

## *Suggestions for Performance*

**The 6 compositions gathered into this collection were inspired by and written for the great Kimball pipe organ of the Saint Louis Scottish Rite Cathedral. They are also entirely playable on a 3- or 2-manual instrument. Each is either a stand alone fugue or a fugue paired with a prelude of some sort. This music is pitched at the advanced level and calls for legato technique punctuated with other types of touch where indicated in the score or when deemed appropriate by the performer. The complete independence of the moving parts in these pieces, while it makes them more challenging to learn, also makes them compelling to hear. While they would make for effective recital and lesson material and have a variety of fraternal uses, a place can be found for each of them somewhere in the worship service throughout the liturgical year where they might serve as preludes, postludes, or for dedication. When the entire work might prove too long, the fugues could be separated from their paired preludes and performed by themselves.**

**In performing these works it will be incumbent upon the performer to make mental adjustments if necessary 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 very 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 is to 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 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 at the beginning.

**Markings for tempi appear as follows:**

**Quarter note = 162-182 -- Vivace**  
**142-161 -- Allegro molto**  
**120-141 -- Allegro**  
**100-119 -- Allegretto**  
**80-99 -- Moderato**  
**60-79 -- Andante**  
**42-59 -- Adagio**  
**30-41 -- Lento**

**The 4 part writing found in these 6 pieces is in standard organ score (3 staff) notated with treble and bass clefs. Voice lines are never permitted to cross, and voice ranges are never exceeded. These 6 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 and notated on the middle staff below the tenor line using upward stems for the tenor and downward stems for the bass.**

**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 scores. The choices 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 D Major Op. 18 Chorale and Fugue is a big work which opens with a theme in the bass, unaccompanied. This theme is then repeated in the top line and harmonized in 4 parts. A 2<sup>nd</sup> theme is then introduced and also worked in 4 part harmony. A section follows in which the 1<sup>st</sup> theme is reintroduced in the relative key as a 3-part canon at the octave. The 2<sup>nd</sup> theme is then worked as a 3-part canon at the octave in the subdominant key. In the final concluding section both themes are combined, and this section ends quietly in 5 voices over a double pedal . Principal and non-imitative string-toned foundation stops seem appropriate for this Chorale. The 4 voice Fugue which follows has 3 countersubjects treated in quadruple counterpoint. Its subject begins on scale degree 1 and is supplied with a real answer in the dominant. Here the registration can switch back to a plenum sound with tame 16-foot reed tone as a basis in the pedal. Stops may be added as the music passes through all nearly related keys and the emotional intensity rises. The exposition is remarkable for including a (5<sup>th</sup>) redundant entry during which all 4 moving lines are inverted. Following many examples from the organ fugues of Bach the final entry of the subject in the home key is in the bottom octave of the pedal. In the coda the subject is segmented, alternating between the pedal and top line, and the music finishes with the full organ on a heavily accented chord in spread harmony for 8 voices and a double pedal.**

**The F Major Op. 19 Toccata and Fugue is a rapid fire, French Romantic organ toccata in crescendo style and ternary (ABA) form paired with a related 4 voice Fugue with 2 countersubjects. The Toccata is a virtuoso work which employs many of the methods that Louis Vierne used. It first introduces a hymn-like tune in the pedal over a rhythmic “T” (toccata) figure in the hands with the full Swell chorus drawn and box closed. This pedal tune is composed of 4 phrases each 4 bars long. The 1<sup>st</sup> phrase is derived from the subject of the Fugue and the 2<sup>nd</sup> phrase from its inverse. The 3<sup>rd</sup> phrase comes from the Fugue’s 1<sup>st</sup> countersubject and the 4<sup>th</sup> phrase from its inverse. With all manuals coupled the music then passes to a B section by means of a modulation to the mediant key. Here a 2<sup>nd</sup> theme is introduced at a little louder dynamic against an arpeggiated figure in the hands over a chromatically winding pedal line. The 1<sup>st</sup> half of this 2<sup>nd</sup> theme is based upon the Fugue’s 1<sup>st</sup> countersubject. This is followed by a bridge passage which brings about a return to the home key with an increase in tempo and dynamic. This bridge quotes the rhythm of the 1<sup>st</sup> theme, passes through many keys on**

