

POPULAR IDIOMS IN SELECT ORGAN WORKS OF  
NAJI HAKIM, JON LAUKVIK, AND  
WOLF-GÜNTER LEIDEL

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## ABSTRACT

While a great deal has been written on the topic of musical borrowing in general, there is a significant gap in the literature discussing its implications in works for the pipe organ. This document will explore the ways in which three contemporary composers borrow various stylistic elements to merge compositional styles of the past with popular music genres of the twentieth century in their organ works. Naji Hakim's *Gershwinnesca* (2000), Jon Laukvik's *Suite* (1986), and Wolf-Günter Leidel's *Toccata delectatione* (1972) are the works which will be discussed in this document. Identification and understanding of stylistic influence is a major component of this document. I will discuss the various influences found in each work, such as styles of jazz, specific performers whose styles are being emulated, other instruments being imitated, and historical schools of organ composition. It is my intent that this document will prove useful to organists who wish to explore compositions such as these by reinforcing the importance of having a thorough understanding of performance practice considerations when attempting interpretation of the sometimes-foreign idioms of popular musical styles.

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## CHAPTER ONE

### INTRODUCTION

Composers writing for the pipe organ at the turn of the twenty-first century have had at their disposal an incredibly diverse musical palette from which to draw inspiration. Through the twentieth century, Western classical music underwent numerous metamorphoses, including the saturation of the tonal system and the development of new ways to organize or disorganize sound.<sup>1</sup> The influence of folk and popular idioms, or “vernacular music,”<sup>2</sup> from every part of the globe began to blur the distinctions between “art” and “popular” music. Despite the challenges—some tangible, others more abstract and institutionally imposed—frequently associated with the organ, composers choosing to write for the King of Instruments have brought the organ through a period of unprecedented change in regard to its construction, design, and repertoire. This document will explore the ways in which three European composers borrow various elements to merge compositional styles of the past with popular music genres in their works for the pipe organ.

To embark upon a discussion of the influence of popular music on the works of contemporary composers of organ music, we must first examine the proverbial line in the sand

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<sup>1</sup> Christopher S. Anderson. *Twentieth-Century Organ Music* (New York: Routledge, 2012): 1.

<sup>2</sup> Archie Green, “Vernacular Music: A Naming Compass,” *The Musical Quarterly*, Vol. 77, No. 1 (Spring, 1993): 35, accessed January 10, 2018, <http://www.jstor.org/stable/742427>.

which distinguishes “popular” music from “art” music. The proclivity to create categories and classifications is a deeply ingrained aspect of human nature. Throughout the history of Western music, it has been mainly retroactively that labels have been assigned to various eras. For example, musicians and historians did not simply wake up the day after Johann Sebastian Bach died in 1750 and decree “Here ends the Baroque era!” Music history is full of boxes into which we attempt to neatly place composers and their works. Using the Baroque era for illustration, we encounter labels such as sacred vs. secular, *stile antico*, *stile moderno*, *stile concitato*, *stile recitativo*, and *stile fantastico*. Clearly, there was no singular idea of music during this period.<sup>3</sup> As history marched on through the Classical and Romantic periods, “absolute music” which broke away from the dependence of music upon rhetoric came into vogue.<sup>4</sup> The twentieth century saw the advent of the *avant-garde* which quickly became a vague concept as composers rejected the label and critics began to talk of a first, second, and even a third *avant-garde*.<sup>5</sup> It is here in the early years of the twentieth century that the seeds of popular music began to take root.

In the United States, composers such as Charles Ives and George Gershwin were blurring the lines, mixing American vernacular styles with the classical tradition. But after the turn of the twentieth century, we see the influence of American popular music—that is, genres such as jazz and its predecessor, ragtime—on the music and culture of Europe. 1889 is a particularly important year, for it was then at the Paris Exposition (i.e. World’s Fair) where Claude Debussy (1862-1918) first heard the sound of the Javanese gamelan. The Paris Exposition created an

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<sup>3</sup> Marina Lobanova, *Musical Style and Genre: History and Modernity*, trans. Kate Cook (Amsterdam: Harwood, 2000), 45.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid., 47.

appetite among the French for the exotic.<sup>6</sup> An ocean away in America at this same time, the African-American genre of ragtime was emerging, with its right-hand syncopation and left-hand march-like patterns. Contemporaneous with ragtime was another precursor of jazz: the blues. The next Paris Exposition in 1900 would feature performances of marches and “pseudo-ragtime” by John Philip Sousa and his band.<sup>7</sup> Reception of this new music in Paris was mixed. Gunther Schuller notes:

... for most Frenchmen, the discovery of ragtime, as brought to Europe by John Philip Sousa in three successive tours starting in 1900, was a culture shock, seen either as a devastating, barbaric degradation of music created by untutored “black savages” or, at the other extreme, as a wonderfully new, rhythmically exciting, and energetic export from that unpredictable “New World.”<sup>8</sup>

The ragtime era ended with the death of Scott Joplin (1868-1917), at which point the genre found a new home as a resource for modernist composers.<sup>9</sup> Erik Satie (1866-1925) and Debussy were perhaps the first French composers to produce crossovers using the ideas of ragtime and its closely-related form, the cakewalk.<sup>10</sup> The trend would continue with Francis Poulenc (1899-1963) and his *Rhapsodie nègre* (1917), as well as Igor Stravinsky’s (1882-1971) “Ragtime” from *L’Histoire du Soldat*, *Ragtime* for eleven instruments (both dating from 1917-18) and *Piano-Rag-Music* (1919), to name just a few examples.

French interest in jazz increased in the 1920s as American musicians who had first arrived in Paris during the First World War began coming in greater numbers during the postwar years. These musicians discovered enthusiastic audiences in the nightclubs and cabarets of

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<sup>6</sup> Deborah Mawer, *French Music and Jazz in Conversation: From Debussy to Brubeck* (Cambridge: Cambridge University Press, 2014), 16.

<sup>7</sup> Ibid., 20.

<sup>8</sup> Gunther Schuller, “Jazz and Musical Exoticism,” in Jonathan Bellman, ed., *The Exotic in Western Music* (Boston: Northeastern University Press, 1998), 283.

<sup>9</sup> Mawer, 20.

<sup>10</sup> Ibid., 21.

Paris.<sup>11</sup> The French public embraced these American players and their music. By 1920, one French song title proclaimed “Jazz-Band partout!”<sup>12</sup> But critics viewed the music (and musicians) with suspicion. To them, jazz possessed an *otherness*. “This *musique nègre* exhibited a range of qualities—spontaneity, emotional expression, nostalgia—with which blacks were supposedly endowed.”<sup>13</sup>

This otherness of *la musique nègre* had different implications among audiences. Pianist Stéphane Mougin wrote in 1931 about the listening public’s preference for not just American players of jazz, but *black* American players. Mougin commented that “skin color assured a musician, even a bad one, a greater consideration than if he were born white.”<sup>14</sup> Mougin’s commentary was in no way meant as a racial epithet; on the contrary, he was pointing out the absurdity of the French public’s belief that being black automatically enabled these musicians to play jazz well. Mougin’s comments mark one of the first attempts of a musician to separate the music itself from the race of the performer since jazz’s initial arrival in France.<sup>15</sup>

The conversation begun by Mougin, who was highly regarded by his countrymen, ushered in changes in attitude of the public, who began to realize that non-American musicians (of any color) were capable of playing jazz. This opened the door for a new generation of musicians such as Ray Ventura, Grégor, Stéphane Grapelli, and Django Reinhardt to create a unique, specifically *French* identity in the jazz world.

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<sup>11</sup> Jeffrey H. Jackson, “Making Jazz French: The Reception of Jazz Music in Paris, 1927-1934,” *French Historical Studies*, Vol. 25, No. 1 (Winter 2002), 150, accessed January 9, 2018, <https://muse-jhu-edu.libdata.lib.ua.edu/article/11913>.

<sup>12</sup> Ibid, 153.

<sup>13</sup> Ibid, 154.

<sup>14</sup> Ibid, 164.

<sup>15</sup> Ibid.

In the years following the First World War, jazz and jazz-influenced music had become the dominant form of popular music in Europe.<sup>16</sup> *La Revue Nègre*, featuring Josephine Baker and an all-black troupe, was an immediate success when it opened in Paris in 1925, securing her place as an emblematic figure of the jazz age there. In the Weimar Republic (1919-33) in Germany, “jazz” generally referred to the music played by American jazz bands, and the music played by German bands tended to be imitations thereof.<sup>17</sup> African-American artists such as Louis Armstrong and Duke Ellington were largely ignored. The German public mainly encountered “jazz” on the radio. A 1924 schedule in the Berlin guide to the radio station *Funkstunde* lists an hour of “dance music” being played nightly.<sup>18</sup> But this “jazz” was the sound of postwar Germany’s obsession with America. Author Susan Cook states, “Writers, artists, and composers regarded the United States as the seat of modernity and vitality, the new and rightful ruler of the postwar age. The Germans were fascinated by America’s skyscrapers and city life, its sports, its movies, its capitalism, and its popular music. Jazz became the musical contribution to *Amerikanismus*.”<sup>19</sup> Sam Wooding and his orchestra were the first jazz band consisting of entirely American personnel to play in Germany. Their American revue, *The Chocolate Kiddies*, debuted in Berlin in the spring of 1925. This revue predates Josephine Baker’s *La Revue Nègre* in Paris by several months.<sup>20</sup>

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<sup>16</sup> Derek B. Scott, *From the Erotic to the Demonic: on Critical Musicology* (New York: Oxford University Press, 2003), 194.

<sup>17</sup> Ibid., 190.

<sup>18</sup> Susan C. Cook, “Jazz as Deliverance: The Reception and Institution of American Jazz During the Weimar Republic,” *American Music*, Vol. 7, No. 1, Special Jazz Issue (Spring, 1989): 31, accessed January 10, 2018, <http://www.jstor.org/stable/3052048>.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid., 32.

“Jazz” in Weimar-era Germany became representative of something more than the music itself. “For the *avant-garde*, it represented the very spirit of modernism, freedom, and experimentation—hallmarks of a new republican age. For much of the rest of the musical, and later political, world, jazz was a palpable threat to German musical hegemony and a bitter reminder of Germany’s defeat in the war.”<sup>21</sup> In the late 1920s, the genre of symphonic jazz came to be the dominant form on the German “jazz” scene. This genre is most closely associated with American band leader Paul Whiteman. Whiteman rose to fame with his “Experiment in Modern Music” in 1924. At this concert in New York’s Aeolian Hall, Whiteman premiered George Gershwin’s *Rhapsody in Blue*. Whiteman hoped that this event would serve to elevate jazz “from the brothels of New Orleans” to the status of “legitimate music.”<sup>22</sup> Aside from this unfortunate trope of the “white savior,” Whiteman also held the view that jazz should hold a place “amongst the pantheon of great national musics.”<sup>23</sup> His symphonic jazz was exploitative of African-American musical traditions, yet simultaneously part of the trend toward appreciation of American musical and cultural aesthetics.<sup>24</sup> By 1925, German musicians had heard about Whiteman’s success, and German conductors such as Bernhard Etté, Marek Weber, and Efim Schachmeister formed their own *Jazz-Symphonie-Orchester*.<sup>25</sup> In 1926, Whiteman performed four concerts in Berlin to sold-out audiences. However, his music was met with criticism by the German musical establishment. Critics saw Whiteman’s symphonic jazz as a threat to that great monument of classical music: the symphony.<sup>26</sup> There had been a marked decline in the number

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<sup>21</sup> Ibid., 37.

