

## *Suggestions for Performance*

The five compositions gathered into this collection are art music written for an organ with three manuals and pedals but are also playable on a two manual instrument. For a skilled organist each work is of average difficulty and calls for legato technique punctuated with other types of touch where indicated in the score or when deemed appropriate by the performer. These compositions make use of animated counterpoint, chromatic harmonies, a bit of the unexpected, and demonstrate imagination quick enough to capture and hold the attention of listeners. While they would make for effective recital and lesson material a place also may be found for it somewhere in the worship service where it might serve for preludes, postludes, or for dedication ceremonies. Individual sections from the pieces, when the entire piece happens to be too long, may be separated and performed separately. The Prelude & Fugue in c minor Op. 11, because it was written much earlier, has been grouped with the Eight Pieces for Organ Op. 10-17.

All 5 Preludes in this collection begin with an introduction of 2 bars, are treated in 4 voice texture, and have a thematic connection with their paired Fugues. The first 4 Fugues are worked in triple counterpoint, employ a development which passes through all nearly related keys, and have a closing of great finality. They all have subjects each 5 bars long, 2 countersubjects which are maintained throughout, and episodes regularly 4 bars long developed from the subjects, countersubjects, and their inversions. The variety of effect this creates from the several combinations of each subject with its multiple countersubjects sounding in triple counterpoint (where any of the 3 moving lines may serve as a bass for the others) made this a favorite method with J.S. Bach, whose enormous compositional output includes many fugues of sturdy build, the main structural supports of which are well-spaced entries of these same 3 lines in different positions and keys. Home key final entries in all of these Fugues, following the example set by J.S. Bach in his own organ fugues, are in the bottom octave of the pedal. The final work (D Major Op. 28) from this grouping shares these same characteristics save for the Fugue which employs 3 countersubjects specially worked in quadruple counterpoint.

**In performing these works it will be incumbent upon the performer to make mental adjustments to the score, if necessary, so the music makes it for the listener. As with any organ music some experimentation can be expected in order to bring out best what's written on the page. In wet acoustics the organist will need to play a little slower and more detached to keep things clear. In dry acoustics the rests between detached chords may need to be shortened more and the chords held longer than their written values. The fundamental pulse should be retained, but variations in tempo can and should be introduced at appropriate places to nuance the music and keep it from sounding mechanical. These places have been marked in the scores.**

**Tempo marks corresponding to beats per minute also have been included, with the crotchet (quarter note) receiving one beat and descriptive terms written in the universal musical language of Italian. These are relative only and should be understood as broad approximations to be used as a guide which, like all tempo marks, may not be appropriate in every circumstance due to the personal interpretations of performers, the way the instrument at hand responds, and especially, the way its sound lingers in its own acoustical environment. The feeling aroused by the harmonic structure of the music will be the true source of correct tempo in any given situation, thus performers are apt to find their tempo mark in the composition itself rather than in the instructions in the beginning.**

**Markings for tempi appear as follows:**

<b>Quarter note = 162 -182</b>	<b>-- Vivace</b>
<b>142-161</b>	<b>-- Allegro molto</b>
<b>120-141</b>	<b>-- Allegro</b>
<b>100-199</b>	<b>-- Allegretto</b>
<b>80-99</b>	<b>-- Moderato</b>
<b>60-79</b>	<b>-- Andante</b>
<b>42-59</b>	<b>-- Adagio</b>
<b>30-41</b>	<b>-- Lento</b>

**The 4 part writing found in these 5 pieces is in standard organ score (3 staff) notated with treble and bass clefs. Voice lines in these pieces are never permitted to cross, and voice ranges are never exceeded. These 5 works stay within the following voice ranges:**

