 1900), a competition for replacing him as the organist was held and Vierne was selected from among the five candidates. He held the position as St. Notre-Dame organist until his death.

Unfortunately, his marriage was deteriorating, and a divorce was announced in August 1909. This experience caused him much inner torment and bitterness for the rest of his life.

From 1912, Vierne accepted an offer from Vincent d’Indy (1851 - 1931) to teach at Schola Cantorum. At this period, he composed his third organ symphony. In summer 1914, when he spent his summer at La Rochelle, he composed the fourth organ symphony. A year later during 1915 he suffered his first attack of glaucoma which caused him total blindness. His condition forced him to move to Switzerland to get the treatment he needed and he remained there until 1920. After his return, he went on a concert tour to Germany, England, and North America. He also composed many fine works during this period; one of which was his last organ symphony; the sixth organ symphony was composed during 1930 while he stayed at Menton.

His spent his late years in poor health and depression because of loss of friends
and relatives (he lost his brother and son in World War I). The last fatal heart attack occurred while he was performing his one thousand seven hundred and fiftieth organ recital on June 2, 1937 at Notre Dame.

A.1-1 Deuxième Symphonie, op.20, mvt I: Allegro

Vierne composed this piece around 1902 to 1903. It was inspired by the organ of Cavaillé-Coll at St. Notre Dame in Paris where he served as organist throughout all his life. His Deuxième Symphony consists of five movements; Allegro, Choral, Scherzo, Cantabile, and Final. It’s a composition of cyclic form. Here I would like to do a brief analysis of his first movement, Allegro.

In Allegro, Vierne use the sonata form, the exposition (1 - 95), development (95 - 167), and recapitulation (167 - 228). It has two motifs throughout this movement: A, which is rhythmic and marcato, using the dotted quaver rhythm ($\frac{\text{dotted note}}{\text{quaver}}$), B which is more lyrical like a hymn, using quaver notes.

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (1 - 37)</td>
<td>A (95 - 111)</td>
<td>A (167 - 191)</td>
</tr>
<tr>
<td>B (37 - 61)</td>
<td>AB (112 - 135)</td>
<td>B (192 - 203)</td>
</tr>
<tr>
<td>A (61 - 94)</td>
<td>A (136 - 150)</td>
<td>A (203 - 210)</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
<td>---------------</td>
</tr>
<tr>
<td>bridge (151 - 167)</td>
<td>AB (210 - 222)</td>
<td>A (222 - 228)</td>
</tr>
</tbody>
</table>

The exposition part consists of A - B - A part. In the A part in exposition, the composer has the pedal at the beginning (1 - 4; 75 - 78), but it is followed by a hands only part (4 - 9; 78 - 86). The pedal then enters again as the main melody. The B part (37 - 61) begins with the ‘G’ note (39 - 46) and beginning at bar 47, the composer uses the notes of G - A - B (47 - 61) with ‘crescendo’. It goes back again to motif A after a bridge (90 - 93) and ends with a diminished seventh chord, C⁷ dim7.

The development is the transition part. It uses many modulations. At the beginning, the key signature is changed from one sharp to four sharp (95 - 111). The pedal uses one form of rhythm and notes that called ‘ostinato’. The notes are \( \text{\textcopyright} \). It changes to a three flat key signature (111 - 127) which uses AB motif. The pedal part has three different groupings of notes.

Ex. 1: Bars 111 – 115

Ex. 2: Bars 115 - 119
The A motif is played again starting at bar 128, and begins with ‘B♭’ (128 - 131), modulates to a major third higher, ‘D♭’, and then back to ‘B♭’ (136 - 139) again. It changes to a two sharp key signature, and starts with ‘F♯’ (140 - 150), and ends with ‘A’. It changes here to a one sharp key signature from bars 150 to the end. It has nine bars (151 - 159) of ‘chromatic demisemiquaver notes’ which ascend and function as a bridge to recapitulation. These ascending notes are written in the impressionist style. The bridge continues with a long trill of a high note of ‘E’ with the A motif in it (160 - 167) and the recapitulation uses A motif at the pedal from bars 167.

The recapitulation section uses the ascending notes with the A motif and goes to B motif with chords as accompaniment. But, the pedal at B motif (192 - 210) uses only one pattern, as in ‘ostinato’ . When it goes back to AB motif (210 - 222), the pedal has two ‘ostinato’ patterns, they are and . Finally, the piece ends with a grand E major chord and is played for seven bars (222 - 228).
A.2 Sigfrid Karg-Elert (1877 - 1933)

A composer of Kunstharmonium\(^8\) and organ, Sigfrid (Theodor) Karg-Elert was the youngest son of twelve children of Johann Jacob Karg (1823 - 1889), a newspaper editor and publisher. At age five, he moved to Leipzig with his family. He became the member of the Johanniskirche choir, received his musical training and composed under the guidance of the cantor, Bruno Röthig. Although his father’s death in 1889 had a big influence on their family’s finances, a Leipzig family provided him a piano; and he continued his musical training under the patronage and support of others throughout his life.

Two years later, in 1889, the cantor decided that Karg-Elert should be trained as teacher in Grimma. So, he went there and learned to play flute, oboe and clarinet, but somewhat later, he discontinued the course and began to work as a freelance musician and studied philosophy and music theory at Markranstädt. In 1896, he returned to Leipzig Conservatory and studied with Emil Nikolaus von Reznicek (1860 - 1945), Carl Reinecke (1824 - 1910), Solomon Jadassohn (1831 - 1902), Paul Homeyer (1853 - 1908) and Karl Wendling (1875 - 1962).

In 1900, he gave the first performance of his \textit{First Piano Concerto} with himself as

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\(^8\) Kunstharmonium, or art harmonium or so called a two-manual reed organ was the later development of harmonium. It uses compression bellows that press the wind into metal or reed tounge to vibrate and produce sound.
the soloist, which impressed Alfred Reisenauer (1863 - 1907), and gained him an extension of his scholarship. Karg-Elert also toured throughout Germany giving performances. After his return, he studied composition with Robert Teichmüller (1863 - 1939) and added his mother's maiden name to his family name, with omission of letter ‘h’ (Ehlert) when his first composition song appeared in ‘Musikwoche.’

Around 1902, he fell in love with the keyboard player, Maria Oelze. But, her father insisted they end the relationship which caused Karg-Elert to sink into a state of mental collapse. In that period also, around 1904, he met Edvard Hagerup Grieg (1843 - 1907) who became an important influence in his musical style. Grieg recommended him to several publishers, and advised him to study the contrapuntal forms and dance idioms of the seventeenth and eighteenth centuries.

In 1903, because of the influence of August Reinhard (1831 - 1912), Karg-Elert began to compose for harmonium. His first Kunstharmonium concert was in 1906. By 1910, he married Minna Louise Kretzschmar (1890 - 1971). They had a son in 1912, and a daughter was also born to them in 1914.

In 1915, because of the war, he enlisted in the 107th Infantry Regiment and played various instruments, oboe, horn, saxophone, and even the lyre. In these years, he composed many works for wind instruments. He also studied the orchestral work during war years and led him to destroy about twenty of his own works. As Paul Schenk said,
“he began again in C major, and prayed to the muse of the melody.”9 After the war, he gained a position in Leipzig Conservatory, succeeding Max Reger (1873 - 1916), but he never had a permanent post as organist.

