SIXTEENTH AND SEVENTEENTH CENTURY COMPOSERS
AND MUSIC FORMS WHICH INFLUENCED THE
ORGAN WORKS OF J.S. BACH

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CHAPTER I

INTRODUCTION

The organ works of Johann Sebastian Bach, 1685-1750, form one of the most stupendous movements of human thought—a monument of incomparable architecture and luminous logic, before which we stand in wonder and awe. "Whence could have been brought the stones for the upbuilding of so splendid an edifice? From what marrow of lions did its admirable architect draw nourishment?"¹ The music of Bach becomes much more understandable through an examination of the composers who worked before him. An examination of the music of the pre-Bach composers proves it to be amazingly fresh and vital, and it was in this field that Bach sought inspiration. We know that Bach studied and experimented with the different styles of all the schools within his ken; but what were the precise influences which swayed his talent, and after what models did his genius form? A clue to the solution of this problem will be afforded in this study, in which some of the most characteristic works of masters whom the great cantor knew and admired are found. In developing this study a minute analysis of the organ works of pre-

Bach composers will be undertaken with a view to discovering

¹Joseph Bonnet, Historical Organ Recitals, p. 5.
the strongest native influences in Bach's organ music, the extent of his indebtedness to organistic tradition, and his dependence on foreign influences.

Material for this study has, for the most part, been collected from a study of authorities, such as Eaglefield Hull, Harvey Grace, Philipp Spitta, and Albert Schweitzer, whose knowledge was derived from autographs, engraved works, and copies of Bach and pre-Bach organ works as found in the British Museum, Berlin Library, and publications of the German Bach Society.

Bach's predecessors had supplied him with a profusion of excellent models which have retained their freshness and vitality, bold and beautiful as the glorious naves, as the dazzling and subdued radiance of the windowpanes in whose light they were born. They bid defiance to time through centuries past, present, and to come, for the material whereof they are moulded is fine and strong, and their spirit is pure. Herein they resemble the immortal cathedrals whose voices they were, sublime voices which found as echo deep within the heart and soul of the great Bach.

2 Ibid.
CHAPTER II

BACH AS INFLUENCED BY OTHER MUSICIANS

Status of Organ Literature Prior to Italian Development

The art of writing for the organ, which had been previously confined to a mere ornamental transcription of vocal compositions, in the beginning of the sixteenth century put forth the early buds of a characteristic blossoming, with the first traces of a style peculiar to itself.¹

The great music of the sixteenth century polyphonic school was choral and was invariably written for unaccompanied voices. The use of the organ in its crude state would have ruined the delicate contrapuntal texture of this essentially pattern-weaving music. As an accompanying instrument, the organ was to remain in abeyance until the time when church music became less of a mosaic of faultless and unimpassioned sound and more of a mouth-piece of emotional expressiveness. By the year 1650 all the chief composers of unaccompanied choral music were dead, new art forms were already nascent, and by the end of the century the old era of musical ideas had passed away or fallen out of favor. A notable change was made

¹Philipp Spitta, The Life of Bach, I, 97. This is the most authoritative work on the subject of J. S. Bach.
in the development of instrumental music, and this specialization on instruments had its repercussion on organ building. No longer were the craftsmen of the period content to allow an instrument of such possibilities and increasing serviceableness to lag behind in musical progress. From then onward the organ stepped into its rightful place amid the hierarchy of musical instruments, sponsored and championed by a host of composers who were experimenting with those forms which were ultimately to reach perfection in the mind of Johann Sebastian Bach. The superlative merit and genius of Bach\(^2\) was that he did what he did in a way that could not be bettered. If, in so doing, he made all the "little" people whose art forms he borrowed look small and insignificant in perspective, they none the less laid the foundations through copious experiments of that musical structure which eventually dominated the whole range of keyboard music.\(^3\)

Before a comprehensive view of the organ literature of Bach can be obtained, justice demands that an account should be given of those of his predecessors, Italian, German, French, and English of whom it may be said that their greatest work was that of having inspired Bach. The names of the men who blazed the trail for Bach are

\(^2\)All references to Bach in this discussion, unless otherwise indicated, will be to Johann Sebastian Bach.

legion; many are all but academically forgotten, but a certain number will live, more especially as the gems of their work are to be echoed in Bach who is the centre of the geneology of music. With him is both a point of arrival and departure.

Italian Influence

Considering the eagerness with which Bach strove to derive all the profit he could from the compositions of the Italians, it would have been strange indeed if he had not turned his attention to their organ music. The Italian organ school was not long lived, though beginning with Landini and culminating in Frescobaldi it rose momentarily to pre-eminence. It was soon, however, to relapse into an insignificance from which it never emerged, and in no European country has the organ fallen into such ill favor.

A number of the earliest Italian organists of whom we have any record combined also the activities of organ building. Mistro Zucchetti, after building an organ in the grand ducal chapel of St. Mark at Venice in 1318, was retained as organist. Zucchetti's successor of St. Mark's was Francesco da Pesaro, who engaged in a noteworthy contest with the blind organist, Landino of Florence, in 1364, during a great festival at Venice. Landino received the crown of laurels in recognition of his accomplishments. Few of Landino's organ works have
come down to us for probably most of his playing was extempore. The earliest known printed organ music is a little book of organ tablature composed by Mario Antonio di Bologna, dated 1523 and entitled "Ricercari, Motete, Canzoni."

It devolved upon two Netherlanders, however, to found the first significant school of organ playing in Italy, the famous Adrian Willaert and Jachet Buus, who assumed the respective positions, as Maestro and Second Organist at St. Mark's, Venice, in 1527. Their appearance in Italy was portentous to organ music, for they laid the foundation of the genuine art of organ playing. Willaert seized upon the hint afforded by the presence of the two organs stationed in opposite galleries of the church to divide the choir, and thus obtained novel effects of contrast and climax by antiphonal chorus singing. Willaert was the first of a long succession of illustrious Venetian organists, which included such men as Claudio Merulo, 1533?-1604, Andrea Gabrieli, 1520?-1586, and his nephew Giovanni, 1557?-1612, "who carried the splendid tonal art of Venice to unprecedented heights." These men, consummate masters of the whole heritage of polyphonic art and brilliant composers of choral music, perceived some of the innate possibilities of the organ, which at this time was rapidly

4Abdy Williams, The Story of Organ Music, p. 34.
evolving from its mediaeval crudities of construction and action. Constantly associated with the musical services at the church, they were the first to realize that the organ could assume a much more significant role than that of a slavish imitator and hand-maiden of the voices. Wherever the ritual permitted, the organ was encouraged to interject its own independent, sonorous voice, and so we witness the vigorous growth of such instrumental forms as the ricercar, conzoni, toccata, and amorphous, but giving brilliant promise of a new art. Nevertheless, childish and monotonous as they appear to us, they constituted the germinal seed from which were to spring the mighty organ works of Bach.

In Italy Merulo receives the credit of being the first to write original works for the organ, instead of merely transcribing vocal music, with the addition of ornamental passages. He shows an advance on his predecessors, in that, in place of long successions of equal notes, he varies the values and makes his harmonic successions more artistic and less monotonous. He found in the toccata, as it was called, a kind of composition in which he endeavoured to give full play to the wealth of tone possessed by the organ, by alternating combinations of brilliant running passages with sostenuto sequences of harmonies, a form which, if somewhat erratic and fantastic was still highly capable of development. As in all the instrumental music of that
date, there are passages of imitation, which, after running through a few bars, seem to die of inanition, giving place to new ones which soon become exhausted in their turn. The varieties of note values in the runs, which may be considered an advance on the even runs of earlier works, seem to us to be far-fetched and forced, and only an enthusiast for ancient music could find the piece other than monotonous and helpless.

These early composers, whose works are so unsatisfactory to us, were the pioneers and builders of the great art of which Bach reaped the benefit. They were still under the influence of the modes, and one sees the conflict between tradition and the new art of harmony to which their instinct was leading them. Occasionally one meets with a harmonic progression which looks ahead into the future, and then, as if afraid of what he has done, the composer brings us back with a sudden shock to his own time. The composer did not dare to venture too far in the direction in which his genius was leading him; if he ventured too far from his mode, he must get back to it at all costs. In contrast, we see Bach utilizing a more confident method of preparing the mind and ear for the return by suggestive passages, gently hinting at and playing around the coming key. 5

5 Ibid., pp. 33-38.
The compositions of the two Gabriels have an important place in the development of organ music; modelled on the ricercari of Willaert and Buus, they show an advance on these in their fugal construction. "A Recercar del primo tuono alla quarta alta" (i.e. the so-called Dorian tone, transposed a fourth upwards) begins with a regular exposition of the subject in accordance with modern rules, but after this the subject never recurs in the inner parts. In the middle there is a good example of "Augmentation" of the subject, a favourite device of fugue writers of all ages, with a new secondary subject playing around it.