**Top (treble) staff:**

**Soprano voice – middle C to high A (1<sup>st</sup> line above staff)**

**Alto voice – tenor G to D (4<sup>th</sup> line)**

**Middle (bass) staff:**

**Tenor voice – tenor C to middle G**

**Bottom (bass) staff:**

**Bass voice – Bass (low) C to middle E**

**In these works the compass of the bass voice is extended downward to low C. In passages of 5 part writing an additional high bass, or baritone, voice is supplied, being notated on the middle staff below the tenor line using upward stems for the tenor and downward stems for the baritone. Where the soprano line is soloed in the right hand, the alto is notated on the middle staff above the tenor line using upward stems for the alto and downward stems for the tenor.**

**In this music the stretch for the hands is kept at an octave or less. Registration suggestions along with indications for hand division are included with the score. The choice of stops and couplers will depend upon personal taste and require more or less adjustment depending upon the resources of the instrument at hand. The fugues paired with these preludes are all scored for a plenum sound with manuals coupled and Swell reeds drawn, and 16-foot reed and 8-foot Principal drawn in the Pedal with Swell coupled, and they all end with the full power of the organ. The preludes may be separated and performed all by themselves if the entire work proves too long. When separated this way the fugues, being related thematically, could be performed later with fine effect.**

**The e minor Op. 24 Prelude and Fugue begins quietly with a Prelude separated into 3 thirds, the first 2 of which use the Fugue's countersubjects, individually, as thematic material. These are immediately followed by a 3<sup>rd</sup> and final combinatory section which is rounded off with a short coda. These 3 sections of the Prelude are separated by short modulating interludes each 3 bars long. This part of the work is to be played a bit subdued but with a full sound, Swell reeds coupled, and box closed. The Prelude ends with a slight crescendo in 5 voices and a full cadence which includes a trill in the top line. The Fugue is written in triple counterpoint and has 2 countersubjects. Its subject begins on scale degree 1, has a tail which points strongly to the dominant key, and is supplied with a tonal answer. The music passes through**

all nearly related keys and ends with a full cadence in 5 voices employing a Picardy 3<sup>rd</sup> in the final chord. This work finishes with great finality using the full power of the instrument.

The a minor Op. 25 Prelude and Fugue also begins quietly with a Prelude constructed this time as would be an improvisation in 6 parts on a single free theme (a method favored and promoted by Louis Vierne), only in compressed (shortened) form. Its theme is taken from a free voice appearing only once in the Fugue (in the soprano line of the exposition in the subdominant key). This free voice is extended slightly from 5 to 7 bars to create the theme for the Prelude. The theme of the Prelude is thus hidden in the Fugue. This Prelude's first 2 expositions are both harmonized diatonically with the 2<sup>nd</sup> exposition being more animated rhythmically. The 3<sup>rd</sup> and final exposition whereupon the theme reenters is harmonized chromatically. This part of the work is scored for soft 8-foot foundation stops with manuals coupled and ends softly in 6 voices on the String Celeste stop in the primitive gloom of the home key. The Fugue is written in triple counterpoint, has 2 countersubjects, and has a subject which is the inverse of the b minor Op. 26 Fugue subject. It begins on scale degree 1 and is supplied with a real answer in the dominant. The coda employs a trill in the top line with an anticipation on the penultimate chord, adds a baritone voice, and the piece closes in 6 voices with great finality on a tonic minor chord.

The b minor Op. 26 Prelude and Fugue also begins quietly with a Prelude constructed as would be an improvisation in 6 parts on a single free theme *a la Vierne*, only in compressed form. Its theme is the Fugue's 1<sup>st</sup> countersubject slightly extended from 5 to 7 bars. Its first 2 expositions are both harmonized diatonically with the 2<sup>nd</sup> exposition being more animated rhythmically. The 3<sup>rd</sup> and final exposition is harmonized chromatically. This Prelude is scored for foundations stops with manuals coupled and ends very quietly and softly in 7 voices on a Picardy third with the String Celeste stop drawn. The Fugue is written in triple counterpoint, has 2 countersubjects, and its subject is the inverse of the a minor Op. 25 Fugue subject. It begins on scale degree 5 and is supplied with a real answer in the subdominant. In the middle of this Fugue there is an unexpected modulation to the unrelated key (a minor) for an additional entry. The coda employs segmentation of the theme in the bass voice and an unusual final cadence in which the penultimate dominant chord has a 7<sup>th</sup> which resolves unexpectedly upward to the 5<sup>th</sup> scale

degree instead of downward to the 3<sup>rd</sup>. The final reiterated chord has an inverted pedal point in the top line, a double pedal with a Picardy 3<sup>rd</sup> high in the pedalboard, and finishes in 9 voices with an added 6<sup>th</sup> in the right hand over the full power of the instrument.