His compositions were different from the current trend that put stress on nationalism. Karg-Elert greatly influenced by Bach, especially in his 66 Choral-Improvisationen, op.65 that he composed from 1908 to 1910 and 20 Prü- und Postludien (1912) used much elaboration and polyphonic technique just like Bach. The 66 Choral-Improvisationen, op.65 written as choral improvisation, but Karg-Elert use variant forms of music, such as: Chaconne, Saraband, Canzona, Marches, Pastorals and etc. He also wrote Three Sinfonischer chorale, op.87 as his chorale improvisation which the second chorale symphony, Jesu, meine Freude is in the form of organ symphony.

He was also impressionistic, because for him, expression is the soul of instrument. His work used high registration and was technically demanding; he used colouristic tone poems and harmonic experiment, ranging from tonality to free polytonality and sometimes atonality. Sometimes his composition had English and French title that made his reputation decline in Germany, because of different political views. In 1932, because of his financial and personal circumstance, he was asked to perform in the USA, but his health declined and he died on September 4, 1933.

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A.2-1  Jesu, meine Freude, op.87 no.2

_Jesu, meine Freude_ (Jesus my joy) is an organ symphony in three movements, written in the year 1911. It is pure program music. Program music will describe an object or event. Here Karg-Elert used the choral of _Jesu, meine Freude_ to weave all the movements together, with the text of the choral also. It is usual for Karg-Elert in his composition to use _fff_ or even _ffff_, and it is also the same with his soft dynamic, _ppp_ or _pppp_. He likes to use chromatic notes to express what is written in the choral text that he uses. The composer of the choral is Johann Crüger, composed in 1653. The author of the text was Johann Franck, and it was also written in 1653, based on Psalm 73:28 “But as for me, it is good to be near God. I have made the Sovereign Lord my refuge; I will tell of all your deeds.” The melody was taken from the German hymn.\(^\text{10}\)

\[\text{Music notation image}\]

A.2-1-1  Introduzione

The first movement can be divided into AB with coda form, which every section has over twenty measures.

\(^\text{10}\) _Evangelisches Gesangbuch_ (Bielefeld: Luther-Verlag GmbH, 1995), 396.
The text that the composer used was slightly different from the original text of the first stanza that can be seen below:

<table>
<thead>
<tr>
<th>Original text</th>
<th>Text used by Karg-Elert</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jesu, meine freude,</td>
<td>Ach wie lang, ach lange,</td>
<td>Ah how long, how long</td>
</tr>
<tr>
<td>meines Herzens</td>
<td>ist dem Herzen bange,</td>
<td>is my heart filled with</td>
</tr>
<tr>
<td>Weide,</td>
<td></td>
<td>anxiety</td>
</tr>
<tr>
<td>Jesu, meine Zier:</td>
<td>Und verlangt nach dir!</td>
<td>and longing for you!</td>
</tr>
<tr>
<td>Ach wie lang, ach</td>
<td>Jesu, meine Freud</td>
<td>Jesus, my joy</td>
</tr>
<tr>
<td>lange ist dem Herzen</td>
<td>Mag’ die Höll’ auch</td>
<td>Like the hell rage</td>
</tr>
<tr>
<td>bange</td>
<td>wüten,</td>
<td></td>
</tr>
<tr>
<td>und verlangt nach dir!</td>
<td>Ich kann Trotz ihr bieten,</td>
<td>I defy you</td>
</tr>
<tr>
<td></td>
<td>Mir steht Jesus bei.</td>
<td>Jesus stands by me.</td>
</tr>
</tbody>
</table>

The composer wrote on the title ‘Inferno’ that the piece began as a sound from hell, a mournful crying, just as the first quotation of the text: “Ah, how long, how long is my
heart filled with anxiety.” This is the mood in the beginning. As it moves to a higher mood in the last bars of this movement, the tempo increases to the triumphal ending that says, ‘Jesus, my joy.’ In applying the idea into the piece, Karg-Elert used many different tempos and mood markings to make the piece alive. One of mood markings and that is used widely in Romantic organ pieces is ‘Rollschweller’ that is an automatic crescendo pedal that brings out all stops or reduce the stops. He used it in all, four times, two times are ‘Rollschweller zurück’ (10, 48) and two times are crescendo ‘Rollschweller’ (22, 38). When the composer used the term ‘Rollschweller,’ it will support the mood that the composer tried to express.

At the beginning of section A (1 - 21), the composer used andantino agitato with soft dynamic and dark color. Then it was squeezed together, accelerating the tempo with a crescendo, to high chord notes in bar 8 with a sign of \( rfz \), which means accented, and then reduced the sound and the tempo, and at the end, in bar 12, the melody of Jesu meine Freude appears. The composer used the fourth, fifth and sixth line of the original text and then went back to the first line, Jesu meine Freude.

After this, the piece enters the second section (22 - 44) with Allegrossimo furioso and \( fff \), a contrast from the end of first section. He did this to create a expression of hell raging. This section will mostly express the roaring and the raging of the hell, and uses more contrast in dynamics. The first line melody appears in the pedal part with a trill
over each melody note, with the text of “Mag’ die Höll’auch wüten,” that express hell’s raging. After this the composer began the contrasting dynamics. From here the music starts from \textit{pp} and gradually gets louder, but then suddenly goes to \textit{pp} again. This is repeated three times (28 - 32; 33 - 40; 41 - 44).

This section will mostly express the roaring and the raging of hell, and uses more contrast in the dynamics. After the first line melody appears, with the text of “Mag’ die Höll’auch wüten,” the composer began to use the contrasting dynamics. It suddenly said \textit{schattenhaft dahin huschend molto precipitando demoniac} (flitting like shadows, in a hurrying, fiendish way). It ends with a \textit{ppp} and slows down to \textit{adagissimo}.

The coda section begins with a strong, bold and loud \textit{fff}, with a lively tempo. This leads to an extremely fast, mysterious mood and rolls to the highest peak. Here we begins with motif of \textit{BACH} in the pedal part (51) and then end with the last sentence “Ich kann Trotz ihr bieten, mir steht Jesus bei,” going from \textit{fff} to \textit{ffff}, with a triumphant sound of the tonic of C major, giving a sense of security and release from intensity.

\subsection*{A.2-1-2 Canzona}

The second movement uses the form of ‘melody and accompaniment.’ It is a calm, expressive section that describes pitiful, suffering, and dying sounds till the end of \textit{Canzona}. The last note of \textit{Canzona} is the first note of \textit{Fugue}. One interesting part is that
he uses four staves. The right hand upper part and the pedal part use 12/8, but the middle
two staves used 3/8, so that a bar of the right hand and pedal part will consist of four
bars of the left hand part. When counting the bars, we use the left hand measure.