Giralamo Diruta born in 1560 was organist of the cathedral of Gubbio, but, being dissatisfied with the principles of fingering he had been taught in his youth, he gave up his appointment, and obtaining the post of organist at the Cathedral at Chioggia, near Venice, he placed himself under the instruction of Merulo. How satisfactory to both master and pupil this arrangement became we learn from Merulo's own words: "And it is to my infinite glory that Diruta was formed by me, since he has done himself and me the greatest honour by his genius." He was the author of "Il Transilvano" (a dialogue on the true method of playing organs). It is an instruction book explaining the musical alphabet, clefs, values of notes, "mutation" by means of accidentals, rules for playing the organ, etc. To the rules for fingering he
attaches great importance. The scale is to be played by the fingers alone, without the thumb, which is only to be used in a leap from an accented to an unaccented note. Scale passages with more than one or two black notes were never used in those times, and the prejudice against the thumb remained until Bach brought about a revolution in the whole method by making his pupils use the thumb equally with the other fingers.\(^6\)

Of the numerous array of early Italian organists, Giralomo Frescobaldi overtowers all. Born in Ferrara in 1583, severely trained in the contrapuntal art of the Netherlands during several years' stay there, but early breaking the restrictions of its absolute rules, Frescobaldi so definitely placed the stamp of his inherent genius on all the organ forms he touched that he has won the imposing title of the "father of the true art of organ playing". He was the first to give the organ the power to express the human emotions. His thematic material was handled fluently and vigorously; his harmonic effects though often crude and inept were fresh and startling. Something of Bach's resolute self-confidence flowed in Frescobaldi's veins. His contemporaries accorded him unstinted praise. When it was announced that he was to play at St. Peter's in Rome in 1614, thirty thousand persons assembled to hear him. With Frescobaldi, Italian

\(^6\) Ibid., p. 41.
organ music may be considered to have reached its zenith, and it was soon to be overshadowed by the great German school, whose representatives, after learning all they could from the Italians, enlarged the scope of their instrument and continued the work so well begun in Italy.

Proofs exist that of all Italian organ music, Bach turned his attention in particular to the works of the illustrious Frescobaldi, a master whose writings marked an epoch. In his early youth Bach succeeded in copying the MS. of "Fiori Musicali"; Bach was indeed a ferocious copier of MSS., the sure sign of conscientious and humble apprenticeship. Some of the pieces from the collection, "Fiori Musicali" presented an independent pedal part, and in this respect, as in all other respects, they are in advance of the compositions of the Italian school. Frescobaldi's importance in the history of fugue is very considerable, although he had already had a remarkable predecessor in G. Gabrieli. In Italy the fugue had grown chiefly out of the canzone. Incited to the task by such examples of Frescobaldi's, Bach wrote a canzone (No. 10), in which he preserved to the utmost the Italian type, though he could not escape infusing his own mind into the whole work. Bach made use of the materials of the first sub-

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7Philipp Spitta, The Life of Bach, I, 420.
ject to make a new and ingenious one, following the rhythm of the canzone in altogether a different manner. A thorough study of the details reveals a number of harmonic peculiarities which are the results of a leaning towards Frescobaldi's style; thus, only to mention one, the attacks of the theme throughout the first section succeed each other exclusively in the principal key of D minor.\(^3\)

The canzone is not the only one of this character among the works of Bach. An alla breve in D minor is likewise clearly recognizable as being in Frescobaldi's manner. It is undivided fugue in an unbroken flow of four parts. The main theme is immediately joined by an answering theme which accompanies it throughout the piece; close imitation is employed; the entrance of the theme is but slightly marked, often not at all, the counterpoint overflowing into the theme, which moves in the simplest diatonic intervals. The grand organic whole shows that the fundamental principle is laid on broad, general lines, and that the composer distinguishes between Protestant and Catholic styles. This alla breve will always remind us of a deep blue Italian sky whose image is reflected from the calm face of a translucent flood.\(^9\)

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\(^3\)Philipp Spitta, *The Life of Bach*, I, 421.

\(^9\)Ibid, p. 423.
Nor were the writings of Giovanni Legrenzi, 1625-1690, who was known as an eminent organist and composer, and as the teacher of the great Venetian, Antonio Lotti, unknown to the German master. This is proved by Bach's having arranged a theme by Legrenzi as an organ fugue, the "Fugue in C Minor", No. 6. A striking feature in this is the constant recurrence of a full close between each entrance of the theme, by which it acquires a somewhat fragmentary and short-breathed character. The imitative counterpoint at the beginning must be referred to Legrenzi; Bach's own method of treatment is only evident from bar 34. The broad independent scheme of the double fugue form was new at that time, both the themes being independently and completely worked out before they unite. Here we have a full and mighty organist whose abundant beauty far outweighs the deficiencies mentioned. From which of Legrenzi's works Bach derived this idea we cannot say; the matter is clearer in the case of three other fugues to which certain violin-sonatas by Corelli, 1653-1715, and Albinoni, 1671-1745, have supplied the themes. Corelli was equally distinguished as a composer and as a player and teacher of the violin, and was, properly speaking, the originator of the violin sonata. Albinoni gained celebrity not only as an instrumental composer but as the author of several operas, and as a singer and violinist. Corelli
published as *opera terza* twelve sacred sonatas, of which the fourth was considered one of the finest. The second subject is a fugue, and Bach borrowed this for his "Fugue in B Minor", (No. 7) in four parts which has nothing in common with Corelli's piece, excepting the stretto treatment of the first movement.

Though Corelli had by the end of thirty-nine bars exhausted all he could find to say on the two themes, Bach required more than a hundred to develop all the wealth of his flow of ideas. Of course he could make no use of the same structural arrangement as that employed by the Italian. He begins the stretto at the seventh bar and remains constant to this intricate form till the very end, while the German writer, on the contrary, does not adopt this means of enhanced effect till the ninetieth bar, and works out the whole spirit of the theme fully and freely, grouping and linking the principal phrases by means of well-developed episodes. The fact that Bach should have used Corelli's theme for the organ especially, probably indicates that the Italian use of sacred violin sonatas had been accepted as a custom in Weimar.  

Bach must have had an especial liking for Albinoni's compositions. We possess two fugues, both for the clavier, in which Bach made use of compositions by Albinoni. The Italian pieces are in three parts, and Bach's are this time

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the same; thus the scheme is alike in both. The first fugue is in A major. The tempo, given as allegro by Albinoni, must be the same in Bach. The richness displayed at the close, with the introduction of the pedal, still has a flavor of juvenile redundancy. In the other fugue in B minor there is a great charm in noting how Bach digested in his imagination all the prominent features of the work, and here elaborated a new combination of the elements, so that they all reappear again in the new work, but in a very different and far more effective connection. Such a palingenesis is certainly one of the rarest phenomena of the world of art; in it the composer has so completely assimilated in his own work that of another writer, that its further existence seems thenceforth superfluous; and yet he has produced something so fundamentally different that, irrespective of the theme, the two compositions can scarcely be compared. 11

Bernardo Pasquina, born in Tuscany, 1637-1710, won great fame as an organist in the latter part of the seventeenth century, but his was the last powerful voice to be heard from the organ, for Italy was being inundated with a swiftly growing exotic art, the opera, and had no ears for the staid and dignified organ. Thus we see the scene of future organ progress being transferred to the rugged soil of Germany.

11 Ibid., p. 428.
To conclude the subject of Italian influence as shown in Bach's organ compositions, it must be said that in the cases where Bach followed the Italians, he did so, not with the uncertain steps of a novice, but with the deliberation of maturity; he did produce, in addition to the works that have been enumerated, others of a quite different kind and of a masterly character. In the course of the examination of these, elements of German, French, and English, as well as of Italian art will be observed, the employment of which only exemplifies his unfettered control of all means and matters.  

Germanic Influence

Bach felt himself in close affinity to his fellow countrymen, both in their natures and in the character of their training. The fount of inspiration and knowledge of the most noteworthy German organists of the sixteenth century was the famous Jan Pieterszoon Sweelinck, 1562-1622, who taught Samuel Scheidt, termed the German Frescobaldi, Reinken, Johann Jacob Froberger, Dietrich Buxtehude, Johann Pachelbel, and Heinrich Scheidemann. Sweelinck gained great celebrity by his elaboration of organ technique and by his great gift for teaching. He endeavored to make the heaviness of the organ style lighter and more pleasing by skilful and graceful handling.

\[12\text{Ibid., p. 432.}\]
Scheidt, 1587-1654, was perhaps the most forceful and original of Bach's predecessors, who utilized an improved tablature and expressed his genius in an amazing variety of forms: psalms, fantasias, cantilenas, passomezzi, canons, fugues, and toccatas. This list of Scheidt's works demonstrates the luxurious growth of organ forms that had been taking place. The three centuries of painstaking nursing and cultivation of the art of organ playing had begun to bear a rich harvest.

At first the organ in Germany was not used to accompany the singing of the congregation, but to fill between the verses read by the minister, or take the place of the choir where none existed. Later it was used to accompany the choir. The organ supplied the ritual with an opulent flood of sound and saturated the whole service with a subtle, potent solvent for the breaking up of the hard, tense emotions of the workaday world, and for releasing the immense reservoirs of the sanative spiritual emotions and aspirations of the worshipers.

Scheidt, with the true insight of genius, was the first to discern clearly the organ's affluence of tonal colors, and self-consciously set to work to utilize its luxuriant color potentialities. With keen discernment and sensitive feeling he formulated his principles of registration in his "Tabulatura Nova", published in 1624 and ushered in the sumptuous art of modern organ playing. Here he first succeeded in treating the chorale as adapted
to the organ in a very varied manner and with considerable inventive power. These, the very earliest examples in so extensive and novel a domain of art, show marks of being a first attempt. A new path is opened out, and abundant means are brought to develop it, but the practical precision and arrangement are lacking which would give the full value to each in its place. During the first half of the seventeenth century, music for the organ and clavier was not kept distinct, and as, in Scheidt's "Tabulatura Nova", things were often required of the organ which it was not generally used for; in the second half of the century a special organ style grew up, based principally on the characteristics of the instrument. The church now possessed a mighty servant upon whom she could lean heavily.