<sup>22</sup> Jonathan O. Wipplinger, *The Jazz Republic: Music, Race, and American Culture in Weimar Germany* (Ann Arbor, MI: University of Michigan Press, 2017), 87.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid., 88.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid., 90.

of symphonies produced by European composers in the first quarter of the twentieth century. “Jazz seemed to be taking over the world, and if the word from abroad was to be believed, Whiteman’s symphonic jazz threatened the concert hall as well.”<sup>27</sup> A common criticism from the American jazz musicians’ perspective was that Whiteman had moved jazz away from the practice of improvisation. His fully-notated arrangements were well-suited to conservatory-trained German musicians; this was one of the primary reasons Whiteman’s symphonic jazz was attractive to Weimar-era musicians. “If the symphony became a sign of a tradition threatened, jazz was a primary symptom of that threat.”<sup>28</sup> However, critics such as Heinz Stuckenschmidt warmly welcomed Whiteman and his symphonic jazz. Stuckenschmidt portrayed Whiteman and his music as a “cool, calculated, rational emanation of modern culture.”<sup>29</sup>

When the Hochschule für Musik Frankfurt am Main announced in 1927 that they would begin offering courses in jazz, a storm of protest erupted from some German critics.<sup>30</sup> They felt that their fears were becoming reality; this foreign music was taking over. As the *Zeitschrift für Musik* was taken over by Nazi sympathizers in the late 1920s, the language used to speak against jazz became increasingly anti-Semitic and caustic toward modern trends, suggesting sarcastically that the Conservatory could bring about its wished-for “transfusion of fresh Negro blood” by importing young African-American men and women to “commingle with German youth.”<sup>31</sup>

German composers such as Paul Hindemith (1895-1963) had begun following the French in borrowing jazz idioms in works such as his *Ragtime* (1921) for orchestra, *Kammermusik #1* (1922), and *Suite 1922*. European composers after the First World War sought an escape from

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<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid., 93.

<sup>30</sup> Cook, 40.

<sup>31</sup> Ibid., 41.

“the Wagner impasse.”<sup>32</sup> Or as Derek B. Scott writes, “Where on earth do you go after scaling the grand heights of *Parsifal*?”<sup>33</sup> Jazz provided new resources in answer to this question; with this it also provided a solution to what some viewed as the exhaustion of tonal harmony.<sup>34</sup> Composers found that they could use the melodic and rhythmic features of jazz to reinvigorate the Western art music tradition. However, this practice did nothing to allay the fears of conservative critics. Ernst Krenek’s “*Zeitoper*” *Jonny spielt auf* (1927) was condemned as *Entartete Musik* (degenerate music) by the National Socialist Party a decade after its premiere. Krenek’s depiction of an African-American jazz violinist offended the sensibilities of the Nazis to the extent that Hans Severus Ziegler, in an attempt to curry favor with Hitler’s Minister of Propaganda, Joseph Goebbels, made “Jonny” the literal posterchild of his *Entartete Musik* exhibit in Düsseldorf in 1938, depicting a grotesque simian caricature of a black saxophonist wearing a Star of David on his lapel.<sup>35</sup> This transformation of Jonny’s violin to a saxophone, which is more strongly associated with this “degenerate music,” further shows the Nazi’s fear of all that was considered foreign and dangerous.

This brings the discussion to the issue of critical bias. Much has been written about the interplay between popular music (most frequently jazz and related dance idioms) and the classical tradition in general. However, there is a lacuna in the literature regarding the interplay of popular musical styles and the repertoire of the pipe organ. There are a number of reasons for this, the first of which should be considered mainly speculative, given a supposedly post-racial world climate. Yet one cannot help but wonder if the century-old attitude that popular music is

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<sup>32</sup> Scott, 179.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid., 190.



less refined, primitive, and barbaric still permeates the Western art music establishment, and especially that of the pipe organ. Stylistically eclectic repertoire for the pipe organ has existed since the turn of the twentieth century, but scholars have been hesitant to write about it. In this author's experience, organists frequently speak in hushed whispers and giggles at the mention of Charles Ives' *Variations on "America,"* and the influence of Leo Sowerby's time listening to jazz in New York nightclubs and as a WWI bandleader on his compositional style is treated almost as a dirty little secret.

This leads to the second reason for a perceived bias against this type of music: the pipe organ's close relationship with the Western Christian liturgical tradition. In the pipe organ's 2,600-year history<sup>36</sup>, it is only in the last 700 years of its existence that it has become seemingly inseparable from the Christian sacred tradition. Even the American Guild of Organists borrows their organizational motto from Johann Sebastian Bach's compositional postscript, "Soli Deo Gloria" (Glory to God alone). Adoremus, the Society for the Renewal of the Sacred Liturgy, an organization of the Roman Catholic Church "established to promote authentic reform of the Liturgy in the Roman Rite,"<sup>37</sup> released a letter in 1987 describing their position on what types of musical works should be permissible in the physical building of the church even outside of the worship context:

The principle that the use of the church must not offend the sacredness of the place determines the criteria by which the doors of a church may be opened to a concert of sacred or religious music, as also the concomitant exclusion of every other type of music. The most beautiful symphonic music, for example, is not in itself of religious character. The definition of sacred or religious music depends explicitly on the original intended use of the musical pieces or songs, and likewise on their content. It is not legitimate to

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<sup>36</sup> The pipe organ's origins can be traced to the Greek engineer Ctesibius in the 3<sup>rd</sup> century B.C.E.

<sup>37</sup> "Concerts in Churches—Adoremus Bulletin," last modified December 31, 2007. <https://adoremus.org/2007/12/31/concerts-in-churches/>.

provide for the execution in the church of music which is not of religious inspiration and which was composed with a view to performance in a certain precise secular context, irrespective of whether the music would be judged classical or contemporary, of high quality or of a popular nature. On the one hand, such performances would not respect the sacred character of the church, and on the other, would result in the music being performed in an unfitting context.<sup>38</sup>

Though this view may represent a uniquely American Roman Catholic perspective, there are Protestant churches in the United States where the performance of secular music is discouraged. This is somewhat understandable in the context of a worship service, although it raises a number of questions for organists choosing repertoire for use in worship. Should movements from the organ symphonies of Charles-Marie Widor or Louis Vierne be excluded from use in worship? Are we to ignore J. S. Bach's free works which we cannot prove were conceived for specific liturgical functions? These lines in the sand can become even blurrier when dealing with music that *is* explicitly spiritual in nature. American composer Aaron Copland puzzled over this in his diary in 1949, wondering why the Roman Catholic Church permitted Olivier Messiaen's improvisations at the Église de la Sainte-Trinité in Paris, with their "Radio City Music Hall harmonies in the treble" and "the devil in the bass."<sup>39</sup>

Cameron Carpenter, who is a rather controversial and polarizing figure in the pipe organ world today, advocates for removing the organ from the physical confines of the church.<sup>40</sup> This opinion is quite unpopular among the pipe organ establishment for obvious reasons. However, one could take his opinion in another direction, for in a simpler sense sometimes the pipe organ is in fact "just" a musical instrument, albeit one that is frequently permanently, physically

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<sup>38</sup> Ibid.

<sup>39</sup> Anderson, 4.

<sup>40</sup> Carpenter tours with a custom-built electronic instrument, similar to Virgil Fox's "Black Beauty" in the 1960s-70s, claiming that no other instrumentalist is expected to play on a completely unique, unfamiliar instrument at every venue, thus neither should organists.

attached to the architecture of a church. And fortunately, few churches take such a hardline approach as outlined in the Adoremus statement above. Aside from events occurring during the traditional penitential seasons of Advent and Lent, the majority of churches place no stipulations on the types of music performed in their facilities, instead choosing to embrace the idea that the use of their organ outside of worship is a signifier of healthy, thriving musical life in the church and surrounding community.

There is some irony in all of this: the first organ on which jazz was ever performed was, in fact, a pipe organ. Although Fats Waller's greatest importance lies in his contributions to jazz piano, Waller was also the first to bring jazz to the organ. Thomas Wright "Fats" Waller (1904-1943) began his self-guided study of the organ at ten years of age. Waller made his first pipe organ recordings for the Victor Talking Machine Company in 1926, featuring the organ solos *St. Louis Blues* and *Lenox Avenue Blues*. The instrument, in the former Trinity Church of Camden, NJ which had been purchased for use as a recording studio by VTMC, was a hybrid between the original Estey church organ and a theatre organ.<sup>41</sup> Waller also produced a number of recordings in London on the Compton theatre organ in the Abbey Road studios of His Master's Voice Company. In 1932, Waller was even invited into the organ loft the Cathedral of Notre Dame in Paris by none other than Marcel Dupré (1886-1971). Waller's brief report on the incident was simply "First Mr. Dupré played the God-box and then I played the God-box."<sup>42</sup>

The following chapters will examine contributions to the pipe organ repertoire by three contemporary composers whose works span the late 1970s to the present. Naji Hakim's

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<sup>41</sup> Paul S. Machlin, *Stride: The Music of Fats Waller* (Boston: Twayne Publishers, 1985), 43.

<sup>42</sup> Robert Gottlieb, *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now* (New York: Pantheon Books, 1996), 394.

*Gershwin* is an overt example of borrowing, resulting in a rondo-humoresque based on multiple themes by George Gershwin. Jon Laukvik's *Suite for Organ* is another example of borrowing, albeit in a slightly less direct manner than Hakim's. And finally, Wolf-Günter Leidel's *Toccata Delectatione* is a whimsical, pluralistic tour-de-force, showcasing elements of heavy metal, rock and roll, blues, and boogie-woogie styles.

