ORGAN MUSIC SOCIETY OF SYDNEY INC

the YOUTH news

SUMMER 2010 EDITION

Elke Voelker Masterclass IV

Youtubes

Schoenstein Pipe Organ Tonal Color Wheel

Part Two

Using the Color Wheel

What's On

The Organ Music Society of Sydney wishes you all the very best for Christmas the New Year

and if you are with us at the **Sydney Summer Organ Academy**, what a great time we will be having meeting new friends and catching up with old friends, and making music together!

Elke Voelker Masterclass IV

Elke is coming to Australia in February!

Meet your 2010 masterclass tutor
in recital at Christ Church St Laurence, Sydney
Sunday 20th February at 2 pm
She would love to meet her "students"!

Dear Friends,

This being our fourth and last masterclass about the composer Sigfrid Karg-Elert and his organ compositions, I would like to refer to my promise given in the first issue in 2010.

After talking about his life, the "Jugendstil" elements and colours in his music, after entering his musical cosmos with our special "keys" and looking at several *Choral Improvisations* and at his *Pastels of the Lake of Constance*, it is now time to look at his famous *Symphonic Choral No. 2*.

As I have told you already in March, it was my teacher who once showed me the score of the *2nd Symphonic Choral "Jesu my Joy", op.87, 2* (1911). That was the time when I suddenly fell in love with the incredible impressive music of this composer.

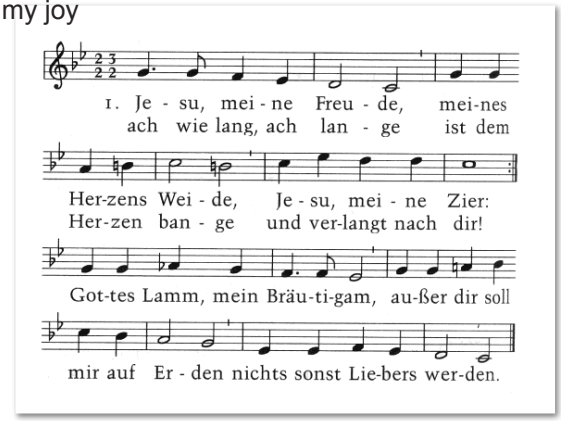
The *2nd Symphonic Choral* is part of a series of *Three Symphonic Chorales* op.87 (composed 1911), that provides a vivid journey in tonal exegesis through the subject matter of the hymns they are based on.

Sigfrid's *Symphonic Chorale no.1 "Ach bleib mit deiner Gnade"* in E flat is formally speaking the work that may be likened to a six-part chorale partita. About the *Symphonic Chorale no. 3 "Nun ruhen alle Wälder"* in D flat (with obligato violin and solo voice!) the composer said:
"… [It] is something else again. Dedicated to my dear, docile wife and my beloved child. Here everything is muted and calm, idyllic and pensive. Struggle lies in faraway realms… The entire world is lumbering (D flat major), only the stars in their subdued light wend their eternal way across the firmament (F major).... If ever there has been a work of mine that breathes a German spirit, this op. 87 III is it. […] This is how I imagine the 'German soul' to be."

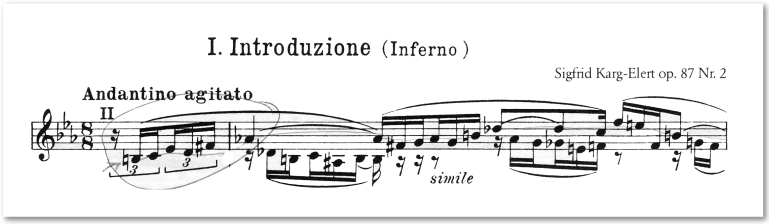
And the ***Symphonic Chorale no. 2 "Jesu my Joy"*** which was dedicated to Professor Karl Straube(!)?

