

A RECITAL

by

DEANNA FREITAG

B.S., Dickinson State College, 1978

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

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GRADUATE RECITAL #138

SEASON 1979-80

KANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC

DEANNA FREITAG, Organ

B.S., Dickinson State College, 1978

Tuesday, April 8, 1980

All Faiths Chapel

8:00 p.m.

PROGRAM

SONATE I *Paul Hindemith*
 I. Massig schnell-Lebhaft (1895-1963)
 II. Sehr langsam-Phantasie, frei-Ruhig bewegt

CHORALVORSPIEL UND FUGE ÜBER
 "O TRAURIGKEIT, O HERZELEID" *Johannes Brahms*
 (1833-1896)

PRELUDE AND FUGUE IN A MINOR, BWV 543 . *Johann Sebastian Bach*
 (1685-1750)

INTERMISSION

PRELUDE ET FUGUE SUR LE NOM D'ALAIN, OP. 7 . *Maurice Duruflé*
 (b. 1902)

MASQUERADES (1978) *Curtis Curtis-Smith*
 Scherzo (Jig for the Feet) (b. 1941)
 In dulci jubilo: Like a Carrousel

PRELUDIUM UND FUGE ÜBER DAS THEMA BACH . . *Franz Liszt*
 (1811-1886)

presented in partial fulfillment of the requirements
 for the degree of
 Master of Music

INTRODUCTION

This paper is written to bring the reader to a fuller understanding of the compositions selected for this recital by placing in context their historical background, analysis, and appropriate performance practice. Within the organization of the paper, I will trace the historical developments and biography of the composer's life as relevant to the compositions, and describe individual styles of writing.

Generalizations giving a short descriptive overview of the structure and characteristics of the pieces will be followed by a more detailed analysis of the techniques of harmonic and formal structure. Performance practice problems pertinent to the pieces, such as registration and articulation, will be discussed at the end of the analysis. Any instructions or intentions of the composer relating to the style of performance will be included.

Paul Hindemith

Sonata I

Paul Hindemith (1895-1963) was one of the leading composers of the first half of the twentieth century. He was a theorist and pedagogue as well as a composer, and throughout his life sought to formulate a common system for twentieth century compositional practices. Although his proposed system was not universally adopted, Hindemith's work influenced many other composers.

Hindemith's career included important positions teaching at the Berlin School of Music (1927-37), Yale University (1940-53), and after 1953, at the University of Zurich in Switzerland. He moved from Germany to the United States in 1940, and became a United States citizen in 1946.

Theoretical works of Hindemith include traditional harmony texts and the Craft of Musical Composition. Hindemith states his musical philosophy in A Composer's World, defined by four elements. (1) Music should provide communication between the composer and the consumer. (2) Music should contain craftsmanship with the knowledge of techniques and tools. (3) Tonality is inevitable and the avoidance of this is chaos. (4) Order within a musical composition is symbolic of a higher order within a moral and spiritual universe. Therefore, symbolism is a most important device in composition.¹

¹ Paul Hindemith, A Composer's World, Horizons and Limitations (Cambridge: Harvard University Press, 1952), p. 209.

Hindemith's early works were very dissonant but by the 1930's, his style had become less dissonant and more systematic in tonal organization, with an added quality of Romantic warmth. From this decade dates his Gebrauchsmusik (music for practical use) and many sonatas for particular instruments, including the three organ sonatas.

Hindemith had studied the counterpoint of Bach and was also influenced by the nineteenth-century composers Schumann, Brahms, and Reger. Like Bach, he was an eclectic, using many different forms such as tutti-solo alternation, trio settings, cantus firmus treatments, and sectional contrapuntal variations, all exemplified in the organ sonatas. ²

In his compositional system, Hindemith places a hierarchy on the priority of harmonic intervals that is based on the natural laws of sound, the harmonic series. Any of the twelve tones can be a tonal center. The order of importance of harmonic intervals is (from greater to lesser): Octave, fifth, fourth, major third, major sixth, minor third, minor sixth, major second, minor seventh, minor second, major seventh, and the tritone. Quartal harmony, based on this natural order, became one of Hindemith's most prominent compositional devices.

Other techniques commonly found in his compositions involve melody and rhythm. Melodic material is dominated by short motives that are very disjunct. Melodic movement and step progressions have peaks that are stressed by rhythmic accent, approach by leap, or by duration. Sequences have added augmentations or diminutions. Frequent

changes of meter from duple to triple (mixed meter) are used for stressing syncopation and lengthening cadential formulas. Polymeter, the use of two meters simultaneously, is occasionally employed.

By 1937, when Sonata I was written, Hindemith's style included a transparent contrapuntal texture, avoidance of melodic tritones, frequent use of melodic fourths and seconds, modality, and the use of more dissonant harmonic intervals such as the second, seventh, augmented and diminished intervals. Typical devices in the sonatas include the melody doubled in octaves, incomplete triads, chord with superimposed fourths, frequent meter changes, and surprising changes of tonal centers.³

Analysis

Hindemith's Sonata I for organ is divided into two large movements. The first movement is in sonata-allegro form. The second movement is divided into three large sections that are delineated by the use of different motives, meters, and tempos in a trio, variation and rondo form.⁴

Unity is achieved throughout the work by the repetition and transformation of repeated motives. Cadences are often approached by voices in opposite directions, and contain root movements of a minor third or half-step down.

Table 1 illustrates the division of the work into sections of contrasting pitch centers, rhythmic activity and tempo markings.

² Emily Cooper Gibson, "A Study of the Major Organ Works of Paul Hindemith", *The Diapason*, Feb. 1971, p. 22.

³ Gibson, p. 44.

⁴ *Ibid.*, p. 45.

TABLE 1. Hindemith, Sonata I for organ, 1937.