By the middle of the seventeenth century organ playing had attained a high state of technique in Germany, mainly because the character of the organ was so exactly suited to the serious, stable qualities of the German temperament at that stage of its evolution. The Lutheran service, freer and more flexible than the Catholic ritual, permitted greater latitude of experiment and independence than the latter, and hence stimulated a rapid growth in the art of organ playing. The chorale with its manifold treatments, the prelude and the famous fugue form, the toccata, canzona and the fantasia were the most universal manifestations of the organ forms at this period. 

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D. E. Berg, The Organ, Composers and Literature, pp. 64-66.
Freighted with the august inspirations of Sweelinck, giants of the organ trod majestically the soil of Germany. The vigorous, tenacious-lived Reinken, 1623-1722, was organist at St. Catherine's church at Hamburg. His works moved Bach to such great admiration that he took some of them as models for his own compositions, besides arranging some of his works for the clavier. Bach made two visits to Hamburg to hear Reinken. On the second visit the latter was ninety-seven years old, and Bach extemporized two hours for him on the organ on the chorale "Au Wasserflussen Babylons" in Reinken's own style. Reinken commented magnanimously: "I thought this art would die with me, but I perceive it lives in you." Reinken's compositions have become very few and rare. What we have of Reinken's music has probably come to us in a direct line from Bach's music shelves, thus confirming the exactitude of the remark that Bach went to Reinken for his models. In Bach's organ chorale, "Au Wasserflussen Babylon" we see Reinken's own style in the plan and character. This was one of the chorales which had been treated by Reinken, and it was evidently a favorite with Bach. So struck was Reinken by the young artist's treatment of the same theme that he invited Bach to visit him and treated him with every attention. Twenty years later we find Bach, at the climax of his artistic career, meeting for the last time with Reinken, then nearly a hundred years old.
When Bach was fifteen years of age he was forced into independence by circumstances. His brother's increasing family made the house too narrow, besides, he felt that there was no more to be gained by remaining in that place and was conscious of a need to gather knowledge and experience in the province of church music. He had a fine soprano voice, and in the choir of the Convent of St. Michael, at Luneburg, he served until his voice had changed, and then he became prefect of the choir. The whole course of his life shows that his development was based on instrumental music, too plainly for us not to suppose that he looked on the vocal side of his art as less important, and subsidiary to his training as an instrumental player and composer. To look for his teacher in these branches would be useless; the only function that any master could fulfil towards this great genius—that of curbing for a time with a steady hand the sportive and soaring exuberance of early youth until it should have found a sure footing—had been supplied by the traditions and influences of his race. Thus the young boy grew, almost of his own accord, in the direction in which it could best spread and flourish, just as a plant turns instinctively towards the sun, so he grew towards the side where he felt that light and space were awaiting him. When the best authorities as to Sebastian's life tell us that he learned composition, for the most part, merely by study and contemplation of the best works of the most famous and learned
compositions of the time, and from his own mental assimilation of them, we may not only be assured of the perfect accuracy of this observation, but may also extend it to his technical accomplishment. His eminent executive talent, when once he had surmounted the preliminary steps, only required to watch and note the performances of good executants in order to acquire all that it needed.  

The restless industry of genius irresistibly urged Bach forward and gave him no rest from the solution of the problems he set himself. Hence it is of exceptional importance to our knowledge of his progress that we should be acquainted both with the persons and the artistic influences which can be proved to have had a determining effect on it. What the Cantor and the Organist of St. Michael's Church may have done in this way - the former was named Augustus Broun and the latter Cristoph Morhardt - can no longer even be guessed, for the musical library was lost and no opinions of either of them by a contemporary is to be found.

J. J. Low, the organist, enjoyed a reputation as an experienced and thoroughly sound artist. He had cultivated his talents in Italy, and Bach would certainly not have kept aloof from this his countryman, particularly if Low, as we may suppose, had been acquainted with Heinrich and Christoph Bach, although he was now an old man and could

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hardly have had full sympathy with the stirrings of a young genius. But we do not have a single note of his compositions and cannot venture on any merely general conjecture as to his artistic influence.

Another musician who exerted a recognisable and considerable influence on Bach was Georg Bohm, a countryman and the organist of St. John's Church. There are among Bach's organ works a few chorale partitas. An expert in such matters at once detects that they are early attempts, and it is supposed they were written at Lüneburg under the direct influence of Bohm. One series is based on the melody "Christ, Thou that Art the Star of Day", and the other on "O God, Thou Righteous God". Here is an agreement of style such as never recurs, in spite of the various influences from other quarters that can be proved to have acted on Bach. Without knowing a note of Bohm's writing we might, from these variations, become acquainted with his chorale style, if Bach's bright eye did not sparkle now and then through the mask, and if a certain heaviness were not perceptible in its bearing.

In order to do justice to Bach's relations to Bohm, it will be necessary to throw a clear light on Bohm's artistic efforts and style. Bohm never harmonized a chorale melody so solidly, almost clumsily, as his imitator has done; as for instance, the first and fifth notes

\[15\text{Ibid., p. 211.}\]
of the initial line of the first chorale, which fall on
the unaccented part of the bar, are weighted with a massive
six-part harmony while between these notes it is in four
parts. We can but wonder at the astonishing power of assimilation which deals with the contradictory forms originating in his own mind with as much facility as if they were all spontaneous. Such a phenomenon in a man whose individuality afterwards stood forth in the strongest conceivable contrast to his time could only be possible during extreme youth. Still, it affords us a standard for estimating the way in which Bach trained himself and absorbed into himself everything of value that he met. This mode of energy can be traced in his life, up to the middle of his twentieth year.

Upon making a comparison, one will find in the second partitas of each series the most striking parallel to that spinning out of the motives of which Bohm must be considered the inventor. Bohm's other characteristics are also to be found in this work of Bach's. The chorale opens simply but soon is played round in various ways, returning again to certain fundamental figures; changes of time are introduced, after the model of the northern masters and various effects of sound by means of changes of the manuals—all this we find here, though in the riper works of the great master it all disappeared, almost to the last trace, so far as outward form was concerned. A single instance will suffice to show the way in which these influences continued to affect his mental bias. Together with these characteristics
of Böhm, Bach had also acquired the use of the basso ostinato. We need only look at the beginning of the second partita on "O Gott, du frommer Gott", of which it may be said that only the four first notes of the melody are to be heard, then the bass is repeated, and not till then does the whole line come in, exactly as in the chorale by Böhm. We never again meet this form in any of his later masterpieces.

If we study the magnificent work on "Wir glauben all an einen Gott", we find an independent bass, having no internal connection with the melody, repeated six times in the course of the piece after proper pauses. Here is the highest development of this particular form, and it must be considered as an inestimable evidence of the progress and unity of Bach's mental growth. Bach never entered on any path which he was forced to admit was a wrong one. The young Bach never struck root in barren pebbles or unyielding rock. The forces he drank in from every source permeated him with vigour as long as he continued to create. These partitas are not to be attributed to mere imitiveness. In spite of their reliance on an outside model, these chorale variations bear witness to a quite extraordinary talent. They are by a youth of sixteen or seventeen, and what natural beauty they display, what freedom, and mastery of the combination of parts, not a trace of the vacillating

\[16\text{Ibid., p. 213.}\]
beginner feeling his way. He goes forward with instinctive certainty; and though here and there a detail may displease us, the grand whole shows the born artist.

Another work of Bach's which is equally penetrated through and through by Bohm's method and which must have been written at the same time as the partitas is the organ chorale, "Christ lay in Todesbanden" set for two manuals. The melody begins with the frequently mentioned bass passage; the melody is then played on the Hauptwerk with more powerful stops and extended in the first four lines by almost too elaborate ornamentation. The introductory bass passage serves as material for both interludes and counterpoint to the first two lines. For the next two lines the harmonies are independent, and the interlude to each composed after Pachelbel's manner; then the treatment becomes more and more unfettered and fantastic, quite in Bohm's taste.

Bach as yet made no particular distinction between the organ and the harpsichord as a medium for his musical thoughts. At Lüneburg, the birthplace of these early chorale arrangements, Bach had no organ at his absolute disposal, and if he desired to hear and perform his own productions without hindrance, he was obliged to compose for the clavichord, which has much in common with the organ. When it is desired to bring out sequences of long-drawn sostenuto notes the harpsichord fails; on the other hand, in frequent repetitions of the same chord, the flowing character
of the organ, which allows no good staccato, is done violence to. This last consideration Bach did not always duly regard, and in this Böhm was not a good model. There is an arrangement of the chorale "Vater unser im Himmelreich" by Bach, which would be taken for a clavier piece were it not for the express instructions "Ruckpositiv. Oberwerk piano, Pedal forte". The part which delivers the melody is overloaded with ornament; the accompaniment, for the most part, repeats the same chord again and again, is very rarely tied, and generally proceeds in this rhythm - \[ \begin{array}{c} \uparrow \boxed{\downarrow} \uparrow \boxed{\downarrow} \uparrow \end{array} \]. To this Bach composed a pendant which, from its whole character, can only owe its existence to Böhm’s influence. Faulty as this is in style, we still cannot fail to discern in it great power of harmony and a deep sympathy with the feeling of the hymn.\(^{17}\)

There is another mannerism which Böhm so frequently uses that it may be regarded as an expression of his personal idiosyncrasy, quite peculiar to him. He constructs an ornate series of notes, forming two or three bars, to introduce the piece, usually in the bass, and then repeats the whole or portions of it as often as is feasible. A favorite bass motive which rules in several Bach compositions is as follows:

\(^{17}\) Ibid., p. 216.
Fig. 1. Favorite bass motive with Bach

It occurs in his clavier works: "Toccata in F sharp minor", and "Fugue in A minor", in many choruses from his cantatas, and in fragments in many other works. This pathetic and solitary bass reminds us again of Bohm, whose influence is also recognisable in the elaborate ornamentation of passages associated with these basses. The great facility and variety of treatment cannot be sufficiently admired in a composer hardly twenty years of age.