Although the works examined in this document were initially chosen because they are so different from one another, they do share some common factors. The first of these is what we might call "The Messiaen Connection." All three composers confess a profound admiration for the music of French composer Olivier Messiaen (1908-1992). It is perhaps ironic that Messiaen refused to accept jazz as a legitimate art: "I have never been fond of jazz. I think jazz is a 'robber' whose 'innovations' are, in reality, borrowings from earlier symphonic music. I've never believed in jazz."<sup>43</sup> Along these same lines, the three composers presented here are all torchbearers of the great tradition of improvisation at the organ, thus improvisation figures heavily in their compositional processes. Another unifying consideration of the works presented here is the use of the pipe organ's unique color palette to emulate instruments more traditionally associated with popular music genres, namely the American theatre organ, the Hammond organ, and the electric guitar. These works effectively dispel the frequently perpetuated myths that the pipe organ's repertoire must be sad, serious, and/or sacred.

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<sup>43</sup> Olivier Messiaen, *Music and Color: Conversations with Claude Samuel* (Portland: Amadeus Press, 1994), 195.

## CHAPTER TWO

### NAJI HAKIM: *GERSHWINESCA*

Lebanese-born Naji Hakim (b. 1955) is one of the pre-eminent French organist-composers today. Hakim privately studied organ with Jean Langlais (1907-1991). With Langlais' support, Hakim auditioned and was accepted at the Conservatoire National Supérieur de Musique de Paris where his study continued with Rolande Falcinelli. At the Conservatoire, he was awarded seven first prizes in organ performance, organ improvisation, harmony, counterpoint, fugue, analysis, and orchestration. Hakim served as titular organist of the Basilique du Sacré-Coeur in Paris from 1985 until 1993, at which point he succeeded Olivier Messiaen as organist of the Église de la Sainte-Trinité where he remained until 2008. He currently serves as Professor of Musical Analysis at the Conservatoire National de Région de Boulogne-Billancourt, and visiting professor at the Royal Academy of Music, London. Hakim has been awarded ten first prizes at international organ and composition competitions. His compositional output includes instrumental music, symphonic music, and choral music. His works for the organ includes more than three dozen solo pieces, a number of works for organ and other instruments, and four organ concertos with orchestra.

Hakim's early works are daring and feature atonal passages, while his later works (those composed since the 1990s) have tended back toward tonality.<sup>44</sup> His compositions for the organ

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<sup>44</sup> Anderson, 157.

tend to fall into one of a few categories: programmatic works such as *Symphonie en Trois Mouvements*, based on a series of biblical passages; chant-based works such as *The Embrace of Fire*, *Aalaiki'ssalaam*, and *Salve Regina*; and tribute pieces, such as *Hommage à Stravinsky*, *Le Tombeau d'Olivier Messiaen*, and *Bach-o-rama*.

It is to this last category that Hakim's *Gershwinnesca* belongs. Since the 1990s, Hakim's works have increasingly been based on pre-existing melodies. Works such as these are clear examples of musical borrowing, "the use in a piece of music of one or more elements taken from another specific piece."<sup>45</sup> Hakim says of *Gershwinnesca*:

I wrote *Gershwinnesca* in answer to the commission of the English piano and organ virtuoso, Wayne Marshall. The rhapsodic piece pays a tribute from beyond the oceans to George Gershwin, by recalling, in a witty and humorous rondo form, several themes of the American great symphonic jazz composer.<sup>46</sup>

Unlike Paul Whiteman's symphonic jazz arrangements, Hakim's borrowing of material in his tribute pieces takes the form of variations, paraphrases, and in the case of *Gershwinnesca*, medley. One could venture to call the overall style of *Gershwinnesca* a potpourri, however the formal definition of musical potpourri generally requires that all material quoted is unrelated and that there is no repetition of material. Since Hakim himself refers to the piece as a rondo, there is obviously going to be repetition. In rondo form, a main theme ("A") alternates with sections of contrasting material ("B," "C," etc.). See Figure 2.1.

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<sup>45</sup> J. Peter Burkholder, "Borrowing in American Music," *Grove Music Online*. Accessed February 14, 2018. <http://www.oxfordmusiconline.com.libdata.lib.ua.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240263>.

<sup>46</sup> Naji Hakim, "The Organ Works of Naji Hakim—Thematic Sources" last modified May 12, 2008. Accessed February 15, 2018. <https://www.najihakim.com/writings/the-organ-works-of-naji-hakim-thematic-sources/>.

Figure 2.1. Naji Hakim, *Gershwinesca*, rondo form

A—B—A'—C—A'—D—A'—Coda

Borrowing in the form of direct quotation is often done for the sake of humorous effect,<sup>47</sup> and that is certainly the case in *Gershwinesca*. Hakim uses more than a dozen Gershwin themes throughout the work. He treats these snippets of recognizable tunes as compositional cells which he then subjects to a dizzying series of complex interchanges.<sup>48</sup> For a summary of the thematic material used by Hakim in each section, see Table 2.1.

Table 2.1. Naji Hakim, *Gershwinesca*, material used.

A	mm. 1-2	<i>Rhapsody in Blue</i>
	mm. 3-27	original material
B	mm. 28-44	“How long has this been going on?”
	mm. 45-47	“Nice work if you can get it”
	mm. 48-57	“How long has this been going on?”
A'	mm. 58-78	original material
C	mm. 79-97	“I got rhythm”
	mm. 98-102	“Fascinating rhythm”
	m. 103	<i>Porgy and Bess</i>
	mm. 104-113	“I got rhythm”
	mm. 114-118	<i>Rhapsody in Blue</i>
	mm. 119-133	“I got rhythm”
	m. 134	<i>Porgy and Bess</i>
	mm. 135-136	<i>Rhapsody in Blue</i>
	mm. 137-162	“Swanee” with <i>An American in Paris</i>
	mm. 163-166	“Summertime” with <i>An American in Paris</i>
	mm. 167-212	<i>Rhapsody in Blue</i>

<sup>47</sup> Burkholder.

<sup>48</sup> Anderson, 157.

	mm. 213-220	“The man I love”
	mm. 221-222	“Someone to watch over me”
	mm. 223-232	<i>An American in Paris</i>
A'	mm. 233-255	original material
D	mm. 256-258	“Nice work if you can get it”
	mm. 259-268	“How long has this been going on?”
A'	mm. 269-290	original material
Coda	mm. 291-294	<i>Rhapsody in Blue</i>
	mm. 295-296	“I got rhythm”
	mm. 297-300	<i>Rhapsody in Blue</i>
	mm. 301-302	“I got rhythm”
	mm. 303-306	<i>Rhapsody in Blue</i>
	mm. 307-312	“I got rhythm”
	mm. 313-317	“Fascinating rhythm”
	mm. 318-322	“I got rhythm”
	mm. 323-334	<i>Rhapsody in Blue</i>
	m. 335	<i>Porgy and Bess</i>
	mm. 336-337	<i>Rhapsody in Blue</i>
	mm. 338-352	“Swanee”
	mm. 353-354	“Summertime”
	mm. 355-361	“Swanee”
	mm. 362-367	“Summertime”
	mm. 368-372	<i>Rhapsody in Blue</i>
	mm. 375	<i>Porgy and Bess</i>
	mm. 384-end	<i>An American in Paris</i>

Hakim frequently uses sectional forms built of rather independent elements which gather into traditional units such as rondos.<sup>49</sup> The rondo-humoresque of *Gershwin'sca* lends itself

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<sup>49</sup> Anderson, 157.



particularly well to another of Hakim's stylistic characteristics: the use of hocket.<sup>50</sup> Hocket can be seen in several passages through this work, and to humorous effect. Hakim accomplishes this by changing manuals or dividing material between two manuals or manual and pedal.<sup>51</sup>

See Figures 2.2 and 2.3.

Figure 2.2. Naji Hakim, *Gershwin'sca*, mm. 53-56.



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<sup>50</sup> Hocket, from the French *hoquet* (hiccup), is a technique that results in an interruption of a musical idea, produced by dividing a melody between two parts, the notes in one part coinciding with rests in the other.

<sup>51</sup> Hope Alysia Davis, "An Examination of Compositional Techniques in Selected Organ Solo Compositions of Naji Hakim" (DMA dissertation, LSU Historical Dissertations and Theses, 1996), 109.

Figure 2.3. Naji Hakim, *Gershwinnesca*, mm. 313-317



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*Gershwinnesca* is highly evocative of the theater organ tradition of the early decades of the twentieth century. These instruments were built for the purpose of accompanying silent movies as well as performing popular music of the era. Theater organs were considerably louder than a traditional pipe organ.<sup>52</sup> Its pipes were built to larger scale and the wind supply was much more highly pressurized.<sup>53</sup> The sound of these wide-scaled pipes, coupled with the frequent use of a “strongly fluctuating tremulant mechanism which causes the pipes to speak with an exaggerated vibrato,”<sup>54</sup> is one of the most distinctive sonorities associated with the theater organ. While it is

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<sup>52</sup> David H. Fox and David L. Junchen, "Theater organ." *Grove Music Online*. Accessed February 20, 2018.  
<http://www.oxfordmusiconline.com.libdata.lib.ua.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252521>.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

not possible to truly imitate *this* sound on a traditional pipe organ,<sup>55</sup> Hakim does attempt to emulate two of the theater organ's "special effects" in *Gershwin*: the sostenuto and the second-touch.

The sostenuto switch was invented by Wurlitzer's chief engineer, Charles N. Deverall.<sup>56</sup> Similar to the sostenuto pedal on a grand piano, this effect could be activated by either a foot switch or a button near the manuals on the organ console. The sostenuto allows the player to strike a chord on one manual and activate the switch in order to sustain that chord after the player releases the keys; this enables the player to use their hands on a different manual, while the first chord remains sustained until the switch is deactivated. Examples of Hakim's imitation of this effect can be seen throughout *Gershwin*. See Figures 2.4 and 2.5.

Figure 2.4. Naji Hakim, *Gershwin*, m. 103

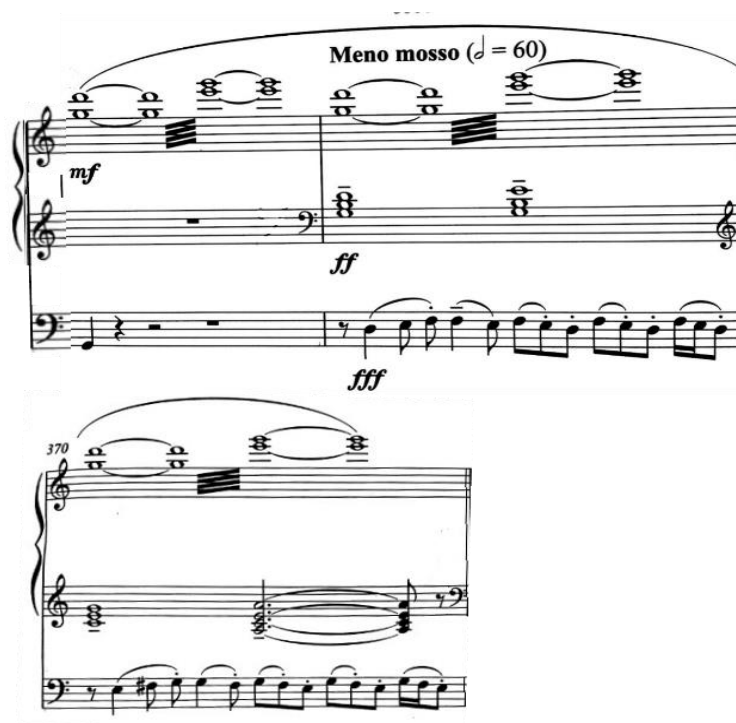


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<sup>55</sup> Traditional pipe organs do usually include a tremulant in at least one division, but these are meant to provide a gentler interruption to the wind supply, resulting in a lighter vibrato, suitable for use with a single solo stop.