Movement I: Sonata-Allegro

Measure	Classification	Pitch Center	Meter	Tempo	Rhythmic Motives
1-52	Introduction	Eb	3/2, 2/2	Massig Schnell	Triplets, eighths
53-133	Exposition Theme I 53-87	Eb	3/8	Lebhaft	Eighths, sixteenths
	Theme II 88-133	C#	3/8		Eighths
134-164	Codetta	Bb	3/8	In Zeitmas	Eighths
165-270	Development	Bb, A, F# B, E	3/8		Theme I and II
271-288	Bridge	E-Eb	3/8	In Haupt- zeitmas	Introduction motive
289-373	Recapitulation Theme I 289-363 Theme II 364-373	Eb	3/8	Ruhig	Theme I and II

Movement II: Section 1, Trio setting, AA' form

Measure	Classification	Pitch	Meter	Tempo	Rhythmic Motives
1-16	A	E, B	4/8	Sehr langsam	Sixteenths, thirty-second dotted eighths lower voice
17-34	A'	E	4/8		Eighths, sixteenths

Movement II: Section 2, Variation form

Measure	Classification	Pitch	Meter	Tempo	Rhythmic Motives
1-8	Variation I	Bb, B	4/4	Breit	Eighths
9-15	Variation II	F, B	3/4 12/8, 9/8	Breit frei	Sixteenths thirty-seconds
15-24	Variation III	C, A	4/4	Ziemlich lebhaft	Eighths
24-34	Variation IV	G, Bb	2/4, 6/8	Breit	Sextets
35-52	Variation V	Bb, D	12/8	Lebhaft	Eighths

Movement II: Section 3, Rondo form ABACA

Measure	Classification	Pitch	Meter	Tempo	Rhythmic Motives
1-14	A	Eb	3/4	Ruhig bewegt	Eighths, sixteenths
15-37	A'	C	3/4		Dotted eighths
28-41	B	A	3/4		Quarters
42-52	A	Eb, D	3/4	Immer sehr ruhig	Theme A
53-63	C	B, G#	9/8		Eighths
64-77	C'	B, G#	3/4		Triplets
78-99	A	Eb	2/4		Theme A
100-114	Coda	Eb	3/4		Quarters from A

Hindemith's organ sonatas are very personalized, a synthesis of Romantic, Classical, and Baroque styles within a Neo-Classical framework. His contemporary devices in the developmental sections include sudden transitions and frequent modulations. Recapitulations are short and concise.

The first movement in sonata-allegro form begins with a long introduction (measures 1-52) marked Massig schnell, indicating a lively, animated rhythm. The pitch center is E-flat, and it begins with a vertical structure that follows the hierarchy of intervals, including in three opening chords the most important fifth, fourth, and major sixth respectively. (Ex. 1a)

Example 1. Motives of the Introduction

a. ms. 1-3

Maßig schnell

The notation for measures 1-3 is presented in three staves. The top staff is the Manual part, written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a half note chord (F4, B-flat4, D5) followed by a quarter note chord (F4, B-flat4, D5) and a half note chord (F4, B-flat4, D5). The middle staff is the Pedal part, written in bass clef, which begins with a half note chord (F3, B-flat3, D4) followed by a quarter note chord (F3, B-flat3, D4) and a half note chord (F3, B-flat3, D4). The bottom staff is the Pedal part, written in bass clef, which begins with a half note chord (F3, B-flat3, D4) followed by a quarter note chord (F3, B-flat3, D4) and a half note chord (F3, B-flat3, D4).

b. ms. 44-47

The notation for measures 44-47 is presented in two staves. The top staff is the Manual part, written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a half note chord (F4, B-flat4, D5) followed by a quarter note chord (F4, B-flat4, D5) and a half note chord (F4, B-flat4, D5). The bottom staff is the Pedal part, written in bass clef, which begins with a half note chord (F3, B-flat3, D4) followed by a quarter note chord (F3, B-flat3, D4) and a half note chord (F3, B-flat3, D4).

The opening is homophonic and melodies in octaves alternate with sections of two-voice polyphony. Melodic motion is conjunct and the harmonic movement contains frequent abrupt modulations. An important motive is used in sequential repetition beginning on pitches a minor third apart in measures 22-25 and 44-47. (Ex. 1b) Another treatment of motives involves two repetitions with the last slightly altered. The introduction cadences with a third inversion A-flat Major-minor seventh chord to G chord in open fifths.

The exposition section (measures 53-133), in 3/8 meter with Lebhaft marked, is like a scherzo with a lively, animated rhythm. The first theme (Ex. 2a) centers in E-flat with a motive containing sixteenths and eighths that ascend melodically by seconds and fourths. The first theme is repeated (measure 68) with accompanying lines slightly altered, and the cadences are extended by elaboration of the motive from the third bar of the theme.

The second theme is homophonic with a solo line in the soprano voice having a lyric quality in its stepwise motives. (Ex. 2b) This eighth-note theme is imitated at the octave in the alto (measure 92) and at the fourth in the tenor (measure 98). Three more consecutive statements of the theme in the alto and soprano voices appear against block chords in the lower voices, drawing to a cadence that employs the minor second, from B to Bb Major.

Example 2. Themes I and II of the Exposition

a. Theme I, ms. 53-55.



b. Theme II, ms. 87-92.



The codetta begins in octaves at a very low dynamic level. Its long phrases begin with intervals of a minor third that expand to a major sixth.

The development section (measure 165) returns the first theme in the dominant, B-flat. There is imitation of the first theme in E-flat, A, F-sharp, B, and E. The first motive of the introduction, now in A major, separates the development of the first and second themes. The development uses the second theme (measure 216) in the soprano voice in F-sharp minor with cadences in B and G. The last statement of the second theme is in stretto between the bass and tenor (measures 260-261), and cadences in E-major.

A very quiet contrasting bridge section in the original tempo (measures 271-288) uses motives from the third section of the introduction. The recapitulation begins with the first theme altered through repetition, and augmentation is employed at the langsamer werden. Motives are increasingly wider spaced as the cadence approached. Theme II is restated in the tenor over an Eb pedal. The final cadence moved from

an E-flat minor to E-flat major chord.

The second movement could be thought of as three independent sections: trio, variation and rondo form.⁵ The trio is a short movement, only thirty-four measures in length, in a two-part song form AA', and is marked Sehr langsam. The two upper voices move in dotted sixteenths over an ostinato bass pattern. The rhythm of the upper voices changes frequently from duplets to triplets, and is imitated by the middle voice. Melodic sequences begin a major second apart.

The first A section is in the pitch center of E and B. This section (Refer to Table 1) includes the counterpoint of three voices with the predominant use of dotted rhythms in the upper voices against an eighth note pizzicato bass. The second section is a slightly altered version of the first, using a change of register and pitch center to E-flat. The final cadence moved from A to E major.

The next section of the second movement could be called variations.⁶ The marking phantasie frei describes the movement of the free rhythmic lines and virtuosic motion which is the climax of the sonata in dramatic and technical elements.

A four-note pedal motive from the Introduction (See Ex. 1a) begins each variation and acts as an ostinato in the final variation. The motive is stated a fourth lower in each variation.

⁵ Refer to Table 1, p. 5.

⁶ Gibson, p. 22.

Example 3. Movement II, Section II, Pedal Motive.