The melody that is played by right hand is very elaborate and is played freely as in
the Baroque era. It is the style of ornamental chorales, and throughout all the piece,
Karg-Elert marked the melody of the choral with the sign of a ‘x’ and the text appeared
at the upper of ‘x’ sign. The left hand uses a chromatic style to accompany the
melismatic melody. We can divide the melody into three parts; from the using of a minor
(1 - 27) to f minor (28 - 47) and back again to a minor (48 - 73). The text is also divided
to three parts, as the text of the fourth stanza has nine lines:

<table>
<thead>
<tr>
<th>A minor</th>
<th>Weg mit allen Schätzen,</th>
<th>Away with all treasures,</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1 - 27)</td>
<td>du bist mein Ergötzen,</td>
<td>You are my delight,</td>
</tr>
<tr>
<td></td>
<td>Jesu, meine Lust.</td>
<td>Jesus, my joy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor</td>
<td>Weg, ihr eitlen Ehren,</td>
<td>Away with empty honours,</td>
</tr>
<tr>
<td>(28 - 47)</td>
<td>will von euch nicht hören,</td>
<td>not want to listen from you,</td>
</tr>
<tr>
<td></td>
<td>bleibt mir unbewußt</td>
<td>which remain unknown to me</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td>Elend, Not, Kreuz, Schmach</td>
<td>Misery, distress, affliction,</td>
</tr>
<tr>
<td>(48 - 73)</td>
<td>und Tod</td>
<td>disgrace and death,</td>
</tr>
</tbody>
</table>
It is interesting that at the end of every part, the composer augmented the value of
the melody note, such as in Schätzen (9 - 11); Ergötzen (14 - 15); meineLust (18 - 20);
Ehren (31 - 33); hören (38 - 39); unbewußt (41 - 44); leiden (55 - 57); scheiden (62 -
64).

A.2-1-3 Fugue with Chorale

In Fugue, the subject is in C minor with the theme below.

Ex. 4: Bars 1 - 4

The Fugue has exposition (1 - 36), development (37 - 58) and coda (58 - 71). In
the exposition, the composer begins with the theme (1 - 4) and is answered by ‘real
answer’ (4 - 7). It goes back to the theme (7 - 10) and is answered by a ‘tonal answer’
(11 - 14). The theme appears again (14 - 17) before it goes to a long ‘episode’ (17 - 26)
and is answered by ‘tonal answer’ (26 - 29). The exposition section ends with ‘episodes’
and a small motif of the theme.
In the development of the composition, the composer uses another theme, and this theme was taken from the melody of the choral. The text uses the fifth stanza. “Gute Nacht, du Stolz und Pracht” (37 - 38).

It begins with a soft dynamic, but uses the registration of 16’ and mixture. The composer uses this registration to make the music express the pride and glory, although it is in p. The theme at development (37 - 38) will be followed by ‘real answers’ (39 - 40) and then goes back to the theme (40 - 41). After that, the development part enters the ‘episode’ and back again to the ‘real answer’ from bars 50 - 51. It follows with the theme (53 - 55) and ‘tonal answer’ (57 - 58). It is directly followed by the theme from the exposition section (58 - 60) and this is the coda section. The melody of the choral appears with the text of “gute Nacht gegeben” (60 - 63). And last, the composer writes a group of notes (66 - 71) that change from semiquaver to triplet of semiquaver and demisemiquaver notes. After a pause, the composer directly enters into the last section, the Chorale.

The composer didn’t give the Chorale its own title, but wrote in the notation ‘grandioso’ because it is one with the Fugue.

The melody in Chorale starts in a grand way and alternates between the pedal and hands part, as the chart below demonstrates:

Pedal (72 - 74) – Pedal (78 - 83) – Hand (89 - 92) – Pedal (93 - 95) – Hand (96 -
The style of *Chorale grandioso* is like the ‘choral bearbeitung’ (choral arrangement), that after a line of melody, the composer has at least three bars of improvisation using the theme from the fugue section. The theme from the fugue section that appears at exposition will appear again at 72 - 101, 106 - 111, and 112 - 120 while the theme of development appears at 102 - 106, 111 - 112.

At the last line, the composer used a contrast dynamic (121 - 123) in that he suddenly used *ppp* with quite slow tempo. The last note should appear at bar 124 but does not. It is replaced by a grouping of notes that begins to change the mood and the dynamic into *fff* in order to prepare for the last stanza of the choral, the sixth stanza of *Jesu meine Freude*. The text is

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weicht, ihr Trauergeister</td>
<td>Give way, you spirits of sadness,</td>
</tr>
<tr>
<td>Denn mein Freudenmeister</td>
<td>To my Master of joy,</td>
</tr>
<tr>
<td>Jesus, tritt herein.</td>
<td>Jesus enters in,</td>
</tr>
<tr>
<td>Denen, die Gott lieben,</td>
<td>For them who love God,</td>
</tr>
<tr>
<td>muß auch ihr Betrüben</td>
<td>must their afflictions also</td>
</tr>
<tr>
<td>lauter Wonne sein</td>
<td>be pure delight,</td>
</tr>
<tr>
<td>Duld’ ich schon hier Spott und Hohn,</td>
<td>No doubt, here I suffer mockery and scorn</td>
</tr>
<tr>
<td>Dennoch bleibst du auch im Leide,</td>
<td>Yet you also endure suffering,</td>
</tr>
<tr>
<td>Jesu, meine Freude.</td>
<td>Jesus, my joy.11</td>
</tr>
</tbody>
</table>

This is the grandest and the loudest part of the movement, with the change of the time signature from 6/8 to 4/2 (bar 125) that the mood changes from flowing to a more strict tempo. He also augmented the value of the notes. From the text and the dynamic sign, we can divide the last stanzas of choral melody into three parts. Every part will have three lines of text and between every part the composer put a bar as a break by using ascending semiquaver notes. This grouping is always followed by *sehr lebendig* which means ‘very much alive’.

The first part, marked *fff*, describes how the composer forces sadness to leave and replaces it with the joy of Jesus. The pedal, almost in ascending notes, and the hands part that use octave chords, strengthens the mood.

The mood suddenly changes in the second part. It also begins with a group of ascending notes with the marks of *sehr lebendig*, but more pure, using *Vox humana* and a soft dynamic. It describes the text of this part that those who love God will have pure delight in Him, and this pure joy is reflected from the heart. But, then, after the break of *sehr lebendig*, the composer uses the *fff* again, that although the suffering was strong, the joy of life through Jesus can conquer all.

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B. Bird Song

It is interesting that bird song has caught the attention of the world. In the world of birds, there are two sounds. One is ‘call’ and another is ‘sing’. The difference between these two is the length, the function and context. Bird calls are for keeping the community together and also as an alarm. Bird song, as we heard, has its own melodious line. The song of birds has its own meaning and purpose, either for communication, as seeking a mate, or for warning others not to enter their territory. Birds learn their song too. The young birds learn their song from their early age and practice it from time to time. Bird songs also will differ from region to region and sometimes will change within their area from time to time.

These bird songs attract human beings. We are beginning to learn how they sing and some even do experiments with bird songs. We began to electronically record and to write down what the bird are singing; one way of recording the songs is called spectrograms.¹²

Musicians, especially composers are also attracted to bird songs. Some compositions were inspired by the bird songs, some imitate bird songs and even translate these birds songs into music composition, such as what Messiaen had done. There are many composers from various eras who imitate these birds singing. For the song of cuckoos, we have a composition from the earliest thirteenth century, *Sumer Is Icumen In*. In the early fifteenth

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century, Oswald von Wolkenstein (1377 - 1445) composed Der Mai. Later some Baroque composers such as Girolamo Frescobaldi (1583 - 1643), Johann Kaspar Kerll (1627 - 1693), Bernardo Pasquini (1637 - 1710), Louis-Claude Daquin (1694 - 1772) composed some compositions using cuckoo song. Then Frederick Delius (1862 - 1934) composed On Hearing the First Cuckoo in Spring (1912), and Benjamin Britten (1913 - 1976) wrote Spring Symphony.