<sup>56</sup> David L. Junchen, *The Wurlitzer Pipe Organ: An Illustrated History* (N.p.: American Theater Organ Society, 2005) 518.

Figure 2.5. Naji Hakim, *Gershwinnesca*, mm. 368-370



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Second-touch, also called double-touch, was one of the many innovations that Robert Hope-Jones brought to “the Mighty Wurlitzer.”<sup>57</sup> This feature enabled the performer to add a different combination of stops to those already in use by applying more pressure and depressing the keys about one-eighth of an inch deeper than their usual stopping point. This allowed the player to execute sudden loud accents and rapid shifts in sound quality without the need for manual changes. Again, the traditional pipe organ possesses no such feature, but Hakim’s dynamic indications in *Gershwinnesca* invite the performer to attempt to recreate this particular special effect by jumping to a different manual for accents. See Figures 2.6 and 2.7.

<sup>57</sup> John W. Landon, *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*. (Westport, CT: Greenwood Press, 1983) 27.

Figure 2.6. Naji Hakim, *Gershwinnesca*, mm. 7-10

**L'istesso tempo, sempre ritmico e ben articolato**

7 *ff*

9 *ff*

*f*

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Figure 2.7. Naji Hakim, *Gershwinnesca*, mm. 28-30  
Imitation of second-touch

**L'istesso tempo, ritmico**

28 *f*

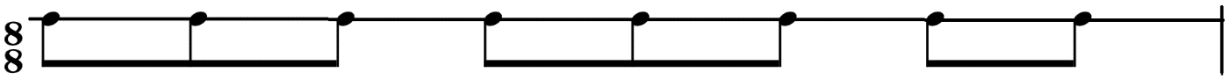
*f p*

*mf*

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Another common link between Hakim and jazz is his frequent use of a type of additive rhythm known as *aksak*. This rhythmic figure, prominent in Ottoman music, refers to the division of the meter into irregular subdivisions. *Aksak* is the Turkish word for “limping,” a reference to the asymmetric feeling created by such rhythms.<sup>58</sup> While in the broadest sense, *aksak* can refer to any such irregular division such as 2 + 2 + 3 or 2 + 2 + 2 + 3, Hakim’s tendency is to divide a bar of eight beats into groups of 3 + 3 + 2. This rhythmic pattern features prominently in a majority of his organ works, and *Gershwinesca* is no exception. Hakim utilizes this pattern throughout the work, most notably in the rapid-fire chordal figuration which accompanies the grand toccata on “Swanee.” His use of *aksak* in a work which is an homage to George Gershwin and symphonic jazz is unquestionably appropriate. *Aksak* rhythms are frequently found in jazz, such as Dave Brubeck’s 1959 standard *Blue Rondo à la Turk* which features a pattern of one measure of 2 + 2 + 2 + 3 followed by a measure of 3 + 3 + 3. However, well before Brubeck came onto the jazz scene, Gershwin had used the 3 + 3 + 2 *aksak* rhythm in *Rhapsody in Blue*; it appears in the figuration which accompanies the broad, sweeping romantic theme of the work, and it appears later in the teletype figure introduced by the piano toward the end of the work. See Fig. 2.8.

Fig. 2.8. Example of 3 + 3 + 2 *Aksak* rhythm.



<sup>58</sup> Kurt Reinhard, Martin Stokes, and Ursula Reinhard. "Turkey." *Grove Music Online*. Accessed April 1, 2018.  
<http://www.oxfordmusiconline.com.libdata.lib.ua.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044912>.

Naji Hakim has some very obvious “Messiaen connections.” As mentioned previously, Hakim succeeded Olivier Messiaen as *organist titulaire* at the Église de la Sainte-Trinité in Paris; he also composed a tribute piece, *Le tombeau d’Olivier Messiaen*, which incorporates several themes from Messiaen’s organ works. What may be less obvious is Hakim’s inclusion of a subtle reference to Messiaen in *Gershwin*. Tucked into the opening bars of the work’s Hollywood fanfare—and indeed every reiteration of the rondo’s A section—is Messiaen’s seventh mode of limited transposition. See Figures 2.9 and 2.10.

Figure 2.9. Messiaen’s seventh mode of limited transposition



Figure 2.10. Naji Hakim, *Gershwin*, mm. 3-4



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Incidentally, the “black-key” pentatonic scale, which appears one measure earlier can also be derived from Messiaen’s seventh mode. See Figures 2.11 and 2.12.

Figure 2.11. Black-key pentatonic scale.



Figure 2.12. Naji Hakim, *Gershwin'sca*, m. 2



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## CHAPTER THREE

### JON LAUKVIK: *SUITE FOR ORGAN*

Norwegian organist and composer Jon Laukvik (b. 1952) is perhaps best known for his *Orgelschule zur historischen Aufführungspraxis (Historical Performance Practice in Organ Playing)*, published by Carus-Verlag. The first volume (*An Introduction Based on Selected Organ Works of the 16<sup>th</sup>-18<sup>th</sup> Century*, 1996) has become a staple among organ literature textbooks. After receiving his earliest musical training in his native Oslo, Laukvik studied organ at the Musikhochschule in Cologne with Michael Schneider and went on to study privately with Marie-Claire Alain in Paris. He received both the First Prize and the Bach Prize in the International Organ Competition in Nuremberg in 1977. He was also a prize winner in the International Organ Competition sponsored by the Assembly of the German Protestant Church in Berlin that same year. In 1980, he was named professor at the *Hochschule für Musik und Darstellende Kunst* (State School of Music and Interpretative Art) in Stuttgart where he teaches organ and historical keyboard instruments. In 2001 he was appointed professor at the Norwegian Academy of Music in Oslo, and since 2003 he has also served as guest professor at the Royal Academy of Music in London. As a performer, Laukvik has toured throughout Europe, Japan, Israel, and the United States. He has recorded a number of CDs, ranging from his own compositions for organ to the works of J.S. Bach, C.P.E. Bach, J.C. Kittel, and André Raison.

Laukvik has earned an international reputation as not only a performer, but also as a clinician, pedagogue, and editor. He is frequently in demand to serve on competition juries and

to teach seminars and masterclasses. He has also edited the Handel Organ Concerti, op. 7 for Carus-Verlag together with Werner Jacob. In collaboration with David Sanger, he edited the complete organ works of Louis Vierne in 13 volumes, published by Carus-Verlag in 2008.

In addition to works for harpsichord, orchestra, piano, and percussion, Laukvik's compositional output includes fifteen works for solo organ, three pieces for organ four-hands, ten works for organ plus a solo instrument, lieder for organ and solo voice, and psalm and poem settings for organ and chorus. If one were to attempt to categorize the compositional style of Jon Laukvik, the label "historicist" might be the most appropriate. With Laukvik's interest and expertise in Renaissance and Baroque music, it is unsurprising that his own compositions are heavily influenced by these early styles. However, his unique style also bears the influence of twentieth-century French composers, chromaticism, bitonality, and jazz idioms.

Of the French influence on his compositional style, Laukvik says:

French music has always fascinated me, especially the works of Maurice Ravel. When I was 12 years old, I heard "Lever du jour" from the ballet *Daphnis et Chloe* on the Norwegian radio. It made an enormous impression on me. Debussy was also important to me.<sup>59</sup>

Improvisatory style is another French-inspired hallmark of Laukvik's organ works. In a 2015 interview Laukvik stated, "improvisation has for me always, also today, been an important source of ideas."<sup>60</sup> Related to this French tradition of improvisation is the influence of Olivier Messiaen (1908-1992). Messiaen described seven modes of limited transposition in *La technique de mon langage musical* (1944). In *Suite*, Laukvik employs Messiaen's second mode

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<sup>59</sup> Yoomi Chang, "The Solo Organ Works of Jon Laukvik" (DMA dissertation, University of Kansas, 2015) 7.

<sup>60</sup> *Ibid.*, 10.

of limited transposition, also known as the octatonic, or diminished, scale. This mode is constructed of alternating whole steps and half steps. See Figure 3.1.

Figure 3.1. Octatonic scale



One example of Laukvik’s use of this scale can be seen in Figure 3.6, measure 3.

While twentieth-century French influence figured prominently in Laukvik’s earlier works, his later works explore elements of diverse jazz styles. Laukvik says,

I think George Shearing, the great lyricist, was my greatest jazz inspiration. But also Gonzalo Rubalcaba ... Oscar Peterson (who I heard play live once) and Art Tatum, the two fantastic virtuosi, have made great impressions on me.<sup>61</sup>

Laukvik’s *Aria, Fugue, & Final* (2013) is described by the composer as “a reflection and contemplation of certain aspects of our Western musical history.”<sup>62</sup> He describes the “Aria” as an homage à Louis Vierne, “Fugue” as a nod to jazz pianists Oscar Peterson and George Shearing, and “Final” as having been inspired by the last movement of Frédéric Chopin’s B-flat minor sonata, Op. 35.

Laukvik’s *Suite for Organ* (1986) is perhaps the most overt example of his merging elements of jazz with various other compositional styles. In this case, the influence of the French classic suite is most apparent.

This so-called “classical” period in French organ music—a period during which a coherent system or procedure guided the work of builders and composers alike—could be

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<sup>61</sup> Ibid., 15.

<sup>62</sup> “Aria, Fugue, and Final,” Edition Svitzer, accessed January 3, 2018.  
<http://www.editionsvitzer.com/catalog/aria-fugue-final/c-23/p-150>

defined as roughly spanning the years between 1650 and 1791 (the death of organbuilder François-Henri Clicquot).<sup>63</sup> By the mid-seventeenth century, a relatively consistent disposition could be found on virtually all French organs, leading to conventions in registration that were respected and followed throughout all of France.