In 1926 Karg-Elert described the work as follows: *"1st movement: Inferno vision (fear, torment, remorse, most pathetic longing). 2nd movement: Canzone 'Thou art my delight' (in a rich romantic baroque style, just as Medieval architects expressed the glorification of Jesus in the most gentle arabesque and decorative style). 3rd movement: Fugue (emergence from the existential night into the light of the uniquely veritable consummation: Jesu, my joy). Combination of the fugue with the chorale and, at the end: chorale homophonically; all disquiet, hurry and all triviality has been eradicated, simple/elementary and yet monolithically there stands before us, bigger-than-life: Jesu, my Joy (C major)…".* And in a downright euphoric vein: *"Op. 87/2 is the 'queen' among my organ works. It will rally the last skeptic to the cause of my pre-eminence among all German organ composers."*

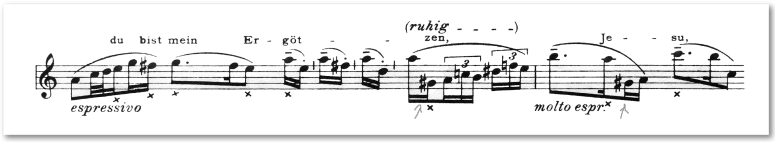
Choral Jesu, my joy



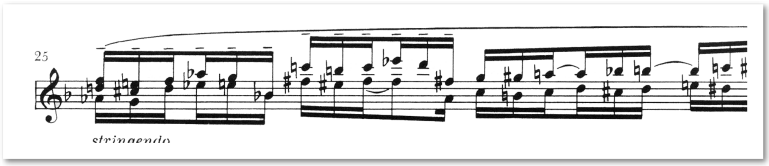
The work is written in a three-movement symphonic form. The first movement (Inferno) is laid out fully in a programmatic fashion and conveys a desolate vision of human doubting and conflictuality. It is only upon appearing in the *Canzone* (2nd movement), with the text underlay ”Ergötzen” and ”Jesu” as essential semantic core building blocks of the piece, that the murky, triplet-infused initial motive shows itself to be an actual ”joy/Jesu motive” (see below) out of which – as may be expected with Karg-Elert – the B-A-C-H motive is developed, becoming a formal generator thanks to skilful subdividing into various permutations. The spreading out of the B-A-C-H motive and the initial motive from the *Introduzione* may be found note-for-note (cf. Günter Hartmann) as significant motives in Reger's ”Inferno,” in the *Symphonic Fantasy and Fugue* op. 57 from 1901 – surely not a coincidence.



Symphonic Choral no.2, 1st mov,.b. 1, upper voices



Karg-Elert, Symphonic Choral no.2, 2nd mov, b. 4,5, upper voice



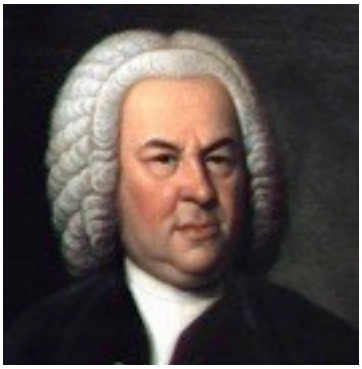
Reger, Symphonic Fantasy op.57, b.25

I. Introduzione (Inferno)
Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir! …
Jesu meine Freude!
Mag' die Höll` auch wüten,
ich kann Trotz ihr bieten.
(Ah how long, how long
is my heart filled with anxiety
and longing for you!
Jesu, my joy!
May hell rant and rave
I bit defiance. -
parts of 1st and 2nd vers)

II. Canzone
Weg mit allen Schätzen,
du bist mein Ergötzen,
Jesu, meine Lust.
Weg, ihr eitlen Ehren,
will von euch nicht hören,
bleibt mir unbewusst.
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.
(Away with all treasures,
You are my delight,
Jesus, my joy!
Away with empty honours,
I'm not going to listen to you,
remain unknown to me!
Misery, distress, affliction, disgrace and death,
even if I must endure much suffering,
will not separate me from Jesus. -
4th vers)

III. Fuga con Corale
Gute Nacht, du Stolz und Pracht,
dir sei ganz, o Lasterleben,
gute Nacht gegeben.
(Good night , pride and splendour,
once and for all, sinful existence,
I bid you good night. - parts of 5th vers)