We may suppose that Bohm allowed Bach to use the organ in St. John's Church. During Bach's three years' residence in Luneburg the ill luck began which pursued him all his life; for he had always to do the best he could with small or bad organs, and never had a really fine instrument at his command for any length of time.

As Johann Christoph Bach of Eisenach was living in 1703, it may seem surprising that no distinct influence over Sebastian is referred to him. Some slight trace of such an influence does certainly appear to exist, and must not remain unnoticed. Three short chorale fugues exist under the name of Sebastian Bach on the melodies "Nun ruhen all Waldern", "Herr Jesu Christ, meins Lebens Licht", and "Herr Jesu Christ,
dich zu uns wend". They have precisely the same character as the fugally treated chorale preludes by Christoph Bach. Consequently we can trace back his impulse towards independent creation to his very earliest years, and this result is as interesting as the proof of any direct influence from Christoph Bach. 18

Johann Kuhnau was born in 1667 at Peysing. From 1684 he was organist of the Thomas-Kirche at Leipzig. He died there in 1722, and Bach, whom he had known personally, succeeded him in his office. In the field of clavier music we see Bach following very closely the footsteps of Kuhnau, but these closely allied styles will not be detailed in this discussion of early organ music. Bach's style bears resemblance to that of Kuhnau in the consistent and song-like movements, in the descriptive movements which treat the subjects with a light irony which does not exclude a true interest in the subject but ensures command of it, and in his treatment of the double fugue. Kuhnau usually succeeded in expressing situations which were replete with emotion, and the organ chorale as treated by Bach is but a subjective picture of his own mood. For a long period Bach devoted all his powers of his genius by preference to this form of composition and opened to us a world of sentiment in which he gave outward form and expression to inward experience.

A more mature work and one betraying a greater warmth

18 Ibid., p. 219.
of feeling is an organ fantasia in G major, so called because it neither contains a regular fugue as its gem, nor presents the variety and changing style of a toccata. In his great composition in G minor, which extends into a chaconne, we can recognize the progenitors of Bach's fantasia. Kuhnau's subject taken from his "Clavierübung"

Fig. 2. Kuhnan's original motive as used by Bach

serves as the first theme, and the contrapuntal treatment is very like that of the fugue in the first part of the "Clavierübung" for which Bach must have had a particular liking. It subsequently appears inverted and serves in a slightly modified form for the motive of the second movement (Adagio, E minor), namely -

Fig. 3. Inversion of Kuhnan's motive as used by Bach

from which is generated finally, for the third movement, (Allegro) this chaconne theme.

Fig. 4. Chaconne theme as generated from the Kuhnan motive
Just as before we have seen Bach following Bohm or Kahnau, so he shows in this instance that his universal talent had the power to assimilate all the different tendencies of the time; thus he laid the broad foundations on which he was to rear the secure and towering edifice of his own productions. It was not in his character to evince originality of a false and immature kind, but he always infused some individuality.

One of the most prominent masters of organ music in Germany during the middle of the seventeenth century was Johann Jacob Froberger, 1610-1667 of Halle. He was resident organist of Vienna for about thirty years and is chiefly important for the influence his music had in the development of Bach. He was a pupil of Frescobaldi, whose cascades of notes gave Bach a foretaste of the bravura element in music, and devoted himself chiefly to the southern type of organ-music, just then raised to its zenith by Frescobaldi in Rome. Bach is said to have been so enamored by his works when a youth that he spent six months in copying by moonlight, against his elder brother's strict injunctions, a volume of manuscript music containing organ music by Froberger. One day the brother discovered this forbidden activity and confiscated the results, but Sebastian had stored up the fruits of his labors in the depths of his youthful genius.

All his life he copied the works of the masters, thus
absorbing their inmost secret of form and spirit. Adlung, a personal friend of Bach says that Froberger was held at that time in high honor by Bach, although he was somewhat antiquated. Spitta shows that Froberger's toccatas contributed to the formation of the North German fugue form consisting of several distinct sections. It cannot be thought that Froberger had any direct influence on Bach through his own works; the principal elements of Froberger's genius were probably transmitted to him through the northern masters, particularly Buxtehude, with whom he stood in closer connection than with Froberger.

One of Bach's works in which the manner of Froberger appears is the Prelude and Fugue in E-flat major. It was a favourite device with this master to display at the beginning and end of his toccatas a kind of passage-writing accompanied with chords lying above and below. These passages consist of notes of different values irregularly mixed and are easily recognisable by this restless character. Bach's composition reminds us strongly of Froberger, not only in the form of the running passages but also in the repetition of the fugue in a form adorned with trivial figures which have no inner connection with it. Bach's passages have a quieter flow and more connection by means of imitation than in the works of the early master. This influence seems to be less conspicuous in the fugue; the theme has not sufficient motion for the Lübeck master, and the style of contrapuntal
invention is not his, while, on the other hand, the harmony is too complicated for Froberger. 19

Bach's Fugue in E major in the second part of the Wohltemperirte Klavier is built upon almost the same theme and with the same counterpoint is an adaptation of a fugue in the Phrygian mode composed by Froberger. As Bach was familiar with Froberger's compositions, the agreement cannot be an accidental one.

Johann Pachelbel, the most celebrated and energetic of seventeenth century Nuremberg organists was born in 1653. On completion of his education, Pachelbel went to Vienna, where he served as organist of St. Stephen's. Later he held posts at Eisenach, Erfurt, and Stuttgart, eventually returning to Nuremberg, his native city, where he served as organist of St. Sebtald's until his death in 1706. In all places in which he temporarily settled he left numerous disciples to carry on the work of founding or continuing a great school of organ playing. At Erfurt he trained Cristoph Bach, the elder brother and first teacher of Sebastian. As a resident in two of the chief centres of the Bach family in succession, he had ample opportunity of coming in contact with this clan of musicians. He was on such intimate terms with Sebastian's father as to be chosen by him to be godfather to one of his daughters and teacher to his eldest son.

19 Ibid., pp. 323-324.
Pachelbel's constant changes of residence between South and Central Germany had an essential effect on Pachelbel's art, by giving rise in him to the amalgamation of various tendencies. The style of chorale treatment which was principally practised in Thuringia and Saxony, found in the skeleton of the church hymn a born offering, a poetic rather than a musical unity, but it ran the risk of being decomposed by such handling into incoherent fragments. With that feeling, so especially characteristic of Italy for grand and simple forms, towards which the very being of the organ pointed, and in far more favorable circumstances, Italy and South Germany under direct Italian influence, had far outstripped North Germany in the art of organ music. Pachelbel carried these achievements of the south into the heart of Germany, took possession of the elements he found there, and from the two constructed something newer and finer. Nowhere better than in Thuringia could his genius have met with men capable of welcoming it with unbiased minds, and with a greater capacity for furthering it on its way. From this time forth the focus of German organ music lay in Central Germany.

While the South fell off more and more, the North, with Buxtehude at its head, preserved its position somewhat longer and even constructed a certain chorale treatment of its own which lagged far behind that of Central Germany in variety and depth.

\[\text{C. F. Williams, Organ Music, p. 119.}\]
How truly Pachelbel stood above all his contemporaries is best shown by his toccatas; and at the same time we may see even in these that a more powerful and soaring spirit already possessed him. For while he leaves their general character unaltered, which aims at brilliance, bravura, and the elaboration of broad masses of harmony, he has abandoned the motley variety of slow and rapid movements, fugal and not fugal, simple and ornamental, of which their contents were commonly made up. The finest and best of his toccatas generally run on in constant movement, built and elaborated on one or more figures, and usually supported by a few long held pedal-points. The "Toccata in F major" with its majestic plan and proud culmination of the theme is perhaps the finest example. In it we have the precursor of that truly gigantic toccata in F major by Bach.

If the tradition is to be accepted that Pachelbel advanced the perfecting of church music, this must refer to his "concerted" vocal pieces with obbligato accompaniment of instruments, and particularly to the use made in them of the chorale. Here, the technique he had acquired for the organ gave him prominence, for he knew how to avail himself of it with great skill for vocal style, and was in this respect the forerunner of Bach. Bach's inclination continually prompted him in the development of organ chorals. An arrangement of the chorale "Wie schön leucht' uns der
Morgenstern clearly betrays the influence of the northern masters and assigns it to the period of his residence in Arnstadt. It was in the path of Pachelbel that Bach was first led by his brother's hand, and this influence again met him on all sides when he returned to Arnstadt from his three years' sojourn in Thuringia.

Since, during his residence in the north, he gave himself entirely to the influence of the original genius of the masters that were most esteemed there, we can assume that he came back with energies renewed to the forms of art of his native country. These forms were the true soil in which the Bach organ chorale had its root, while all other influences were accessory.