The suite was one of the major forms cultivated by composers of the French classic school. These suites were essentially collections of relatively short pieces in a variety of characteristic forms. Suites almost invariably began with a movement entitled “Plein jeu” or “Prélude,” a homophonic piece in a duple meter. Subsequent movements might include a duo, a trio, a fugue, a dialogue, and/or a *récit*. The *récit* is a piece which features a soloistic voice accompanied by the organ’s “Jeux doux,” or soft stops. The final movement of the suite was frequently a dialogue for the “Grand jeu,” a registration which featured the reed stops of the organ.

French music of this period calls for several rather specific combinations of stops, known as *mélanges*. These *mélanges*, along with the different textures employed, frequently gave name (see above) to the various movements of the French suite. Likewise, Laukvik has borrowed this naming convention for the movements of his *Suite for Organ*, and it is clear that he expects the performer to be familiar with French classic terminology.

In movements where the title indicates the form and/or texture, Laukvik gives general recommendations for registration. Laukvik’s *Suite*, like the French suites after which it is modeled, begins with a movement entitled “Plein jeu.” This naming signifies not only the

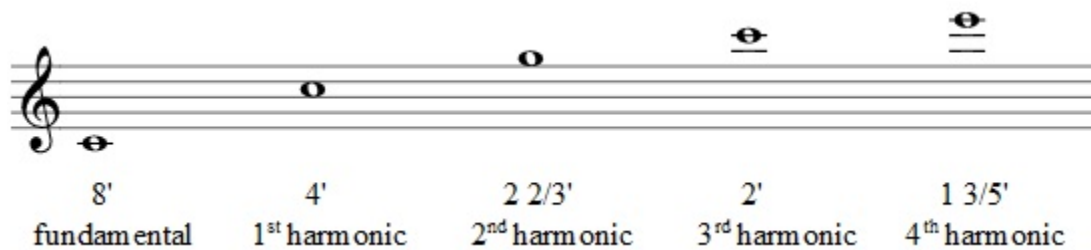
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<sup>63</sup> Fenner Douglass, *The Language of the Classical French Organ* (New Haven: Yale University Press, 1995): 6.

registration intended by the composer, but also gives a general indication of the expected homophonic texture as well.

The characteristic crisp, brightness of many common French classic organ registrations/*mélanges* relies heavily upon use of the mutation stops of the instrument. A mutation is a stop that sounds at a pitch other than the unison or octave. The *cornet*, for example, is composed of a flute and other stops which constitute its first four overtones as found in the harmonic series: 8' (the unison, fundamental pitch), 4' (one octave higher), 2 2/3' (one octave plus a fifth higher than the fundamental), 2' (two octaves higher than the fundamental), and 1 3/5' (two octaves plus a third higher than the fundamental).<sup>64</sup> See Figure 3.2.

Figure 3.2. Middle C, as played on a *cornet*.



This exploitation of the harmonic series relates very directly to the drawbar system found on the Hammond organ. Each manual on a Hammond has a set of nine drawbars which control the volume of each harmonic present in the tone; this allows the player to customize the sound to their liking by setting each drawbar to the desired position (volume numbers 1-8). See Figure 3.3.

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<sup>64</sup> Alfred Blatter, *Instrumentation and Orchestration* (New York: Schirmer Books, 1997) 270.

Figure 3.3. Hammond drawbars.

	8 7 6 5 4 3 2 1	8 7 6 5 4 3 2 1	8 7 6 5 4 3 2 1	8 7 6 5 4 3 2 1	8 7 6 5 4 3 2 1	8 7 6 5 4 3 2 1	8 7 6 5 4 3 2 1	8 7 6 5 4 3 2 1	
Pitch Level	16'	5 3/8'	8'	4'	2 2/3'	2'	1 3/5'	1 1/3'	1'
Scale Degree	sub-octave	5 <sup>th</sup>	unison	octave (8 <sup>th</sup> )	12 <sup>th</sup>	15 <sup>th</sup>	17 <sup>th</sup>	19 <sup>th</sup>	22 <sup>nd</sup>

By utilizing these harmonic-rich registrations such as the *cornet*, the *plein jeu*, and the *grand jeu de tierce*, Laukvik is creating a connection between the French classic organ school and the sounds of the Hammond commonly heard in jazz.

French composers usually distinguished between the *Grand plein jeu* and the *Petite plein jeu*. Without any indication other than “Plein jeu,” one would assume the more grandiose of the two—the *Grand plein jeu*—would be the desired registration for an opening movement. The *Grand plein jeu* consists of the following, while the *Petite plein jeu* would consist of only the stops listed on the Positif division. See Figure 3.4.

Figure 3.4. *Grand plein jeu* registration.

Grand-Orgue		Positif (coupled to G-O)		[ Pédale	
Montre	16'	Montre	8'	Trompette	8'
Bourdon	16'	Bourdon	8'	Clairon	4']
Montre	8'	Prestant	4'		
Bourdon	8'	Doublette	2'		
Prestant	4'	Fourniture			
Fourniture		Cymbale			
Cymbale					

In a true French Classic suite, the pedals would generally only be responsible for playing a slow-moving cantus firmus in the tenor range (*en taille*). Although appearing sparse at first

glance, the pedal reeds on a French Classic organ would have been quite robust and capable of cutting through the thick texture of the *Grand plein jeu*. However, in the case of Laukvik's "Plein jeu" movement, this is not a consideration as there is no pedal part whatsoever.

In the preface to the work, Laukvik alludes to similarities between the French classic style and jazz:

This suite tries to combine the typical texture and sound of French baroque organ music with elements of jazz and blues. There are striking parallels between these two, in other ways so distant musical worlds: i.e. the "Jeu inégal" and the interest in special harmonic relations.

They who are acquainted to "historical performance practice" are asked to apply this articulated, rhythmically free way of playing when performing this piece!<sup>65</sup>

While it may seem to be an unlikely kinship between jazz and music of the Baroque, there are a number of commonalities shared by these genres: both styles are predominantly bass- and harmony-driven, and both promote improvisation. However, one of the most present unifying factors is the relationship that both genres share with dance. Jazz and its related dances evolved hand-in-hand. Both the music and the physical movements which often accompany it are "syncretic, improvisatory, and transmitted, for the most part, without notation."<sup>66</sup> While the many *Livres d'orgue* that were compiled during the French classic period were sacred in nature, the pieces contained therein are not exempt from the influence of dance forms and rhythms. André Raison (1650-1719) was the first of these composers "to acknowledge the influence of secular dance in organ music."<sup>67</sup> In the preface to his *Livre d'orgue* (1688), Raison writes:

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<sup>65</sup> Jon Laukvik, *Suite for Organ*. (Oslo: Norsk Musikforlag, 1986).

<sup>66</sup> Howard Spring, "Dance and Jazz," *Grove Music Online*. Accessed March 20, 2018. <http://www.oxfordmusiconline.com.libdata.lib.ua.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000549000>.

<sup>67</sup> David Ponsford, *French Organ Music in the Court of Louis XIV* (Cambridge: Cambridge University Press, 2011) 165.

It is necessary to observe the time signature of the piece that you are playing and to consider if it has some similarity to a *sarabande*, *gigue*, *gavotte*, *bourrée*, *canaris*, *passacaille* and *chaconne*, *movement de forgeron*, etc., so that you give the same *Air* that you would on the harpsichord—except that you must set a slightly slower tempo because of the sanctity of the space.<sup>68</sup>

“The fact that a church musician thought it was important to mention dance rhythms in a preface directed at monks and nuns is indicative. One cannot overestimate the importance of dance in the music of the French classic period.”<sup>69</sup> Indeed, several movements of Laukvik’s *Suite* bear the influence of dance forms; “Plein jeu” and “Grand Jeu” share a resemblance to the *allemande*, while “Fugue” resembles an *allemande grave* or perhaps even a stately *pavane*.

From the very first measure of Laukvik’s *Suite*, we see the interplay of the two seemingly disparate styles. The opening of Laukvik’s “Plein jeu” is a direct reference to the beginning of Nicolas de Grigny’s suite on the hymn *Veni Creator*. One notable difference is that Laukvik has notated the traditional rhythmic *inégalité* associated with the French Classic style. See Figures 3.5 and 3.6.

Figure 3.5. Nicolas de Grigny, “Veni Creator en taille à 5,” mm. 1-5.



Paris: Chez Christophe Ballard, 1711 ed.

<sup>68</sup> Ibid.

<sup>69</sup> Sandra Soderlund, *How Did They Play? How Did They Teach? A History of Keyboard Technique* (Chapel Hill, NC: Hinshaw Music: 2006): 100.



Figure 3.6. Jon Laukvik, *Suite*, “Plein Jeu,” mm. 1-3.



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In addition to the obvious nod to Grigny and the use of the French *pincé* (or mordent) ornament, the influence of jazz is immediately evident. Laukvik begins the movement with a rhythmically syncopated chordal figure. See Figure 3.6, measure 1. These blocks chords figure prominently throughout *Suite*, most prominently in the homophonic “Plein Jeu” and “Grand Jeu” movements, as well as the left-hand accompaniment in “Récit.”

These blocks chords proceed from a musical genealogy that dates to rag pianists in the early years of twentieth century such as Scott Joplin (1868-1917) and Ferdinand “Jelly Roll” Morton (1890-1941). Until the dawn of the 1940s, the underpinning of jazz piano was the swing-bass which evolved from the march-like bass of ragtime.<sup>70</sup> By 1940, jazz pianists were abandoning this style due to its rigidity and the impractical hand span it required. Led by pioneers such as Earl Rudolph “Bud” Powell (1924-1966), jazz pianists began expanding their creative possibilities. The result of their efforts was the development of what would come to be known as bebop, a new style which allowed the exploration of more advanced harmonies, rhythmic syncopation, asymmetrical phrases, and melodies which were more complex than their arpeggio-based predecessors in the swing-bass system.<sup>71</sup>

<sup>70</sup> John Mehegan, *Styles for the Jazz Pianist* (New York: Sam Fox Publishing Company, Inc, 1962) 2.

<sup>71</sup> *Ibid.*, 3.

According to famed jazz pedagogue John Mehegan, recordings of George Shearing's quintet in the late 1940s signaled the total abandonment of the swing-bass system in professional jazz piano. One of Shearing's major contributions was a tightly-voiced block chord system which came to be known as his "locked hands" style.<sup>72</sup> This style of playing, so named because when executed, the player's hands appear to be locked together, came to be one of the quintessential sounds of jazz piano. Mehegan theorizes that Shearing likely borrowed this sound from the saxophone section of Glenn Miller's orchestra, which had gained popularity in the late 1930s.<sup>73</sup> As used in Laukvik's *Suite*, the composer has returned the idiom to a different wind instrument: the pipe organ.

In "Plein Jeu," Laukvik utilizes one of the most important patterns found in jazz: the circle-of-fifths progression. Mehegan outlines one means by which jazz artists create sequences using the circle of fifths, a concept he refers to as "points of 7—points of 3."<sup>74</sup> This name refers to the importance of the seventh and the third above the bass, with a descending chromatic scale used as melody over a bass line moving by the circle of fifths. This progression, as described by Mehegan, would be executed as follows in Figure 3.7.