There are imitations from the rhythm of the quail, like Der Wachtelschlag by Franz Peter Schubert (1797 - 1828), the Pastoral Symphony by Ludwig van Beethoven (1770 - 1827), that also has the cuckoo and nightingale.

There is also a variety of complex bird song in a composition such as the ‘bird concertos’ by George Frideric Handel (1685 - 1759) and Antonio Vivaldi (1678 - 1741); The Lark Ascending by Ralph Vaughan Williams (1872 - 1958) is another example of complex bird song. Another composer who wrote extensively of bird songs is Messiaen. He composed seven volumes of solo piano pieces, i.e. Catalogue d’oiseaux; he also wrote Réveil des Oiseaux which is a piece for orchestra, almost all consist of bird song, and Quatuor pour la fin du temps which is chamber music, and many others.

In here, I would describe a bird song of Olivier Messiaen and Wolfgang Stockmeier, whom wrote his second movement of Sonata in the style of bird song.
B.1 Olivier Messiaen (1908 - 1992)

Olivier Eugène Prosper Charles Messiaen was born into a family that was well educated. His father, Pierre Messiaen (1883 - 1957) was an English teacher and translator of English authors, including translation of Shakespeare’s work. His mother, Cécile Sauvage (1883 - 1927) was a poetess. When her mother was pregnant with Olivier, she wrote a cycle of poems, *L’âme en bourgeon* in which she referred to the future of her child.

Messiaen entered Paris Conservatoire in 1919, and studied with various teachers such as, Georges Falkenberg (1854 - 1940) for piano, Georges Caussade (1873 - 1936) for counterpoint and fugue, César Abel Estyle (1877 - 1961?) for piano accompaniment, Marcel Dupré (1886 - 1971) for organ and improvisation, Maurice Emmanuel (1862 - 1938) for music history, Paul Dukas (1865 - 1935) for composition and Joseph Baggers for timpani and percussion. While studying with these teachers, Messiaen became interested in the metres of Greek verse, in which his music history teacher, M. Emmanuel was an expert. He also studied ancient Greek modes, folk music and Christian liturgies which used the modal technique.

In 1931 he left the Conservatoire\textsuperscript{13} and became the organist at La Trinité in Paris and held this position for more than sixty years. He also took care of one of the

Cavaillé-Coll instruments during this time. A year later in 1932, he married violinist and composer Claire Delbos (1906 - 1959). He wrote compositions dedicated to his wife, *The Theme and Variations* for violin and piano (1932) and a song cycle for soprano with piano or orchestra (1936 - 1937), *Poèmes pour Mi* (Mi was the nickname for his wife). When his only son, Pascal, was born in 1937, Messiaen wrote another song cycle, *Chants de terre et de ciel* (1938) which portrayed all three members of this family.

In 1936, Messiaen began to teach at Ecole Normale de Musique and the Schola Cantorum. When World War II broke out and he was called for military service. In May 1940, he was captured and taken as prisoner to the war camp at Görlitz in Silesia. While he was at the camp, he composed *Quatuor pour la fin du temps*, a piece for piano, B♭ Clarinet, violin, and cello, in which the players were found among the prisoners. The premiere of this piece took place at Görlitz.

Messiaen was released in 1941, and he was appointed to teach harmony at the Paris Conservatoire.¹⁴ In 1944, he wrote his famous *Technique de mon langage musical*. By this time his wife’s health was declining and she had to go into a sanatorium. She was there the rest of life till her death in 1959. During this time, Yvonne Loriod (born in 1924), a pianist came to the attention of Messiaen in her playing of his compositions. Though they were not lover, because of their Roman Catholic faith, they

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were married two years after the death of Messiaen’s wife, in 1961.

Besides his teaching at Paris Conservatoire, he also taught at Budapest (1947), Tanglewood (1949), Darmstadt (1949 - 1951), and Saarbrücken (1953). Most of his life was spent teaching at the Paris Conservatoire, and he retired from Conservatoire at age 70 in 1978. Among his students were Pierre Boulez (born in 1925), Serge Nigg (1924 - 2008), Karlheinz Stockhausen (1928 - 2007). Yvonne Loriod premiered most of Messiaen’s piano works.

His sacred compositions were mostly about the Nativity, the Transfiguration, the Resurrection and the Ascension. He also composed works for the Holy Sacrament such as *Livre du Saint Sacrament*, the Trinity such as *Les corps glorieux*.  

For Messiaen, rhythm had an important role in music, as he emphasized in his lecture at the ‘Conférence de Bruxelles’ in 1958.

“Let us not forget that the first, essential element in music is Rhythm, and that Rhythm is first and foremost the change of number and duration. Suppose that there were a single beat in all the universe. One beat; with eternity before it and eternity after it. A before and an after. That is the birth of time. Imagine then, almost immediately, a second beat. Since any beat is prolonged by the silence which follows it, the second beat will be longer than the first. Another number, another duration. That is the birth of
Rhythm.”

The rhythm patterns he used were different from other composers. His rhythms were influence by the compilation of ancient Indian rhythm, *deçī-tālas* which he found in the *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, a writing by Çargadeva (a music theorist of early thirteenth century who compiled *Samgitarat nā kara* (Ocean of Music)). These ancient rhythmic patterns are called *deçī-tālas*. Tāla means rhythm and deçī signifies from the provinces. The influence of Indian rhythm developed the use of irregular note-value, the augmentation and diminutions and non-retrogradable rhythms. Another rhythm feature that Messiaen also used is the personages rythmiques or rhythmic character; irrational numbers such as the use of five in the time of four, the seven in the time of six.

It could be said that his music elements were quite separate from the Western tradition. Beside the diatonic chords, he distracted the flows with his mode of limited transposition. This is one of his musical elements which use a repeated pattern of interval through the octave. For example, an interval of whole tone followed by

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semitone, B-C*-D-E*-G-G*-A*-B.\textsuperscript{17} Other elements are the Asian music which he heard during the Exposition Coloniale in Paris or other occasions, such as Baliness music, Indian music.

Messiaen also love nature. He found it gave him pleasure and quietness to the soul. Messiaen enjoy the sound and the rhythm of nature, such as the wind and the sea. His memory of nature was when he was fourteen or fifteen. He was visiting his uncle at a farm at Aube. His interest in bird song also inspired him to note down the song of some birds. At that time, he began the notation just because the bird song touched his heart, as he said in his book, ‘Music and Colour.’\textsuperscript{18} At that time, he notated the singing of the bird, but he didn’t know which bird was singing. From that time, he notated a lot of bird song during his lifetime, not only in France, but as he traveled around the world. An organ composition in which he used bird song for most elements is \textit{Livre d’orgue}, composed in 1951. His only and grandest opera, \textit{Saint François d’Assise} (1975 - 1983) used a great amount of instruments and singers. For this work he traveled to the place where Saint François had lived and collected the bird songs around those places. His health began to decline in 1988 and he left the world in 1992, at the age of eighty three.

\begin{footnotesize}
\begin{enumerate}
\end{enumerate}
\end{footnotesize}
B.1-1 Chants d’oiseaux from Livre D’Orgue

In the book ‘Olivier Messiaen’s System of Signs’ by Andrew Shenton,¹⁹ Messian states that a bird, being smaller than us, with a heart that beats faster, can also sing faster than humans. The bird song is almost impossible for us to imitate on our instruments, that’s why Messiaen transcribed the bird song into a slower tempo, and one to three octaves lower register than the actual pitch. The intervals between the notes are also so tiny that the instrument can’t play it. So Messiaen replace those tiny intervals with what we can play, a semitone, sometimes even a tone. He wanted to transfer the bird songs into human range scale.

