

1997

The Organ Symphony: Its Evolution in France and Transformation in Selected Works by American Composers of the Twentieth Century.

Richard Edward Beckford
Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Beckford, Richard Edward, "The Organ Symphony: Its Evolution in France and Transformation in Selected Works by American Composers of the Twentieth Century." (1997). *LSU Historical Dissertations and Theses*. 6466.

https://digitalcommons.lsu.edu/gradschool_disstheses/6466

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

**A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600**

**THE ORGAN SYMPHONY: ITS EVOLUTION IN FRANCE
AND TRANSFORMATION IN SELECTED WORKS
BY AMERICAN COMPOSERS OF THE TWENTIETH CENTURY**

A Monograph

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

by

Richard Edward Beckford

L.R.S.M., The Royal Schools of Music, 1982

L.R.A.M., The Royal Academy of Music, 1984

A.R.C.M., The Royal College of Music, 1984

G.R.S.M. (Hons.), The Royal Academy of Music, 1986

MMus, The University of Southern Mississippi, 1990

August 1997

UMI Number: 9808723

**Copyright 1997 by
Beckford, Richard Edward**

All rights reserved.

**UMI Microform 9808723
Copyright 1997, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

UMI
300 North Zeeb Road
Ann Arbor, MI 48103

© Copyright 1997
Richard Edward Beckford
All rights reserved

**To my mother Mavis, whose mellifluous voice first sparked the
flame of music within my breast,
To the memory of my late father Aston, who instilled in me the
value of a good education,
To the many, teachers and friends whose guidance, love,
and prayerful support
sustained and inspired me over the years
To all these I dedicate the fruit of my labors.**

ACKNOWLEDGEMENTS

**It is with deep gratitude that I acknowledge some of the persons
who have made it all possible.**

**Firstly, I thank the members of my committee for their guidance in this project,
especially**

Herndon Spillman, D.M.A.,

and

Richard Kaplan Ph.D.

I cannot name the many who have been my anchor over the years,

I name but a few of those who, by their vision, have enabled me:

Philip Quartararo Ph.D., a rock in times of trouble;

David Sanger, F.R.C.O., Hon A.R.A.M;

The Late Jean Anderson, B.Mus, L.R.S.M.;

Paul Anderson, Ph.D.;

and

Southern University and A&M College.

TABLE OF CONTENTS

DEDICATION.....	iii
ACKNOWLEDGMENTS.....	iv
LIST OF FIGURES.....	vii
LIST OF EXAMPLES.....	viii
ABSTRACT.....	xi
INTRODUCTION	1
CHAPTER	
1 The French Romantic Organ and the Organ Symphony:	
An Overview	4
Aristide Cavaillé-Coll, the Man and His Instruments.....	5
César Franck and the <i>Grande Pièce Symphonique</i> (1860).....	13
Charles-Marie Widor: The Ten Symphonies for Organ.....	16
Louis Vierne: The Six Symphonies for Organ.....	25
2 Four American Organ Symphonies.....	30
An Overview of the Symphonies.....	30
Leo Sowerby (1895-1968).....	30
Sowerby's <i>Symphony in G Major</i>	34
Garth Edmundson (1892-1971).....	40
The <i>Apostolic Symphony</i> and "Gargoyles" from <i>Impressions Gothiques</i>	42
William Albright (1944-).....	50
Albright's <i>Symphony for Organ</i>	53
David Diamond (1915-).....	67
Diamond's <i>Symphony for Organ</i>	69
3 Summary.....	75
SELECTED REFERENCES.....	82
APPENDICES	
1 Specification of the Pierre Thierry Organ	
Housed in Saint Gervais, Paris	
Built in 1649-1650.....	88
Specification of the Cavaillé-Coll Organ	
Installed in Saint Denis, Paris, in 1841.....	89
Specification of the Cavaillé-Coll Organ	
Installed in Sainte-Clothilde, Paris, in 1859.....	91
Specification of the Organ in Saint Sulpice, Paris	
Rebuilt by Cavaillé-Coll in 1862.....	92

Specification of the Cavaillé-Coll organ	
Installed in the Nôtre Dame Cathedral, Paris, in 1868	
Restored in 1894, and the Récit Altered in 1899.....	94
Specification of the Organ in the Fourth Presbyterian Church,	
Chicago, Built by Ernest M. Skinner in 1914 (Opus 210).....	95
Specification of the 1920 Austin Organ	
Housed in Saint James Cathedral, Chicago.....	97
2 William Albright's Organ Compositions of the 1980's.....	98
3 Leonard Raver's Suggested Registrations for	
David Diamond's <i>Symphony for Organ</i>	100
VITA.....	101

LIST OF FIGURES

1. Movements of Widor's Symphonies Nos. 1-4, Op. 13.....	18
2. Movements of Widor's Symphonies Nos. 5-8, Op. 42.....	21
3. Movements of Widor's Symphonies <i>Gothique</i> and <i>Romane</i> , Opp. 70 & 73.....	24
4. Movements of Vieme's Six Organ Symphonies.....	26
5. Movements in Four American Organ Symphonies.....	30
6. Movements of Sowerby's <i>Symphony in G Major</i>	36
7. Themes and Movements of the <i>Apostolic Symphony</i>	43

LIST OF EXAMPLES

1. César Franck's <i>Grande Pièce Symphonique</i> , mm. 1-9, The "a" and "b" Themes.....	14
2. Widor's <i>Symphony Romane</i> (#10) Op. 73, Mvt. 1, mm. 1-4 (above), Mvt. 2, mm. 1-3 (below), Different Treatment of Plainchant.....	23
3. Chromaticism in Vierne Symphony #6, Mvt. 2, mm. 7-9.....	28
4. Jazz Rhythms in the Sowerby Symphony Mvt. 2, <i>Fast & Sinister</i>	37
5. Sowerby <i>Passacaglia</i> Theme, Mvt. 3, mm. 1-8 (above), Bach C Minor <i>Passacaglia</i> Theme, mm. 1-8 (below) A Comparison of Both Themes.....	38
6. Leo Sowerby <i>Symphony in G Major</i> , Mvt. 2, mm. 29-33, Swift Accents (6a, above), and Hairpin Dynamics (6b, below).....	39
7. Leo Sowerby, <i>Symphony in G Major</i> , Mvt. 2, mm. 29-33, Thumbing-down.....	40
8. Edmundson's <i>Apostolic Symphony</i> , Mvt. 1, mm. 1-8, "Chaotic" Themes.....	43
9. Edmundson's <i>Apostolic Symphony</i> , Mvt. 1, mm. 33-38, "Prophecy" Theme.....	44
10. Edmundson's <i>Apostolic Symphony</i> , Mvt. 1, mm. 129-136, Themes II and I in Diminution, Invertible Counterpoint, and Altered.....	44
11. Edmundson's <i>Apostolic Symphony</i> , Mvt. 2, mm. 1-8, "Nativity" Theme.....	45
12. Edmundson's <i>Apostolic Symphony</i> , Mvt. 2, mm. 25-32, The "Mystic" Theme.....	46
13. Edmundson's <i>Apostolic Symphony</i> Mvt. 1, mm. 137-138, Melodic and Harmonic Use of the Whole-tone Scale.....	47
14. Edmundson's <i>Apostolic Symphony</i> , Mvt. 1, mm. 200-210, Parallelism and Open Fourths and Fifths.....	48
15. Edmundson's <i>Apostolic Symphony</i> , Mvt. 3, mm. 2-4, Chromaticism and the Pentatonic Scale.....	48

16. Edmundson's "Gargoyles" from <i>Impressions Gothiques</i> , Mvt. 3, mm. 1-2, The Toccata Figuration.....	49
17. William Albright, <i>Symphony for Organ</i> , Mvt. 1, m. 1, Motive Used in the First Movement.....	55
18. William Albright, <i>Symphony for Organ</i> , Mvt. 1, mm. 31-33, Messiaen-like Chords in the Albright Symphony.....	57
19. William Albright, <i>Symphony for Organ</i> , Mvt. 1, mm. 50-51, Boogie-woogie Left Hand Pattern.....	57
20. William Albright, <i>Symphony for Organ</i> , Mvt. 1, mm. 33-47, Blues-inspired Pedal Melody.....	58
21. William Albright, <i>Symphony for Organ</i> , Mvt. 1, mm. 51-52, 85-86, and 117-118, Transformation of the B A C H motive.....	58
22. William Albright, <i>Symphony for Organ</i> , Mvt. 2, mm. 1-4, Juxtaposition of Rhythms in the Cantilena.....	59
23. William Albright, <i>Symphony for Organ</i> , Mvt. 3, mm. 268-272 (above), and <i>Totentanz</i> from <i>Organbook III</i> , mm. 126-130 (below), A Comparison of Both Pedal Parts.....	60
24. William Albright, <i>Symphony for Organ</i> , Mvt. 4, mm. 55-57, Organic Rhythm (24a [p. 60] and 24b [p. 61]).....	60-61
25. William Albright, <i>Symphony for Organ</i> , Mvt. 1, mm. 31-46, Ostinato Patterns.....	62
26. William Albright, <i>Symphony for Organ</i> , Mvt. 1, mm. 162-185, Aperiodic Ostinato.....	63
27. William Albright <i>Symphony for Organ</i> , Mvt. 3, mm. 287-297, Percussive Repetitions.....	64
28. William Albright, <i>Symphony for Organ</i> , Mvt. 1, m. 1, Percussive Directions "Quasi Tamboura".....	65
29. David Diamond, <i>Symphony for Organ</i> , Mvt. 3, mm. 1-5, Scherzo.....	70
30a. David Diamond, <i>Symphony for Organ</i> , Mvt. 3, mm. 62-70, Three-voice Fugue.....	71

30b. David Diamond, <i>Symphony for Organ</i> , Mvt. 2, m. 39 (left hand), Left Hand Figure.....	71
30c. David Diamond, <i>Symphony for Organ</i> , Mvt. 1, mm. 1-4, Three-note Cell.....	72
30d. David Diamond, <i>Symphony for Organ</i> , Mvt. 3, mm. 17-20, Chromatic Figure.....	72
30e. David Diamond, <i>Symphony for Organ</i> , Mvt. 2, mm. 25-26 (right hand), Disjunct Motion Figures.....	72
30f. David Diamond, <i>Symphony for Organ</i> , Mvt. 2, m.3, Arpeggiated Triad.....	73

ABSTRACT

During the mid to late nineteenth century organ building and organ music in France underwent radical change. The French organ of the early nineteenth century was still the instrument of the French Classical school, the instrument of Clicquot and his predecessors. These instruments were limited in manual and pedal compass, variety and power of stops, and in their ability to vary expression and nuance. The great organ builder Aristide Cavaillé-Coll changed all this and introduced to France instruments that were capable of tremendous tonal variety, nuance, and expressions. His instruments introduced many tonal changes particularly harmonic stops and stops that imitated orchestral colors. He built the symphonic organ.