During the first years at Arnstadt Bach followed most of all in the footsteps of Pachelbel. The works that can with any degree of probability be pointed out as the result of his studies at this time are very few. In a set of seventeen variations on "Allein Gott in der Höh sei Ehr" we perceive a breathing likeness to Pachelbel, but especially in the second, where the cantus firmus is in the pedal part, and in the eleventh where the melody is given to an inner part. The fact of the piece being worked in three parts throughout agrees with Pachelbel's ordinary and usual method. Original features are scarcely to be discerned, and therefore the variations bear no weighty witness to the point of development which Bach had reached at this time. Bach's relation
to Pachelbel can have been no more marked than his relations to Böhm, Kuhnau, and Buxtehude. The more familiar he was from childhood with Pachelbel's method, the earlier must he have learned to move freely and independently in that method; but this independence is not very conspicuous in this production, which was perhaps lightly thrown off and quickly finished. 21

At the age of eighteen Bach was appointed organist of a church at Arnstadt. After two years had slipped away in diligent and secluded labours in his art, he found the supply of artistic experience and inspiration which he had brought with him from towns of North Germany had gradually been exhausted. He wanted to find himself free once more to enjoy the invigorating and refreshing association with superior artists which he had been deprived of for several years. He had been able to save the funds for a long journey, so in the late autumn, 1705, after finding an efficient deputy, he petitioned for four weeks leave of absence. His destination lay northward to Lubeck, the residence of Buxtehude, a Dane born in Helsingor in 1637, who worked in Lubeck and died there in 1707. The best testimony to Buxtehude's greatness is contained in the fact of Bach making the journey of two hundred thirty miles on foot that he might become personally acquainted with the Lubeck concerts and learn what he could of the art of organ playing from so great a master.

Pachelbel was living still nearer to him, but Bach probably and very rightly, took the view that he could no longer acquire anything, while the art of the Lübeck master offered new and peculiar aspects and had as yet gained small acceptance in Central Germany. Once introduced into this new world of art Bach soon could think of nothing else. His leave expired without his troubling himself about the matter, and he outstayed the allotted time three months.

Buxtehude's strength lay in his free organ compositions (i.e. pieces not found on Chorals), pure and simple. These are remarkable as an assertion of principles afterwards fully developed by Bach. Buxtehude, although his organ was not tuned in equal temperament, modulated as Bach did later in all keys despite some inevitable discordant chords. He was the first to use the shake on the pedals and the first to transform the fugue into a more closely knit and coherent structure. Also he introduced a kind of musical recitative of unmeasured phrases. His grasp of harmonic effects surpassed all other organists preceding Bach. 22

There are twenty-four organ compositions, rich alike in matter and extent, on which we can found a more certain judgment as to Buxtehude's high importance in this branch of art. On the whole Buxtehude's compositions have no reason to fear comparison with the highest standards. There

can be no doubt that Bach far surpassed Buxtehude, but his advance was a step in another direction, although he used and appropriated the acquisitions of the earlier master. Bach essayed himself only in a transitory manner in the special forms cultivated by Buxtehude. This is especially true of the chaconne and the passacaglia. All that Buxtehude has of greater profundity and concentration, Bach makes up for in depth of expression and youthful fervour. As Bach sometimes places the subject at the top, his work is a combination of the passacaglia and chaconne. He is stricter than Buxtehude in that he remains in one key throughout, whereas Buxtehude freely uses attendant keys. Although Bach is so much less strict and consistent, Buxtehude's Passacaglia and two Chaconnes are distinctly monotonous whereas the interest is maintained through the Bach work. Buxtehude begins splendidly in each case, but he is too ready to fall back on the complacent type of figuration that spoils the bulk of his output.

Bach's Prelude and Fugue in C minor shows a connection with Buxtehude in the form of the prelude. With all its imperfections this C minor work shows Bach already drawing away from his older rivals in several important respects. The pedal solo has far more significance than used heretofore, and the Prelude has none of the rambling diffuseness that we find too often in Buxtehude. Born melodist that he was, Bach rarely wrote anything but good subjects. His
weakest are far ahead of such wretched scraps as those so frequently used by Buxtehude. Bach's early short comings as a fugal writer are more fully exposed in the long work in A minor. It bears obvious traces of Buxtehude's influence, especially in its looseness of structure and thematic poverty. We are so accustomed to find Bach improving on his model, that we get something of shock when he falls short of it, as he certainly does here.

In the long four-movement, early Toccata in C, Bach again goes to Buxtehude for a model. In it the Buxtehude fugue-form (the extension by means of episodes) is seen in full perfection. Again Bach follows his model as regards both form and feeling in the Fugue in G, usually known as the "Jig" fugue in 12-8 time. It has much in common with Buxtehude's Fugue in C major and with the final section of his Fugue in E minor, both of which are in 12-8 time. Many features exactly correspond: the adornments of the theme, invented with special regard to the pedal, and the repeated accompaniment of chords in short Iambic measure and many others. Except that a bolder flight and a deeper nature animate this masterly piece, it might just as well have been written by Buxtehude.

In the "Little" Prelude and Fugue in E minor, the opening florid passages and especially the double shakes and pedal solo are as Buxtehudian as can be. The repeated two-note opening on the dominant is due to Buxtehude's use of the same
device in the well-known Fugue in F, but there the repetition has all the effect of a joyous affirmation.

A more mature work which portrays a perfect thematic unity such as Buxtehude loved and liked to work out is a Prelude and Fugue in G major. A later Fantasia in the same key reveals Buxtehude's influence in the harmonising and in the kind of feeling it reveals. Bach's Prelude and Fugue in D owes much of its bravura element to Buxtehude's "Prelude and Fugue in F". The likeness is not in the subject as is frequently stated. There is some similarity of type but no more. That Bach had the older man's work in mind seems clear from the remarkable thematic coincidence that occurs later in the two works. A reference to the Vivace of Buxtehude's Fugue in F sharp minor will show further reminiscences, less exact as to notes, but unmistakable. We may see how completely Bach has outstripped his models if we compare his D Major Fugue with the F major work of Buxtehude. The Northern master hardly leaves the tonic and dominant, and is unable to maintain the animation with which he begins. He ends with a cadence of conventional scale-passages. Bach is not only faithful to his subject but becomes more and more exuberant as he develops it.23

Probably the most striking details of the northern school of organ playing may be found in Bach's Toccata and Fugue in D Minor. The form chosen for the toccata is not that of

23 Harvey Grace, The Organ Works of Bach, pp. 17, 22, 56-57.
Pachelbel, simple and quiet, but the varied, agitated form of Buxtehude; its constituent parts are intermittent recitative-like passages, broadly sounding chords, and running passages on the different manuals, which are arranged in contrast.

That subjective agitated warmth of emotion which entered German music with Buxtehude and which a hundred years later was destined to call forth a second golden age of German instrumental music, glowed also in Bach, and in an infinitely higher degree than in any of his predecessors or contemporaries. It did not gush forth so unrestrainedly as in Buxtehude's case but was kept powerfully in check, influencing and permeating all that he wrote. 24

French Influence

That, early in the sixteenth century, in France, the publication of albums of organ music was beginning to be considered worth while is proved by the appearance, in 1531, of seven "Recueils" of organ pieces. Though anonymous, the pieces indicated the rich and fertile development that was taking place along the lines of early schools of compositions. This collection exerted a profound influence on the style of Italian and German organists of the sixteenth century and is a striking tribute to the high qualities of.

French keyboard musicians. In form, the organ pieces adhere to liturgical antecedents and obtain their character and variety from skilled contrapuntal play around a cantus firmus.

That Bach took as models certain distinguished French composers for the organ, besides the principal North German organists, may be illustrated if we follow the indefatigable Bach in his journeys to another centre of art which he repeatedly visited. At the Ducal Court of Celle the instrumental dance music of the French had been in great favour since the middle of the seventeenth century. French clavier-music was also held in preference there. It had many advantages over the German and must have been regarded as a model for its elegance and grace. If we had a more complete knowledge of the musicians who figured at Celle, it would, no doubt, appear that Bach had some personal acquaintance or connection there which made a temporary residence there profitable to him, for we are told that by frequently hearing the Celle band, he had an opportunity of making himself familiar with the French style; this can only have been possible if some acquaintance procured him admission to the rehearsals, for the band never played in public. The only name which has come to light is that of the city organist, Arnold Brunchhorst. The presumption is strong that it was Bach's first opportunity to acquire a thorough knowledge of French music. The interest which he brought to bear on French composers for the clavier may be referred to the
impulse received at this period. A Suite in A major by
N. Grigny, Organist to the Cathedral at Rheinis, and a
similar composition in F minor, by Dieupart, he copied with
his own hand. In collections of selected works, such as
were made by Bach's pupils, we find pieces by Marchard,
Nivers, Dieupart, Couperin, and others, a proof that Bach
directed them to such works.

Bohm was more than superficially touched by the in-
fluence of the French as is proved more particularly by
his love for ornate embellishments and florid treatment
of melodic passages; and if he did not precisely arouse
Bach's desire to make acquaintance with French music, he
no doubt must have strengthened it. It is not possible
to point out any direct effects of that foreign style in
Bach's compositions because the pieces that might illustrate
it no longer exist; for the so-called "French Suites" have
no right to the epithet in this sense. Perhaps such amalga-
mation as was possible of the German element with the French
had already been accomplished in all its essentials in the
individuality of Bohm, so that Bach chiefly imbibed light
and airy fancies of the French element through this medium.  