Some will doubt the accuracy of the transcription. But Robert Fallon said that learning the accuracy of notation, is not for proving or disproving the authenticity of the bird song, but instead, to learn the aesthetics of representation.²⁰

In using bird songs from nature in his composition, Messiean made some changes in the representation of the bird songs. In some pieces he would add some notes, or change its rhythm and pitch, sometimes he would add dynamics or different articulation.

Chant d’oiseaux (bird song) was written in 1951, it is the fourth piece from seven

¹⁹ Andrew Shenton, Olivier Messiaen’s System of Signs (Cornwell: Ashgate Publishing Limited, 2008), 60.
pieces in *Livre d’Orgue*. The bird song he used was from a western suburb in Paris and from the midst of the forest of Saint-Germain-en-Laye. Another place where he based this piece is the Perrin Meadow of Fuligny and from the heath of Gardépée.\(^{21}\) This piece could be played at Eastertide, because it combines the bird song in the springtime, from March to May.

*Chant d’oiseaux* begins at four o’clock in the afternoon and ends with mysterious, long, tender notes, blended with the two disjointed sound of tikotiko (the notes of B down to C) by *Rossignol* (Nightingale) in the dark night. The entire piece was mostly of bird song, and Messiaen wrote each bird’s name in the manuscript where that bird song was represented. There are *Merle noir* (Black Robin), *rouge-gorge* (Robin), *Grive musicienne* (Musician Thrush), and *Rossignol* (Nightingale).

*Chant d’oiseaux* was divided into four sections; each section begins with a Hindu rhythm and goes on to bird songs. The Hindu rhythm contains all twelve chromatic notes, using the rhythm of miśra varna \(\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\) which is number 26b of the 120 deśi-tālās, the ancient Indian rhythm. Each time, these rhythms appear, Messiaen describe his method of transcribing the Hindu rhythm onto paper. He

used different terms which described the technique of rhythm writing in the beginning of miṣra varna: in retrograde, from extremes to the center and from the center to the extremes. Beside the difference of rhythm in every section, there is difference in dynamics also.

Messiaen stated the registration for every section. For Hindu rhythm, he uses Bourdon 8’ for Grand-Orgue; Cymbal, Bourdon 16’ for Récit; Clarinette and Quintaton 16’ for Positif; and only Flûte 4’ in Pédale. Although it’s only 4’ in pedal part, but this 4’ is a slightly louder than the Bourdon 8’ of the Grand-Orgue.

For Merle noir, he used only Positif, with the registration of Flûte 4’, Nazard 2 2/3’ and Tierce 1 3/5’ which sound like fantasy, rich in timbre, cheerful. For Rossignol which played in Récit, he used Flûte 4’, Octavin 2’, Bourdon 16’ and it sounds tender. The sound of Grive musicienne, Messiaen used the registration of plein-jeu and Clarion 4’ of Grand-Orgue, which represents the authority, brightness. In Rouge-gorge, he used Flûte 4’ played in Grand-Orgue representing the sweet sound.

There is a connection between each bird song, a group of three notes which uses Violoncello 8’ on the Pédale, a sound that is heard in the forest of Saint-Germain-en-Laye.

The first section (1 - 25), began with Hindu rhythm, miṣra varna for seven bars (as numbered: 1, 2, 3, 4, 5, 6, 7) and then goes to the short singing of Merle noir, Rossignol,
and Grive musicienne.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
</table>

The second section (26 - 35) also begins with Hindu rhythm, miçra varna, but in retrograde (as numbered: 7 - 1, 6 - 1, 5 - 1, 4 - 1, 3 - 1, 2 - 1, 1 - 1). Retrograde is the reverse of the rhythm of the first section. The Hindu rhythm is then followed by a long solo by Merle noir that uses notes around the note ‘D’.

<table>
<thead>
<tr>
<th>7 - 1</th>
<th>6 - 1</th>
<th>5 - 1</th>
<th>4 - 1</th>
<th>3 - 1</th>
<th>2 - 1</th>
<th>1 - 1</th>
</tr>
</thead>
</table>

The third section (36 - 74) uses the miçra varna that from ‘extreme to the center’.

The ‘extreme to the center’, is the term used to explain how Messiaen wrote the rhythm.

<table>
<thead>
<tr>
<th>1</th>
<th>7 - 1</th>
<th>2</th>
<th>6 - 1</th>
<th>3</th>
<th>5 - 1</th>
<th>4</th>
</tr>
</thead>
</table>

The miçra varna is followed by Grive musicienne, Rossignol, Merle noir and ends with a little solo of Rouge-gorge which only appears once in the entire piece.

The last section (75 - 82) uses miçra varna from center to extreme. The last section only consists of one bird song, Rossignol, that it only sings around 9 o’clock in the evening, a tender, mysterious sound.
B.2 Wolfgang Stockmeier (b. 1931)

Wolfgang Stockmeier was born in Essen, Germany. Starting at the age of ten, he served in various churches in Rhineland. His first organ lesson was with Ernst Kaller at ‘Folkwang-Schule’ in Essen. From 1951 to 1957 he entered ‘Staatliche Hochschule für Musik’ to study pedagogy and composition with Rudolf Petzold, he also studied musicology at Cologne University with Willi Kahl and Karl Gustav Fellerer. In 1957, he received his doctor of philosophy degree, writing a dissertation on ‘The Contemporary German Organ Sonata.’ From that year until 1961, he taught at a secondary school at Essen. In 1960 he was appointed as professor of theory, musical form, organ and improvisation at the ‘Cologne Staatliche Hochschule für Musik.’ He also taught at Cologne University and at Protestant music schools in Düsseldorf and Herford. In 1974, he became director of the Protestant church music department at the ‘Nordwestdeutsche Musikakademie’ in Detmold, succeeding Michael Schneider. In 1990, he became the Vice Rector of ‘Musikhochschule’ in Cologne.

He has performed over 2000 concerts in Germany and abroad. He also played for many radio broadcasts and made over one hundred recordings, including his own works,
of J. S. Bach, and some Romantic era composers such as Sigfrid Karg-Elert and Charles-Marie Jean Albert Widor (1844 - 1937). He won the German Record Critics Prize by recording Widor’s eighth organ symphony, and in 1987, his recording on a representative selection of organ works of Karg-Elert also won the German Record Prize.

His early works were influenced by Paul Hindemith (1895 - 1963) and his later works were influence by twelve-tone music, which can be seen in his organ sonatas. So far, he wrote nine organ sonatas, several sacred organ works, two concertos for organ and orchestra, and others organ works. He also wrote oratorios like Jonah, Histories and Jesus.

**B.2-1 Sonata 8 für Orgel**

*Sonata 8* was written in 1989 and was dedicated to his daughter, Elke. It has three movements in all; the first movement is *Präludium*, the second is *Choral* and the last, *Finale* (*Veni Creator Spiritus)*.

**B.2-1-1 Präludium**

The first movement was divided into three sections, just like the sonata form. But Stockmeier didn’t use the form of exposition, development and recapitulation. Instead,
his first movement was simply divided into three sections that were filled with three
different motives (a, b and c part).