Weicht ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muss auch ihr Betrüben
lauter Wonne sein.
Duld' ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.
(Go away, mournful spirits,
for my joyful master,
Jesus, now enters in.
For those who love God
even their afflictions
become pure sweetness.
Even if here I must endure shame and disgrace,
even in suffering you remain,
Jesus, my joy. - 6th vers)

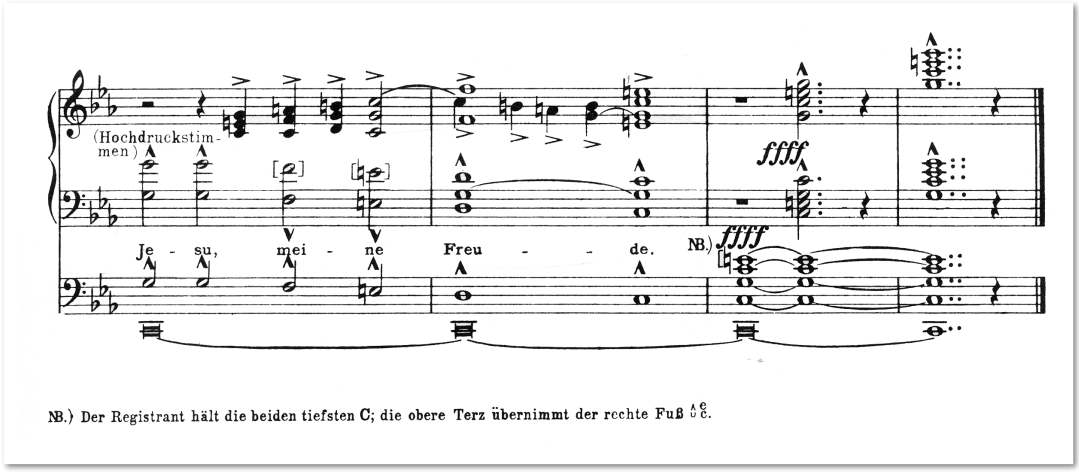


Karg-Elert, once again, harks back to his two potent father figures: Bach and Reger.

The second movement (”Weg mit allen Schätzen”) is decked out in the costume of a Baroque decorated cantus firmus setting and comes across as somewhat odd. Over a chromatically rich, accompanimental harmonic fabric a melody voice somewhat eerily unfolds with ostentatiously colourful ornamental sallies.

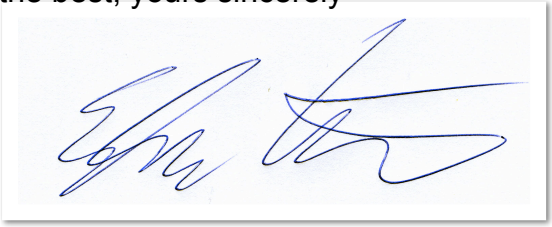
The third movement (*Fuga con Corale*), a neo-baroque-like homage to Regerian thematic texture, is a leisurely developed fugato whose two themes are also closely related to the initial motive as well as to B-A-C-H. In the *Grandioso* peroration the fugue subject is combined with the individual chorale phrases in double counterpoint.

Karg Elert then sets the last verse of the hymn unchanged and *in extenso* as a closing apotheosis. A pompous chorale in late-romantic harmonic garb yields to a radiant 13-voice (!) C major chord in *ffff*. The idea of the resulting five-voice pedal chord (NB: the registrant holds both lowest Cs) is surely unique, and points up the composer’s penchant for the monumental.



Now, it is time to say *Good Bye* to everyone. I hope that I could gain your interest for Sigfrid Karg-Elert and his organ works. If you have any questions, please feel free to contact me via email (elke.voelker@t-online.de).