Spanish Influence

In the history of organ music in Spain, the country,
as in other things, has to a great extent kept apart and

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behind the rest of Europe, and one observes the most
curious contrasts in music of her churches. Early Spanish
organs and organ music were like those of Italy and may
be represented in the compositions of Antonio Cabezón, who
was born at Madrid in 1510. Cabezón's school of organ music
was as advanced as any in Europe, and since no department
of art can spring suddenly into existence, it follows that
there must have been previous Spanish organists of whom the
records are lost. Followers of Cabezón are Hernando Cabezón,
the son of Antonio, Castillo, Lorente, and others. Spain
had up to this time maintained a place in the organ world
as worthy and dignified as Italy. It was in Spain that the
revolt began against the old system of tuning. Probably
Spain's greatest contribution to organ music before the
eighteenth century was the theory of equal temperament,
first introduced by de Pareja, born in 1440.26

English Activity in Organ Music

Despite the lack of opportunity for the full display
of the organ's powers in the ritual of the English Church,
a continued and warm devotion to the organ ever since the
Middle Ages has been evidenced by the English. For a long
period the only provision for the use of the organ in the
English Church was at the beginning and the end of the service
to drown out the bustle of arrival and departure of the con-
gregation. Thomas Tallis, William Byrd, and John Bull were

some of the most gifted organists who, protected by the favor of Queen Elizabeth, remained in the country despite the bigotry and animosity of the Puritans. Dr. John Bull is reputed to have been the most famous organ virtuoso of England during this period. His technical skill was extraordinary. He was gifted with a ready invention and an audacity of experimentation that lifted his works far above the level of his contemporaries. His Fantasia on the hexachord, a favorite theme of musicians of his day, contains some beautiful effects, his dance tunes possess an unusual lightness and humor, and in all of his works there are numerous examples of a strong feeling for modern tonality. His modulations are startling and bold, although occasionally marred by unprepared changes of keys and false key relationships.

It was the precocious and many-sided Henry Purcell, 1658-1695, who proved to be the most outstanding figure of his time and possibly in the whole history of English music, for in his brief life of thirty-seven years he produced a great amount of music far superior to anything that had as yet appeared in England. Among his organ works is a Toccata in A, so meritorious that it has been claimed as an early work of Bach and was published as such in one of Bach's editions. Purcell in his vivid melodies, in his sturdiness of a "ground-bass", and in his key relationships established progressions that are unmistakably modern. The Englishman was considerably in advance of his continental rivals,
Pachelbel, Pasquini, and Frescobaldi, and his organ works compare favorably with those of Bach in his early period.

The last and indisputably the least of the seventeenth century contributions to organ literature was that of England, in which nothing save promise had come to take the place of the departed glories of the Tudor polyphonists. Had Purcell lived a normal span, he might have been the means of bringing about swift improvement in the building of organs. It was not until 1770 that we hear of the introduction of the pedal-organ into England, about 400 years after its introduction in Germany. Since England's organ building and organ literature were hundreds of years behind their German brethren in the practice of their art, there is no recognizable influence of English organ music in the organ works of Bach.
CHAPTER III

BACH AS INFLUENCED BY THE MUSIC FORMS BEFORE HIM

Organ Music in Retrospect

The most ancient collection of organ pieces which has come down to us is English in origin and dates from the beginning of the fourteenth century. This unique document of the "primitives" of organ music shows us that therein we have the germ of a true art. This example probably had its counterparts elsewhere, and these mark the earliest tentative efforts at composition. About the same time schools of composition were established in France by Machault, in Italy by Landeni - the latter probably the earliest of celebrated organ players. In the fifteenth century appears a greater figure than either of the foregoing, John Dunstable of England, who was the founder of the English and French schools of composition. The latter carried its teaching and influence to Italy, where during the late fifteenth and early sixteenth centuries the third great school of national composition took substance. The rise of the German schools comes somewhat later in chronological order. Before an adequate understanding can be had of musical forms employed by Bach, justice demands that an account should be given of musical
forms of his predecessors, of whom it may be said their
greatest contribution was that of development of certain
forms which culminated in the masterly art of Bach. The
art of organ-playing was indisputably the centre of all
instrumental music during the sixteenth and seventeenth
centuries. In the examination of certain ancient forms,
it is evident that Bach utilized the most characteristic
forms already in existence.

It was in Thuringia and Saxony that organ music
principally flourished and finally even reached perfection;
this was because it found in the Protestant chorale a motive
and basis for development. The history of organ music is
analogous to the evolution of choral music, for many slow
centuries had to pass before its first feeble stammerings
were transformed into its rich, sturdy maturity of utterance.
The first organ chorales were simply the slavish imitations
of the ancient plainsong and whatever tunes were sung by
the voices. This liturgical chant borrowed its inspiration
from the soul of the people and lended itself to a mystic
idealism. The organ, strictly adopting the liturgical melody
for its theme, played the prelude to this chant. From time
to time, alternated by repeated prohibitions of the church
authorities, secular melodies and dance tunes crept into the
organ repertoire. As the organs improved in flexibility of
action and the musical capacity of the organists increased
these single-voiced tunes were embellished with all sorts of
ornamental passages and an air thus treated was termed "colorati"
i.e., colored.
All that remains of the organ compositions of the Bach brothers, Christoph and Michael, are treatments of Chorales. The development of the form was begun by Sweelinck; in his work we find the cantus firmus - a line or phrase from the hymn-tune - always present in one voice or another in long notes. Sweelinck's pupils and successors introduced all the elaborate types of figuration which were developed in other variation forms. The organist was expected to possess unlimited powers of improvisation. Hence the stricter manipulation of the theme itself was later lost in free, fantasia-like elaborations, in which the art of the organist as well as that of the contrapuntist was exhibited. From the example of works in this form by Reinken, Scheidt, Buxtehude, and especially Pachelbel, which introduce many of the characteristic features of other musical styles, Bach created choral-preludes such as those in the "Kalviersubung" and the "Orgelbuchlein," and the canonic variations on the Christmas song, "Vom Himmelhoch, da komm' ich her."

Pachelbel invented a new form, the choralfugue, in which the first line of the fugue was the first line of the chorale in diminution. After the fugue had progressed to a certain point, the chorale appeared in its own length of note. Its possibilities were great, but its excessive length prevented its widespread adoption by later composers.
Bach's chorale- prelude grew out of the custom of the organist in the Reformed Churches to play the chorale melodies about to be sung and adorn them with all the resources of his art. Samuel Scheitt was the first to treat the chorale- prelude as a pure organ form instead of as a mere adaptation of the voice part. So prolific was Bach's inventive genius that he adorned, unfolded, and perfected every musical form he touched, and the chorale- prelude was no exception to this rule. His exuberant treatment of the musical services of his first position as church organist at Arnstadt, and especially his volatile handling of the chorale, aroused the ire of the church authorities.

Bach treated the chorale- prelude in two distinct manners: in one case the chorale itself was retained as a distinct solid core running through the maze of accompaniments and adornments as a cantus firmus, and in the second case the chorale melody was split into fragments which would appear as subtle reminders of the existence of the chorale. But the major portion of the musical substance was utilized to define and establish the religious mood peculiar to the chorale treated. Since the true chorale has disappeared from the Lutheran ritual, the need for the chorale- prelude no longer exists and this musical form is practically obsolete. With Bach the choral- prelude became a veritable oratorio without words - a mystic commentary
fraught with a picturesque imagery suggested by the absent words.¹

Prelude

The art of improvisation, which formed one of the three principal sources of instrumental form, has been largely exploited in those forms derived from vocal pieces without a cantus firmus. Forms displaying improvisation alone are naturally few. The chief is the Prelude - called also "Praebulum." This was exactly what its name implied - an introduction, as imposing and brilliant as possible, in which the technical powers of the performers were given full sway. The term "Intonation" as also used, implying the setting of the pitch or tonality for the vocal piece which was to follow. But the organist, who might make his choir await his pleasure before beginning to sing, took this liberty to develop the Intonation into a piece which displayed to the full his finger-dexterity as well as his musical inventiveness. Such a "touch-piece" later received the name of Toccata. A great variety of touches and consequently of ideas found peace in such pieces; and the styles of these sections were of course often borrowed from other types of pieces.

The division of the preliminary matter from the closing vocal piece or closing fugue, if made absolute, resulted

¹D. N. Ferguson, A History of Musical Thought, p. 224.
in the familiar Prelude and Fugue so frequently used by Bach. Bach's preludes are generally divided into three types: (1) the "arpeggio" prelude, in which there is no thematic line but rather a succession of chords elaborated into more or less intricate arpeggio-figures (Organ Preludes and Fugues: A major, A minor, early C major); (2) the thematic prelude, in which a thematic idea is developed in a free contrapuntal style or even in the manner of the toccata (Prelude in C major I and II, Prelude in A minor); and (3) those which in form exactly correspond to the pattern of the suite dance but without the dance character (Prelude and Fuge in B minor, Prelude and Fugue in C major—Weimar Period and Prelude and Fugue in C major—Leipzig Period.) Without doubt Bach generally intended the prelude to suggest something related to the character of the fugue which followed.