its way back to the home key, and includes many chromatically altered chords over another chromatically winding bass line. The 1<sup>st</sup> theme then bursts forth in fortissimo in the pedal in augmentation against a very fast, 2<sup>nd</sup> “T” figure for the hands. This 2<sup>nd</sup> “T” figure consists of a double pounce of intervals which fill in the harmonies suggested by the moving bass line. As the coda is approached both themes enter into combination but are quickly interrupted as the music comes to a complete stop on a big 1<sup>st</sup> inversion dominant chord. The coda which ensues employs heavily accented chords in spread harmony for both hands. Here the pedal quotes the motif or melodic curve of the tail of the Fugue’s subject, and this part of the work finishes on a big chord in 8 voices with an added 6<sup>th</sup> and double pedal. The 4 voice Fugue which follows has 2 countersubjects treated in triple counterpoint and, being closely related thematically, seems to grow out of the fiery Toccata. A sturdy plenum registration with the 16-foot reed drawn in the Pedal works well for the Fugue. The subject begins boldly on scale degree 3, but since its tail points strongly to the dominant, a real answer in the dominant is supplied. The music passes through all nearly related keys and ends in stretto in 5 voices with the full organ. Additional stops may be added for this stretto section and coda with fine effect. When the audience wants to be thrilled and hear what the organ at hand can really do, this piece will rock them back on their heels. The Toccata’s fast tempo with the hands crossed on different manuals makes this one a bit of a toughy to learn but also highly effective in rousing an audience and demonstrating the full power of the instrument.

The G Major Op. 20 Introduction and Fugue is another big work consisting of a 4 voice Fugue with 2 countersubjects worked in triple counterpoint. This is preceded by a related Prelude in 3 voice texture treated in continuous expansion form. This Introduction develops a theme derived by rhythmic transformation (same pitches in succession, different note values) of the Fugue’s subject and seems made for soft 8-foot foundation stops. As the music proceeds in 3-part texture the Fugue’s 2 countersubjects are worked into it. The inverse of the theme is introduced finally along with a 4<sup>th</sup> voice, and this part of the work concludes on a half cadence. For the opening of the Fugue a plenum registration in the manuals and tame 16-foot reed tone in the pedal works fine. Its subject begins on scale degree 1 and is supplied with a real answer in the dominant. The exposition is remarkable in that the 4<sup>th</sup> entry ends with an unusual deceptive cadence that immediately modulates back to the tonic key for the 1<sup>st</sup> episode. The Fugue passes through all nearly

related keys and leads eventually to a decrescendo and an unraveling down to 2 voices which gradually expands in stretto to 5 voices with the addition of a low tenor (baritone), all over a subdominant pedal point on low C. Here the subject, its inverse, and the 1<sup>st</sup> countersubject make entries in the hands in C Major tonality. Halfway through this coda the music modulates back to the home key (still over a held low C pedal), undergoes a final crescendo, and comes to a momentary stop on a held diminished 7<sup>th</sup> penultimate chord. The final tonic chord is in 8 voices with an added 6<sup>th</sup> using the full power of the instrument.

The Eb Major Op. 21 Fantasia and Fugue consists of a 4 voice Fugue with 3 countersubjects which is preceded by a prelude in free form which is worked in 5 sections based upon the subject and the first 2 countersubjects from the Fugue. This Fantasia is formed of 3 sections of 4 voice polyphony separated by 2 passages of running figuration and big, loud chords. The 1<sup>st</sup> contrapuntal section introduces a theme voice by voice over a tonic pedal point until a 4 voice texture is reached. This opening theme in the home key is a literal repetition of the Fugue's 2<sup>nd</sup> countersubject and seems to be made for 8-foot foundation stops. This section ends with a full cadence on the dominant chord. The 2<sup>nd</sup> section is louder, modulates from the dominant (Bb Major) to the unrelated key of b minor, and introduces a running figure derived from rhythmic transformation of the Fugue's 2<sup>nd</sup> countersubject. This finishes with 2 big rolled chords at a fortissimo dynamic pointing to the subdominant key (Ab Major). The 3<sup>rd</sup> section in the subdominant returns to the opening registration and reiterates the theme of the 1<sup>st</sup> section in inverse voice by voice, proceeds over a dominant pedal point, and modulates to its relative (f minor). This leaves the impression, more or less "fantastic," that the music is undergoing some kind of repeat. The short 4<sup>th</sup> section of running figuration and big chords which follows points to the dominant key (Bb Major) and is based upon the head of the Fugue's subject. The 5<sup>th</sup> and final section is also short and works the Fugue's 1<sup>st</sup> countersubject, first in imitation at the 5<sup>th</sup> right side up, then in imitation at the 4<sup>th</sup> in inverse, all over a dominant pedal point. This passage begins more slowly, gradually slows down more, gets softer, modulates to the home key finally, and ends very softly in 5 voices, hinting at the Fugue's subject. The Fugue is written in quadruple counterpoint where its 3 countersubjects are maintained throughout. Its subject begins on scale degree 1 and is supplied with a real answer in the dominant. It passes through all nearly related keys and ends in stretto in 5