All the best, yours sincerely



Elke Voelker

Born or died in ….11

*Jehan Alain 1911-1940 (100)
**Aristide Cavaillé-Coll 1811-2011 (200)
***Franz Liszt 1811-1886 (200)
****William Boyce 1711-1779 (300)
*****Alexandre Guilmant 1837-1911 (100)

Born and Died in ...1

Tomaso Giovanni Albinoni 1671-1751 (260)
Georg Böhm 1661-1733 (350)
Marco Enrico Bossi 1861-1925 (150)
Marcel Dupré, 1886-1971 (40)
Jean Langlais 1907-1991 (20)
Wolfgang Amadeus Mozart 1756-1791 (220)
Camille Saint-Saens 1835-1921 (90)
Igor Stravinski 1882-1971 (40)
Jan Pieterszoon Sweelinck,1562-1621 (390)

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Youtubes

So what's a fugue?
http://www.youtube.com/watch?v=u6hQnBc5sQU

http://wn.com/Georg_Böhm

Sweelinck
http://www.youtube.com/watch?v=Sy6j4LMXImk&feature=related

'Finale' from Symphony No. I by Vierne
http://www.youtube.com/watch?v=YFhwhxlOdcQ

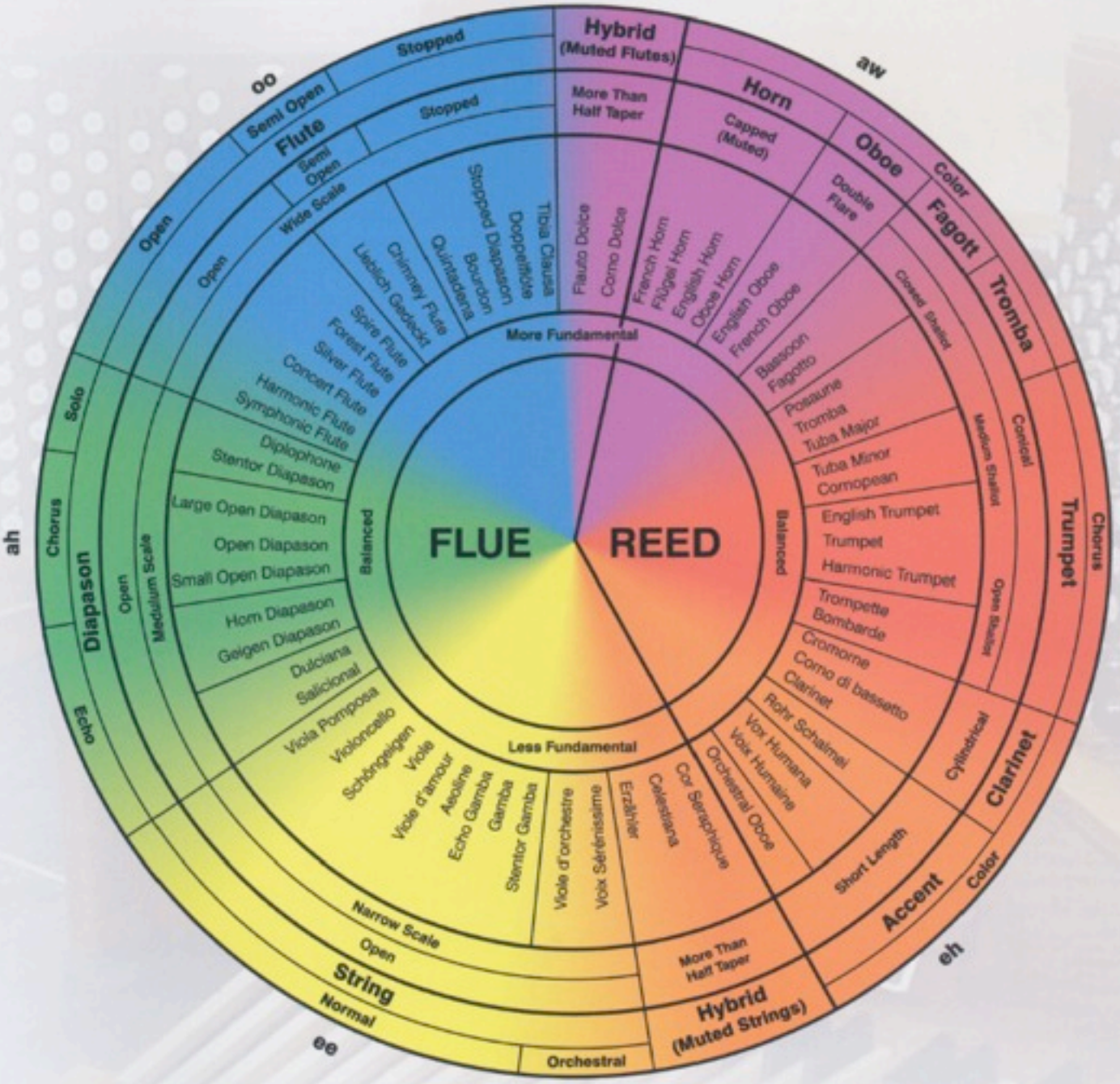
'Maestoso' from Symphony No. III by Saint-Saens.
http://www.youtube.com/watch?v=TCKiZRWyv20