**Toccata**

In Italy Claudio Merulo found in the Toccata, as it was called, a kind of composition in which he endeavoured to give full play to the wealth of tone possessed by the organ, by alternating combinations of brilliant running passages with sostenuto sequences of harmonies—a form which, if somewhat erratic and fantastic, was still highly capable of development. Originally devised as a "touch-piece" to exhibit the player's command of his instrument before he came to the more serious portion of the musical
service, the toccata soon adopted the imitative or fugal style for one or more of its varied sections, while retaining the brilliant passage-work which in the earliest examples had alternated with simple chord successions. Even the dramatic style was represented in recitative-like introduction or intermediate passages. Frescobaldi was the first master to apply the name "toccata" to works of a purely expressive character. Thus the toccata might be a bravura piece or an expressive one; what differentiated it more especially from the other forms of composition, was an absolute freedom, a fantasy which obliterated all restraint. 2

These compositions consisted mainly of strings of scale passages, with a section of a chant inserted here and there, loaded down with shakes, trills, turns, which added nothing significant to the musical utterance. At this time musicians were breaking away from the ancient modalities and were experimenting timidly with harmony. Thus we discover examples of hesitant ventures into short chord progressions, quickly followed by an alarmed withdrawal into the old modal shells. About the only structural device invented by these early organists was of alternating passages of simple imitations, as a contrast to the rapid scale passages. To the unlearned auditors they undoubtedly sounded brilliant and impressive, for at least the organs carried a volume of tone. Although

2Philipp Spitta, The Life of Bach, I,37.
incoherent and rambling, these early forms constitute the foundation from which the early organ works of Bach were to germinate.

The works of the first period of Bach's organ composition are characterized by a comparative simplicity of harmonic structure, a considerable use of ornamental passages, mainly based on arpeggios, especially for the pedal, and a certain melodic prettiness in the subjects of the fugues. It was only with Buxtehude and Bach that the appellation Toccata began to be reserved exclusively for pieces of a rhythmical swing. Bach's use of the toccata is not a mere filling-out of preestablished patterns of form, but on the contrary, the composers' chief concern is with the musical ideas and their emotional character. The most elaborate of all Bach's works is a toccata and fugue in D minor. The form chosen shows the varied agitated form of Buxtehude; its constituent parts are intermittent recitative-like passages, broadly sounding chords, and running passages on the different manuals, which are arranged in contrast. Bach must have revelled in the ocean of sounds he produced in this display of bravura type of music.

**Fantasia**

The toccata is distinguished from the Fantasia only by its greater completeness and by its usual conclusion in a free style of fugal movement. The division of the preliminary matter form the closing fugue, if made absolute
resulted in the Fantasia and Fugue. By "fantasia" Bach meant a free composition founded on one or two short motives, which constantly recurred, without necessarily following the strict rules of fugue, and did not extend to the length of an ordinary fugue subject. The chief device of the "Fantasia" among German organ composers is the use of thirty second-note recitative passages punctuated with big chords. The device is one well suited to the organ, but it has the defect of not wearing well and too often leads to incoherence.

Bach's "G minor Fantasia" far exceeds other works of the type because its passage-writing is expressive and full of harmonic suggestion, and even more because of the skill with which these passages are balanced and contrasted by fine polyphony, chains of suspensions, and daring modulations, the whole being held together by a fine pedal part. 3

Ricercare

Early in the fifteenth century emerged a more definite form called Ricercare ("to search out"), in which every resource of counterpoint of that period was introduced. This form was especially significant, for it was the immediate forerunner of the Fugue. The Ricercare, which developed one or two short motives in skillful contrapuntal style

3Harvey Grace, The Organ Works of Bach, p. 74-75.
had its origin in the imitation by the organists of the medieval choral writing and was akin to the sacred motet. In the choral works of such masters as Palestrina and Lasso the various voices entered one after another, carrying the same initial phrase at pitches best suited to their range. In the old choral works the initial phrase was not decisive or impressive enough to constitute a theme and was rarely repeated in the latter parts of the work. When the organists began to utilize the fugue form they sensed the value of pointing up the initial phrase, loading it with significance, and winding it in and out during the work like the warp of a texture. Then, further to eliminate monotony, and introduce variety, the theme would be repeated in various registers perhaps in a fourth or fifth above, and then contrasting subordinate phrases would be inserted to secure further novelty and relief. When the feeling for tonality, i.e., different keys, grew stronger, the main theme was treated in a new key, the counter subjects were similarly handled, a return was made to the original key, and thus in general form the fugue took on the character of simple harmonic music. The disadvantage of the form was the temptation it presented to the ingenious performer for excessive elaboration and ornamentation.  

Frescobaldi, after having treated each of the motives separately, sometimes united them in harmonious superposition and developed only a single theme which did not necessarily

retain its primitive form but underwent transformation either of note values or in its countersubjects.  

Canzone

Later appeared the Canzone, derived from the French Chanson of the early sixteenth century; it is similar to the closely knit fugue type the Southern composers called ricercare except simpler and shorter. The canzone was a favorite form with the early Italian organists. It may be regarded as a keyboard madrigal, usually in two movements, with the theme of the first movement changed and made to do duty as a basis for the second. The first steps were taken towards the development of the organ fugue in the canzone of Giov. Gabrieli; and Sweelinck, the Dutchman, gained much celebrity by his elaboration of the technique and by endeavouring to make the heaviness of the organ style lighter and more pleasing by skilful and graceful handling. Many of Bach's finest fugues owe much to his study of this form. As a beginning we find him writing the canzone in D minor. Bach not only adopted the form; he even went to Frescobaldi for the subject.

Fugue

The Canzone laid the foundation for the instrumental fugue. Neither the form nor the name of the fugue is brought
into use until the seventeenth century. The generic title later came to include the Fantasia, Ricercare, and Canzone, as we have seen. The first arrangements were for the lute, in spite of the fact that this instrument could not well suggest the true voice-leading of the vocal polyphony. Willert was the first to make effective transcriptions for the organ. In 1542 his pupil, Cavazzoni published Ricercare, Canzone, etc., which Willert followed in 1549 by works in the same form. Here the theme was stated in one voice and was then answered, often in the dominant or octave. In his work, as well as in that of Gabrieli, Merulo and others, the structure was made more coherent by the gradual elimination of the many successive themes. The composition was then developed out of a single theme consisting of variations of the one subject. The themes assumed a more purely instrumental character, but the restriction to a single theme however was not universal. When the older process of successive expositions of different themes was employed, the contrasts between the sections were nearly meaningless unless made more striking than was compatible with any impression of unity in the whole piece.

Hence two types of ricercare--the monothematic and the polythematic--are suggestive of two different forms. The monothematic resulted in the true Fugue, the polythematic in the Sonata da Chiesa.

Two musicians share the honor of having brought to a
point of clear definition the formal structure of the fugue: Sweelinck and Frescobaldi. Sweelinck maintained the opening theme throughout the fugue, using the devices of argumentation, diminution, etc., but never the florid figuration of the theme which was popular with earlier writers. In each successive division he introduced a new counterpoint to the subject. Frescobaldi, although he also used the single theme with new counterparts which is characteristic of Sweelinck, frequently introduced in the successive divisions of the form a figured or rhythmic variant of the subject. The pupils of Sweelinck and Frescobaldi who had most to do with the further developments of the fugue were Germans: Froberger, Reinken, Bohn, Buxtehude and others. The new style spread rapidly, and with so many diverse traditions contributing to the final form, it will be readily understood that the fugue is not a rigidly mathematical musical pattern, but in the maturer forms of the fugue found in Bach's usage these elements become more clearly defined, and the following fugue form gives a general plan of the structure as used by Bach.

The "subject" is a short phrase of melody usually announced by a single voice, unaccompanied. Any voice may give this first announcement. The number of voices to participate may be from two to six, but by far the greater number of fugues are three or four voices. The "answer" is the subject itself transposed to the Dominant. If the answer is an exact repetition of the subject in the new key,
it is called a "real" answer and the fugue is called a "real" fugue. Sometimes the transposition of the subject is slightly altered, in which case the answer and the fugue are both said to be "tonal". The "counter-subject" is an accompanying figure, made to combine interestingly with the subject. When all the voices have entered the "exposition" is complete.

The middle subject begins with an episode which may be made of fragments of subject or counter-subject, and is usually fewer than the full number of voices engaged in the fugue. Modulation to a new key is usually accomplished during this episode. A middle entry or "repercussion" of the subject, in the new key, now follows. The subject may appear here in more than one voice, but a single entrance is sufficient. Varied devices of augmentation, diminution, inversion, etc., are often used in the middle sections.

The final section presents the climax of the piece. Here the subject is often presented in stretto. Also the original key, which is now returned to, may be given greater emphasis by the use of a "pedal-point". Double or triple fugues are those which have more than one subject. The entrance of these subjects may be simultaneous or successive. In either case, the counter-subject is either omitted altogether or reduced to a position of little importance. The great variety of possible treatments of the subject-matter makes the fugue highly flexible; and the great
coherence which may result from the use of these few essential materials makes it the most completely logical and unified of musical forms.  