voices using a trill in the final cadence over the full power of the instrument. Here again, a plenum registration with tame 16-foot reed drawn in the pedal works well for the Fugue, with additional stops added for the stretto section and coda.

The d minor Op. 22 Postlude is a stand alone 4 voice fugue with 3 countersubjects treated in quadruple counterpoint. While this piece would make suitable recital or lesson material, a place could be found for it in worship when a fugue having a very big, free ending with a touch of modal flavor might be desired to close the service. This music is written for an organ with a pedal compass of 32 notes (low C to high G) in order for the high pedal F# in the final chord to be played with the right foot. This music is still playable however on an organ with fewer pedals. If the pedals reach up to high F (30 notes) the right foot could take the high pedal D in the final chord and the low D in the left hand would be moved up 2 whole steps to F#. Such an exchange of notes between the right foot and left hand is perfectly all right, as it retains the same harmony and a nearly identical sound in the final chord. If the pedals reach only up to high D (27 notes), the final chord would be played the same way, and the high pedal E in the penultimate chord would simply be omitted. It's no sacrilege to make these kinds of adjustments in a composer's score when it's done to render the music playable on the instrument at hand. The subject of this work is long and built upon only the first 6 scale degrees; a very short rest is inserted into the middle of this subject; its second half, as expected with long subjects, is a sequence. It is of interest that the first half of this subject is built using the same rhythmic outline and melodic curve as the final figure appearing in the coda of the Op. 11 c minor double Fugue composed at an earlier time which, in its turn, derives those same features from that same Fugue's 2<sup>nd</sup> subject. The subject for this Postlude begins on scale degree 5 and is supplied with a tonal answer in the dominant. The exposition is remarkable in that all 3 types of melodic motion (similar, oblique, contrary) are found. All subsequent entries following the exposition are separated by episodes each 6 bars long during which the 2 outer voices (soprano and bass) are silent. As the pedal line continues, a bridge section connects the exposition with the next subsequent entry in the relative key (F Major). All 3 countersubjects take turns entering in the bass as the music passes successively through all related keys. A stretto section then follows which undergoes a crescendo and comes to a stop on a big Bb Major chord. During the ensuing coda a short descending bass line leads to 2

big dominant 7<sup>th</sup> chords (the 1<sup>st</sup> of which has a flatted 5<sup>th</sup>) in 6 voices on the 4<sup>th</sup> scale degree. The box is then closed quickly during a pause. A rapid series of running notes in D Dorian mode using the full Swell follows, leading with a gradual crescendo to a high held note in the right hand with the box wide open. Then, with the addition of another level of sound in the pedal, the first half of the subject enters in the bass below a series of detached block chords in spread harmony for both hands. The final tonic chord is approached with a crescendo and closes this work in 10 voices with the full power of the organ employing a double pedal, double Picardy 3<sup>rd</sup>, and an added 2<sup>nd</sup>.

The g minor Op. 23 Fugue, the final composition in this set, is written in triple counterpoint with 2 countersubjects maintained throughout. This work comes across effectively using different registrations, and considerable flexibility with the choice of stops may be exercised. Its subject begins on scale degree 1 and is supplied with a real answer in the dominant. The music passes through all nearly related keys as it proceeds, and, following many examples left by J.S. Bach, the final entry in the home key is in the bottom octave of the pedal. A short coda ending on a Picardy 3<sup>rd</sup> rounds out the piece. The final chord also ends on the same 4 voices as the final chord in J.S. Bach's "Little" Fugue in g minor, BWV 578, another work which can be performed effectively using either the plenum or a lighter combination of stops reflecting a more relaxed, melodic mood.

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