The symphonic organ of Cavaillé-Coll inspired generations of organists and composers and helped to change the nature of organ compositions in France. Cavaillé-Coll himself helped to improve the ability of organists to play his instruments by sending Charles-Marie Widor to study with Lemmens in Brussels, thus acquiring a virtuoso pedal technique that had been commonplace to German organists for a long time.

French organists/composers inspired by the Cavaillé-Coll instruments composed "organ symphonies." These composers ranged from Widor and Louis Vierne to Naji Hakim (1986). In the United States the first organ symphony was composed by Leo Sowerby in 1930. American composers Garth Edmundson, David Diamond, and William Albright have also written symphonies for the organ.

The purpose of this study is to examine the changes that Cavaillé-Coll introduced to his organs, to trace the development of the organ symphony from César Franck to Louis Vierne, and to examine the ways that the four aforementioned American composers have transformed the medium with their

compositions. This is not a bar by bar analysis of the works, but rather an examination of the musical ideas that have been adapted to the medium through the works of the various composers.

INTRODUCTION

Pipe organs vary more than any other musical instrument. Organs vary in size, in number of manuals, number of speaking stops, number of couplers, pistons, memory levels, types of touch, and above all in the quality of tone. Because of these differences the same composition will have a different sound on several instruments.

In the middle of the nineteenth century, the French organ builder Aristide Cavaillé-Coll (1811-99) transformed the French organ. Cavaillé-Coll transformed the French organ from an instrument primarily suited to the performance of polyphonic compositions and works in the style of the French Classical School of organists to one that was capable of great dynamic nuance, sudden changes in registration, and the ability to play long phrases without any fluctuation in wind. He created an instrument capable of subtle romantic expression, manual and pedal virtuosity, and more imitative of orchestral symphonic color.

Cavaillé-Coll initiated technical as well as tonal refinements to his instruments. Among his numerous important changes was the introduction of a full-sized pedalboard. Cavaillé-Coll also extended the compass of the manuals and introduced many coupling mechanisms to his instruments. He was responsible for the modification of the Flue-work so that organists could combine Flutes, Gambes, and Montres to give a broad ensemble sound. In his early instruments the power of the Mixtures was reduced so that they did not dominate the ensemble, however, in his later instruments he increased the size of the Mixtures on his instruments. The brilliant harmonic Reed stops that dominated the ensemble sound were the crowning glory of his instruments.

Cavaillé-Coll installed one of his revolutionary new symphonic organs at Sainte-Clothilde in Paris in 1859. In 1860, César Franck, who was the organist at Sainte-Clothilde, "became the first important composer to write a set of pieces that made full use of the new symphonic capabilities of this instrument [the Cavaillé-Coll organ]."¹ Of this group of six pieces, the *Grande Pièce Symphonique* (1860) ushered in a whole new genre of compositions for the organ, making this work clearly a precursor of the multi-movement solo organ symphony. The solo organ symphony emerged in France as the medium for composing some of the longest and most complex works for organ. Charles Marie Widor (1845-1937) and Louis Vierne (1870-1937) composed the first organ symphonies. They were both highly influenced by the symphonic organs built by Cavaillé-Coll. Both Widor and Vierne spent an important part of their artistic lives as organists and composers presiding over instruments that were either built or rebuilt by Cavaillé-Coll. In 1862, he rebuilt the organ in St. Sulpice in Paris where Widor was organist from 1870 to 1937, and where Vierne was his assistant organist for eight years from 1892 to 1900. Furthermore, in 1868, Cavaillé-Coll installed a new organ in the Nôtre Dame Cathedral in Paris. Vierne presided over this instrument as organist from 1900 until his death in 1937. In writing sixteen symphonies between them, Widor and Vierne composed works that reflected the sounds of the Cavaillé-Coll instruments on which they played. After Vierne, the mantle of composing solo organ symphonies in France was passed on to a succession of composers from Marcel Dupré (1886-1971) to Naji Hakim (1955-).

Far fewer solo organ symphonies have been composed in the United States of America than in France. There are no organ symphonies written during the nineteenth century by American composers, and very few have been

¹ Jack C. Goode, *Pipe Organ Registration* (New York: Abingdon Press, 1964), 81.

written by composers of the present century. This is due at least in part to the fact that the symphonic approach to organ building in America was neglected in the late nineteenth and early twentieth centuries in favor of a more diverse instrument capable of playing several styles of music. The purpose of this study is threefold:

1. To examine the improvements to French organs initiated by Aristide Cavaillé-Coll in his instruments;
2. To trace the development of the organ symphony from the work of Franck to the symphonies of Vierne;
3. To show the transformations of the symphony in the United States during the twentieth century.

In studying the transformation of the organ symphony in the United States, the works of four composers will be examined: Leo Sowerby's *Symphony for Organ* (1932), Garth Edmundson's *Apostolic Symphony*, and *Impressions Gothiques* (c. 1936),² David Diamond's *Symphony for Organ* (1987), and William Albright's *Symphony for Organ* (1986).

² The exact date of composition is unknown, but the copyright date for both symphonies is 1936.

CHAPTER 1

The French Romantic Organ and the Organ Symphony: An Overview

The first work actually titled an organ symphony was written by Charles-Marie Widor, and the organ symphony evolved in a striking manner in the ten symphonies that he composed during the course of his career. The symphonies of Louis Vierne--Widor's assistant from 1892-1900 (see p. 2)-- are considered to be the highpoint in French symphonic writing for the organ, and have come to serve as the model by which we define this genre. Marilou Kratzenstein, in her book *Survey of Organ Literature and Editions*, says "Louis Vierne (1870-1937), student of ... Widor ... brought the symphonic style to its apogee."³ Noticeable differences are found when comparing the Widor symphonies with those of Vierne and especially in comparing their work with the symphonies written by American composers to be discussed later.

In speaking about the organ symphony Corliss Arnold says:

These "symphonies" are actually sonatas in several movements written for orchestral organs. They incorporate forms commonly found in nineteenth-century symphonic writing such as movements written in sonata-allegro, variation, or song forms, and dance movements such as scherzos. The symphony of from four to six pieces usually closed with a stirring, brilliant toccata. Organ "symphonies" also equaled some of their counterparts in length.⁴

Therefore, by this definition, the organ symphony is a multi-movement work that incorporates the forms and length of the nineteenth-century orchestral symphony. Another important element of the definition is the fact that these symphonies were written for orchestral organs. The French orchestral organ was the product of Aristide Cavaillé-Coll, who revolutionized the tonal concept

³ Marilou Kratzenstein, *Survey of Organ Literature and Editions* (Ames: The Iowa State University Press, 1980), 91.

⁴ Corliss Arnold, *Organ Literature: A Comprehensive Survey*, vol. 1, 3rd ed. (Metuchen, N. J.: The Scarecrow Press, Inc., 1995), 206.

of the French organ in contrast to the instruments built during the French Classic period (1665-1770).⁵ These early instruments were limited in pedal stops and dynamic expression. They generally featured only two complete manual divisions with a third or fourth manual lacking the full complement of foundations, mixtures, cornets and reeds found in the previous two manuals. (See Appendix 1 for the specification of the organ in St. Gervais, Paris. This instrument was typical of the organs of the French Classical period,⁶ and was played by the Couperin family from 1650-1826.) Widor describes the organs of the French Classical period in these words:

Ancient instruments had scarcely any reed stops: two colors, black and white, foundation stops and mixtures, comprised their entire palette; all transition from black to white was abrupt--even brutal. The means of graduating the sonorous mass did not exist. Bach and his contemporaries considered it pointless to register their works, the mutation stops traditionally remaining on for rapid passages, the foundations being used for pieces of a more grave nature.

The end of the last [18th] century saw the invention of the expression box.... The idea caught on but without great effect because even the most intelligent efforts could not overcome the limitations of a manual with 30 notes and an insignificant number of ranks. The solution of the problem had to wait until 1839.⁷

Aristide Cavallé-Coll. the Man and His Instruments

Without a doubt, the most important French organ-builder of the second half of the nineteenth century was Aristide Cavallé-Coll. He was born in Montpellier on February 2, 1811 into a family that had been organ-builders for over one hundred years. His working life lasted until 1898 and included the construction of over six hundred instruments around the world. Important

⁵ Fenner Douglass, *The Language of the French Classical organ: A Musical Tradition Before 1800* (New Haven: Yale University Press, 1995), 92.

⁶ Arnold, *Organ Literature*, 134.

⁷ Charles-Marie Widor, preface to *Symphonies*, trans. John Russell Wilson (Paris: J. Hamelle, 1901).

instruments are to be found throughout Europe including France, England, Belgium, Spain, Holland, and Switzerland,⁸ while others outside of Europe are to be found in Bolivia, China, and Russia. In Paris, Cavaillé-Coll either built or rebuilt organs in some of the city's most important churches, including four instruments that are important in our discussion of the development of the organ symphony; these are the instruments in Saint Denis, in Sainte-Clothilde, in Saint Sulpice, and in Nôtre Dame.⁹ He was succeeded on his retirement by his student Charles Mutin.¹⁰

Aristide was influenced by his grandfather, Jean-Pierre Cavaillé,¹¹ from whom he acquired a knowledge of "Spanish organs with their battery of rank upon ranks of reeds,"¹² a knowledge which would become invaluable to him in the construction of his instruments. Later, he worked alongside his own father, Dominique Cavaillé-Coll, in developing many of their ideas about organ-building. Other interests which served him well in the technical development of his organ building were his love and knowledge of mathematics, physics, and engineering.

It was the encouragement of the composer Rossini and the professors of rhetoric and physics at the Academy of Toulouse that led Aristide to make the journey to Paris in the fall of 1833.¹³ There, his examinations in mathematics and science so impressed the engineer Borel that he gave the young Aristide letters of introduction to leading musicians and scientists of the city. One of these

⁸ Alfred Reichling, ed., *Maison A. Cavaillé-Coll* (Berlin: Verlag Merseburger, 1977), 23-24.

⁹ See Appendix 1 for specifications of these instruments.

¹⁰ Wallace Goodrich, *The Organ in France* (Boston: Boston Music Company, 1917), 16.

¹¹ William Leslie Sumner points out in *The Organ: Its Evolution, Principles of Construction and Use*, 3rd ed. (London: MacDonald, 1962), 221, that the name "Coll" was taken from Aristide's grandmother.

¹² Ibid.