The tonality of this section is very transient, moving from B-flat to B in the first variation. Two ascending and descending triplet passages climax in a final flourish that moves rapidly in chromatically descending thirty-second notes.

The second variation (measures 9-15) is in the tonal center of F and B, beginning with ascending chromatic motives. The phrase is extended and joined by a lower voice in parallel sixths to ascend to a final G major-major seventh chord.

The third variation (measures 14-24) begins in C with short two-chord phrase groups. These groups move by descending and ascending half-steps in three distinct statements, each in a softer dynamic level. The texture is thick with three and four voices, and the harmonic rhythm moves quickly.

Fortissimo chords accompany the pedal motive at the beginning of the fourth variation (measures 24-34). It begins in G with groups of six notes that gradually move into a dotted rhythm pattern and finally an eighth-note pattern ascending and descending that cadences in B-flat. The dynamic levels and tempos follow the melodic movement from high to low as the level decreases with descending notes.

The fifth variation in Bb (measures 35-52) employs a triplet figure as the unifying motive. These triplets move in contrary motion as the pedal motive becomes an ostinato bass pattern for the final twelve measures of the movement. The final cadence is a stepwise progression of B \flat -C \sharp -M-DM.

The final section of the second movement is written in rondo form, ABACA. The theme of the A section employs the use of seconds, fourths, and fifths, in repetitions of motives.

Example 4. Movement II, Section II, ms. 1-4.



In contrast to the preceeding section, the movement of this section is slow and relaxed. The sonata concludes with a lyrical melody and homophonic texture of this section.

The A section states the melody in the soprano and tenor voice in E-flat (measure 1-27). Rhythmic dotted eighths are developed in the counterpoint between voices.

The B section is marked by the contrary motion of block chords over an ostinato bass pattern (measures 28-41). The A section returns in measure 41 in an E-flat pitch center, repeating the first theme, but modulating to D.

The next section (C) begins in B major, where Hindemith has specified only 4' and 2' stops. The melody is in a high range above lower sustained chords and the ostinato pedal pattern. (Measures 64-77)

The final statement of A returns (Measures 78-99) with the motion slowing and the melody now alternating between voices. This section in E-flat has been indicated for only 8' stops by Hindemith. The coda uses motives from the A section in canon at the octave (Measures 100-114). The movement of the last cadence is a minor third down, from G^M-E^bM, a cadence typical of Hindemith's style.

Performance practice of the piece includes the use of German contrapuntal principles of which a main goal is clarity and independence of lines. Hindemith's use of dynamic and tempo markings do much to help the performer determine the interpretation of the piece. His careful construction and economy in sources of thematic material unifies the sonata.

The performer is free to color the lines with different timbres, as Hindemith only marked specific registrations to delineate certain melodies. He explains this to the performer in his preface to the sonatas by stating that organists playing instruments with swell shutters and cylinders (Roll-schweller) are at liberty to raise the dynamic level of the phrase above that which is indicated in order to achieve richer coloration and dynamic transitions.⁷ Hindemith indicates only general dynamic levels. There is much use of terraced dynamics, indicating differing levels of plenums, or principal choruses.

⁷ Paul Hindemith, Preface, Sonata I, (London: Schott and Co. Ltd.), 1937, p. 2.

Johannes Brahms

Choralvorspiel und Fuge über "O Traurigkeit, O Herzeleid"

Johannes Brahms (1833-97) wrote very few works for the organ. These works fall into two periods, the 1850's and the 1890's. The earlier period includes four works: Prelude and Fugue in A minor, Prelude and Fugue in G minor, Fugue in A-Flat minor, and the Choralvorspiel und Fuge über "O Traurigkeit, O Herzeleid". From the latter period comes only one work, a collection, Eleven Chorale Preludes, Op. 122, written in 1896 and published posthumously in 1902.

The later works are similar in form to the earlier works, but the maturation of Brahms's style is more evident in the intense expression and advanced chromaticism. Gotwals suggests that the chorale prelude on "O Traurigkeit, O Herzeleid" might be a forerunner of the Chorale Preludes, Op. 122.⁸ The early works represent a similarity in form and style, but the latter demonstrate more freedom with harmonies, tempos, and dynamic changes.

Brahms was the great conservative of the Romantic era. He composed in traditional forms with classical conceptions. His works are introspective and reflective within a constrained framework.

Brahms taught in Hamburg in 1856 and resided in Detmold for the summer. One of his students, Fraulein Friedchen Wagner, asked him to write a piece as a remembrance. As she preferred studying Bach, he chose

⁸ Vernon Gotwals, "Brahms and the Organ", Music, April, 1970, p. 39.

The form of the chorale prelude is through-composed. The four-part texture is homophonic with the melody in the soprano voice accompanied by triplets in the alto and tenor, and a pedal line in quarter notes. The prelude and fugue are both in A minor.

The prelude contains the five phrases of the chorale and a coda. Polymeter is employed with the use of common time in the soprano and bass voices against 12/8 meter in the alto and tenor voices. The phrases are separated by short interludes usually of two beats in length that involve a half-step turning motive in parallel sixths. The pedal continues to support the harmonic motion.

The opening of the prelude is similar to the opening of Bach's St. Matthew Passion with its use of accompanying lines and placement of the cantus firmus in the soprano. (Ex. 7)¹³ The two accompanying voices move chromatically and produce important cross rhythms by their combination of compound meter with the common meter of the cantus firmus.

Example 6: Opening of "O Traurigkeit, O Herzeleid" and St. Matthew Passion



Although the title suggests a fugue, this chorale fugue is actually a form of chorale prelude which treats each phrase of the cantus firmus in Vorimitation, followed by statements of the cantus firmus augmented in the pedal. The three-voice fugue derives its subject from the cantus firmus.

¹³ Schunemann, p. 45.

Example 7. Fugue subject.



The subject entrances occur consecutively in the alto, soprano, and tenor voices. The answer is an inversion of the subject and the third entrance is the altered subject at the dominant. Brahms uses a counter-subject that employs leaps of fifths. The counterpoint to the subject is almost entirely in sixteenth notes with some use of a neighbor-note figure in thirty-seconds and a two-note motive in eighths derived from the subject.