<table>
<thead>
<tr>
<th>Section (1 - 40)</th>
<th>Dynamics</th>
<th>Section two (41 - 64)</th>
<th>Dynamics</th>
<th>Section three (65 - 83)</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (1 - 16)</td>
<td>ff</td>
<td>A (41 - 49)</td>
<td>ff</td>
<td>A (65 - 70)</td>
<td>ff to fff</td>
</tr>
<tr>
<td>B (17 - 25)</td>
<td>pp</td>
<td>C (50 - 64)</td>
<td>p</td>
<td>B (71 - 75)</td>
<td>pp</td>
</tr>
<tr>
<td>C (26 - 40)</td>
<td>p</td>
<td></td>
<td></td>
<td>A (76 - 83)</td>
<td>ff to fff</td>
</tr>
</tbody>
</table>

For every section, the A part (bars 1 - 16, 41 - 49, 65 - 70, 76 - 83) begins with
dotted eighth notes and is marked with fortissimo. In the first section, A part (1 - 16)
begins with three dotted quaver notes and also ends with three dotted quaver notes. In
the middle of A part, the composer uses irregular groupings of semiquavers, such as
three semiquavers a group and five semiquavers a group. In the second section, the A
part (43 - 44) has a solo pedal for two bars and this pattern will appear again in the third
section at second A part (76 - 77), but this time will played by hands instead of the pedal.
The A part in the second (41 - 49) and third (65 - 70) sections won’t end in dotted quaver,
but they will use a chord and a grouping of three notes.

The B part was more regular in pattern and more easily counted. It has the quaver
notes as beginning and played pianissimo. The B part in the first section can be grouped
into three bars a phrase (17 - 19; 20 - 22; 23 - 25), with the same rhythm pattern. But the
B part in the third section (71 - 75) can’t be grouped as the first section was. The B part in the third section has only five bars, so the rhythm grouping is different from the previous section. The composer grouped it into two bars (71 - 72) and three bars (73 - 75) while the third bar has added some extended semiquaver notes.

The C part is the most interesting, and it appears only in the first and second section. At the beginning of C part, the composer writes sehr schnell which means presto or very fast. The right hands will use the grouping of semiquaver notes, which could be either three to six notes a group. The left hand will use irregular rhythm as the melody, and the pedal part will appear on the last two bars (39 - 40 and 63 - 64). This part will played piano.

B.2-1-2 Choral

In the second movement of this piece, the motivic and tonal plane has proceeded from the first movement and will gradually expand into the third movement. Choral uses the element of bird song, having a contrast between the hands part and the double pedal. The right hand, the most upper part represents the merry, small and lively like singing of the birds, and the left hand, with more sustained notes, imitates the calm and dark song of the birds. This is contrasted with the pedal part, a quiet sound which in the upper pedal part can be heard the choral of Nun läßt uns Gott, dem Herren, Dank sagen und
ihn ehren.

The hymn was taken from the German Hymn, a melody written by Nikolaus Selnecker in 1587. Stockmeier uses augmentation in putting the hymn in the upper pedal part. For the whole text, this hymn is about praising and thanksgiving.

The second movement uses a time signature of duple time, compared to the first and the third movement that don’t have any time signature. The main rhythms that appear four times through the piece are:

But every time the main theme appears, the composer changes the point in the rhythm at which the theme begins. In the first (1 - 3) and second (9 - 11) appearance, it begins with the note of C⁸, the third time (22 - 24) it begin with the note of C and last time (43 - 45) with B⁷.

B.2-1-3 Finale (Veni Creator Spiritus)

The motivic and tonal planes that have proceeded from the first movement to the

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22 Evangelisches Gesangbuch (Bielefeld: Luther-Verlag GmbH, 1995), 320.
third movement, can be viewed as a symbol of the growth of early Christianity after the first Pentecost\textsuperscript{23} The \textit{Veni Creator Spiritus}, as the composer said, couldn’t be as a cantus firmus, but it is only an idea in the last movement. In this last movement, there are some things that can be analysed from the registration, the pedal part, and the motif.

From the pedal part, the notes that appear can be put in order, just like twelve tone notes, as shown below

\[\text{Ex.5 The similarity of twelve notes. (1 - 36)}\]

From the registration, we can divide \textit{Finale} into nine sections. In the first section (1 - 18), the composer gives a \textit{ff} at the beginning and no other instruction to use which stops. From the first section to the third section, the pedal part only has two notes, and every time it appears it will have a different rhythm with a pattern of one bar of those two notes and followed by a bar of rest.

The second section (19 - 24), which uses only \textit{Flute 8’} and \textit{4’} with the pedal of \textit{16’} and \textit{8’} will sound more mild and soft, contrasting to the section before and section after.

Its pedal part uses the notes

\[\text{The third section (25 - 28), it suddenly uses the Krummhorn 8’ and Scharf, and the}\]

\[\text{\textsuperscript{23} Wolfgang Stockmeier, Organ Sonatas nos. 3, 5, 6, 7, 8. Wolfgang Stockmeier, Osnabrück: CPO Digital Recording. CPO 999 130-2.}\]

42
interval is wider than the second section, the high and low notes sound together, bring us a strong bold sound. The pedal notes are also higher than in the second section.

The next section, the fourth section (29 - 31) uses Bordun 16’ with Waldflöte 2’ which is a contrast from the range of registration and the notes. The intervals of notes in the hands part are not more than an octave. In the fourth section, the style and writing of pedal notes is different. In this part, pedal only has a long note on the last bar (31) of the fourth section.

The fifth section (32 - 37) uses a strong registration again, Prinzipal 8’ with Kornett and makes the piece bright and strong. In this section, the pedal part has no rest and they are more notes than the section before. The fifth section is divided into three groups (32 - 33; 34 - 35; 36 - 37) with each group containing two notes. The first group (32 - 33) consists of one part using the right hand, one part using the left hand and one part using the pedal. It has two main melodies in the first part, the pedal will play and the left hand’s melody is. This will reverse in the second group (34 - 35). From three parts in the first group, it moves to four parts in the second group. He has added a long sustained note in the upper right hand that is played through the third part. The third group, which consists of five parts, has the right hand element from the second group and the left hand playing both
melodies of the previous part, and pedal adding new long notes.

The composer tried to express the increased number of people after the coming of the Holy Spirit.

From section six to eight, it builds intensity to the high peak of this movement at the section eight. At section six (38 - 43), the composer began to use more registration, *Prinzipale* and *Zungen 8’* and 4’ and in each bar has a different note in the pedal part. In the seventh section (44 - 45), the composer uses the 8’, 4’, 1 1/3’, 1 1/7’, 1’ and in this section (45), the pedal has a long chord that consist of three notes, that are different from the previous section. This leads to the high peak at section eight (46 - 60) where all the registration is mostly used and the hands part is divided into four parts. After five bars, the hands are off and are replacing by a pedal solo (50 - 60), which gradually gets softer and slower and enters into the last section (61 - 66). This section begins with a slower *langsaml*. It uses only *Gedect 8’* and will end with a pianissimo and a long pause of a ‘G’ note. It is a favourite technique of the composer to end the final movement with a piano and a pause. It also can indicate that the Holy Spirit has entered the heart of believers and speaks silently.
C. Passacaglia

The word passacaglia (Italian) is derived from the word ‘passacalle’ or ‘pasacalle’ (Spanish) which means street song. It is based on a short repeated theme that in the seventeenth century in Spain was used as an instrumental interlude for five-string guitar. The guitarist would strum some chords and play over and over his improvisation until the singer were ready for the next stanza. Usually, the harmonic progress that was used was I-IV-V-(I) and could be major or minor, duple or triple time.\(^{24}\) It develops later that in the Baroque era, passacaglia mostly used triple time. Sometimes, passacaglia can’t be distinguished from another variation form called chaconne. Both of them use short repeated theme (ostinato), but some will separate these two terms, by the placing of ostinato. One will put the ostinato part in the bass part, from beginning to the end, but the other will use the ostinato theme in any part of the piece.