¹³ Ibid.

musicians was Berton, who, after Aristide submitted plans for a new organ, offered him the commission to build the new organ at the basilica of Saint Denis, near Paris.¹⁴ Remarkably, within ten days after his arrival in Paris, Aristide had gained a commission for building a major new instrument¹⁵ and subsequently took over direction of the family firm with the help of his father and older brother Vincent.¹⁶

Aristide Cavaillé-Coll introduced many technical changes to the organ. These changes ultimately enabled the instrument to sustain much longer lines than before, and thus allowed composers to write longer phrases. These technical changes include the adaptation of "Watt's linkages," "Cumming's double-fold reservoirs," "Barker's levers," and ventii pedals. Early in his career, Cavaillé-Coll addressed the problem of unstable wind supply, which was a problem prevalent in organs of that era. To correct this, he adapted the series of parallelograms known as "Watt's linkages"¹⁷ to steady the motion of the horizontal bellows and feeders, "maintaining the parallelism of folds in the bellows in order to equalize their action while opening and closing."¹⁸ This device allowed the organ to maintain a stable pitch. Cumming's double-fold reservoirs were also adapted to make equipment that could provide enough wind at different pressures for the entire organ even when all stops were drawn

¹⁴ Sumner says in *The Organ: Its Evolution*, 221, that Henri-Montan Berton (1767-1844) was the chairman of a commission appointed to select the builder, and decide all the details for a large new organ for the basilica of St. Denis, near Paris. Berton was a noted composer, writer and teacher. He taught composition at the Paris Conservatoire for almost fifty years from 1818 until his death.

¹⁵ The organ at the basilica of Saint Denis was completed in 1841, but several smaller instruments were built by Aristide Cavaillé-Coll in the intervening period.

¹⁶ Sumner, *The Organ: Its Evolution*, 222.

¹⁷ *Ibid.*, 231.

¹⁸ Fenner Douglass, *Cavaillé-Coll and the Musicians: A Documented Account of His first Thirty Years In Organ Building* (Raleigh: Sunbury, 1980), 10.

and used harmonically.¹⁹ Therefore, the organs became more powerful, and had an increased ability to better sustain “full organ” sounds.

To maintain the true character and quality of stops, thus avoiding any tonal distortion, Cavaillé-Coll provided different wind pressures for the flue and the reed stops.²⁰ Often, the wind pressure was increased in the trebles of some pipes to maintain the power and quality of these stops.²¹ He also introduced the principle of divided wind-chests.²² This development facilitated the introduction of ventril pedals:

The ventril pedals controlled valves which shut off the wind supply from the particular chests that they affected. These devices facilitated a much more flexible command of the organ's tonal resources than had previously been possible.²³

Because of the presence of ventril pedals, composers were able to indicate at the start of a piece that the reeds were to be prepared. Later, during the course of the movement, the composer then indicated that the prepared reeds were to be brought on, and with one movement of the foot on the *appel d'anche* lever (reed ventril), these stops which had been prepared now sounded. This then allowed greater flexibility in the tonal variety of the compositions, and served to lay the foundation for the massive *crescendi* and *decrescendi* called for in the Romantic symphonic literature.

Cavaillé-Coll was also responsible for improving coupling mechanisms on the organ. He introduced the Barker pneumatic lever to French organs, and

¹⁹ Sumner, in *The Organ, Its Evolution*, 231 says that Alexander Cumming (1733-1824) was an English clockmaker and mechanical constructor who improved organ bellows and wind reservoirs by using “inverted folds” so that pressure was maintained at any position of rise or fall of the bellows. His invention was introduced into France by John Abbey.

²⁰ *Ibid.*, 223.

²¹ *Ibid.*

²² Celia Grasty Jones, “The French Organ Symphony from Franck to Langlais” (DMA diss., Eastman School of Music, 1979), 11.

²³ *Ibid.*

this lever lightened the touch of the organ.²⁴ This had the dual effect of allowing greater manual dexterity on individual manuals, and it also facilitated greater coupling of manuals. This latter effect was made possible because the combined weight of coupled manuals was less than it had been before the addition of the Barker lever. *Tirasses* (manual to pedal couplers) were added to all manuals.²⁵ The *accouplement* allowed stops from one manual to be coupled to another manual without lifting the hands from the keyboard to manually move the keyboards.²⁶ The *Grand Orgue* main ventil:

had the effect of a unison intramanual coupler and allowed the organist to perform any division(s) from the bottom manual with or without drawn stops of the *Grand Orgue*. It also allowed for the coupling of any combination of manuals by playing them on the *Grand Orgue*.²⁷

The *Grand Orgue* sub coupler:

[was] particularly useful in performing music placed ... above middle C, this control helped bridge the gap between that ensemble and the pedal, producing a grand and full-sounding combination. This worked as a sub coupler on any other manual coupled to the *Grand Orgue* as well as on the *Grand Orgue* itself.²⁸

Cavaillé-Coll was responsible for standardization of the console arrangement as well as the organization of tonal resources. Although the *Grand Orgue* (Great) remained the preeminent manual, secondary manuals were expanded and enlarged so that his secondary manual was often comparable to

²⁴ The pneumatic lever, first used in France at Saint Denis (1837) was invented by David Hamilton. Charles Spackman Barker adapted and improved the lever for use in French instruments.

²⁵ Goode, *Pipe Organ Registration*, 82.

²⁶ Sumner explains in *The Organ: Its Evolution*, 221, that before this, the process of coupling two manuals involved physically using two knobs, one at each side of the keyboard, to pull the whole keyboard forward.

²⁷ Goode, *Pipe Organ Registration*, 82.

²⁸ Ibid.

the main manual in number of stops but not in power.²⁹ Cavaillé-Coll widened the range of the manuals; the manual compass of his instruments was extended from fifty-four notes to fifty-six and finally to sixty notes.³⁰ The *Récit* (Swell) division of Cavaillé-Coll's instruments was placed under expression in a swell box that was controlled by a console lever that could be locked in three positions to allow dynamic contrast.³¹ Combining this with inter-manual couplers allowed the entire instrument to be more expressive through dynamic contrast. In 1875 he carried this principle even further by enclosing the *Positif* (Choir) and thus adding a second expressive manual. His instruments also introduced to France the German pedalboard,³² which was much more extensive than those on French instruments,³³ and eventually facilitated the virtuosic pedal passages found in the symphonic writings of Widor and Vierne.

Cavaillé-Coll instituted many improvements to the tonal resources of his instruments. Reeds of orchestral quality were introduced to replace the older custom of using short resonator reeds, and so for example, the Clarinet replaced the Cromorne.³⁴ Cavaillé-Coll introduced "batteries of reeds at 16', 8' and 4' pitches on all manuals."³⁵ These reeds became an integral part of the sound of the organ symphonies. According to Sumner, the *Voix Humaine* was moved to the *Récit* as a solo stop, the *Hautbois* was given a more extended

²⁹ Sumner, *The Organ: Its Evolution*, 226.

³⁰ Ibid.

³¹ Goode says in *Pipe Organ Registration*, 11, that the pipes of the *Récit* division were enclosed in a wooden box, the front of which was divided into shutters. The console lever opened and/or closed the shutters, allowing different levels of dynamics.

³² Jones, "The French Organ Symphony," 14.

³³ For centuries the German pedal-board had been much more developed than its French counterparts in compass and in flexibility. This is reflected in the contrast of the virtuosic pedal-writings of composers like Bach and Buxtehude against the simple pedal work of Couperin, de Grigny and others of the French school of that period.

³⁴ Goode, *Pipe Organ Registration*, 80.

³⁵ Sumner, *The Organ: Its Evolution*, 224.

range by adding a *Basson*, the tone of the *Hautbois* was given a more orchestral color, and the divided wind chests allowed the reeds to be given a higher pressure than others on the same division.³⁶ The flue work was also extensively revised. New flute stops were added; in particular, the *Flûte Harmonique*, on which he had worked early in his youth, became standard on most of his instruments. Though mixtures remain important, they were used more sparingly, especially in the early instruments, and were lower-pitched than those of Cliquot.³⁷ Cavaillé-Coll had little use for the *Fourniture*, which he felt was too overwhelming a mixture for his instruments. He invented the *Montre*, which was an open metal foundation stop of Principal quality, so named because:

the traditional stops of that name appeared in the organ case; and usually the 16' *montre* in Cavaillé-Coll's organs provided the large, speaking show pipes, though the pipes of stops of that name were not always visible in the organ case-work. He cut slots in the back of these stops ... to facilitate easier tuning. The slots produced a hard quality of tone, which nevertheless blended well with the rest of the flue-work and the reeds.³⁸

To his instruments, Cavaillé-Coll added string stops and celeste stops. One effect of all these tonal changes was that foundation stops of flue-work could be used together for the first time on French organs--*Montres* with Flutes, Mixtures, and Reeds--resulting in a greater overall ensemble effect, and the strengthening of each division meant that each manual had its own complete ensemble.

Aristide Cavaillé-Coll provided tremendous mechanical improvements in wind supply and regulation. He invented and adapted many aids to registration that enabled the performer to have greater control of the stops of the instrument

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

through his hands and his feet. The Cavaillé-Coll organs allowed the performer to add stops and to couple manuals without interrupting the flow of the music. In addition to expanding the compass of the manuals and pedals, Cavaillé-Coll increased the number and variety of stops—both flue and reed stops. He supplied choruses of reeds on each manual, and provided reeds that were imitative of orchestral instrumental colors. Furthermore, his instruments were orchestrally conceived with tremendous potential for tonal contrast through the blending of such foundation stops as *Montre*, *Gambe*, *Bourdon*, and *Flûte Harmonique*. Aristide Cavaillé-Coll created a French Romantic organ of symphonic scope capable of a level of musical expression greater than had been previously possible. In the preface of the 1901 revised edition of his symphonies, Widor summarized the changes that Cavaillé-Coll introduced to his instruments as follows:

It is he who imagined a variety of wind pressures, divided wind chests, pedal systems, and combination pistons. It was he who applied Barker's pneumatic motors for the first time, created the families of harmonic pipes, perfected mechanical action to the point that all pipes, low or high, loud or soft, instantly obeyed the call of the fingers, so that the touch became as light as that of a piano, thus, with resistance eliminated, rendering the concentration of the forces of the instrument practical. This has resulted in the possibility of containing an organ within a sonorous prison, open or closed at will, freedom to mix colors, the means of reinforcing or tempering them gradually, independence of rhythm, security of attacks, equilibrium of contrasts and finally, a blossoming of admirable colors, a rich palette of the most diverse sounds, flutes harmoniques, gambes, the basson, the cor anglais, trompetes, voix celestes, foundation stops and reed stops of a variety previously unknown.

Thus, the modern organ is essentially symphonic. The new instrument has a new language, another ideal from that of the polyphonic scholastic period....³⁹

The symphonic organ inspired many organists and composers. Widor described the effect of the Cavaillé-Coll organ at Saint Sulpice in these words:

³⁹ Widor, preface to *Symphonies*.