The use of different combinations of the subject and countersubject for each phrase of the cantus firmus gives a distinctive construction. The first phrase of the chorale features the fugue subject and countersubject in imitation (measures 13-16). During the second phrase, the subject is found in stretto in the soprano and alto voices, concluding with an episode also derived from the subject (measures 19-21). The third phrase (measures 25-30) uses a combination of subject and answer in inversion and includes another statement of the subject in C. The inverted subject is found against motives from the countersubject for the fourth phrase (measures 33-37). The episode following parallels an earlier one, and the last phrase of the cantus firmus enters to end the episode. The final statement of the subject is in the alto voice in inversion, and sequences of thirty-second note motives descend and cadence using the harmonic movement of ii^{o7} -I. This cadence is

similar to modal cadences with its use of descending stepwise movement in the tenor voice. The slow descent of the motives over the last pedal A is similar to the coda of the prelude which is a typical treatment of such forms in the Baroque era.

Brahms creates compositional unity in the chorale fugue by the use of devices such as: the simultaneous use of motives, the use of similar harmonic patterns, and the Vorimitation of each of the phrases. The simplicity of the chorale complements the contrapuntal texture of the fugue.

Brahms's works include very few directions for the performer such as tempo, registration, articulation, and in most cases, dynamic levels.¹⁴ Examples of Brahms's few indications are the markings of the Prelude's cantus firmus as forte and the accompanying voices as piano. He did not indicate a specific registration for the Prelude or Fugue.

While he was touring in 1853, Brahms met Robert and Clara Schumann in Dusseldorf, establishing what was to become a lifelong friendship. Brahms lived there in 1855 and began his early organ compositions. His youthful study of the organ gave Brahms a thorough acquaintance with the instrument. According to Gotwals, it is highly possible that he played at the Maximilians-Pfarrkirche in Dusseldorf during his stay. The instrument in this church was a large one for the time with many warm fundamental tones. Brahms's contact with this organ may have influenced his tonal concepts of registration. (Refer to Table 2).

¹⁴ Schunemann, p. 31.

Table 2. The organ in Maximilians-Pfarrkirche in Dusseldorf.¹⁵

<u>HAUPTWERK</u>	<u>POSITIV</u>	<u>ECHOWERK</u>	<u>PEDAL</u>
Prästant 8'	Prinzipal 4'	Prinzipal 2'	Prästant 8'
Oktave 4'	Quinte 2 2/3'	Carillon 2 fach	Mixtur
Superoktave 2'	Superoktave 2'	Zimbel 2 fach	
Sesquialter	Zimbel 3 fach		
Mixtur 4 fach			
Bordun Bass 16'	Bordun 8'	Grobgedackt 8'	Subbass 16'
Bordun Diskant 16'	Flauto Traverso 8'	Kleingedackt 4'	Rohrflöte 8'
Rohrgedackt 8'	Flute douce 4'		
Quintgedackt 5 1/3'	Quintflöte 1 1/3'		
Kornett 3 fach			
Trompete Bass 8'	Vox humana 8'	Vox humana 8'	Posaune 16'
Trompete Diskant 8'	Hautbois 8'	Trompete 8'	Trompette 8'
	Klarine 4'		Klarine 4'
Viola Di Gamba 8'	Salizional 4'	Vox angelica 1'	
		Viola di Gamba 8'	

In my performance of the work, registration of the Prelude was determined by dividing the voices into solo and accompaniment, performing it on two manuals and pedal (not indicated by Brahms). The solo cantus firmus is played on a flute solo stop against soft strings in the accompanying voices. The pedal used soft 16' and 8' flutes.

Because of the interaction of its three voices, the fugue should be played on one manual with warm and dark fundamental timbres similar to the ones found in the organ illustrated in Table 2. The clarity of lines and darkness of timbre should be most important in determining registration.

¹⁵ Organ specifications are from Gotwals' article, p. 42.

The cantus firmus in the pedal should be strong, using rich and dark tones, to penetrate the fugal counterpoint above it. Principals and flutes at 16', 8', and 4' pitches are employed in my performance.

The prelude and fugue have several unifying elements. The tempo relationship between the prelude and fugue is very close, as demonstrated by similar markings for both sections. The prelude is marked "poco Adagio" and the Fugue is marked "Adagio". This close relationship keeps the quarter note constant. The use of the chorale is a unifying device for both pieces. Brahms's combination of beautiful contrapuntal lines and dramatic harmonies provide an elegaic character for the piece.

Johann Sebastian Bach

Prelude and Fugue in A Minor, BWV 543

Johann Sebastian Bach (1685-1750) wrote many organ works during the years at Weimar as court organist and chamber musician to Duke Wilhelm Ernst. The masterpieces from this period (1707-18) show the great influence of the North German school. From this period comes a great number of virtuosic toccatas and fantasies which employ long pedal solos, figurations, massive chords, pedal points and improvisational sections.

The occurrence of these characteristics provides evidence that the A-minor prelude originated in this period. The fugue was probably reworked in the Leipzig period.¹⁶ It has little in common with the prelude but does have characteristics of Bach's earlier fugues. Each section is long, and there is much use of a single motive developed in many sequences.

The fugue subject, according to Keller, shows its similarity to a fugue by Pachelbel and the theme of "Concerto No. 8" by Corelli that Bach transcribed for the harpsichord.¹⁷ In all probability, the main derivation seems to be from Bach's own "Fugue in A minor" for harpsichord.

¹⁶ Corliss Richard Arnold, Organ Literature: A Comprehensive Study, (New Jersey: The scarecrow Press, Inc., 1973), p. 101.

¹⁷ Hermann Keller, The Organ Works of Bach, (New York: Peters Corp., 1967), p. 103.

Example 8. Bach's "Fugue in A Minor" for Harpsichord, BWV 944.



Differences between the harpsichord work and the organ work are quite evident. The harpsichord work is longer with expanded episodes and a greater wealth of harmonies, but the organ fugue contains a more complex contrapuntal texture. The subject of the harpsichord work had to be altered to fit the pedals, and the organ fugue subject itself is modified in the pedal entries.

Analysis

The prelude is in a large sectional North German style, as previously mentioned. It contains several rhapsodic passages and is improvisatory in nature. The first section (measures 1-25) is monophonic in a toccata style that moves rhythmically in sixteenth notes alternating with triplet passages. The establishment of the A-minor tonality is achieved in the opening outline of an A-minor arpeggio that moves chromatically through diminished seventh chords to alternate with major and minor triads (Example 9).

Example 9. Prelude in A Minor, BWV 543, ms. 1-2.



The change of rhythmic figuration from sixteenths to triplets lasts only two measures (5-6), but returns three measures later with the entrance of a tonic pedal point. Within this triplet figuration, a quarter note motive of neighbor tones accompanies the ascending and descending motion. A flourish of activity in ascending thirty-second note scales drives towards the chordal 'Buxtehude shake' and pedal arpeggio, ending the section with a cadence on the dominant.