A section of the Organ Concerto in G minor by Poulenc
http://www.youtube.com/watch?v=nTyxNqt67eI&feature=related

1772 Micot Organ at St Pons de Thomières
http://www.orgue-saint-pons.org

Pastor de Lasala preformed on this organ in concert on 11 July 2010

SCHOENSTEIN
PIPE ORGAN TONAL COLOR WHEEL



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READING THE COLOR WHEEL
Part Two

In Part One we explained how to read the colour wheel.

USING THE COLOR WHEEL

Diapason, flute, string, and reed are just about as useful in describing organ tone as are sweet, sour, bitter, and salty in describing food flavors. A simple system is better than no system, but as a tool for description or analysis of tonal design or registration, the standard “four families of tone” is limited and misleading. It certainly doesn’t create much enthusiasm for the nearly limitless subtle variety of tone colors that can be produced by the pipe organ. Take the reeds for example. One may well wonder how it is possible to put a Trumpet, a Clarinet and a Vox Humana into the same category. What about open flutes and stopped flutes? What about different scales of strings: one that might have the bite of a reed and another almost diapason-like breadth? These questions prompted a search for a way to categorize the vast array of organ tones in a more systematic way.

Music has always been related to color, and musicians often describe not only timbre but also tonality in terms of color. Organ consoles sometimes have red color engraving on reed stop knobs; some French Romantic organs use different colors for each of the major tonal families. A color wheel, therefore, seems to be an appropriate way to present the families of organ stops, showing how they are related in a continuum, depending on their harmonic content and thus the vowel sound they produce. It is very interesting to see how the relationships among visual colors (primary, secondary, etc.) correspond to the relationships among tone colors.

PRIMARY COLORS

The primary colors (red, blue and yellow) cannot be made by combining other colors; they are unique. The primary tone colors of the organ are flute, string and trumpet. They, too, are unique. **The most striking example of a secondary color that may be synthesized by combining primary colors is the diapason, which can be imitated, if not replaced, by combining a flute and a string.** We see this often on small instruments where the Swell uses a flute and a string as the foundation of the division. How can the diapason be omitted from the list of primary colors when it is universally recognized as the most important stop of the organ? An analogy is that green may be the most important color in a forest painting, but that does not make it a primary color.

Diapason = Flute + String

THE DIAPASON

Diapason tone is unique to the organ. It is the signature sound, well known to even the most casual listener. The terms "diapason" and "principal" are synonymous, but at Schoenstein we reserve "principal" for the 4-foot member of this tonal family, which is used to set pitch for tuning. Diapason is the tone color that sets the organ apart from other instruments and therefore is the most important of all flue stops. Diapason tone is poised at the mid-point between pure string and pure flute tone. This is the characteristic that also makes it one of the most difficult stops to design and voice perfectly. If the scale is a bit too wide, the stop will tend toward the flute character. If it is a bit too narrow, it will tend toward the string character. Given the influence of the acoustic into which the organ plays, achieving this perfect balance is one of the most challenging aspects of the organ builder's art. This explains why diapason tone has differed so much among various builders and national traditions over the centuries. The sound of the diapason and the emphasis placed on diapason tone is what most commonly defines a personal or national style of organ building—and what most often invites criticism.

What am I?
German? French? English?...

