

# Abstract

Title: Studier omkring artikulasjon i tysk romantisk orgelmusikk, 1800–1850.

Med et tillegg om registreringspraksis

English title: Studies on Articulation in German Romantic Organ Music, 1800–1850. With a supplement on Registration Practice

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The starting point of this study concerns the problems connected to articulation and phrasing in early nineteenth-century organ music. It is generally accepted that legato was the basic articulation of the romantic period, and the aim is on one hand to describe the legato of the early nineteenth century as opposed to the legato we know from the late nineteenth and twentieth centuries, and on the other hand, to determine what features in the music could guide different types of articulation in a score with no articulation signs. Another problem concerns slurring and the study will try to generate some alternative solutions to the existing ones.

Early nineteenth-century Germany saw the emergence of a vast number of organ schools and it is a representative selection of these organ schools that constitute the basic source material for the study. The information that was gained from these sources was also applied to relevant music from the period, and in this way brought forward as important vehicles in an artistic performance presented on a CD-recording.

The organ music in this period was divided between two major styles: the bound style (*gebunden*) and the free style (*freie*). The bound style was literally bound to strong rules concerning harmony and counterpoint, and the articulation was generally legato. But the non legato articulation of the eighteenth century could still be used as articulation for music written in the free style and "with a lively character and a fast motion."

The study showed that the fingering that was used for playing music in the bound style was identical with the polyphonic fingering we know from the early eighteenth century, e.g. using finger continuation instead of finger substitution. Consequently, legato in connection with finger continuation has to be created with a subtle form of release, implying that the finger stays in contact with the key until the key has ended its upward motion, before it moves to the next key. This creates a less uniform legato, and adds structure and nuance to playing, which could otherwise not be obtained using a traditional modern legato technique.