The second section of the piece begins with a long pedal cadenza that restates the opening arpeggiated triads. The manuals use a half-step motive to embellish the D-minor chord that unfolds in four-voice texture before continuing in two voices. The section concludes with another rhythmically active thirty-second note passage developing the half-step motive. It cadences in G-major.

Three-part texture predominates in the third section of the piece (measures 36-47). Motivic use of arpeggiation in parallel thirds and sixths alternate with chordal arpeggiation of the pedal. The section begins in C-major and concludes in A-minor.

The last section is a long cadential extension that involves alternation of i-iv-V⁷. A neighboring-tone motive in sixteenth notes is developed extensively in a four-part texture and it concludes in an exciting climax. The final tonic cadence uses a Picardy third.

The fugue has an unmistakably simple plan and is very well constructed. A long exposition is followed by an episode in D-minor and another long

section of middle entries at different pitch levels that is interspersed with several short episodes. An episode and final statement of the subject in the tonic preceeds the coda. The coda contains a brilliant pedal cadenza and a final flourish of arpeggios and scales based on secondary diminished chords before the final cadence.

The fugue subject is in compound (6/8) meter and consists of chordal outlines. The subject is constructed with descending sequences of a sixteenth-note motive.

Example 10. Fugue subject, ms. 1-5.



The subject is five measures long, and uses a real answer. The order of voice entries in the exposition (measures 1-30) are: soprano, alto, tenor, and bass. The countersubject employs a descending five-note scale motive that sequences several times.

An episodic passage (measures 31-44) develops motives from both the countersubject and subject. The episode begins in D-minor in a three-voice texture and returns to A-minor for the final statement of the subject in the soprano (measure 44). The exposition cadences in the dominant, and leads to a section using the subject in sequence, alternating with short episodic passages. This section begins in E-minor with a statement of the

subject embellished in the tenor. Sequential development of new material accompanied the subject. Subsequent entrances are found in the alto, soprano, and alto, respectively.

The entrances of the voices occur in related keys which are interrupted by short episodes that modulate. The first alto entrance is in C, and there follows a short interlude of sequences based on the second part of the subject. The soprano entrance in G-major and the alto entrance in D-minor completes the statements of the voices. A sequential treatment of the subject in a two-voice texture modulates from G-minor to A-minor (measure 95). Stretto between the soprano and bass preceeds the true entrance of the subject in the tenor. A long episode in A-minor uses the subject and countersubject, developed by sequences and inversion. A statement of the subject is found in the tenor, in E-minor (measure 115) to mirror the original key of this long development section.

An episode of eleven measures preceeds the entrance of the subject for the final time (measure 131). The last tonic statement is in the tenor and moves directly to a dominant pedal point against sequential counterpoint.

The fugue climaxes with a pedal cadenza based on motives from the subject and arpeggios. The second half of the cadenza shifts to the manuals to increase in rhythmic activity with thirty-second notes. The return to a single-line toccata style outlines $D^{\#07}$ and $G^{\#07}$ chords over a pedal E before the final cadence.

Performance practice of the piece demands use of several plenums, or principal choruses, to display the prelude and fugue in dynamic levels

that contrast the introduction of new material. Registration should conform to the Baroque standards of clarity of line and pureness of sound especially important for the independent lines of the fugue.

Rhythm is an important performance consideration in this piece. The rhythmic drive of the fugue develops from the natural feel of the compound meter which tends to stress the beat.

Maurice Duruflé

Prelude et Fugue sur le nom d'Alain, Op. 7

Maurice Duruflé (b. 1902), a contemporary French organist and composer, began his early piano study at the age of five. In 1919 he studied with Tournemire and later studied with Vierne, Gigout, Dukas, and Guilmant. While a student at the Paris Conservatory, he earned many prizes and awards. In 1943, Duruflé returned to the Conservatory as a professor of harmony.

Duruflé was assistant to Vierne at Notre Dame from 1929-31. In 1930, he was also appointed organist of St. Etienne du Mont. His wife, Marie-Madeleine Duruflé-Chevalier, became assistant organist in 1953. They have toured together extensively, and are well-known as recitalists. The Duruflés were injured in an automobile accident in 1975, and the severity of his injuries have limited his activities since.

Duruflé's reputation as a composer has been most associated with his Requiem. His works for the organ are not numerous but have become standard in present-day organ literature. They include the Suite, Op. 5, Prelude, Adagio et Choral varié sur Veni Creator, Op. 4, Scherzo, Op. 2, Prelude sur l'Introit de l'Epiphanie, and the Prelude et Fugue sur le nom d'Alain, Op. 7. ¹⁸

Duruflé's style is influenced by Faure, Debussy, Ravel, Dukas, Vierne, and Tournemire. The subtle colors and harmonies used in his

¹⁸ Corliss Richard Arnold, Organ Literature (New Jersey: The Scarecrow Press, Inc., 1973), p. 31.

compositions suggest the influence of impressionism and the late French Romantic school. These influences are incorporated in his original and personal style. He is one of the few composers who has continued to write in a very early twentieth century style without reflecting innovative styles of his contemporaries.

Composition has been a painstaking process for Duruflé, as most of his works underwent numerous revisions before completion. The final works are polished and refined but still retain a certain spontaneity.¹⁹

As Norman Duforcq described his work:

... everything takes place with the supreme balance of one who possesses mastery; never anything too prominent, too harsh or too striking. Grandeur can know refinement, and refinement is always proof of taste. A culture lives by the recognition of rules but at each instant allows them to be broken without anyone noticing.

Man of the Church, man of taste, a man of culture. Maurice Duruflé, partisan of the modes, should continue to enrich the literature of our instrument with the same discretion, but also with the same efficacy.²⁰

The Prelude and Fugue on the Name of Alain dates from 1943 and was written in memory of Jehan Alain, a close personal friend and composer who died in World War II. Homage to Alain is achieved in two ways. Duruflé assigns pitches to the spelling of Alain's name (Example 13a), and quotes the theme of his work, the "Litanies".

Analysis

The form of the prelude is ABABA with coda. It is in D minor

¹⁹ Robert Kent Nelson, "The Organ Works of Maurice Duruflé", Music, July, 1977, p. 31.

²⁰ Ibid.

and 2/2 meter with the rhythmic subdivision in triplets. The prelude has a consistent key relationship of minor and relative major in each section and the large key areas are a third apart. The harmonic motion is slow, although the melodic and rhythmic movement is rapid and often complex. Both the prelude and fugue are based on the ALAIN motive, whose notes A-D-A-A-F are derived from the following procedure.