If I had not been seduced by those timbres, by the mystical character of that wave of sound, I would never have written organ music.⁴⁰

César Franck and the *Grande Pièce Symphonique* (1860)

César Franck became organist at Sainte-Clothilde in 1859, the same year that Cavallé-Coll installed a new organ there. A year later, the *Grande Pièce Symphonique* was written as one of the *Six Pièces*. This work was not labeled a symphony, yet it is widely regarded as being the first organ symphony as well as the first work for organ of symphonic scope and a forerunner of the symphonies of Widor, Vierne, and others. The *Grande Pièce Symphonique* was written for the dedication of the new organ at Saint Eustache in Paris, and received its first performance by Franck.⁴¹ The work is a single movement divided into four clear sections, each of which corresponds to a single movement of a symphony. The sections of the *Grande Pièce Symphonique* are identified as follows:

mm. 1-59	Andante serioso
mm. 60-260	Allegro non troppo e maestoso
mm. 303-423	Andante, Allegro, Andante
mm. 424-593	Allegro non troppo e maestoso

The first section (mm. 1-59), a slow introduction to the work, has three contrasting themes. The first two themes ("a" mm. 1-5 and "b" mm. 6-9 [see Example 1, p. 14]) alternate in regular phrases until measure 25 when theme "c" is introduced. At its entry, "c" is set against "a" in the left hand. This section ends with a codetta, and during the codetta, the movement of the section slows down using increasingly longer note values. The final two sustained chords (mm. 56-59), allow the gradual addition of stops to each manual, affecting a *molto crescendo* until a "Full organ" sound is reached.

⁴⁰ Jimmy Jess Anthony, "Charles-Marie Widor's Symphonies Pour Orgue: Their Artistic Context and Cultural Antecedents" (D.M.A. diss., Eastman School of Music, 1986), 189.

⁴¹ Jones, "The French Organ Symphony," 20.

R. Tous les Fonds de 8 pieds et Hautbois
 P. Tous les Fonds de 8 pieds
 G. O. Tous les Fonds de 8 pieds
 Ped. Tous les Fonds de 8 et 16 pieds
 Claviers accouplés
 Tirasses du G. O.

Andantino serio

Example 1
César Franck's *Grande Pièce Symphonique*, mm. 1-9
The "a" and "b" Themes

In the second section, two new themes are introduced ("d" mm. 64-74 and "e" mm. 141-145), in addition to which there is a cyclical return of "b" at measure 179. Theme "d" is treated in three ways:

- i) mm. 64-71 imitative
- ii) mm. 117-134 homophonic, accompanied by eighth-note chords in a march-like manner
- iii) mm. 134-226 canon at the octave between the soprano and the pedal (the first of several canons in this work)

The new theme "e" at measure 114 is a chordal, lyrical theme that contrasts with "d". Registration changes for this theme also occur, with the subtraction of reed stops. At measure 230, "e" is set canonically between the soprano and the pedal. Theme "b" makes two cyclical appearances in this section, and at the

end of its first recurrence (m. 179), the closing triplet figure from the theme is developed as an accompanimental figure, a countermelody to "d" in measures 193-230. The second recurrence of "b" in this section is at measures 255-260, where it serves to bring the section to a close.

The next movement is organized in a big ternary form, with Andante (A) sections (the "slow movement" of the work) encasing a Scherzo (B) in a manner that is similar to the plan of his Symphony in D minor. The third section of the organ symphony is in the key of B major, and the A section (Andante) introduces two new lyrical themes: "f" (mm. 261-264), and "g" (mm. 269). Theme "g" is the theme of the third canon of the work. The B (Scherzo) section of this movement is an "Allegro" in the parallel minor. Despite the 2/4 time signature of this section, the arpeggiated chords make this B section the scherzo of the symphony. In addition to the arpeggiated theme "h", there is a scalar theme "i" (m. 319) and a fourth canonic theme "j" at measure 343.

The final movement of the work is also in three sections. The first section (mm. 424-471), is developmental in nature with several themes making cyclical returns in different keys. This leads to the second section of this movement (mm. 471-499) when "d" returns for a full restatement in F# major and a *fff* dynamic marking. The theme is treated homophonically on the manuals with scalar pedal passages. This combination was used and developed by Vierne for the final statement of the main theme in the last movement of most of his symphonies. After a dramatic one-measure rest at measure 500, which brings the section to an abrupt close, the third and final section of this movement begins with a fugue based on a new theme "k".

Franck created the first French symphonic work for the organ, and his pupil, Charles-Marie Widor, further developed the idiom of the organ symphony.

Charles-Marie Widor: The Ten Symphonies for Organ

In 1863, Widor began a one-year study of organ with Lemmens in Brussels.⁴² In addition to lessons with Lemmens, Widor took harmony, counterpoint, fugue composition, and instrumentation with Fétis.⁴³ The year that Widor spent with Lemmens was characterized by intense study, which resulted in Widor's becoming a virtuoso organist with a tremendous pedal technique instilled by Lemmens. From his work with Fétis, Widor received a thorough grounding in the compositional practices of the German masters, particularly J. S. Bach.

On his return to Paris, the young organist Widor was included in several important recitals and eventually, after the death of the organist Lefébure-Wély, he was appointed to the post of organist at Saint Sulpice on January 16, 1870. The first set of four symphonies appeared two years later. By the year 1900, Widor had written the last of his ten symphonies for organ. Albert Riemenschneider separates Widor's organ symphonies into three artistic groups:

The first four are based to a large extent upon the foundations of the past. The second group of four opens up a whole world of new organ thought and, although close to half a century has passed since their composition, nothing has since appeared which threatens to eclipse them.... The *Gothique* and *Romane* form a third period in which the spiritual quality appears on its highest plane.⁴⁴

⁴² Kratzstein says in her book *Survey of Organ Literature*, 88, that Nicolas-Jacques Lemmens (1823-1881) founded the École de musique religieuse in Malines, Belgium. Among his students were two important Frenchmen, Widor and Guilmant. Lemmens himself was a student of the German teacher Adolf Hess in Breslau. Lemmens was important especially for his work to improve pedal technique and also his intensive study of the works of J. S. Bach.

⁴³ François Joseph Fétis (1784-1871) was an important composer, author of theoretical works, historian, and critic. He studied at the Paris Conservatoire and later became Professor of composition (1821) and librarian (1826-30) at the Conservatoire. In 1833 he was named the Director of the Brussels Conservatoire and Master of the Chapel to Leopold I, king of Belgium.

⁴⁴ Albert Riemenschneider, "Tribute to Widor as He Completes Sixty Years at Saint Sulpice," *Diapason* 16 (June 1930): 26.

The first four symphonies were published together as Op. 13, numbers five through eight were published as Op. 42, and numbers nine and ten (Opp. 70 and 73) bear the titles *Gothique* and *Romane* respectively.

Widor's concept of the organ symphony was different from that of the orchestral symphony in terms of number and types of movements as well as formal organization. Wilson says "neither the overall form nor the smaller internal forms of the classical symphony are characteristic of the Widor symphonies."⁴⁵

Widor's symphonies, with the exception of the last two, did not adhere to a four-movement structure as is used in the classical orchestral symphony. In addition to this, he did not use the fast-slow-minuet-fast movement structure of the orchestral symphony in any of his organ symphonies. In 1901, revised editions of his organ symphonies Opp. 13 & 42 were published. In the preface of the Op. 13 works he commented on the organ symphony. This preface--written after all ten symphonies had been published--is a result of a thirty-year period of growth as a composer, teacher, and performer:

The organ symphony differs from the orchestral symphony.... One never writes indifferently for orchestra or organ, but should henceforth take the same care with combinations of colors in an organ composition as in an orchestral work.⁴⁶

The Op. 13 symphonies reflect Widor's amalgamation of his studies in Brussels with the potential offered by the new symphonic organ built by Cavaillé-Coll:

Drawing upon several of his earlier compositions, Widor arranged a series of separate movements into four tonally-unified organ symphonies in the keys of C, D, E, and F ... Widor relied largely upon earlier, independent compositions that were stylistically

⁴⁵ John Russell Wilson, "The Organ Symphonies of Charles-Marie Widor" (Ph.D diss., Florida State University, 1966), 22.

⁴⁶ Widor, preface to *Symphonies*.

related to his experiences writing counterpoint with Fétis at the Brussels Conservatory.⁴⁷

In many ways, these first four symphonies reflect the intense immersion in the works of J.S. Bach that Widor underwent in Brussels. Widor made direct use of some of his student works with Fétis, some of which in turn drew directly on the compositions of Bach. These symphonies all begin with some type of a prelude (See Figure 1 below), though in the fourth symphony, a "Toccata" is substituted for the prelude. The extensive use of an opening prelude in these first four symphonies reflects the influence of Bach as is seen in the instrumental suites or even in the Preludes and Fugues, rather than being a legacy of the orchestral symphony.

Symphony				
	#1	#2	#3	#4
1	Prélude	Praeludium Circulare	Prélude	Toccata
2	Allegro	Pastorale	Minuetto	Fugue
3	Intermezzo	Andante	Marcia	Andante Cantabile
4	Adagio	Salve Regina	Adagio	Scherzo
5	Marche Pontificale	Adagio	Final	Adagio
6	Méditation	Finale		Finale
7	Finale			

Figure 1
Movements of Widor's Symphonies Nos 1-4, Op. 13

In common with the works of Bach, the movements of these early symphonies are often contrapuntal in texture, monothematic, and reflect few changes in registration, mood, color, and tempo. The contrapuntal texture and extensive use of imitation in the *Prélude* of the first symphony suggests fugal writing. However, there is only an appearance of a fugue, and the movement is never fully developed as a fugue. This first symphony does conclude with a fugal *Finale*. The fourth movement of Symphony #3 bears the title "Adagio" and

⁴⁷ Anthony, "Widor's Symphonies," 206.

is built around a canon between the soprano and tenor voices, the type of canonic writing used in Franck's *Grande Pièce Symphonique*. The *Toccata* of Symphony #4 is like the first section of the French Overture in style with its dotted rhythms. This first movement is balanced by the 6/8 Fugue in the second movement with which it is paired. There is further contrapuntal writing in the B section of the *Scherzo* of this symphony, which is another canon. In addition to the contrapuntal writing style, the movements of the first four symphonies are developed through a process of continual expansion of the initial themes.

In the Op. 13 symphonies there is usually only one tempo indication in each movement. However, variation on the tempo is achieved by the use of a few *ritardandi* and consequent indications to return to *tempo*. Changes in tone color and in dynamic levels are produced primarily by changing manuals. Once the registration (indicated at the start of the movement) is set at the beginning of a movement, there are few registration changes called for during that movement. However, by combining *crescendi* and *decrescendi* (using the swell pedal) with the changing of manuals, tremendous dynamic and color contrasts are achieved. The range of dynamics, particularly in the fast movements, tends to be very wide, and it is not uncommon for movements to display a full range of dynamic markings from *pianissimo* to *fortissimo*. Yet, the dynamic changes are carefully graded with really no sudden shifts from one level to another.

In the second set of symphonies (numbers 5-8, Op. 42) a more mature style of writing emerged that was less dependent on the studies with Fétis. These symphonies reflect a shift in Widor's concept of the organ symphony away from the monothematic, contrapuntal, and single registration movements of the earlier symphonies. This is not to say that Widor eschewed the use of contrapuntal devices; on the contrary, the devices are more cleverly interwoven into the fabric of the movements. For example, the third movement of Symphony

#5 contains canonic imitation of the “b” theme, as does the fourth movement. Yet, these works do not seem to be preponderantly contrapuntal as are the symphonies of the first period. None of these middle period symphonies begins with a prelude, as did the Op. 13 works, either in name or in concept (like the opening *Toccata* of Symphony #4, which despite its title is really another type of prelude). The only prelude in this group is the fourth movement of Symphony #8, and in this instance the *Prélude* is an inner movement, and it is followed by variations rather than by a fugue. Instead, the symphonies begin with movements that are large in scale, loud in dynamic markings, fast in tempo, longer in duration, and primarily chordal. Finally, none of these symphonies concludes with a fugue as did the Symphony #1.