Variation

The Variation, as an oldest form of independent instrumental music exercised the most diverse influences upon the musical organisms which arose in the sixteenth and seventeenth centuries; its principal sphere was that of the keyed instruments. The singular manner in which it grew for a long period simultaneously with the suite may be shown in Johann Cristoph Bach's twelve variations on a saraband in G major, in the figured variations for clavier by Scheidt, and in Buxtehude’s suite made from a solemn chorale, "Auf meinen lieben Gott" by variations on it with various dance forms. Works of the same kind exist by Sweelinck, Frescobaldi, and Pachelbel. Chorale variations flourished even when the difference between clavier and organ music was not sufficiently appreciated. Occasionally a more thoughtful and artistic combination crept in from the neighboring domain of organ music. The titles were "changes", "Variations", "Partita", in chorales even "Verses" simply, since it was a favorite plan to make as many variations as there were verses in the hymn, but without any special reference to the text of each verse. These airy and often extremely pleasing structures had a higher result.

7D. N. Ferguson, A History of Musical Thought, pp.212-17.
in the progress of art, serving to encourage finger dexterity, besides giving rise to an abundance of figures and subtle variants.

The variation from—an artistic entity consisting of a theme and a set of alterations upon it, did not belong to the church because it would impair the solemn effect of the chorale melody. In spite of its great historical significance, it had few attractions for a man like Bach. Inventive power could only be displayed either in the general outline or in the finest details of ornamentation. No thorough working out of the theme lay within the scope of a single variation. The form had a superficial character antagonistic to depth and scientific elaboration. Setting aside Bach's earliest chorale partitas, in which he imitated Böhn, he wrote only one set of variations in the usual style, the variations "alla maniera Italiana". Since the form was not capable of any great depth of treatment, it proved no longer sufficient for Bach's requirements; and in his variations written for Goldberg he struck out a new path worthy of his genius. The "Air with Variations," however, in its merely "figured" form has remained in favour with artists even to the present time.\(^8\)

Chaconne - Passacaglia

Bach perceived that there existed a kindred form in

\(^8\)Philipp Spitta, The Life of Bach, I,126-130;III,169-70.
which the limited and monotonous style of the variation could be avoided. This was the Passacaglia or the Chaconne. The quality which it has in common with the variation is that it consists of a certain number of bars which must remain the same at every repetition and that the sequence of harmonies must be essentially the same. In practice the Passacaglia or Chaconne is very often confused with the Variation. Both the chaconne and Passacaglia were originally dance forms in which a short bass theme was incessantly repeated. The opportunities which they afforded for building upon them ever-changing combinations of counterpoint made them a favourite subject with composers for the organ. Buxtehude established a difference between Passacaglio and Chaconne which is also noticeable in a chaconne by Böhm—namely, that in the first the theme is always the true bass and remains unaltered throughout, while in the latter it may go into any of the parts and be treated to the most various adornments and variations so long as it remains recognisable.

We possess two Chaconnes and one Passacaglia as independent works, which for beauty and importance take the precedence of all the works of the kind at the time, and are in the first rank of Buxtehude's compositions. Handel tried to combine the Chaconne and the Variation by retaining the upper part as the theme of the variations, supported at first by the bass. If a theme of two sections be given, adhering exactly in the variations, not to the melody but
to its bass, then on the one hand the strictly enclosed
form of the Chaconne is enlarged in the best way possible,
while opportunity is left for the most various combinations
in the sphere of the variation form. This is exactly what
Bach did, so the ultimate development of the variation
form is reached in the fourth part of Bach's "Clavierubung".

This part contains an aria with thirty variations
for a harpsichord with two manuals in the key of G. Bach
also gives a chaconne at the end of the cantata "Nach
dir Herrverlanget mich." Here, difficulties of form are
avoided in a masterly manner.

Sonata

In the first stages of instrumental development the
generic title "Sonata", as indicating an instrumental com-
position distinct from "Cantata", was still employed. The
title later came to include more specific designations:
Ricercare, Fantasica, Canzona, etc. Hence the titles
current in the sixteenth century are very inexact as
indications of form in the compositions they designate.
Of the two types of ricercare - the monothematic and the
polythematic - the polythematic is the Sonata da Chiesa in
which contrasts are intensified and the contrasted sections
are expanded into separate movements.

Pachelbel's versatility led him to direct his energies
to the development of instrumental forms, and among others
the sonata. Of this, two kinds must be distinguished
the secular sonata, adopted for chamber music, and the sacred sonata. The latter usually preceded a piece of vocal church music, and its originator was Giovanni Gabrieli. It was an instrumental piece in several parts in which the principal feature was the development of fuller and finer harmonies, rather than the working out of a definite theme. Excepting in the constantly increasing distinction in the new scheme of keys, the essence of the church sonata altered but little in the course of the seventeenth century. In the last decades, the overture form invented by Lully asserted its influence to some extent. This form consists of a broad introductory subject in slow time, often graced by brilliant passages, and followed by a rapid and agitated fugal movement.

In the second half of the seventeenth century, chamber music and solo violin-playing made such gigantic strides in Italy, Corelli adopted the form in two movements, and by freely combining two such pairs of movements, made up a whole constituting a three-part sonata da Chiesa (Church sonata), in which he transferred from chamber music back to sacred music. When it was not intended for church performance, dances might be inserted. This was done sometimes in the form of a suite. The chief principle, then, of the sonata consisted in the alternation of slow, broadly treated movements with quick and generally fugal ones; they must also contrast with each other in rhythm, and if dance-forms were introduced, they had to be adapted to this
rule. The normal number of movements was four with the slow movement, by preference, in another key. Thus the Gabrieli sonata assisted in forming a new type of art without being absorbed into it. The secular sonata was still retained in the latter half of the seventeenth century and is quite distinct from Corellis' church and chamber sonatas.

While in the course of time the suite was left to the clavier, the reverse was the case with the chamber sonata, in so far that, having been properly a violin composition, it remained so for a time; however, it was transferred to the clavier by Kuhnau. No direct step is perceptible from this stage to the modern sonata form, but the polyphonic nature of the allegro movement, which no longer appealed to the spirit of the time, had to be replaced by another kind of treatment. It was another Italian, Domenico Scarlatti, who detected this. He wrote clavier sonatas, of which each movement was in song form, homophonic, and decorated with new and tasteful passages. The three-movement form of the concerto was already adopted. This opened the way by which the modern sonata could reach its final perfection.9

The first steps were apparently taken in the field of the overture. Even as early as 1721, Francesco Conti, a court composer of Vienna, wrote a significant overture to his opera "Passas Triumphant." The first section has a

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9Philipp Spitta, The Life of Sebastian Bach, II, 75-77.
clearly defined principal subject, a transition to the Dominant, with cadence; a brief second subject; and a short closing-phrase or epilogue constituting the repeated Exposition.

The second section begins with a Development in which the principal theme and the sub-theme are alternated in a variety of keys. Then there is a condensed restatement of the three thematic elements of the first section by way of Recapitulation. There is the essential outline of "sonata-form."

Bach from the standpoint of the organ, clavier, and church sonata availed himself of the discoveries and acquisitions of the Italians, not by working in the province to which they belonged but by transferring and adapting them to his own sphere. Bach's structure is naturally more polyphonic than that of the Italians. He was no longer a novice in his art but a master who had come to a perfect knowledge of his powers and aims, and whose keen glance recognized the possibility of turning these forms to good account. It was not until about 1722 that he first turned his attention to the sonata and concerto and reached the highest perfection in these forms.10

Bach discovered in the six so-called organ sonatas the form in three movements which he vainly attempted to produce as long as he tried to insert a contrasting middle

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movement between the prelude and the fugue. The organ sonatas are compositions in which the forms of the Italian chamber sonata, as developed by Bach, and of the instrumental concerto, appear united. They form a companion work to the six violin sonatas, adhering to the three-part form with even greater strictness, for in the violin sonatas, we find chords in the figured bass. In the organ sonatas two manuals take each a part, the third being allotted to the pedal. Bach produced this form under the influence of his chamber music. It is accordingly best suited to an instrument which would give expression to that character. This is the two manual pedal clavier. The original M.S.S. distinctly states them to be for that instrument, and the title of "Organ Sonatas" is strictly speaking incorrect.

These six sonatas were intended to complete the education of his eldest son, Wilhelm Friedemann, as an organist. They were written from about 1722-1733. Fully equal to the six violin sonatas in wealth of ideas, in interesting working-out, in masterly treatment of the three-part writing, and in sharpness of contrast between each other, they have a limited individuality consequent on the more limited powers of expression of the organ tone-material.  

11 Philipp Spitta, The Life of Bach, III, 211, 212.
CHAPTER IV

CONCLUSION

The outstanding impression which one gains from a careful examination of the organ works of sixteenth and seventeenth century composers is that of an amazing wealth of material already in existence before Bach. The explanation of this abundant fountain of inspiration, aside from the many imperfections of materials and forms, may be accounted for in Bach's unusual eagerness to derive all the profit he could from forms of organ music which were blossoming and being substituted for the prevailing vocal music prior to the sixteenth century. It has been shown that Italy, Germany, and France supplied excellent models of the choral, prelude, toccata, fantasia, ricercare, canzone, fugue, variation, chaconne, passacaglia, and sonata form. Bach availed himself of these discoveries and acquisitions, and his unusual power of development lay, not by working in the province to which they belonged, but by transferring and adapting them to his own sphere. From Italy Bach inherited conventional forms, from Germany a progressive sturdy spirit in development of the bravura element of both polyphonic and homophonic forms, and from France style and freedom.
in adapting the dance form to chamber music.

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

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

Lastly, Bach's unique applications of conventional devices are found to be so numerous as to be almost bewildering, and the multiplicity of the various effects achieved, all accurate to every law and specification of music, points to as intricate schemes as any found in the history of organ literature.
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