(Example 11a). ²¹

Example 11a. Derivation of ALAIN motive.



b. Motivic use in the prelude. ms., 1-2.



The ALAIN motive appears throughout the work in various retrograde inverted, augmented and diminished forms. The opening theme of section A (measures 1-44) contains the ALAIN figure in triplets that move rapidly, in the style of a scherzo (Example 11b). The triplet motion of this section is accompanied by triads and seventh chords that emphasize the rhythmic motion of the piece. The A section begins in D-minor with a brief digression into F-major (measure 12) and returns to d-minor to

²¹ Nelson, p. 15.

conclude in a single voice that connects the sections of the piece. This single line employs the use of two adjacent tones, similar to the last five notes of the "Litanies" theme (Example 12a).²³

Duruflé has constructed a melody similar to the theme of Alain's "Litanies" for use in the B section. The actual "Litanies" theme appears in the coda of the prelude.

Example 12. Themes in the Prelude.

a. Jehan Alain, "Litanies" theme.²²



b. Duruflé, theme from the B section of the Prelude, ms. 44-45.



During the B section the triplets continue in the lower voice in arpeggiated triads and the theme of the B section is first stated in the Aeolian mode and shifts to C-major. A sudden slowing of rhythmic motion bridges statements of the theme. The melody shifts to a lower voice opposite a sustained chord. The second half of the B section (measures 52-61) is transposed to E-flat, a tertian relationship to the preceding C-major, and it cadences with a single-line statement of the motive, descending to a low C pedal point.

²² Jehan Alain, "Litanies", from L'Oeuvre d'Orgue, Vol. II. (Paris: Alphonse Leduc, 1971), measure 2, p. 31.

²³ Nelson, p. 35.

The A section returns (measures 66-113) transposed to G-minor and there is a short digression in B-flat, similar to the Dm-FM relationship of the first A section. After the return to G-minor, a single-line melody again provides the transition to the next section.

The second B section in A-flat (measures 113-124) uses the first four measures of the theme in canon at the fifth. The final return of A uses only the second half of the original section and is in E-flat minor. Following a single-line transition, the coda quotes the "Litanies" theme, and uses the theme of the B section. These themes alternate between various voices and solo colors. The final cadence is a half cadence, ending on the dominant.

The double fugue is a masterpiece of complex contrapuntal writing. In D-minor and 6/8 meter, the subject of the first exposition is based on the ALAIN motive.

Example 13. First Fugue Subject, ms. 1-5.



The subject is five measures long and has a tonal answer. Because of the avoidance of C-sharp, this exposition suggests Aeolian mode. The order of entries is alto, soprano, tenor and bass. The exposition ends in measure 20, and a short episode based on the countersubject follows. Additional entries of the subject occur in F-major and C-major in the

development of the first fugue subject. Cross rhythms effected by juxtaposition of 6/8 and 3/4 rhythmic patterns occur in the first fugal section. This impressionistic technique blurs the rhythmic and harmonic elements of the work.

The second fugue subject consists of sixteenth notes against an eighth-note countersubject (Example 14). This fugue exposition begins in C-major, with the order of entrances being bass, tenor, alto, and soprano. The last entrance in the soprano is combined with the first fugue subject in the bass.

Example 14. Second Fugue Subject, ms. 28-31.



A developmental section following (measure 62ff.) uses an increased level of dissonance and chromaticism rarely seen in Duruflé's works. The return to D-minor (measure 94) treats the first subject in stretto between the pedal and soprano. A similar passage occurs in G-minor (measures 105-110). Another stretto, in the lower voices, is accompanied by an increase in rhythmic activity (measures 116-121).

The concluding coda in D-major (measures 125ff.) presents the first subject in stretto at two-beat intervals. The pedal part includes appoggiaturas which accent the toccata accompaniment in the lower voices. A German

sixth cadence pattern emphasizes the final dominant-tonic cadence.

Durufié has suggested specific colors for the registration of the prelude, beginning with Flutes 8' and 4', with changes to Cornet, Hautbois, and Cromorne for solo passages. The registration suggestions given by Durufié for the fugue parallel the rhythmic and harmonic complexity of the piece, increasing in volume and tonal brilliance for succeeding sections.

The work calls for many rapid registration changes that are best accomplished on a modern three-manual instrument with complete 61-note keyboards and a full complement of solo stops, as well as principal and reed choruses.

Curtis O. Curtis-Smith

Masquarades 1978

Curtis-Smith (b. 1941) is presently on the faculty at Western Michigan University in Kalamazoo, Michigan, where he teaches analysis, composition, piano, and history of American music. Born in Walla Walla, Washington, Curtis-Smith has always been active in music. His early piano study was with David Burge and later with Gui Mombaerts. His composition teachers include Alan Stout, Kenneth Gaburo, Iannis Xerakis, and Pierre Boulez.

Curtis-Smith earned his Bachelor and Master of Music degrees at Northwestern University and has pursued doctoral studies at the University of Illinois. He has won many piano competitions and is still active as a performer throughout the country. In addition he has received many composition awards and grants, including an ASCAP award and a grant from the National Endowment for the Arts.

Curtis-Smith's works are for many different mediums, including instrumental, orchestral and choral works. His compositions have been cited for their excellence by such authorities as David Burge:

Curtis-Smith is a composer whose best music demonstrates a unique sensitivity to sound and a perception of musical shape that is of the highest order. As is the case with only the very finest creative personalities, what he does resembles the product of no one else. ²⁴

²⁴ This quote and other biographical information is taken from a publicity pamphlet sent by the composer.

Other people have described Curtis-Smith's work as very colorful and demonstrating a brilliant sensitivity to sonority. They have attributed him with a melodic gift and an ear finely attuned to shaping and phrasing.²⁵

Masquerades 1978

Masquerades for organ was commissioned in 1978 by William Albright, a composer-in-residence at the University of Michigan, organ recitalist, and close personal friend of Curtis-Smith. Although the work is unpublished, Albright has performed Masquerades many times, and I first heard the work at the University of Nebraska Organ Conference in 1979.

The Masquerades is a collection of eight pieces written using older traditional forms but employing contemporary techniques such as dissonant harmonies, complex rhythms, descriptive motives, palindrome, and other devices. "Palindrome" is defined by Webster as "A work, verse, or sentence that reads the same backwards and forwards."²⁶ As a musical device, a "palindrome" refers to a musical phrase that reads the same backwards and forwards. This collection includes "Nun komm, der Heiden Heiland", a chorale prelude with the cantus firmus in the pedal, employing palindrome; "Wie lieblich ist doch Herr, die Statte (Jig for an Elephant)", that places the chorale in four voices in the manuals with the double pedal introducing a lively and pretentious jig underneath; "Bagpypes", a character piece which

²⁵ Henahan and Rabinowitz, Composer's pamphlet, p. 2.