C.1 Johann Sebastian Bach (1685 - 1750)

In the biography of Johann Sebastian Bach, I will use “Sebastian” in his childhood time, and from the time of Arnstadt till his death, I will use “Bach”.

C.1-1-1 Childhood (1685 - 1703)

Johann Sebastian Bach was born on 21 March 1685 at Eisenach. His father, Johann Ambrosius Bach (1645 - 1695) was considered a versatile musician. His mother, Maria Elisabeth Lämmerhirt (1644 - 1694) from Erfurt, also grew up in a musical family. Johann Sebastian was the eighth child, three of whom died in infancy. Sebastian was the youngest of the surviving children.

At an early age, his father recognized Sebastian’s talent and taught him violin. But, these happy years didn’t last long. At the age of nine, on May 3rd, 1694, his mother died and ten months later, on February 1695, Sebastian lost his father also. Because of this, Johann Sebastian and his elder brother Johann Jacob were taken by their eldest brother Johann Christoph, organist at Ohrdruf.

At Ohrdruf, they studied at a local school, ‘Lyceum’, where they also joined ‘chorus musicus’ that charged a choir fee (Chorgeld). Here, Sebastian learned his clavier from Christoph. It has been said that Christoph had a collection of clavier compositions by famous composers,\(^\text{25}\) and Bach begged earnestly for this collection, but his brother rejected his request. The result was that Sebastian learned these compositions by copying them by moonlight. This damaged his eye sight and Christoph found out and

\(^{25}\) These collections include the works of Johann Kaspar Kerl (1627 - 1693), Johann Jakob Froberger (baptized 19 May 1616 - 1667), Johann Caspar Ferdinand Fischer (1665 - 1746), Dietrich Buxtehude (1637 - 1707), Nicolaus Bruhns (1665 - 1697), Georg Böhm (1661 - 1733) and Johann Pachelbel (1653 - 1706)
took the collection away.

At early 1700, Christoph family becomes bigger with the birth of more children, and because of lack of space for Sebastian; he left and went to ‘Michaelisschule’s Mettenchor’ at Lüneburg. Here, Sebastian and his friend, Georg Erdmann was paid as sopranos. Besides this, they also had extra fees for singing at weddings and funerals. At the age fifteen, his voice began to change, but his ability to play instruments made it possible for him to remain at the school. After almost three years, Sebastian left Lüneburg (1703) and turned back to Thuringia, and began his career in music.

C.1-1-2 Arnstadt (1703 - 1708)

In January 1703, Bach took the position as court musician in the chapel of Duke Johann Ernst III (1664 - 1707), the younger brother of the reigning Duke in Weimar, a large town in Thuringia. He stayed for few months and in August 1703, he left and took the position as organist at the New Church in Arnstadt (1703 - 1707), with less duties. As his official duties were less, he had more time for organ composition. In October 1705, he was granted four weeks to go to Lübeck to hear Buxtehude. But he overstayed and didn’t go back until February 1706. Because of this, he was summoned to explain his delay to the Consistory. Because of his delay, and his inability to deal well with his

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26 His duties were to play on Sundays from 8 to 10 a.m; on Mondays at an intercessory service and on Thursdays at Frühpredigt (7 to 9 a.m.)
choir, his relationship with the church council became tenuous. At the end of 1706, Bach
had been rumored to have ‘made music’ in the church with a ‘stranger maiden’.

On June 1707, Bach gave up his position at Arnstadt and was appointed to the
church of St. Blasius in Mühlhausen. On 17th October, he married the ‘stranger maiden,’
his cousin Maria Barbara Bach, daughter of Johann Michael Bach, organist and clerk at
Gehren. During this period, Bach composed *Toccata and Fugue in D minor (BWV 565);*
*Prelude and Fugue in D Major (BWV 532) and Passacaglia in C minor (BWV 582).* His
only cantata that has been printed also was written at this time, *Gott ist mein König
(BWV 71).* A year after, in 1708, Bach departed and went to Weimar.

C.1-1-3 Weimar (1708 - 1717)

In Weimar, during the reign of Duke Wilhelm Ernst, Bach served as Court organist
and chamber musician. In 1714 Bach became Konzertmeister. During these times, Bach
wrote many organ compositions and cantatas, including his *Orgel-Büchlein (BWV 599 -
644).* Bach also wrote a secular cantata, the hunting cantata, *Was mir behagt, ist nur die
muntre Jagd! (BWV 208),* which he wrote for the birthday of Duke Christian of
Saxe-Weissenfels. Unfortunately, most of the other works, the orchestral and chamber
music of this period were lost. Because of the political view of the Duke and his officials,

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1: 120.
Bach left Weimar in 1717.

C.1-1-4 Cöthen (1717 - 1723)

In December 1717, Bach took a new position as Kapellmeister in Cöthen Court. The Prince was young, but had a musical education. The Prince appreciated Bach so much that he took Bach with him on all his journeys. They had a close relationship, even after Bach left Cöthen in 1723.

The time that Bach spent in Cöthen was the most pleasant days in Bach’s whole career. He could freely compose and enjoyed the work. Unfortunately, his wife suddenly died while he was on a journey with the Prince to Carlsbad on July 1720, leaving with him four children; three others had died previously. A year and half later, on 3rd December 1721, Bach married his second wife, Anna Magdalena Wülken, the daughter of Johann Caspar Wülken, Court and field trumpeter at Weissenfels. Anna Magdalena was not only a good housewife, who cared for Bach’s children, but also a soprano, who helped Bach in his work. Although the work as Kappelmeister was satisfying, Bach at last make a decision to take the work of a cantor at St. Thomas in Leipzig, for the sake of his children.

In Cöthen, Bach’s works were mostly of chamber music, but has been mostly lost. The famous works include the Six Brandenburg Concertos (BWV 1046 - 1051); the
Unaccompanied Violin Sonatas and Partitas (BWV 1001 - 1006); Cello Suites (BWV 1007 - 1012); Two-part Inventions (BWV 772 - 786); French Suites (BWV 812 - 817); and English Suites (BWV 806 - 811).

C.1-1-5 Leipzig (1723 - 1750)

In 31st May 1723, Bach entered his new work environment, as Kantor at St. Thomas school at Leipzig and held this post till his death. Bach had to teach Latin and singing every Monday, Tuesday, Wednesday and Thursday; and every Saturday afternoon the choirs were joined together and rehearsed a new cantata with the instrumentalist. These cantatas were written by Bach himself. Presumably, Bach had written church cantatas for five years of services; about two hundred and ninety-five cantatas. These were not only for Sunday services, but also for feast days. Only a hundred and ninety cantatas have survived.