There are changes in tempo, dynamics, texture, and mood within individual movements of the Op. 42 symphonies. The outer movements in particular are noted for changing textures. One of the reasons for this is that both the fifth and the sixth symphonies begin with variation movements. With each new variation there is a new texture, and often new registration suggestions and dynamic markings as well. Symphony #8, mvt. 5 (variations) even calls for a brief change in meter. Registration changes often accompany sectional changes in these works. This is not just a change of manuals as was the case in the first four symphonies, but also registration changes on different manuals during the course of the movement. Much textural change is accomplished through use of different accompanimental figurations along with the melody. This is observed in the movements that are variations as well as in movements that are not.

The movements of these symphonies are more abstract in concept, more in the realm of absolute music, than are those of the earlier set. Colorful, character-piece, programmatic movements such as the *March Pontificale*

(Symphony #1, mvt. 5), and the *Pastorale* (Symphony #2, mvt. 2), cease to be a part of the fabric of these middle four symphonies (see Figures 1 & 2, pp. 18 and 21). The middle symphonies are notable for their dramatic first and final movements. The fifth symphony, for example, concludes with what is perhaps the most well known toccata in the organ literature.

Symphony				
	#5	#6	#7	#8
1	Allegro Vivace	Allegro	Moderato	Allegro risoluto
2	Allegro Cantabile	Adagio	Choral	Moderato cantabile
3	Andantino quasi allegretto	Intermezzo	Andante	Allegro
4	Adagio	Cantabile	Allegro ma non troppo	Prélude
5	Toccata	Finale	Lento	Variations
6			Finale	Adagio
7				Finale

Figure 2
Movements of Widor's Symphonies Nos 5-8, Op.42

The use of plainchant in the last two symphonies, *Symphony Gothique* (#9) Op. 70 and *Symphony Romane* (#10) Op. 73, establishes a new link between the sacred plainchant and the secular idiom of the organ symphony. These are the only two symphonies in which plainchant is used as the basis of any of the movements. The *Salve Regina* in the fourth symphony was first included in the 1901 revised edition of the symphony, replacing a fast scherzo which was nicknamed *La Chasse*.⁴⁸ Widor prefaced the publication of the tenth symphony with pertinent commentary about his final two symphonies:

The *Gothic Symphony* is founded upon the Christmas hymn *A Child Is Born*; the present (*Romane*) symphony has for its subject the Easter hymn *This Day*.

... *A Child is Born* is symmetrical in form and of massive construction, it lends itself admirably to polyphonic treatment; it is an admirable subject for development.

This Day is of a totally different character; a graceful

⁴⁸ Wilson, "The Organ Symphonies," 30.

arabesque illustrating a text of several words, about ten notes to each syllable;...

The only mode of fixing on the auditor's ear so undefined a motive is to repeat it constantly.

This is the principle on which the first number of the *Symphonie Romane* is constructed; it is a movement which sacrifices everything to its subject; here and there the composer has somewhat timidly embarked in development, but this departure is soon abandoned and the original plan of the work is resumed.

The rhythmical freedom of Gregorian chants clashes with our stern metronomic time.... The transcriber is reduced to the necessity of verbal explanation: *Quasi recitativo, rubato, espressivo, a piacere*, etc.

Something might indeed be gained by putting forward several versions of an individual theme in order that the remarkable suppleness and freedom of the composition under all aspects may be better understood.

For example:



It will be understood that we are only speaking here of the mode of interpreting a Gregorian theme transcribed as a Solo, instances of this are found where the motive is given out in this symphony under the pedal note of the high F sharp: again in the case of the inversion of the same motive accompanied by a C sharp in the bass. It is needless to add that when the theme occurs in the course of a harmonic progression and is treated polyphonically it must be executed in strict time, without modification of any sort, with calm dignity; it then becomes so completely transformed as to lose its own individuality and to assume that of the composer.⁴⁹

⁴⁹ Charles-Marie Widor, foreword to *Symphony #10, Op. 73* (New York: Dover Publications, 1991).

In the last two symphonies, Widor introduces new concepts in his symphonic writing in terms of rhythmic flexibility, dynamic organization of the movements, as well as in the duration and the number of movements. In the *Symphony Romane*, in a direct response to the rhythmic fluidity and flexibility of the chant quoted, Widor uses a “declamatory, quasi-improvisatory style.”⁵⁰ The first movement captures the flexibility of the chant rhythm by the use of rhapsodic passages (m. 1), and also of performance indications that attempt to convey a sense of flexibility to the performer like *Quasi recitativo, espressivo*, and *a piacere* (see Example 2, below). The chant used in this example is the same that we saw earlier (see p. 22).

G.P.R. fonds et mixtures 2, 4, 8. Ped. fonds 4, 8, 16.

Moderato ♩ = 78

R.

f

Quasi recitativo, espressivo, a piacere.

G.P.R.

Adagio ♩ = 80

R.

Example 2
Widor's *Symphony Romane* (#10) Op. 73
Mvt. 1, mm. 1-4 (above), Mvt. 2, mm. 1-3 (below)
Different Treatment of Plainchant

In both these last two symphonies, Widor utilizes a four movement plan as is described in Figure 3 (p.24), fewer than in any preceding symphony.

⁵⁰ Wilson, "The Organ Symphonies," 30.

Symphony

	#9	#10
1	Moderato	Moderato
2	Andante sostenuto	Choral
3	Allegro	Cantilène
4	Moderato	Final

Figure 3
Movements of Widor's *Symphonies*
***Gothique* and *Romane*, Opp. 70 & 73**

The fast, loud, first and final movement plan used in the middle-period symphonies is abandoned in both these symphonies. The final movements of both works end softly. However, within the movements themselves, there are tremendous peaks in dynamics and intensity. The *Moderato* tempo indication of the first movements of both symphonies, as well as the fourth movement of Symphony #9, contrasts strongly with the *Allegro Vivace* of Symphony #5, mvt. 1, or the *Allegro risoluto* of Symphony #8, mvt. 1, to name two examples. In the outer movements of these last two symphonies, there is constant change in registration, tempo, dynamics, texture, and color.

In this third phase of symphonic writing for the organ, Widor's use of plainchant as the basis of these two works allowed him to use more flexible rhythmic patterns than he had done earlier. The use of the same plainchant in more than one movement gave these final two symphonies a certain level of motivic unity that was not present in the previous symphonies. This final phase is marked by works which are fewer in number of movements, yet which reflect tremendous maturity in the composer's response to rhythm and meter, dynamics, color and registration, and a remarkable restraint in choosing to escape the traditional "big finish," the "apotheosis ending" which marked the earlier symphonies.

Louis Vierne: The Six Symphonies for Organ

Louis Vierne (1870-1937) was the next major French organist to compose organ symphonies. Born blind, he received partial but limited sight after two operations by a Dr. de Wecker of Paris in November of 1877, "enough vision at least to enable him to recognize people and to read large type at close range."⁵¹ His musical education included nine years of study at the *Institute Nationale des Jeunes Aveugles* (National Institute for the Blind Children).⁵² His studies included classes in harmony, solfège, piano, and violin, and his teacher, Louis Leble, developed in him a knowledge of the organ works of Bach and the art of improvisation. Vierne's long relationship with Widor first developed during the eight years that Vierne was Widor's assistant at Saint Sulpice (before Vierne's own appointment to the Nôtre Dame Cathedral in Paris). They remained friends until Widor's death on March 3, 1937, only three months before that of Vierne.

As previously mentioned, the last five of Vierne's six symphonies for organ were written for the Cavallé-Coll organ at Nôtre Dame during his tenure there. The first was written for the Cavallé-Coll organ at Saint Sulpice, while he was Widor's assistant. In his autobiography, which was serialized in the *Bulletin of Les Amis de L'Orgue*, he comments on the instruments at his disposal (see Appendix 1 for specifications):

Here closes the chapter of my reminiscences as organist of Nôtre Dame. The splendid instrument whose happy title I have held for thirty-seven years has played a preponderant role in my artistic and intellectual life. In its shadow I wrote what I have written and formulated for myself the aesthetics of a 'cathedral organist,' working to adapt myself to its majestic sound, to the grand frame of the basilica, to the great religious and national memorials connected with it. To the high mission which was entrusted to me I

⁵¹ Page C. Long, "Vierne and His Six Organ Symphonies," pt. 1, *Diapason* 61, no. 5 (June 1970): 23.

⁵² *Ibid.*

have brought, for want of anything better, all the fidelity and sincerity of my heart as an artist and a believer.⁵³

The six symphonies were written in the following years:

Symphony No.1, Op. 14 - 1898-99
 Symphony No.2, Op. 20 - 1902
 Symphony No.3, Op. 28 - 1911
 Symphony No.4, Op. 32 - 1914
 Symphony No.5, Op. 47 - 1924
 Symphony No.6, Op. 59 - 1930

It is noteworthy that Vierne's first symphony was written shortly before Widor's tenth and final symphony, which was composed in 1900. The first symphony of Vierne shows in fact the closest alliance with the Widor symphonies. It is the only symphony with six movements, the other five uniformly having five movements each, as is illustrated in Figure 4, (below). Furthermore, it begins

Symphony						
	#1	#2	#3	#4	#5	#6
1	Prélude	Allegro	Allegro maestoso	Prélude	Grave	Introduction et Allegro
2	Fugue	Choral	Cantilène	Allegro	Allegro molto marcato	Aria
3	Pastorale	Scherzo	Intermezzo	Menuet	Tempo di scherzo ma non troppo vivo	Scherzo
4	Allegro	Cantabile	Adagio	Romance	Larghetto	Adagio
5	Andante	Final	Final	Final	Final	Final
6	Final					

Figure 4
 Movements of Vierne's Six Organ Symphonies

with a *Prélude* that is contrapuntal in nature and reminiscent of the *Préludes* of the first four symphonies of Widor. This *Prélude* is very similar to the Widor Symphony #8, mvt. 5, both in its use of constantly changing figuration as well as