²⁶ "Palindrome", Webster's Seventh New Collegiate Dictionary, 1967 ed., p. 606.

employs use of bagpipe harmonies and melodies over a drone pedal part; "On a Ground by Henry Purcell", a parody of a ground bass; and "Nun Komm der Heiden Heiland", a parody of the chorale; and the two pieces discussed below.

Throughout the collection, Curtis-Smith has precisely indicated the articulation, tempos, and character of the pieces. The score is supplemented by descriptive illustrations in the margins of the manuscript. Registrations vary from general guidelines to suggested colors, textures, dynamic levels, specific pitches, solo stops, and families of sound.

"Scherzo (Jig for the Feet)"

The "Scherzo" is written for pedals alone and begins with a single line, later using double pedals. This piece uses the compound meter and rhythm patterns typical of the sixteenth century jig, which became an integral part of the seventeenth century dance suite. A scherzo is defined as having the characteristics of "rapid tempo...vigorous rhythm, a certain abruptness of thought involving elements of surprise and whim, and a kind of bustling humor that ranges from the playful to the sinister."²⁷ Curtis-Smith incorporates these elements to produce a true character piece through jocular motion that seems to suggest the rambunctious and mischievous endeavors of a slow-footed elephant.

While the "Scherzo" is not written in a conventional tonality, the pitch centers around C in the beginning and at cadence points at the ends of

²⁷ Willi Apel, ed., *The Harvard Dictionary of Music*, Second Ed., (Cambridge: Harvard University Press, 1970), p. 755.

Example 16. B Section.



The upper voice is more legato in contrast to the punctuated, staccato style of the first section. The theme of the B section is stated in an altered form before concluding with a sequence of parallel sixths. A short transition leads to the repeated A section and then directly to the coda whose motivic material involves a rhythmic alteration of the B melodic material. The final measures repeat the ostinato bass in a monophonic texture. Curtis-Smith indicates that the last two notes should be played at the loudest fortissimo. The manuals may double these notes in order to achieve the fullest sound.

"In dulci jubilo: Like a Carrousel"

This piece is in chorale prelude form, based on "In dulci jubilo".²⁹ The cantus firmus is stated in the pedal. The manuals incorporate the use of ragtime devices to depict the motion of a defective carrousel and its subsequent faltering melodies. The carrousel begins in good condition, but soon stumbles and begins to go backwards. After straightening itself out the carrousel sputters again and stops. The piece is an interesting study of programmatic techniques.

²⁹ "In dulci jubilo" is the famous Christmas tune "Good Christian Men, Rejoice and Sing".

The form of the piece is A A' B A C B' B A and the pitch center is A-flat. There are eight sections of the piece, corresponding to the eight phrases of the chorale. The chorale phrases are unequally distributed among the section, however, as several phrases occur in one section.

"In dulci jubilo" begins with the manuals in ragtime motives that include grace notes, two-note phrase groups, and a rapid succession of meters. The wide leaps in the bass imitate the traditional rag accompaniment patterns.

Example 17. Opening using ragtime elements.



Rhythmic motion gradually becomes more complex. The bass moves to E-flat (measure 13) where the carrousel stops for the first time. A high grace-note chord breaks the sustained pitches depicting the stuck carrousel and the A section is repeated over the first phrase of the cantus firmus. The chorale melody is found in the pedal line, written with several options. A double pedal part may be played by the organist, or an assistant may play the second part on one of the manuals, or it may be omitted altogether. The lower pedal line is an augmentation of the chorale.

Grace-note chords in a high register form the basis for motives of the B section (measures 31-52). The section is in E-flat and contains

a greater amount of rhythmic complexity than the A section.

Example 18. B section, ms. 51-52.



Motives from A and B are then stated over the fourth, fifth, and sixth phrases. The carrousel becomes "stuck" again following these statements, and upon restarting, begins to revolve backwards. The palindrome technique referred to earlier is introduced for this section. All slurs and grace-notes that were articulated long-short in the earlier sections become short-long.

Example 19. C Section, measures 54-57.



The B' section recurs and the carrousel moves forward again. The original B section follows and is altered to fit the pedal cantus firmus of the last two phrases of the chorale. The final statement of the A section uses the original theme, but the rhythmic motion gradually becomes slower.

The carrousel winds down with squeaks and missing notes until it comes to a stop.

The composition is marked very clearly with the composer's intention for programmatic interpretation of the carrousel's action. Curtis-Smith marks the tempos specifically to depict the character of the piece. Dynamics are also marked by the suggested registration of flute stops for the manuals and a 4' reed for the cantus firmus. During the meter changes throughout the piece (2/4, 5/8, 6/8, 3/8, 2/8), the eighth note remains constant.

Franz Liszt

Prelude and Fugue on B-A-C-H

Franz Liszt (1811-86) had a long and productive career as a pianist and composer. He studied composition with Pair and Reicha, and his compositions were influenced by Pagannini, Beethoven, and Chopin, among others. Liszt's personal contributions to Romantic compositional techniques include: chromatic harmonies resulting from instant modulations into unrelated keys, the use of the whole-tone scale, and harmonies rich in dissonances that are produced by long-delayed resolutions.³⁰

Liszt is known to have mastered the organ as early as 1836.³¹ Continued contact with the instrument is evident because of his purchase of a pedalboard in 1854, a visit with Franck in St. Clothilde in 1866, and his examination of a new Caville-Coll organ in Paris in 1878.³² His most well-known works for organ include the Fantasy and Fugue on Ad nos ad Salutarem undam, Prelude and Fugue on B-A-C-H, the Variations on Weinen, Klagen, Sorgen, Sagen, and Messe fur die Orgel. Liszt also transcribed many other works for the organ.

During the latter part of Liszt's life, beginning with the Weimar period, he developed a strong interest in the church that paralleled his

³⁰ Susan Ingrid Ferre, "Liszt's Prelude and Fugue on B-A-C-H, an Analysis", The Diapason, (April, 1978), p. 12.

³¹ London Walker, Fran Liszt, The Man and his Music, (London: Barrie and Jenkins, 1970), p. 345.