THE ORGAN'S TWO PILLARS OF TONE

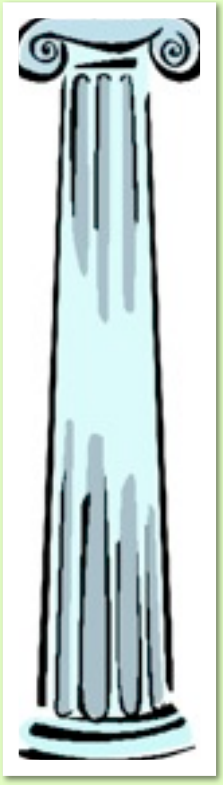
If the diapason is the monarch of the flues, certainly the trumpet is the emperor of the reeds. It is the dominant sound of the reed family and the only primary "inimitable" reed tone; it cannot be synthesized by combining two other reed stops. What makes the diapason and the trumpet the pillars upon which the structure of an organ is built is their unique ability to create a true chorus effect.

The term "chorus" is often used loosely, by applying it to a group of stops of different pitches that are in the same tonal family. Sometimes a group of flutes at 16', 8', 4', 22/3 and 2' is called a chorus. This is not correct. That same group of pitches in the diapason family, however, could be called a chorus, following this definition:

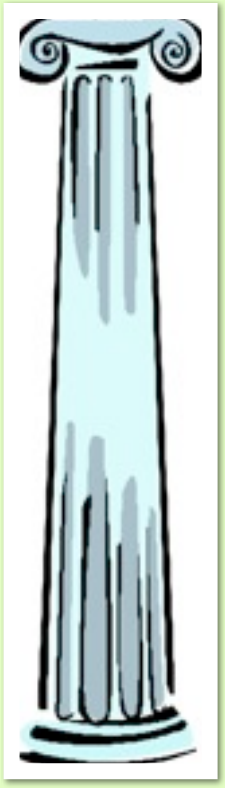
DEFINITION OF CHORUS: chorus is a group of stops of the same tone color, sounding at different pitches of the harmonic series, that has both strong fundamental and brilliant overtones and is commonly played together in a chordal texture.

A chorus is possible only when the various pitches can interlock with each other and fuse to make a single blended block of sound. This fusing requires production of the most natural singing vowel tone, the “ah.” The tone must have a balance of fundamental and overtones such that the overtones of a lower pitch interlock with the fundamental and overtones of each successively higher pitch.

Certainly stops from other tonal families can be combined in this way, but such an ensemble is not normally used in chordal texture. For example, the grouping of flutes mentioned above is most effectively used in playing a single melodic line. An ensemble of strings or specialty color reeds can produce interesting special effects, but their lack of fundamental precludes sustained use as a chorus.



The two pillars of organ tone, capable of producing a chorus, are the tonal backbone of the organ. One or the other, or most often both together, are necessary to give the organ’s full ensemble its sense of grandeur and magnificent power. Often in the Anglo-American tradition, one division of an instrument (commonly the Great) has a diapason chorus as its primary focus while another division (usually the Swell) has trumpets as its power center. The full Great will have a diapason color with some trumpet accent. The full Swell will consist of trumpet 16’, 8’ and 4’ plus a mixture to add a diapason accent. In the full organ ensemble, with all divisions coupled together, the diapasons and trumpets may be of equal power, or one may slightly dominate the other depending on the acoustical and musical circumstances, but the diapason chorus and trumpet chorus are the essential elements of organ architecture on which the rest of the structure depends.



The term “quasi-chorus” may be applied to several tonal groups. These include stops that can produce a chorus-like effect for limited use. For example, an ensemble of echo diapasons (dulcianas and salicionals) can produce a sound like a diapason chorus heard at a distance, a most useful timbre in choir accompaniment. Reeds of the tromba family can make a fine multi-pitch ensemble effect, but their emphasis on the fundamental doesn’t permit the kind of balance and blend found in the trumpet chorus. Exactly the opposite imbalance—emphasis on overtones—limits the usefulness of ensembles built on fagott tone. A mixed group of color reeds such as a Clarinet at 16-foot pitch, FIugel Horn at 8-foot pitch and Rohr Schalmei at 4-foot pitch can yield a chorus-like effect on the Choir manual. Also, a stop of this type can be used as a substitute 16-foot voice to give a lighter effect to a trumpet chorus.

Part Three will highlight Design and Registration and Nomenclature oddities

We thank Jack M. Bethards President and Tonal Director of Schoenstein & Co.
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