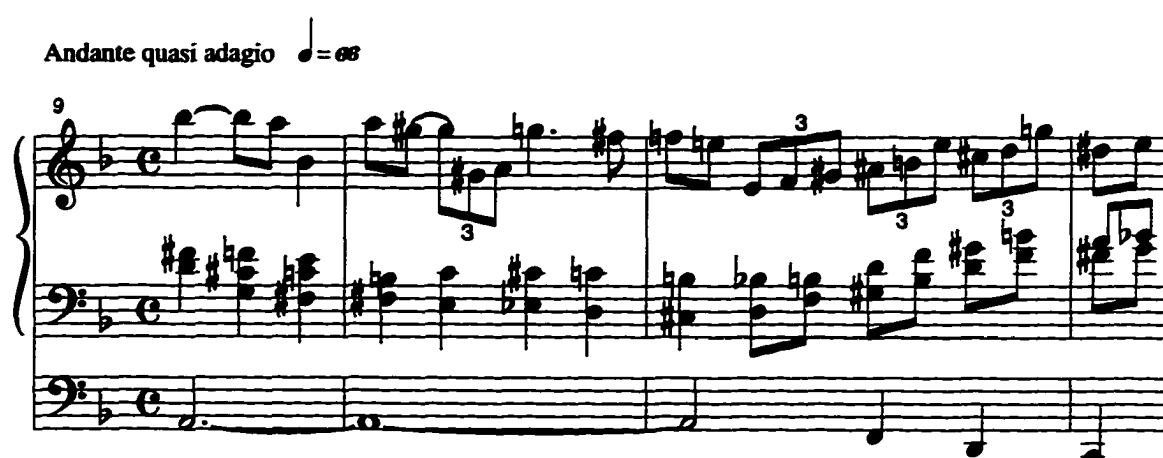
⁵³ The excerpt is from Vierne's autobiography, entitled "Souvenirs de Louis Vierne." It was serialized in the *Bulletin of Les Amis de L'Orgue*. The English translation of the whole text was done by Esther Jones Barrow and appeared in thirteen installments of *The Diapason* between September, 1938 and September, 1939.

in the figurations themselves that are used. Like the Widor Symphony #8, mvt. 5, the figurations build to a powerful rhapsodic climax before fading away to a soft, more chordal ending. The contrapuntal texture first used in the *Prélude* is continued in the second movement, which is a fugue, and also in the last movement where the second subject (mm. 49-65) is featured as a canon between the soprano and the pedal. This canonic treatment is similar to the canons used by both Franck and Widor, as already discussed.

In addition to these links with the works of his predecessors, Vieme managed to break new ground in this symphony, primarily in his use of sonata-allegro form, as is seen in the *Final*, which combines a toccata figuration with sonata-allegro form. The practice of writing toccatas as a movement in sonata-allegro form became more prevalent in the symphonies of Vieme than had been seen in Widor. Four of Vieme's six symphonies, Nos. 1, 3, 5, and 6, end with a toccata. In Symphonies Nos. 1, 3, and 5, the toccata figuration is incorporated into sonata-allegro form, and Symphony #6 combines the "clattering" keyboard toccata figuration with the features of sonata-rondo form. All but the first of the six symphonies use sonata-allegro form for the first fast movement. Note that Symphonies Nos. 4 and 5 both begin with slow movements, and that the sonata-allegro movements in both cases are the second movements. Fourteen of the thirty-one movements of Vieme's six symphonies are sonata-allegro based. Vieme's exploration of sonata form, begun in the last movement of the first symphony, gained momentum in the second symphony, three of whose five movements are in sonata form. So complete was Vieme's mastery of the sonata form that it did not dictate the character of the movement; whether the movement was a toccata or a rondo, as we have already seen, a *Scherzo* as in Symphony #2, or an *Intermezzo* as in Symphony #3, all are in sonata-allegro form. Even the fugal last movement of

Symphony #4 is molded into sonata-allegro form, and the slow movement of the Symphony #2, the *Cantabile*, is a sonata slow movement form.⁵⁴

The six symphonies are often grouped into three pairs; each succeeding pair reflects the increasingly chromatic nature of the symphonies, chromaticism that is both melodic and harmonic (see Example 3, below). The melodies of the sixth symphony include most of the twelve chromatic tones (see Example 3, below). Yet the tonality, though stretched and obscured by this high degree of chromaticism, is never abandoned.



Example 3
Chromaticism in Vieme Symphony #6, Mvt. 2, mm. 7-9

Vieme's symphonies were conceived with greater unity than were those of Widor. One evidence of this is the cyclical relationship of themes in some of the symphonies. The fifth symphony, for example, is almost completely cyclical, with the theme from the *Passacaglia* recurring throughout other movements in various transformations. The cyclical use of themes creates a unity in the symphonies that was seen in Franck but not in the works of Widor (excepting the last two [Nos. 9 and 10]).

⁵⁴ Charles Rosen, in *Sonata Forms* (New York, London: W. W. Norton & Co., 1980), 110, defines the sonata slow movement form as sonata form with a very short or no development. He notes that it is so called because it is used in many slow movements. Other theorists have referred to this form as a Sonatina.

Throughout the evolutionary process of the six symphonies of Vierne, there is a level of consistency in compositional techniques and organization of symphony movements not seen in Widor's treatment of the organ symphony. It is true that the symphonies become more technically demanding, but the changes seen in the three periods of Widor's symphonic writing (previously discussed) are not witnessed in Vierne's symphonies. His attitude towards tempo and meter remains consistent. There are *ritardandi*, but sparing use of changes in tempo and meter is made once a movement has begun. In both the fourth and fifth symphonies the first movement is slow and acts like a prelude to the second movement, which in both cases is a fast sonata-allegro movement. In the remainder of the symphonies, he remains true to the principle of a strong first movement, and in all symphonies he uses the "big finish", often referred to as the "apotheosis" finale, with the last appearance of the "a" theme appearing in *fortissimo* chords at the end of the work.

Vierne is also consistent in his use of ensemble color in his fast movements. For Vierne, the dynamic marking *fff* meant full organ of foundations, mixtures, and reeds at all pitches, with all manuals coupled to the *Grand Orgue* and to the Pedal. Consistently, a reduction from the *fff* was a gradual process, requiring first a removal of the mixtures and reeds of the *Grand Orgue*, then the *Positif*. His registrations in these fast movements always call for the use of broad groups of stops at the same pitches rather than calling for individual colors. Thus he requires foundation stops at 8' and 4' pitches rather than calling for *Montre 8'* and *4'*, or *Flûtes 8'* and *4'*.

Finally, in his symphonic writing, Vierne remains true to the concept of a secular symphony. Despite his thorough knowledge of Gregorian chant there is no evidence of its use in his symphonies. Even the *Choral* in Symphony #2, mvt. 2, is a freely composed melody, not based on any preexisting melody.

CHAPTER 2

Four American Organ Symphonies

An Overview of the Symphonies

In examining the American organ symphonies written by Sowerby, Edmundson, Diamond, and Albright, several parallels are to be noted. The symphonies of Sowerby and Edmundson were written in the early 1930's (almost within five years of each other), and those of Albright and Diamond were written in 1986 and 1987 respectively, separated by only one year. The similarity in the construction of the two pairs of symphonies is also noted in the use of English titles of movements and expression marks in the first two symphonies as opposed to a return to the more traditional use of Italian markings in the latter symphonies. The three-movement structure of the first two symphonies contrasts with the four-movement plan of the last two. Some of these points are illustrated in Figure 5, below.

	Sowerby	Edmundson	Diamond	Albright
1	Very Broadly	"Chaos & Prophecy"	Lento Tranquillo	Lento; Maestoso; Lento; Molto ritmico; Lento
2	Fast & Sinister	"A Carpenter is Born"	Adagio Cantabile	Cantilena
3	Passacaglia	"Crucifixion & Fruition"	Scherzo	Tarantella macabra
4			Adagio	Ritual

Figure 5
Movements in Four American Organ Symphonies

Leo Sowerby (1895-1968)

Leo Sowerby was born in Grand Rapids, Michigan, on May 1, 1895, of British parentage. He was orphaned at age four when his mother died, and his father remarried three years later. It was his stepmother who, having noticed his musical ability, allowed him at the age of seven to begin piano lessons with Mrs. Frederick Burton. He began composing after mastering a book on harmony that

he borrowed from the library when he was eleven years old. In 1909, his parents moved to Chicago so that he could have piano lessons with Calvin Lampert. At sixteen, he also began taking organ lessons from Lampert. However, due to his inability to afford to pay twenty-five cents for practice sessions, his organ lessons were short-lived. Sowerby then visited a butcher's shop and obtained brown paper on which he drew an outline of the organ pedalboard. This he placed on the floor beneath his piano and was able to continue his study of the organ.

His career developed in three directions: as a composer, as an organist, and as a church music director. At age sixteen, his violin concerto was played on a program of American music by Glen Dillard Gunn. Although this and other works were lambasted by the critics, they were well received by the public. In 1921 he was awarded the *Prix de Rome* for his compositions, despite the fact that he had not competed for the prize. The *Prix de Rome* was offered to him after the jury had rejected all the entries that had been submitted. For the next three years, Sowerby studied in Rome and then returned to Chicago as a faculty member at the American Conservatory of Music, where he had received the Master of Music degree in 1918. Sowerby enlisted in the army in 1917 and served as bandmaster in the 332nd Field Artillery during World War I. He was stationed with his regiment in a camp near Bordeaux, France, and received an honorable discharge in 1919.

After his discharge, he became assistant organist to Eric DeLamarter (1880-1953) at the Fourth Presbyterian Church in Chicago. He was one of a growing number of American organists who studied in Paris, beginning near the end of the nineteenth century, with Widor, Vierne, and Guilmant.⁵⁵ DeLamarter himself had studied with both Widor and Guilmant. DeLamarter exerted a strong

⁵⁵ Kratzenstein, *Survey of Organ Literature*, 182.

influence on Sowerby during the time they were both at the Fourth Presbyterian Church, and Robert Rayfield in describing this period says:

DeLamarter's organ works are impressionistic and orchestrally conceived. Sowerby not only reflected this orchestral thinking but the musical style as well.⁵⁶

Shortly after Sowerby's return to Chicago from Rome he became Organist and Choirmaster at Saint James Episcopal Church.⁵⁷ He held this position from 1926 until his retirement in 1962. Saint James Church affected him deeply, and the year following his employment he was confirmed in the church by Bishop Sheldon M. Griswold. On his retirement, he accepted the position of Director of the College of Church Musicians at the National Cathedral in Washington, D.C., and he remained in this position until the time of his death, six years later in 1968.

Additional important influences on Sowerby's composition include his study of the theoretical writings of Vincent D'Indy and others. He so thoroughly absorbed the rules of theory that he felt that his first efforts at composition resembled "pedantic contrapuntal exercises."⁵⁸ He was also influenced by the English singers, the Fuller Sisters, whose specialty was folk-song, and he reportedly attended all of their concerts.⁵⁹ At around this same time he met and studied with the pianist/composer Percy Grainger. Goss says that the combination of the strong folk element that was found in Grainger's works, combined with the influence of the Fuller sisters, "helped to bring Sowerby back to a more simple, direct way of composition."⁶⁰ In 1926 Sowerby toured with the

⁵⁶ Robert Rayfield, "Leo Sowerby," *The AGO-RCCO Magazine* 10, no. 11 (Nov. 1976): 40.

⁵⁷ This later became Saint James Cathedral.