Figure 3.7. Circle-of-fifths progression,  
using Mehegan's "points of 7—points of 3."



<sup>72</sup> This texture had also been utilized by Impressionist composers of the early twentieth century such as Debussy and Ravel; in that context, classically trained musicians know it better as chordal planing.

<sup>73</sup> Mehegan, 3.

<sup>74</sup> Ibid., 12.

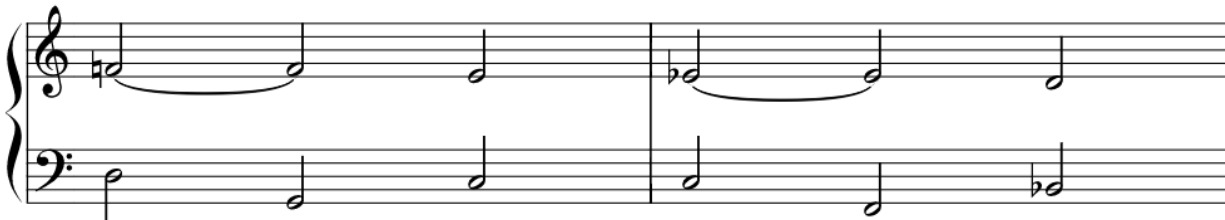
Multiple examples of this technique can be found in “Plein Jeu.” In figure 3.8, we see how Laukvik has essentially simplified the “point of 7—point of 3” concept, so that the third extends and becomes the seventh as the bass moves in each circle-of-fifths pairing. This passage can be reduced to illustrate Laukvik’s use of this concept. See Figures 3.8 and 3.9.

Figure 3.8. Jon Laukvik, *Suite for Organ*, “Plein Jeu,” mm. 12-15.



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Figure 3.9. Reduction of “Plein Jeu,” mm. 12-15.



For the second movement, “Fugue,” Laukvik recommends playing the top two voices of the fugue on one manual using a cornet, the middle two voices on a separate manual on the Cromorne, and the lower voice on an 8’ flute in the pedal. See Figure 3.10.

Figure 3.10. “Fugue” registration.

<u>Grand-Orgue</u>	<u>Positif</u>	<u>Pédale</u>
Bourdon 8’	Cromorne 8’	Bourdon 8’
Flute 4’		
Quarte 2’		
Nasard 2 2/3’		
Tierce 1 3/5’		

Since this movement most closely resembles the French classic *fugue grave*, one might experiment with use of the tremulants on the two manual divisions, as suggested by Guillaume-Gabriel Nivers in the preface of his 1665 *Livre d'Orgue*.<sup>75</sup>

Just as “Plein jeu” began with a salute to Nicolas de Grigny, “Fugue” pays homage to Grigny’s predilection for writing movements with five voices; it is a five-voice fugue. See Figure 3.11.

Figure 3.11. Laukvik *Suite*, “Fugue,” mm. 11-12



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This movement also offers a prime example of Laukvik’s use of George Shearing’s locked-hands style of tightly-voiced chords moving in parallel motion. See Figure 3.12.

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<sup>75</sup> Ponsford, 165.

Figure 3.12. Laukvik *Suite*, “Fugue,” mm.23-24



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In the third movement, “Duo,” Laukvik specifies using a cornet for the upper voice and a registration known as the “Grand jeu de tierce,” which he further explains in a footnote is built with 16’, 8’, 4’, (3 1/5’), 2 2/3’, 2’, and 1 3/5’ stops. Laukvik includes the 3 1/5’ Grosse Tierce parenthetically since its inclusion is essentially what makes the “Grand jeu de tierce” *grand* by supporting the 16’ harmonic series. However, in this author’s experience it is not frequently encountered on many modern instruments, so Laukvik’s parenthetical inclusion should be interpreted as “use if available.” See Figure 3.13.

Figure 3.13. “Duo” registration.

<u>Grand-Orgue</u>		<u>Positif</u>	
Bourdon	16’	Bourdon	8’
Bourdon	8’	Prestant	4’
Flute	4’	Nasard	2 2/3’
Grosse tierce	3 1/5’	Quarte	2’
Nasard	2 2/3’	Tierce	1 3/5’
Quarte	2’		
Tierce	1 3/5’		

For “Récit,” Laukvik indicates 8’ stops (the *jeux doux*) for the accompanimental voices in the left hand and pedal, and he gives the performer some freedom of choice regarding the solo

voice, suggesting “Cornet/Anche.” This *jeux doux* could be composed of two quiet 8’ stops, or Bourdon 8’ and Flute 4’ or Prestant 4’, or possibly a soft Montre 8’ and Bourdon 8’. The solo voice could be the Positif division’s Cromorne 8’ or the cornet registration on the Positif in Figure 3.9 above. This movement could be considered an example of what Mehegan calls the *jazz ad-lib*, “a free association of jazz melodic and harmonic ideas without involving any particular beat or pulse.”<sup>76</sup> See Figure 3.14.

Figure 3.14. Laukvik *Suite*, “Récit,” mm. 1-4



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Laukvik’s concluding movement, “Grand Jeu,” is a bit different from the traditional French classic movements of the same name; it is in a distinctly ternary, ABA da capo form, and the registration also reflects this. With no other indication than the title of the movement, the performer would use the standard French classic *grand jeu* registration, comprised mostly of reeds, for the A section. For one possible composition of the *Grand jeu* registration, see Figure 3.15.

<sup>76</sup> Mehegan ,28.

Figure 3.15. *Grand Jeu* registration.

<u>Grand-Orgue</u>		<u>Positif (coupled to G-O)</u>	
Bourdon	8'	Bourdon	8'
Prestant	4'	Prestant	4'
Nasard	2 2/3'	Nasard	2 2/3'
Quarte	2'	Doublette	2'
Tierce	1 3/5'	Tierce	1 3/5'
Trompette	8'	Cromorne	8'
Clairon	4'		
Cornet	V		
<u>Récit (if available, coupled to G-O)</u>		<u>Pédale</u>	
Reeds and cornets		Trompette	8'
		Clairon	4'

The B section of this movement begins as a quodlibet of the fugue subject from the second movement and the jaunty motive of “Duo.” See Figure 3.16.

Figure 3.16. Laukvik *Suite*, “Duo,” mm. 13-14



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Laukvik indicates “Cornet” for the latter but only “Pos.” (short for Positif) for the former. One might be tempted to use the Cromorne which began the fugue subject in the second movement; however, considering the thick chords which occur toward the end of this section, a more prudent choice of registration would be something less harsh, such as Flutes 8’ and 4’.

Regarding ornamentation, Laukvik makes use of the two different vocabularies of the French classic school and jazz. His use of Baroque ornaments is limited to the rare use of the French *pincé*, seen in the first movement. See Figure 3.6, second note. However, throughout each of the movements he uses two jazz ornaments frequently: the grace note and the tremolo. A tremolo is the rapid alternation between two chord tones. See Figure 3.17.

Figure 3.17. Laukvik, *Suite*, “Récit,” mm. 13-14



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Laukvik uses the tremolo so frequently that it eventually becomes a unifying device between the various movements, giving the entire *Suite* a cyclical quality.

Concerning articulation, Laukvik is very specific when he desires the performer to execute a movement in a detached manner. The three quicker movements—“Plein Jeu,” “Duo,” and “Grand Jeu”—all bear the indication *non-legato*; therefore it follows suit that for the two slower movements, “Fugue” and “Récit,” which do not bear such an indication, a legato approach is desired. The argument for a legato touch in “Fugue” is especially strong, given the aforementioned locked-hands voicing and chord movement, as well as the technique’s origins in the sound of the Glenn Miller Orchestra saxophone section.



## CHAPTER FOUR

### WOLF-GÜNTER LEIDEL: *TOCCATA DELECTATIONE*

German composer, pianist, organist, and music producer Wolf-Günter Leidel was born in 1948 in Königsee, Thuringia. From 1968 to 1974 Leidel studied conducting, composition, piano, and editing at the Liszt School of Music in Weimar. In 1972 he met the French composer Olivier Messiaen, with whom he maintained a personal friendship until Messiaen's death in 1992. From 1974 to 1983 he was ballet répétiteur, and in 1979 he became chorus master and composer of incidental music at the German National Theater Weimar. In 1978 he began teaching at the Weimar Music Academy, where he taught composition, music theory, and open-score playing. From 1983 to 1985 he studied composition under Reiner Bredemeyer at the Academy of Arts in Berlin. He also worked as a freelance composer and choirmaster during this time. From 1991 to 1993 he was a lecturer in composition at the University of Music and Theater "Felix Mendelssohn Bartholdy" in Leipzig. In 1993 he was appointed Professor of Music Theory in Weimar. In 1995 he was director of the International Conference of the Society of Organ Friends. He also serves as chairman of "Vox Coelestis," the Association for the Promotion of Late Romantic Music, since 2004. In 2015, Leidel was awarded the Medal of Merit of the Order of Merit of the Federal Republic of Germany.

Wolf-G. Leidel's compositions include orchestral and chamber music, choral works, art songs, and over 500 works for organ. The majority of his solo organ works are small-scale compositions, many of which are based on chorales and designed for liturgical use. But Leidel's

most popular and only published solo organ work is his *Toccata delectatione*, or “Toccata for pleasure.” According to Leidel, his main stylistic influences have been Olivier Messiaen, Alexander Scriabin, Richard Wagner, and Richard Strauss.<sup>77</sup>

Leidel spent the first forty years of his life in the Soviet-occupied German Democratic Republic (East Germany). By 1947, western music of any genre was shunned. Western popular music especially was attacked as being “sentimentally trashy, erotically suggestive, and chauvinistic.”<sup>78</sup> East German periodicals of the time decried that the “American amusement industry was trying ... to undermine the cultural independence of other countries with boogie-woogie cosmopolitanism.”<sup>79</sup> Leidel says of his early exposure to American popular music, “It was illegal. We were able to receive Western ‘enemy stations’ on the radio and later on TV (except in the East of the GDR, Dresden area, which was called ‘The Valley of the Unknowing’).”<sup>80</sup> The Soviets considered modernist composers such as Messiaen, Hindemith, Berg, and Britten to be “decadent, pathological, erotic, cacophonous, religious or sexually perverted monsters.”<sup>81</sup> Leidel confirms that he heard the music of Messiaen and Scriabin on the radio, and both were criticized for their “decadent mysticism.”<sup>82</sup> The Basic Treaty of 1972 eased travel restrictions between East and West,<sup>83</sup> and it was around this time that Leidel was able to make the acquaintance of Messiaen.