The choir tradition at St. Thomas was well known for centuries, and St. Thomas school had to supply the choirs for four churches in Leipzig on Sunday and for other events; St. Thomas church, St. Nicholas, New Church and St. Peter. The condition of the school when Bach arrived was very inadequate. St. Thomas was a charity school for the poor and the choir was like a nursery school for these poor children.28 Besides this, the

28 C. Hubert H Parry, Johann Sebastian Bach (Revised edition; Britain: Anchor Press, 1934), 189.
instrumentalists that accompanied the choir were not enough for Bach’s music performance. Because of these circumstances, Bach focused on his composition rather than his job. One of his last works was *Mass in B minor* (*BWV 232*).

**C.1-1 Passacaglia and Fugue in C minor**

**(BWV 582)**

**C.1-1-1 Passacaglia**

In the earlier manuscript, Bach wrote *Passacaglia* for two manual clavicembalo with pedal.²⁹

*Passacaglia and Fugue in C Minor* (*BWV 582*) presumably were composed by Bach during his early career, at Arnstadt. The main idea of adding a fugue probably was borrowed from Buxtehude. Instead of putting it at the beginning, Bach wrote the fugue after the passacaglia.

Passacaglia begins with the eight bar theme which can be heard in all parts of the piece.

![Passacaglia theme](image)

The theme was borrowed from André Raison’s (±1640 - 1719) *Trio en Passacaille*

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²⁹ Schweitzer, *J. S. Bach*, 280.
from *Messe du Deuxième Ton* of the *Premier Livre d'Orgue* (1688). Bach wrote twenty variations from this theme. The twenty variations can be grouped into three parts.

<table>
<thead>
<tr>
<th>Part</th>
<th>Variation</th>
<th>Bar</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 - 12</td>
<td>8 - 104</td>
<td>Building the intensity to the first climax at variation 12, from variation 11 to 12 (bars 88 - 104), the ostinato theme moved to the upper voice.</td>
</tr>
<tr>
<td>2</td>
<td>13 - 15</td>
<td>104 - 128</td>
<td>Quiet section that has no pedal at all, and the ostinato theme was hidden between the hands part.</td>
</tr>
<tr>
<td>3</td>
<td>16 - 20</td>
<td>128 - 168</td>
<td>The pedal ostinato appears again, building intensity to the end, and from the calm hand part, suddenly changes to block chords and ends with running sixteenth notes.</td>
</tr>
</tbody>
</table>

**C.1-1-2 Fugue**

The fugue begins with the ostinato bass theme that was used in passacaglia, but seems to omit the first note, if we separate the passacaglia and fugue. Actually, the last note in the passacaglia part is the first note of the fugue.
The theme used in the fugue only consists of four bars, rather than the eight bars of the passacaglia. Each note in the theme is followed by an eighth note group, which is the first countersubject. The first note between the theme and the first countersubject makes an interval of major third.

Ex.6: End of passacaglia and the beginning of fugue (168 - 172). The first point is the first note of the theme that continues from the passacaglia to the fugue. The second point is the first countersubject.

After the appearance of the theme and the first countersubject, the second countersubject appears in bar six. It is the grouping of sixteenth notes that runs between the answer of the theme and the first countersubject.

Ex.7: The second countersubject (174 - 177)
The whole of the fugue is very interesting. It begins with an exposition, from bars 169 to 197 then enters the development from bars 197 to 233 and recapitulates at bars 233 to 271, then ends with a coda from bars 271 to 292.

Ex. 8: The chart of the chord used in the fugue.

Except in the beginning, every time the theme appears, it will be followed by the first countersubject and the second countersubject. In the exposition, the theme, which is also the subject of the fugue, appears in the lower right hand part (169 - 172). It is directly followed by the answer in the upper right hand part (173 - 177). Then the subject appears in the pedal bass from bars 180 to 184 and is answered by lower left hand part from bars 185 to 189. The last appearance of the subject in the exposition is from bars 191 - 195, and then the exposition ends with a perfect cadenza of E♭ major in bars 197.

The development begins with the key of E♭ major by the left hand, which is the related major key of C minor. This part is without the pedal. The pedal will enter again, playing the theme in the keys of G minor in bars 220. The development ends at bar 233;
from this point the piece enters the recapitulation section. This begins with the subject in the key of C minor by the left hand. After the answer by the upper right hand at bar 245, the next fugue theme appears in the key of F minor at bar 255. This leads to the coda.

In the coda the subject appears for the last time in bar 271 and it is followed by a sequence and three occurrences of the perfect cadenza of C minor, that is V – i. But, after the last cadenza, it suddenly ends with a Neapolitan chord and a pause sign. After the pause, the piece is continued with a plagal cadenza, i - iv, and grand end with Tierce de Picardie chord.
Chapter III

Conclusion

The idea of Symphony of Pipes comes from pipe organ itself. The pipes which make up the organ can range from a hundred to thirty thousand pipes. It’s an enormous instrument that humans have made, and these pipes will sound together as a symphony. A pipe organ can imitate an orchestra or even a bird. The sounds that are produced by these pipes can also touch the human heart, not only the listener but also the performer. Music can enter the heart more easily than words, and the music of the pipe organ when well played and interpreted can create a bond between the musician and the listener in a way that words cannot. The music of the pipe organ especially, can affect the emotions of the human heart and create a sense of feeling as the performer brings the music to life. In addition to this, the sense of feeling will abundantly flowing from heart to heart, and will fill the auditorium. It will be more meaningful for listener and organist, if we have more knowledge about the pieces which are played at that time. The knowledge of composers, the content of the pieces and the background of the pieces will help us to enjoy the performance more.

As I analyzed the pieces I played and discovered more about the composers, I found out why this music could be called fine music. There is much information that we need to know and learn before giving a performance in order that it is a good performance.
From the section of organ symphony, we know that as the organ building change from time to time, the opportunity to have more complex and rich expression are increasing too. As Widor said, organ has an artistic feeling and symphonic sound. The organ has inspired Vierne to write six organ symphonies. It is the same as in Jesu meine Freude, Karg-Elert broadly used different stops of modern organ, and used some technique to describe the scene in his choral symphony.

For Messiaen, the richness of organ stops can imitates the bird song. His music gives us a fresh imagination from the forest’s bird. While, in his Sonata 8, Stockmeier describe the growth of Christianity in early century after the first Pentecost.

Meanwhile, for contrast, Bach gave us information of polyphonic music that still used old building of organ, but without a boring sound, although it use ‘ostinato’ in the entire piece.

From these music, from the sounding of the pipes, we could feel the glimpse of heaven and Divine power and praise Him who gives us such a variety of music and enjoyment from it.
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6. Audiovisual Media


Wolfgang Stockmeier: Organ Sonatas nos. 3, 5, 6, 7, 8. *Wolfgang Stockmeier,* Osnabrück:
CPO Digital Recording, CPO 999 130-2.
Recital Program

Thursday, November 26, 2009, 19:30 TTCS Chapel

Passacaglia in c minor, BWV 582 (J. S. Bach, 1685 - 1750)

Jesu, meine Freude, op. 87 no.2 (S. Karg-Elert, 1877 - 1933)
   (I. Introduzione   II. Canzona   III. Fugue with Chorale)

Intermission

Sonata 8 für Orgel (W. Stockmeier, b. 1931)
   (I. Präludium   II. Choral   III. Finale (Veni Creator Spiritus))

Chants d’oiseaux from Livre D’Orgue (O. Messiaen, 1908 - 1992)

   Allegro from Symphony no.2 op. 20 (L. Vierne, 1870 - 1937)