⁵⁸ Robert Rayfield, "A Formal Analysis of the Organ Works of Leo Sowerby To 1960" (DMA document, Northwestern University, 1962), 3.

⁵⁹ Madeleine Goss, *Modern Music Makers* (New York: E. P. Dutton and Co., 1952), 197.

⁶⁰ *Ibid.*

Paul Whiteman orchestra (a jazz ensemble), and went on to write at least two pieces for the orchestra, *Synchonata* and *Monotony*.⁶¹

The new spirituality at Saint James also affected his composition:

Going in first as a worker, then as a member of the church through confirmation, has given him, he says, a different and more reverent approach to his creative work. [Sowerby said:] "It is not possible to write satisfactory ecclesiastical music unless praise of God is the purpose."⁶²

In addition to the newfound spirituality at Saint James, the organ there directly affected his compositions and the way that he composed for the organ (see Appendix 1 for the specifications of the organ at Saint James). Rayfield says "the organs over which he presided most certainly helped to mold his style, especially as regards registration."⁶³

Sowerby himself divided his organ compositions into three periods and two types of works. The three style periods are:

- 1) 1913-1920 - The Orchestral Period
- 2) 1927-1937 - Pure Organ Period
- 3) 1937-1968 - Baroque Response Period⁶⁴

In describing the types of works, he distinguishes between concert pieces and liturgical pieces. The liturgical works are those that are either hymn-based or inspired by some aspects of worship, for example, the *Chorale Prelude on "Rejoice Ye Pure In Heart"* and *Meditation on Communion Hymns*. On the other hand, the concert pieces are abstract like the *Symphony in G Major*, or had secular influence like *Comes Autumn Time*. Dividing works into categories of concert or liturgical works, while reflecting the source of the inspiration of each

⁶¹ The *New Grove Dictionary of Jazz*, Barry Kernfeld ed., s. v. "Symphonic Jazz", says that Whiteman was one of the pioneers of a new style seeking to fuse elements of the classical style with jazz.

⁶² Goss, *Modern Music Makers*, 198.

⁶³ Rayfield, "Leo Sowerby," 40.

⁶⁴ *Ibid.*, 41.

piece, did not necessarily affect the musical content of the finished composition. Thus, in programming, he used concert pieces or liturgical works without differentiating between them.

Interestingly, Sowerby said that during the years 1920-1927 he simply had no interest in composing for the organ, and this accounts for the absence of works for the organ during that time. No doubt his interest in composing for the organ was reawakened by his contact with the organ at Saint James. In the Orchestral Period the organ was likened to the impressionistic orchestra in tonal colors. The Pure Organ Period saw a diminishing in the tonal resources that he demanded of the organ. Rayfield says of this period:

The Pure Organ Period is characterized by less colorful registration and fewer registration changes. He ceases to treat the organ as an imitation of the orchestra.... The virtuoso technician has disappeared and the massive writing technique is now subservient to the musical ideas. The musical ideas have grown in depth and intellectuality and are simply and directly expressed.⁶⁵

The organ music of the Baroque era underwent a revival, and this gave rise to the final phase of Sowerby's composition which he called the Baroque Response Period.⁶⁶ This revival influenced the tonal concept and stylistic characteristics of compositions. Rayfield notes that the works during this period were still influenced by the Romantic registrations of the organ of Saint James as well as by Sowerby's interpretation of Baroque registration.⁶⁷

Sowerby's *Symphony in G Major*

Leo Sowerby's *Symphony in G Major* was published in 1932 and is dedicated to the notable Canadian organist Lynwood Famam. This dedication

⁶⁵ Rayfield, "A Formal Analysis," 29

⁶⁶ During the 1920's and 1930's, there was a movement known as the *Orgelbewegung*. During this time there was a renewed interest in the instruments as well as the music of the north Germans of the Baroque era (Kratzenstein, *Survey of Organ Literature*, 4).

⁶⁷ Ibid., 62.

suggests that the symphony was written by 1930, because Farnam died on November 23, 1930.⁶⁸ It is ironic that this symphony was written during the Pure Organ Period rather than in the so-called Orchestral Period, because the works of the Pure Period tend to be of a single movement, contrasting with the three-movement plan of the symphony. Furthermore, it was during the Orchestral Period that works were conceived "in terms of the orchestra,... lush, chromatic harmonies and rapidly changing tone colors,"⁶⁹ just as the French symphonies were inspired by the orchestral symphonic colors of the instruments of that time. Further observations are noted in comparing the instruments at Fourth Presbyterian Church and Saint James Cathedral.

The organ at Fourth Church is a so-called "Romantic" instrument, to a great extent, orchestral in concept. This may have encouraged him to write orchestrally at this time. However, the organ at Saint James', although also a "Romantic" instrument, is less orchestral in tonal concept.⁷⁰

Therefore, it is indeed ironic that the symphony should not have been written for the more orchestrally conceived instrument at Fourth Church.

The *Symphony in G Major* is a three-movement work, a fact that immediately differentiates it from the French symphonies, which, by the time of Vierne, had settled into a five-movement plan. The three movements of the Sowerby symphony follow a slow-fast-slow plan, the reverse of what one would expect from a three-movement symphony, and each movement is very large in scale (see Figure 6, p. 36. The timing of each movement is taken from the recording of the work by Catherine Crozier.)⁷¹

⁶⁸ This date is supported by Corliss Arnold in his book *Organ Literature*, 300.

⁶⁹ Rayfield, "Leo Sowerby," 40.

⁷⁰ Rayfield, "A Formal Analysis," 4.

⁷¹ Leo Sowerby, *Symphony for Organ*, Catherine Crozier, organist (Groton, MA: Delos, D/CD 3075, 1988).

<u>Movement</u>	<u>Title/Tempo Indication</u>	<u>Duration</u>
1st Mvt.	Very Broadly	17 minutes
2nd Mvt.	Fast & Sinister	8 minutes
3rd Mvt.	Passacaglia	11 minutes

Figure 6
Movements of Sowerby's *Symphony in G Major*.

Sowerby demonstrates a sense of nationalism in this symphony in the aforementioned use of English titles, not only as headings of movements, but also all expression markings, dynamics, tempo markings, suggestions for touch, and registrations are given in English throughout the work. This is unprecedented in the genre of the organ symphony. Sowerby's nationalism is also seen in the incorporation of rhythms which, while they are not inherently jazz rhythms, they help to create a feeling of jazz movement in this very "Classical" symphony. The jazz feel which is captured in the second movement is created by the constant manipulation of the 2+3 rhythms in the 5/4 meter. See Example 4 (p. 37) for a demonstration of these rhythms

 in the music.⁷²

Sowerby begins his symphony with a thirty-eight measure introduction in the parallel minor. This lengthy introduction is followed by the main section, which is in sonata form in the home key of G major. Widor often wrote the last movement of his minor mode symphonies in the parallel major key, but the use of the parallel minor and major in the same movement in this fashion is innovative in the genre of the organ symphony. However, it should be noted that in the realm of the orchestral symphony, Haydn and others made extensive use of the same technique. The choice of sonata form for the first movement conforms to the pattern established in the symphonies of Vieme, as we have

⁷² Rayfield, who wrote his dissertation "A Formal Analysis," 38, in consultation with Leo Sowerby, says that this rhythm was used to create a jazz feel in the movement.

previously discussed, and is common practice in many sonatas and symphonies. The second movement is a Rondo which is certainly less common in the symphonies, and the third movement of the symphony is an immense *Passacaglia* with thirty-three variations.

Fast and sinister $\text{♩} = 200$
Sw. soft reed

Ch. soft reed

Ped. 8', 16'

Sw.

p

mf

pp

mf Gr to Ped.

Example 4
Jazz Rhythms in the Sowerby Symphony Mvt. 2, Fast & Sinister

The scale of this *Passacaglia* is unprecedented in the genre. The only preexisting example of a *Passacaglia* in an organ symphony is the first movement of the *Vierne Symphony #5*, which is much smaller in scale and scope. In the *Vierne* symphony, the slow *Passacaglia* precedes a fast second movement in sonata-allegro form, thus functioning in the role of an introduction to the second movement as well as to the entire symphony. The *Passacaglia* from the *Sowerby* symphony is a slow third movement, but it is also the finale of the whole symphony. The thirty-three variations of the movement are divided into two sections. The first section (roughly a half of the variations) is predominantly homophonic and gradually builds to a tremendous climax before releasing the tension at the end of the section. The second section of the movement is entirely polyphonic, using all types of contrapuntal devices: the theme is inverted, played in retrograde, canonically, in retrograde and in its original form simultaneously, and is subjected to augmentation and diminution. The eight-measure theme of the *Passacaglia* itself resembles the theme of the *Bach C minor Passacaglia* (see Example 5, below).

Sowerby



Bach



Example 5

Sowerby *Passacaglia* Theme, Mvt. 3, mm. 1-8 (above)

Bach C Minor *Passacaglia* Theme, mm. 1-8 (below)

A Comparison of Both Themes

The second movement, often referred to by its tempo marking, *Fast and Sinister*, is frequently extracted from the symphony and played by itself in concerts. In this movement the fifth beat of the measure often has its own

accent, creating a third accented beat in the measure, with accents occurring on beats 1, 3, and 5. Combining a fast tempo with the pulse of three beats per measure, even if the three beats are not equal, makes this movement move like a Scherzo, similar in character to the Scherzo and Intermezzo movements found in the Vierne Symphonies. In the first measure of the movement, Sowerby creates accents by the rapid closure of the Swell box, as is illustrated in Example 6a, shown below. He also introduces “hairpin” dynamic markings in this movement, which call for the rapid opening and closing of the Swell box. Examples of this abound, beginning in measures five and six and this is shown in Example 6b, below.

Example 6a shows measures 1-4 of the movement. The tempo is marked 'Fast and sinister' with a quarter note equal to 208 beats per minute. The marking 'Sw. soft reed' is present. The dynamics range from *p* to *mf*. The pedal instruction 'Ped. 8', 16' mf' is at the bottom right.

Example 6b shows measures 5-8. The tempo is also 'Fast and sinister' at 208 bpm. The marking 'Sw.' is present. The dynamics range from *p* to *mf*. The pedal instruction 'Ped. 8', 16' mf' is at the bottom right.

Examples 6a and 6b
Sowerby *Symphony in G Major*, Mvt. 2, mm. 1-6
Swift Accents (6a, above), and Hairpin Dynamics (6b, below)

In measures 29-34, Sowerby calls for the thumb to play a melody on a separate manual. This process of “thumbing down” is not unusual to organists today, but

it had not previously been used in the symphonic literature (see Example 7, below).



Example 7
Leo Sowerby, *Symphony in G Major*, Mvt. 2, mm. 29-33
Thumbing-down

The French were the inventors of the organ symphony, but in 1930, Leo Sowerby became the first American to write an organ symphony. His symphony immediately incorporated influences from other sources. His use of a Passacaglia in this symphony, with its highly developed contrapuntal textures, shows strong Germanic influences. Sowerby also exhibits a sense of nationalism in his use of English titles and in the use of rhythms that recreate the feel of jazz in this work. Sowerby's symphony has only three movements, in the order slow-fast-slow, the reverse of what one might expect in a three-movement symphony. In this first American organ symphony, there are signs of a transformation in the genre.