³² Arnold, p. 173.

compositions for the organ. The Prelude and Fugue on B-A-C-H was originally intended for the dedication of the new organ at the Cathedral of Merseburg in 1855, but the piece was not finished until 1856. An earlier work, the Ad Nos, was substituted for the dedication. The B-A-C-H was later performed in its first version by the organist Winterberger at the same cathedral.³³

Liszt wrote a second version of the piece in 1870 and then transcribed it for piano solo, and once more for two pianos. He preferred the second version of the organ work and suggested the elimination of the first, as it has been done hurriedly in an attempt to meet the deadline of the inauguration festivities in 1855. A comparison of the two organ versions shows the first to be longer by thirteen measures, less dramatic and more capricious than the second. The second version has more numerological significance with its number of measures, entrances of themes and cadence points. The piano versions are closest to the second version of the organ work. Some believe the B-A-C-H to be the most important work of the Weimar period because of its expressive nature, virtuosic technical demands and number symbolism. The use of all twelve chromatic pitches is also significant for the future direction of music.³⁴

Analysis

The form of the work could be called a fantasia instead of a prelude

³³ Ferre, p. 12.

³⁴ Douglas Townsend, Jacket Notes, Franz Liszt Organ Music (New York: Musical Heritage Society Inc.,), Record Jacket #1300, Xavier Darasse, Organist.

and fugue because of its improvisatory character. The fugue is an extension of the prelude and more of a fugato section as there is no strict adherence to traditional fugal writing. The four-note motive B-A-C-H has been used as a theme by many other composers before and after Liszt. The motive is derived from the German system of naming notes which uses B for B-flat and H for B-natural. This motive is used to organize the piece around certain pitches rather than keys. The chords which result have little functional relationship to each other.

Throughout the work, tertian relationships and sequential passages are connected by extensive use of seventh chords, especially the diminished seventh built on the dominant. B-flat is the most important structural pitch, followed by G-flat and D-flat.

The prelude is a long fantasy that employs many sequential developments of motives. The texture begins with a single line, and soon expands to four voices, thus increasing the dynamic intensity. The meter is common time, but many indications for *rallentando* and *accelerando* create a very free rhythmic motion within this framework. The prelude immediately establishes the B-flat to G-flat relationship. There are seven statements of the motive in the pedal over which a series of diminished and dominant-seventh harmonies rise chromatically for an octave.

Example 20. Opening motive statements in pedal, ms. 1-3.



Rapidly-moving arpeggiated chords built on diminished and dominant-seventh harmonies serve as accompaniment to the motive and for bridges between statements on new pitch centers. The *Maestoso* (measure 68) signals the apex of the prelude with more traditional harmonic progressions (Bb-Dm-DM7-GM) and a sudden slowing of rhythmic activity. The following *Andante* (measure 72) is a bridge section and introduction to the fugue. The long scale passage descends three octaves, decreasing in dynamic level. The scale also employs four-note chromatic motives which include the intervals of B-A-C-H.

The fugue begins (measure 81) with a soft, quiet subject marked *misterioso*. The subject is in two parts, the first based on the motive B-A-C-H, and the second a continual eighth-note pattern using descending minor seconds separated by tritones.

Example 21. Fugue subject, measures 81-85.



The counterpoint to the subject is a descending chromatic scale and stretto of the second half of the subject. The subject is answered traditionally at the dominant. Because of the low tessitura of this exposition, the order of entries sounds like bass-tenor-alto-bass. A development of the second half of the subject (measure 93ff.) is very chromatic and displays another seven statements of the theme.

An episode develops the first half of the subject (measure 102) in triplets of parallel sixths. This new rhythmic division of the theme rises and descends with a combination of duple against triple rhythms, the upper voice being a version of the second half of the subject. A long *accelerando* and *crescendo* begins here to intensify the piece.

The Allegro is a huge developmental section that begins with a deception of the preceding diminished seventh that implied a resolution to B-major, but instead moves to a second-inversion E-minor, an enharmonic sixth relationship. The developmental section changes key to E-minor, employing the use of descending scalar passages that are repeated three times. This pattern alternates with the motive on A-sharp, the enharmonic spelling of B-flat, and then is stated in E-minor, F-minor, A-flat major and G-flat major. The rapid changes of keys in this section defies a true key center. The second half of the subject is also developed with the arpeggios based on secondary dominant resolutions.

The arpeggios become the subject material for development that climaxes with the entrance of eight measures of dramatic trills with chordal treatment of the second half of the subject in the middle voice. The trills give way to a single line of descending triplet arpeggios of diminished-

seventh quality that connects to the fugue statement in the pedal line. The subject, shortened by staccatos and a change in tempo, heralds a new section of scales in octaves, employing augmentation and stretto devices.

A new treatment of the theme in arpeggios (measure 215) brings together the different articulations of staccatissimo and martellato. The constant use of diminished harmonies in this section concludes with stretto of arpeggios and the theme. Pedal trills ascend the range of an octave to resolve to a final statement of the second half of the fugue subject and signal the end of the fugue. This is followed by a gradual slowing of rhythmic and dynamic intensity.

The Maestoso section (measure 257) in ten parts brings a return of traditional harmony with a statement of the theme harmonized with Bb-dm-cm-GM. A scale sequence which follows the circle of fifths begins the coda (measure 260), and moves directly to eight measures of the B-A-C-H motive in ostinato. The fugue subject is stated in its entirety and echoed in contrasting quiet chords. The final cadence is a subdominant-tonic movement in the loudest fortissimo.

The last ten measures offer the widest possible dynamic contrasts of the piece. The markings are ppp and fff for two subsequent phrases. Registration is not indicated specifically by Liszt, but the performer should refer to dynamics and texture for suggestions. The piece alternates in such varying fashions of crescendos and decrescendos that all elements

should conform. Tempos of the work vary as gradually increasing rhythms correspond to crescendos of the piece. It should be played at a moderate tempo, beginning a slow *accelerando* and *crescendo* halfway through the fugue.

Numerological significance can be found in the multiples of seven and fourteen, the number value of the letters of Bach's name. The exposition contains seven statements of B-A-C-H, and the climaxes of the fugue are at measures 28, 56, and 70.³⁵ The fugue is 210 measures long, and the fugue subject itself is 14 notes.

³⁵ Ferre, p. 13.

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A RECITAL

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ABSTRACT

This Master's Report (recital) features organ selections by Paul Hindemith, Johannes Brahms, Johann Sebastian Bach, Maurice Durufle, Curtis Curtis-Smith, and Franz Liszt. Included with the recital program and a tape of the recital is a series of program notes. These notes deal with each selection individually, including a brief biographical sketch of the composer and summary of his compositional style, pertinent historical background, style analysis, and performance practice considerations of the works discussed.