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<sup>77</sup> Wolf-G. Leidel, electronic communication with the author, January 18, 2018.

<sup>78</sup> Jost Hermand, “Attempts to Establish a Soviet Music Culture in the Soviet Occupation Zone and the Early German Democratic Republic, 1945-1965” in *A Sound Legacy*, Edward Larkey, ed. (Washington, DC: American Institute for Contemporary German Studies, 2000) 6.

<sup>79</sup> Ibid.

<sup>80</sup> Wolf-G. Leidel, electronic communication with the author, February 22, 2018.

<sup>81</sup> Toby Thacker, *Music After Hitler 1945-1955* (Hampshire, England: Ashgate, 2007) 109.

<sup>82</sup> Wolf-G. Leidel, electronic communication with the author, February 22, 2018.

<sup>83</sup> Elizabeth Janik, *Recomposing German Music: Politics and Musical Tradition in Cold War Berlin* (Leiden, Netherlands: Brill, 2005) 289.

Leidel's *Toccata delectatione* was composed in 1972 and first published in *Pro Organo: Zeitgenössische Orgelmusik von Komponisten der Deutschen Demokratischen Republik*, edited by Johannes Ernst Köhler (Leipzig: Deutscher Verlag für Musik) in 1977. Leidel revised the work twice, with the third and final version completed in 1998. It is this last version which will be addressed herein. The work is essentially a set of seven variations on an 8-bar blues theme of Leidel's own invention. See Table 4.1.

Table 4.1. Wolf-G. Leidel, *Toccata delectatione*, form.

Introductio / ProOemion	mm. 1-9	Introduction
Expositio	mm. 10-27	Theme
Truncus (Toccata)	mm. 28-43	Introduction of toccata figuration
	mm. 44-51	Variation I
	mm. 52-59	Variation II
	mm. 60-69	Bridge 1
	mm. 70-86	Variation III
	mm. 87-94	Variation IV
	mm. 95-98	Bridge 2
Codettina	mm. 99-122	Bridge 3
	mm. 123-133	Variation V
	mm. 134-141	Variation VI
	mm. 142-158	Variation VII
	mm. 159-165	Closing

In what could be interpreted as a nod to another Thuringian organist-composer,<sup>84</sup> Leidel borrows names from the canons of rhetoric for the various sections of the work. The first section, labelled “Introductio/ProOemion” is an introduction. In the second section, “Expositio,” Leidel simply states his theme. “Truncus” refers to the main body of the work, which includes the first

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<sup>84</sup> Johann Sebastian Bach.

four variations. The diminutive label “Codettina” is perhaps a bit of a misnomer, as this final section includes three more variations on the theme plus additional closing material.

When asked about anecdotal mentions of heavy metal influence in his *Toccata delectatione*, Leidel says he was not influenced by any particular bands but claims “the direction is about right.”<sup>85</sup> The “Introduktio” is where one can see the influence of 1970s hard rock in the piece. See Figure 4.1.

Figure 4.1. Wolf-G. Leidel, *Toccata delectatione*, mm. 1-2

**Introduktio (ProCemion)**

Tempo giusto-allegro, ma sempre molto rigoroso (veementissime con somma agilità)

1

Manuale

Orgel

Pedal(e)

"Walze ab" (oder: "an" und auf "0")/"HR an"/"K (= (freie) Kombinationen) ab")

["</>" = "S" (Schwelltritt = Swellboxdynamik)"/"(de)cresc." = "W" (Walze = Registerdynamik)]

+ I/P *sfz*

Schweller geöffnet

Pleno (mit 32') *fff*

2

I

*fff* Pleno

I

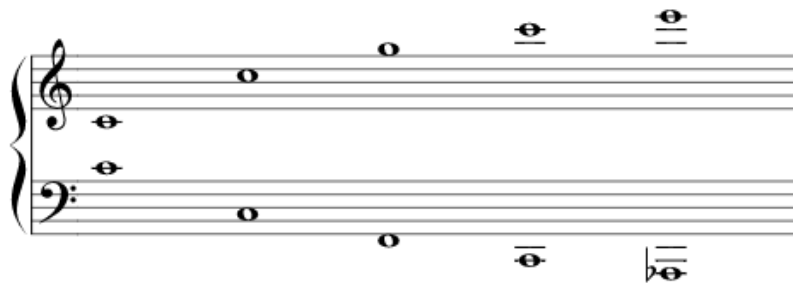
23

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<sup>85</sup> Wolf-G. Leidel, electronic communication with the author, January 18, 2018.

Leidel uses the rich harmonics of the organ’s plenum to suggest the distorted power chords of an electric guitar. A power chord, when played on an electric guitar, consists of only the root and the fifth, but because the audio signal is being transformed through amplification or other electronic means, the harmonics generated by the root and the fifth are amplified as well and the sound becomes fuzzy and indistinct. In addition to harmonics, subharmonics—the inversion of the harmonic series—are also generated. See Figure 4.2.

Figure 4.2. Harmonic series with subharmonics.



In the “Expositio,” Leidel’s theme is based on a modified 8-bar blues progression, which he then repeats at the transposition of a tritone. In this exposition, Leidel’s call for a gapped registration of flutes 8’ and 1’ is reminiscent of the sound possible with a Hammond organ’s drawbars. The articulation marks and rests between the notes are imitative of the Hammond’s “harmonic percussion” feature.<sup>86</sup> On the Hammond, this is a touch-responsive feature that provides a pitched attack, with the player being able to determine the volume, decay, and pitch above the fundamental through a variety of settings available. Since the pipe organ is unable to create this type of accented attack on its own, the use of silence in the form of rests produces a similar effect. See Figure 4.3.

<sup>86</sup> Mark Vail, *The Hammond Organ: Beauty in the B* (San Francisco, CA: Backbeat Books, 2002) 45.

Figure 4.3. Wolf-G. Leidel, *Toccata delectatione*, mm. 12-19

**II** *Schweller halb geschlossen/geöffnet*  
Solo: z.B.: oberbl. Spitzgedackt 8' + Sifflote 8/15' o.Ä.

*dolcissimo*  
*mp*

12

*mittels aller 3 S nuancieren!*

15

17

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Perhaps not as popular as the 12-bar and 16-bar blues forms, the 8-bar blues is considered to be a more compressed version of the two longer forms. Though shorter, these 8-bar

progressions are much more highly variable. See Tables 4.2a and 4.2b for two examples of the most common of these, with each cell representing a measure.

Table 4.2a. A common 8-bar blues progression.

I	I	IV	IV
I	V	I IV	I

Table 4.2b. Another common 8-bar blues progression.

I	I	I	I
IV	IV	V	I

Tritone substitution is one of the most common devices found in jazz progressions. A functioning dominant seventh chord can be replaced by forming another dominant seventh chord, built upon the diminished fifth from the original dominant seventh chord's root. For example, in a G major progression,  $V^7$  would be [D F# A C]. With a traditional tritone substitution, this would become  $bII$  [A $\flat$  C E $\flat$  G $\flat$ ]. This progression is effective because both chords share their third and seventh, F#/G $\flat$  and C, with each other.

However, Leidel takes this concept further. By substituting a  $bIV+7$  (D $\flat$ +7) [D $\flat$  F A C $\flat$ ] he creates an even more unexpected moment of surprise. This progression remains effective because it still shares one common pitch with the original dominant: A. The suspense created by this progression is heightened when it moves on to A $\flat$ +7, the  $bV$  of D. To summarize this chain of applied chords, see Table 4.3.

Table 4.3. Leidel's modified 8-bar blues progression.

m. 12	G <sup>6</sup> I	m. 13	G <sup>6</sup> I	m. 14	C <sup>7</sup> IV <sup>7</sup>	m. 15	C <sup>7</sup> IV <sup>7</sup>
m. 16	D <sup>b+7</sup> bIV <sup>+7</sup> ↷	m. 17	A <sup>b+7</sup> bIV <sup>+7</sup> ↷	m. 18	D <sup>+7</sup> V <sup>+7</sup>	m. 19	G <sup>6</sup> I

In the “Truncus” section, which is really the beginning of the toccata, an extended section of passagework serves as a bridge to Variation I. See Figure 4.4.

Figure 4.4. Wolf-G. Leidel, *Toccata delectatione*, m. 28

**Truncus**

28 *sempre pochissimo-a-pochissimo crescendo sin al fine (alle W + alle S)*

"W(alze) + HR (= Handregister) an"

*pppppppp*

**I** *Schweller geschlossen*

Tremulant(en) ab, Generalkoppel (= sämtliche Normal(lagen)koppeln) an

evtl. schon scharfe Timbre (zarteste Zwergzimbel o.Ä. (z.B. Fern-Ätherea 1/8'), falls vorhanden)

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This figuration is in fact an inverted boogie-woogie gesture. Regarding this figure, Leidel says:

“When I was young, I was a fan of Jerry Lee Lewis, I still am today!”<sup>87</sup> See Figure 4.5.

<sup>87</sup> Wolf-G. Leidel, electronic communication with the author, January 18, 2018.



Figure 4.5. Wolf-G. Leidel, *Toccata delectatione*, mm. 36-37.



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The “Truncus” is composed of the first four variations on the theme. Variation I features a Lisztian, transcendental treatment of Leidel’s blues theme, with the pitches of the melody placed at the top of rapidly undulating arpeggios. Variation II is a French toccata with thick chords in 16<sup>th</sup> note figuration in the manual and the melody in the pedal. Variation III is a second French toccata treatment, using a different arpeggiated figure in the manual. Leidel interrupts each phrase of the theme in this variation with his inverted boogie woogie figuration. In this variation, the performer also gets a glimpse of Leidel’s sense of humor with his performance instruction: “Keep precise tempo; if necessary (as is often the case with me) please omit notes!” His Italian instructions above this same passage roughly translate as: “Very intoxicated; very willingly libidinous—mystical and enormously impetuous.” See Figure 4.6.

Figure 4.6. Wolf-G. Leidel, *Toccata delectatione*, mm. 87-88.

*molto ebbrezzaante; assai con voglia libidinosissima-mystica e impeto enorme*

Melodiesuboktavkoppel (präzis-exaktes Tempo halten; notfalls Töne ( - wie so oft Usus bei mir... - ) bitte weglassen!)

87

legato possibile (alle (!) Zungen weg (!), nur starke Labiale 32' und höher)

88

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The “Codettina” contains the final three variations. Variation V features the theme in thick chords over a 16<sup>th</sup> note ostinato in the pedal. Variation VI is the theme stated rather simply but on full organ. Variation VII presents the theme in augmentation in the manual over a pedal ostinato, similar to Variation V. At the beginning of this variation, Leidel’s suggested registration shows the exuberance of a young composer who has learned of the Boardwalk Hall

Auditorium organ in Atlantic City, New Jersey and its 128' resultant in the pedal division.<sup>88</sup>

This is not a feature of any other pipe organ anywhere in the world. The sound is actually the simulation of a 128' stop, which is produced when a 64' and a 42 2/3' stop sound at the same time, resulting in the production of the subharmonic one octave below the 64' pitch. Since this is obviously not an effect that is achievable on any fully-operational pipe organ in existence today, the performer is advised to take this suggestion to mean that is the registrational climax of the work. See Figure 4.7.