The F Major Op. 27 Prelude and Fugue begins very quietly with a Prelude constructed, once again, as would be an improvisation in 6 parts on a single free theme *a la Vierne*, only in compressed form. Its theme is the Fugue's 2<sup>nd</sup> countersubject extended slightly from 5 to 7 bars in length. Its first 2 expositions are harmonized diatonically with the 2<sup>nd</sup> exposition being more animated. As the theme reenters in the 3<sup>rd</sup> and final exposition the music is scored for a flute solo in the right hand against chromatically winding left hand chords on the String Celeste stop. The rest of the Prelude is scored for soft foundation stops with manuals coupled. This Prelude ends very quietly and delicately in a mere 4 voices. The Fugue is written in triple counterpoint and has 2 countersubjects. Its subject begins on scale degree 3, its tail points to the dominant, and a tonal answer in the dominant is supplied. This music passes through all related keys and makes an entry in an unrelated key (c minor) just prior to the final entry in the home key. An extended animated coda rounds out the piece at the conclusion of which an additional voice is added to the left hand, and the music finishes in 5 voices with the full power of the organ.

The D Major Op. 28 Prelude and Fugue which closes this collection begins with a Prelude which, once again, is built in the manner of an improvisation in 6 parts on a single free theme *a la Vierne*, only in compressed form. Its theme is taken from the Fugue's 3<sup>rd</sup> countersubject. The 2<sup>nd</sup> exposition of the theme and a portion of the development are treated as a 3-part canon at the octave at the distance of a quarter bar. The 3<sup>rd</sup> and final reentry of the theme is harmonized with chromatic planing and ends very quietly on the String Celeste stop in 6 voices with an added 6<sup>th</sup> and double pedal. The Fugue which follows is written in quadruple counterpoint and has 3 countersubjects. Its subject begins on scale degree 1, has tail which points to the dominant key, and is supplied with a tonal answer. Here the 1<sup>st</sup> countersubject is derived by inverting the subject from the F Major Op. 27 Fugue. As the music progresses the subject and 2<sup>nd</sup> countersubject seem to recede into the harmonic background as the 1<sup>st</sup> countersubject and 3<sup>rd</sup> countersubject assume greater prominence. This music finishes with great

**finality in 8 voices with an added 6<sup>th</sup> and double pedal using the full power of the organ.**

**When multiple countersubjects enter into Fugues like these, the counterpoint becomes thrillingly dense, and even more miraculous sounding when all voices are clear, clean, independent, and mutually complimentary. Historically, coordinating this complexity in such a piece of music so that the final unity is aesthetically successful, for composer or performer, has been an achievement of high art, hence, it seems fitting to dedicate this final work in this collection to the greatest master of all who put music on a plateau that no one else has ever reached.**

**It's possible that the a minor, b minor, F Major, and D Major Preludes & Fugues from this collection, by plowing in a compositional furrow all their own, may have broken new ground. The process used to create these pieces, i.e., of first taking a 4 voice Fugue with multiple countersubjects worked in triple or quadruple counterpoint (methods favored by J.S. Bach) and then pairing it with a Prelude in improvisatory style constructed in the same 6-part form upon a single free theme favored by Louis Vierne, albeit a bit compressed, and where either a countersubject or a free counterpoint taken from the Fugue serves as the Prelude's theme, seems to represent, so far as this author can determine, a new synthesis, something hitherto untried in organ composition.**

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