

Tridentine Community News

June 26, 2022 – External Solemnity of the Sacred Heart

The Four Organs of Freiburg Cathedral

Can you name one recording that truly changed your life? This writer can. Forgive some first-person narrative: In middle school and high school, I was in charge of all things audio-visual at Detroit Country Day School. Yes, I was *that guy*. Electronics was also my hobby outside of school. This was the 1970s, so audio systems were the rage, and the hottest technology of the era was quadraphonic (four speaker) sound, what we now think of as surround sound. I had proudly acquired a Sansui QRX-9001 receiver (go ahead, Google it), still considered a collectible piece of gear, and avidly sought out quad recordings to showcase the possibilities of sound-in-the-round.

During a visit to the Bloomfield Township Public Library, I discovered an LP that to this day has no equal as a surround sound showpiece: *The Four Great Bach Toccatas and Fugues on the Four Antiphonal Organs of Freiburg Cathedral*, played by E. Power Biggs. This grand church has four pipe organs playable by a central console. The recording engineers mic'd each organ separately so that when played on a four-channel audio system, each organ was heard through its own speaker. For those who care about technical specs, the recording was available in several formats: Conventional stereo LP (boo, hiss), SQ quadraphonic LP, Q8 quadraphonic 8-track tape, and much later reissued as a surround sound SACD.

Biggs makes full use of all four organs, playing the pieces neither too quickly nor too slowly, pausing in places to accommodate the reverberant acoustics of the cathedral. I was not a practicing Catholic at this point, and not even particularly a fan of classical music, but the artistic and technological perfection of this recording was absolutely addictive. I even installed a quad 8-track player in my car so that I could listen to this recording on the road.

Fast forward a few years, and I was in Bavaria touring an historic church noted for its ornate rococo décor, the Wieskirche. While exploring the church and taking in the intricate designs, an organist began to practice, thundering out some piece. It was at that moment that things began to click: The majesty of the pipe organ, in the setting of a grand church, conveys the omnipotence of God in a way that words cannot.

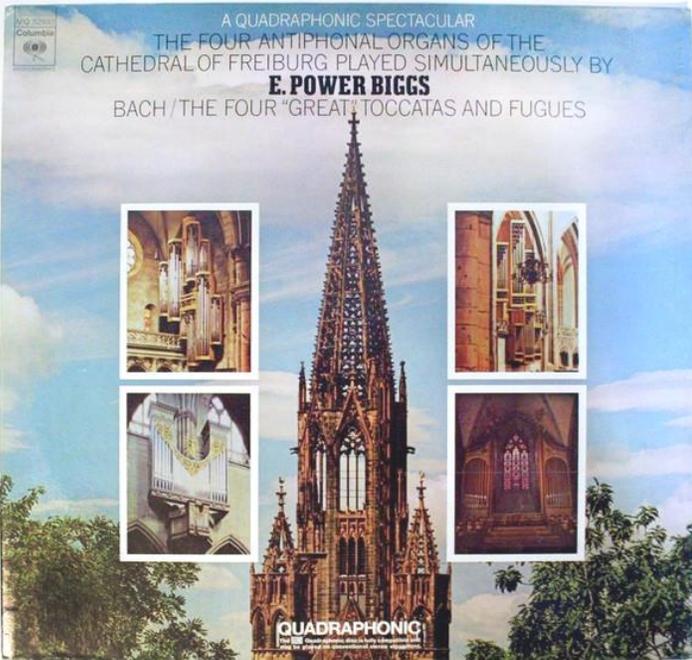


God did have a plan: In 1979 upon arriving at college, I stumbled into the local Catholic church to resume the practice of my Catholic faith after seven years away from it. I had no idea that I was walking into one of the most musically impressive parishes in the world, St. Paul's in Cambridge, Massachusetts, home of the St. Paul's Choir School. The church at the time had two pipe organs, one in the right front and one in the rear choir loft, which were played antiphonally. The boys' choir processed in around the congregation, singing in descant. It was quadraphonic sound come to life, compelling me to learn more about the liturgy. The seed that experience planted caused me to seek out – and eventually help to organize – sites in metro Detroit that offered similarly impressive music programs.

The moral of this story is that sacred music, and especially grand pieces for the pipe organ, can serve as a tool of evangelization. With all that we read about efforts such as *Unleash the Gospel*, very little consideration is given to the potential of the Church's patrimony of sacred music to attract converts and reverts.

Tridentine Masses This Coming Week

Fri. 07/01 7:00 PM: High Mass at *Old St. Mary's* (Most Precious Blood) – Celebrant: Fr. Joe Tuskiewicz. Devotions to the Sacred Heart before Mass. Reception afterwards.



Produced by Andrew Kaidin

E. POWER BIGGS PLAYS BACH

SIDE 1: TOCCATA AND FUGUE IN D MINOR, BWV 565; TOCCATA AND FUGUE IN F MAJOR, BWV 540
SIDE 2: TOCCATA AND FUGUE IN G MAJOR, BWV 528; TOCCATA AND FUGUE IN C MAJOR, BWV 564

The recordings are in public domain.

FOUR-IN-HAND: A QUARTET OF ORGANIS!

Notes to E. Power Biggs

A fantastic idea. But also a major – for some reason chosen of four great cathedrals organists (a specialist of the Master of Freiburg in South Germany).

This is a unique experience. One is surprised by four independent and contrasted instruments, each sufficient in itself for the four and independent bodies. The four had an extraordinary discovery throughout the length of the Münster. Each is possible from its own console. But there is in addition a central console. From this point, one may gather together all the notes – to speak and play on four organs at once, or to play together. All are together on the final in the spectra of ten manuals, and below, the three

MUSICIAN SPACE

All four "Great" Toccatas and Fugues – the most dramatic and soul of his organ work – were dedicated to Bach's most important work with respect to space, location, time placement, and sound. Only in the Toccatas and Fugues did he do this in Freiburg and Fugues. Since Bach composed in this way – based on the three organs, which each have an additional 12 Manual Toccata, where the rests between phrases, inside the organization of a great building to play in part, clearly not, reaching the organ, but then continuing it, all in free-breath.

And even more extensively in the Toccatas, Bach required actual spatial movement, phrases, among in close proximity, when flying from two places, to emphasize the international antiphony of the music. Each phrase always starts with a certain organ, and from a different organ, are spread in steps of the "Great" Toccata. These are all in high so, usually in the rear of the organ. This was based on antiphony. The front of a more immediate and brighter character, was called to be the organ, which usually joining into this church. The organ was called to be the circle, with the same, because, because, between organs and pipes.

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2. Right Organ
3. Left Organ
4. Rear Organ

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