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<sup>88</sup> Wolf G-. Leidel, electronic communication with the author, January 18, 2018.

Figure 4.7. Wolf-G. Leidel, *Toccata delectatione*, mm. 142-143

*Grandioso-orgoglioso; legatissimo e molta forza, con somma passione e grandezza enormissime*

Melodiesolo(oktav)koppel (HD-"Gamba sonora-mirabilis brillante" o.Ä.)

142 (Ultraextremes ist bitte in jeder Hinsicht stets sinnvoll an Aktualgegebenheiten anzupassen...!)

alle Chamaden an (- sämtliche S sind inzwischen poco-a-poco völlig geöffnet worden)

bei geringerem Tastenumfang ist selbstverständlich stets sinnvoll zu oktavierem (oder zu ändern)

*sffz*

128' und höher; Hochdruckzungen, Serafone, etc. (Tuba(e) mirabil-i/e-s u.Ä.)

etc.

143

etc.

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Compared to Jon Laukvik and Naji Hakim, Leidel's "Messiaen connection" is, possibly for political reasons, more extra-musical. As a young composer coming of age in the German Democratic Republic, Leidel's only exposure to Messiaen's music was through Western radio broadcasts. Leidel explains that he met Messiaen in 1972 following the Czechoslovakian premiere of Messiaen's *Turangalîla-Symphonie*. The event, which had been organized by Slovakian organist and Messiaen's friend Ferdinand Klinda, had been publicized by students in

Weimar; Leidel and another student decided to attend.<sup>89</sup> After this encounter, Leidel and Messiaen maintained a correspondence that lasted until Messiaen's death in 1992.

In 2008, Leidel published a book chapter on Messiaen reception, "Messiaen Rezeption in Ostdeutschland vor und nach der Wend: Ein Gespräch" in Michaela Christine Hastetter's *Musik des Unsichtbaren: Der Komponist Olivier Messiaen (1908-1992) am Schnittpunkt von Theologie und Musik*.<sup>90</sup>

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<sup>89</sup> Wolf G-. Leidel, electronic communication with the author, April 1, 2018.

<sup>90</sup> "Messiaen Reception in East Germany Before and After the Reunification: A Conversation," in Michaela Christine Hastetter (ed.) *Music of the Invisible: The composer Olivier Messiaen (1908-1992) at the intersection of Theology and Music* (St. Ottilien, Germany: EOS, 2008).

## CHAPTER FIVE

### CONCLUSION

The three works explored in this document utilize various means to blend pipe organ traditions of the more distant past with popular styles of the last century. Naji Hakim borrows from techniques and tricks of the theater organ tradition to successfully mingle the French Romantic tradition with the Tin Pan Alley and symphonic jazz style of George Gershwin in *Gershwinesca*. In his *Suite for Organ*, Jon Laukvik draws upon commonalities between the French classic organ school and jazz by correlating the French *inegalité* with swing rhythms, as well as by mimicking the harmonics of the Hammond organ in the French classic *mélanges*. And Wolf-G. Leidel similarly simulates the Hammond's "harmonic percussion" feature with his use of gapped registration in the theme of his *Toccata delectatione*, as well as his emulation of an overdriven electric guitar in the introduction.

To conclude this document, the following pages present a brief survey of other works for the pipe organ which utilize popular idioms. As mentioned previously, the pipe organ does have a close association with the Christian sacred tradition; accordingly, a number of the works presented here are of a sacred nature. But the organist who is interested in such literature will find that the majority of pieces discussed here are equally well-suited to the concert setting as well.

Charles Ives (1874-1954) could perhaps be considered the "grandfather" of eclecticism in American art music. The popular influence found in the music of Ives, however, comes as much

from his choice of source material (patriotic songs, Stephen Foster tunes, and marching band music) as it does his treatment thereof. Ives' organ output was mostly limited to his early years; his most popular work, *Variations on "America,"* was written when he was a mere 19 years of age. The variations feature saccharine, sentimental treatments of the tune, barbershop-like cadences, a whimsical pizzicato waltz, and a polonaise.

African-American composer Florence Price's (1887-1953) music is filled with blues-inspired melodies and rich harmonies, mixed with European Romantic techniques. Her output for the organ was somewhat limited but is deserving of attention. Works include short pieces such as *Adoration* and *Evening Song*, as well as a *Passacaglia and Fugue*.

Similarly, the organ works of William Grant Still (1895-1978) are infused with a lush, bluesy musical language that is quintessentially American, inspired by his time working as an arranger for W.C. Handy's band in the 1920s as well as Paul Whiteman in the 1930s. His works include *Bayou Home*, *Elegy*, *Where Shall I Be?*, *Grief*, *Memphis Man*, *Summerland*, and *Reverie*.

No discussion of jazz idioms in works for the pipe organ would be complete without mentioning the music of Leo Sowerby (1895-1968). Sowerby worked as an army bandleader in Europe during the First World War. He also was an arranger for American bandleader and composer Paul Whiteman and composed two major works for Whiteman's jazz orchestra: an overture entitled *Synconata* and a multi-movement symphony called *Monotony* which featured a 6 ½-foot-tall metronome. Sowerby brought this new language to his organ works, especially those of his first "Symphonic" period and his second "Pure organ" period. "The organ's capacity for sustained tone had produced beautiful slow movements from every European school, but now the organ could also sing in a new language: the yearning and nostalgia of the blues, and torch songs, and long lonely nights, as in Sowerby's *Arioso* or the middle movement ("Very Slowly")

from the *Sonatina*.”<sup>91</sup> These, along with the tone poem *Comes Autumn Time* and “Air with Variations” from his *Suite* are prime examples of Sowerby’s unique harmonic language.

Aside from the influences of sacred music, the organ works of Robert Elmore (1913-1985) are frequently infused with the influences of light popular American music and dramatic theatricality, further fueled by his encounters with Benny Goodman in the late 1930s.<sup>92</sup> His *Rhumba* and *Rhythmic Suite*, both published in 1954, were groundbreaking in their integration of jazz and classical organ music.<sup>93</sup>

William Bolcom (b. 1938) has published four volumes of *Gospel Preludes*. His settings of *What a Friend We Have in Jesus*, *Sometimes I Feel Like a Motherless Child*, and his *Free Fantasia on O Zion Haste/How Firm a Foundation* make heavy use of jazz harmonies and swing rhythms. For the especially intrepid performer, *The Black Host* (1967) for organ, percussion, and electronic tape features a passage of rather macabre ragtime.

Along with William Bolcom, William Albright (1944-1998) was instrumental in a renewal of interest in American ragtime music. “His creative output was nourished by a love of the American vernacular that he found in ragtime and church music.”<sup>94</sup> *Sweet Sixteenths: A Concert Rag for Organ* is by far the most popular of his works in this vein. His *Flights of Fancy: Ballet for Organ* is a “highly accessible, audience-friendly work...incorporating ragtime and New Orleans jazz.”<sup>95</sup>

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<sup>91</sup> Harold Stover, “Sowerby at 100,” *The New England Organist* (May-June 1995), accessed February 10, 2018. <https://www.albany.edu/piporg-l/Sowerby.html>.

<sup>92</sup> “Robert Elmore Biography,” Robert Elmore Foundation, accessed February 10, 2018. <http://www.robertelmore.org/bioRobertElmore.htm>.

<sup>93</sup> Ibid.

<sup>94</sup> Paul Griffiths, “William Albright, 53, Composer of Ragtime for the Organ,” *New York Times*, September 23, 1998. <https://mobile.nytimes.com/1998/09/23/arts/william-albright-53-composer-of-ragtime-music-for-the-organ.html>.

<sup>95</sup> Anderson, 255.



On the lighter side, there are a number of living composers whose works could be considered easy to moderate in difficulty. For organists who are perhaps not professional performers but would still like to explore accessible works of this nature, the following composers are certainly worthy of consideration. Several works of Emma Lou Diemer (b. 1927) show the influence of her lifelong love of jazz and big bands, such as her *Psalm Interpretations* and *Adoring Praise* (settings of “Lasst uns erfreuen” and “Adoro te devote”), as well *Fiesta*, written in a style reminiscent of Elmore’s *Rhumba*. Chicago-based composer and organist Marianne Kim (b. 1972) has been noted for the diversity of styles in which she performs and composes. She has published several collections of jazz-inspired hymn arrangements for organ including *Carry the Spirit: Organ Postludes with a Touch of Jazz*; *Hymns of Faith: Organ Settings with Jazz Spirit*; and *Jazz Hymns and Spiritual Songs*.<sup>96</sup> German composer Johann Matthias Michel (b. 1962) has published a considerable amount of both familiar hymn-tune arrangements and original compositions in a jazz-inflected style that frequently draws upon Latin rhythms and improvisatory gospel techniques. His works include *Three Jazz Preludes*, 3 volumes of *Das Swing- und Jazz-Organbüchlein* (The Little Swing and Jazz Organbook), and *Suite Jazzique* which concludes with his popular “Toccata Jazzica.” In addition to being an organist and composer, Joe Utterback (b. 1944) is also a jazz pianist and arranger. His organ works reflect the energy, color, and moods of his jazz piano improvisations and formal classical training. “The idiom is tonal, the melodies vocal in nature. Utterback draws on jazz and blues traditions, Romantic and Impressionist colors, and, at times, gospel styles.”<sup>97</sup> His catalog is

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<sup>96</sup> “Marianne Kim Music,” accessed February 14, 2018. <http://www.mariannekimmusic.com/>.

<sup>97</sup> “Dr. Joe Utterback, Official Site,” accessed February 14, 2018. <http://www.joeutterback.com/>

extensive, and the entirety of his oeuvre is in the jazz idiom. Works include collections such *Christmas Carols for Organ in Jazz Styles*, *The Jazz Gospel*, and *Three Spirituals for Organ*.

This brief list is by no means exhaustive, but it is the author's hope that it may serve as a useful starting point for performers interested in exploring other similarly eclectic works for the pipe organ.

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## APPENDIX

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  - measures 1-3
  - measures 12-15
  - measure 23
- II. Fugue
  - measures 11-12
  - measures 23-24
- III. Duo
  - measures 1-2
- IV. Récit
  - measures 1-4
  - measures 13-14
- V. Grand Jeu
  - measures 1-4a
  - measure 10
  - measures 13-15
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