Garth Edmundson (1892-1971)

Garth Edmundson is the least well known of the four composers under discussion. There is some irony in this because in his lifetime, almost all of Edmundson's 200 compositions were published and played all over the world, and his works were often dedicated to famous musicians of the day in different

countries.⁷³ This includes a dedication of his *Four Modern Preludes* (published by Galaxy) to the English organist Sir George Thallden Ball.⁷⁴

Establishing a date of birth for Garth Edmundson has proven to be a difficult task. His obituary in 1971 announced that he had died at the age of 78.⁷⁵ Most sources list his date of birth as either 1895 or 1900; however, the 1900 Pennsylvania census records Garth's birthdate as 1892, and that of his brother, Richard, as 1895.⁷⁶ All sources agree that he was born on April 11. Garth Edmundson died on April 2, 1971, a few days short of his seventy-ninth birthday. His place of birth is listed as being both New Castle, Pennsylvania and Pittsburgh, Pennsylvania. Most of his adult life was spent in New Castle, and his obituary lists his place of birth as being Prospect, near New Castle.⁷⁷

Edmundson was educated at the Leipzig Conservatory⁷⁸ and received an honorary doctorate from Westminster College, New Wilmington, Pennsylvania. His teachers included Harvey Gaul, Lynwood Farnam, Joseph Bonnet, and Isidor Phillipp. Edmundson was one of the many American organists who ventured to Paris for lessons. At least two of his teachers had a connection with Widor and/or Guilmant. Harvey Gaul (1881-1945) was a student of Widor at the Schola Cantorum from 1909-1910, and Joseph Bonnet (1884-1944) studied at the Paris Conservatoire where he was a pupil of Guilmant. (Bonnet was appointed organist of St. Eustache, Paris in 1906.)

⁷³ Edmundson's obituary appears in the *Diapason* 62, no. 7 (June 1971): 35.

⁷⁴ Garth Edmundson, *Four Modern Preludes* (N. Y.: Galaxy, n. d.).

⁷⁵ *Diapason* 62, 35.

⁷⁶ Arnold in *Organ Literature*, 295, lists Edmundson's birthdate as 1900, Kratzenstein in her *Survey of Organ Literature*, 182, lists it as 1895. The correct birthdate is taken from the census records as listed in the 1900 Soundex, Laurence County, Pennsylvania, E 355, Salt Lake City Family History Film #1247859.

⁷⁷ *Diapason* 62, 35.

⁷⁸ Ruth Anderson, *Contemporary American Composers*, 3rd ed. (Metuchen, N. J.: Scarecrow Press, 1982), 146.

Edmundson's career was spent as a teacher in schools in western Pennsylvania and as an organist in various churches, notably the First Presbyterian Church in New Castle, where he was organist from 1942 until his retirement in 1968. At First Presbyterian Church he was responsible for four choirs and gave recitals in this church. However, he did not concertize elsewhere because he preferred "spending that time on composition."⁷⁹ His career also included teaching at the Westminster College.

His compositions were chiefly for organ, piano, and choir. Other compositions include songs, and the majority of his works were published by J. Fischer & Bro., and H. W. Gray, but they have since fallen out of print. The majority of his organ works are chorale preludes, and there are over one hundred of these. His other organ pieces include a sonata and two symphonies. Most of these compositions bear fanciful titles (even the symphonies) such as *Elfin Dance* and "Gargoyles", betraying a programmatic influence. Of course, the chorale-based pieces tend to bear the name of the chorale on which they are based. The most famous of these is the *Toccata on Vom Himmel hoch*, which has been recorded by several organists.

The *Apostolic Symphony* and "Gargoyles" from the *Impressions Gothiques*

The *Apostolic Symphony* is the first of Edmundson's two symphonies, the second being the *Impressions Gothiques*. From the latter Symphony, it is the last movement, "Gargoyles," that will be examined later.⁸⁰ Both symphonies were published in 1936, and although no separate printed program to the *Apostolic Symphony* exists, the titles of the symphony, the movements, and the themes (see Figure 7, p. 43), outline the programmatic influence in this work. The program describes the prophecy, birth and growth, the crucifixion, and the

⁷⁹ Feature on Edmundson, *American Organist* 37, no. 10 (Oct. 1954): 336.

⁸⁰ This music is no longer in print and the remainder of the symphony is not available for examination at this time.

resurrection of Christ. The first five of the six themes in the three movements of the symphony are given programmatic names by Edmundson himself:

- Mvt. 1: "Chaos and Prophecy"
 Themes I and II - Chaotic themes
 Theme III - Prophecy (Chorale)
 Mvt. 2: "A Carpenter Is Born"
 Theme IV - Nativity theme
 Theme V - Mystic theme
 Mvt. 3: "Crucifixion and Fruition"
 Theme VI - Toccata (macabre)⁸¹

Figure 7
 Themes and Movements of the *Apostolic Symphony*

The musical and harmonic style of the symphony is very simple, and the phrase structure is periodic. The texture of the music is never really dense; even when two themes are combined both themes are readily apparent. The first two "Chaotic" themes are presented simultaneously in A minor at the beginning of the first movement (see Example 8, below).

Allegro $\text{♩} = 144$

(x and +) Chaotic themes I & II

Example 8
 Edmundson's *Apostolic Symphony*, Mvt. 1, mm. 1-8
 "Chaotic" Themes

⁸¹ This toccata theme is the only theme given a generic title that is seemingly unrelated to the story of Christ's life. Due to the high degree of dissonance of this theme, the title of the movement "Crucifixion," and the absence of any other theme so marked, one concludes that this theme represents the crucifixion.

The "chaos" is interrupted in measure 33 by the "Prophecy" theme, which is written like a chorale in whole notes in the key of C major (see Example 9, below).

Allegro $\text{♩} = 144$

* Prophecy, Theme III, Chorale

Example 9
Edmundson's *Apostolic Symphony*, Mvt. 1, mm. 33-38
"Prophecy" Theme

The remainder of the movement involves a manipulation of these three themes in various combinations. In measures 129-136 themes I and II are altered. Both themes are in diminution (see Example 10, below). The two themes appear in invertible counterpoint, and theme II is motivically altered. In its altered form, theme II is almost an inversion of its first appearance; however, the intervallic relationships are slightly altered.

Allegro $\text{♩} = 144$

Theme II

mp

simile

Theme I

Example 10
Edmundson's *Apostolic Symphony*, Mvt. 1, mm. 129-136
Themes II and I in Diminution, Invertible Counterpoint, and Altered

Other combinations of the themes include:

- | | | |
|-------------|---|---|
| mm. 65-104 | - | theme II in pedal, theme I on manuals |
| mm. 105-128 | - | theme III in pedal, theme II on manuals |
| mm. 153-164 | - | theme II in pedal, theme III on manuals |

The second movement of the symphony opens with theme IV, the "Nativity" theme. The motion of this theme in gently undulating fourths and fifths is reminiscent of a theme symbolizing the crèche (see Example 11, below).

Quietly ♩ = 80
Unda Maris

Ch. *pp*

Theme IV *

Example 11
Edmundson's *Apostolic Symphony*, Mvt. 2, mm. 1-8
"Nativity" Theme

The appearance of the "Mystic" theme in measure 25 is marked by a new texture of double thirds moving in contrary motion between the hands. This theme is built entirely on the whole-tone scale and is presented over a pedal point in the pedals that is resolved only on the last measure of this section in measure 44 (see Example 12, p. 46). This section has the distinction of bearing dual time signatures, alternating between both the 3/4 and the 4/4 time signatures that are indicated at the entry of the "Mystic" theme. There is much use of echo effects and contrast of color, achieved by changing manuals as well as changing registration on the manuals. There are specific indications in the second movement for the use of Swell, Great, Choir, and Solo manuals of the

organ. At times the Choir and Solo play independent materials concurrently. This is the first symphony that actually indicates the use of a four-manual organ, although with a little rearrangement the symphony is easily registered for an instrument with fewer manuals. The second movement ends its ternary form with the return of the "Nativity" theme.

L'istesso rubato

Theme 5* "Mystic" theme

Example 12
Edmundson's *Apostolic Symphony*, Mvt. 2, mm. 25-32
The "Mystic" Theme

The third movement opens with forty-five measures of the dissonant, toccata figuration of theme VI, the "Crucifixion" theme (the toccata figuration is demonstrated in Example 14, p. 48). This theme is then interrupted by the appearance of the "Prophecy" theme (theme III) in a literal recurrence from its initial entry in the first movement. The remainder of the movement is a musical struggle between the "Crucifixion" and "Prophecy" themes, resulting in a

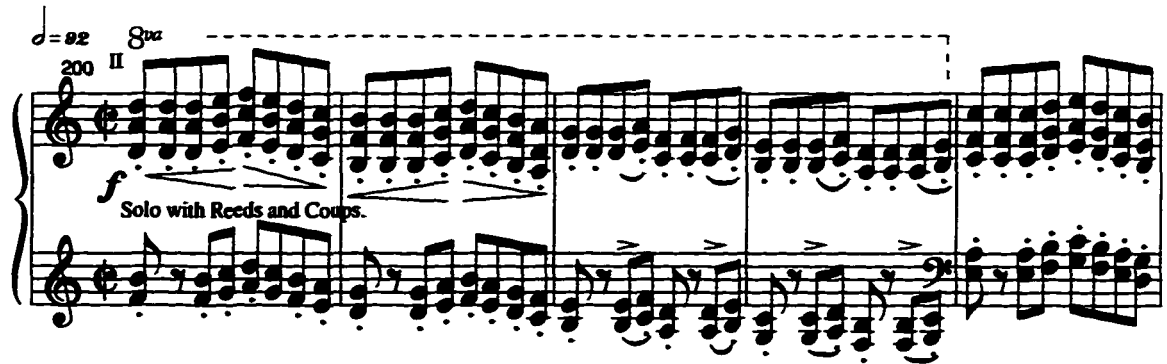
powerful victory for the "Prophecy" theme in measure 168, where Edmundson designates "triumphantly" as a performance indication and a triple forte dynamic marking. The work ends with the resolution of the dissonance that is used throughout the movement in the relative major key of C major as the "Prophecy" is fulfilled.

In the score of this symphony there is a curious mixture of English and Italian terminology. As has already been stated, all the movement titles are in English, and while most of the tempo and dynamic markings are given in Italian, some are also given in English. For example, the opening of the second movement is marked "Quietly," but the direction for theme V is *L'istesso* and *rubato*, and the second section ends with a direction *attacca subito*.

The harmonies in the symphony are primarily diatonic, although significant use is made of the whole-tone scale. The whole-tone scale is used in the first movement both melodically and harmonically (mm. 129-152). Furthermore, the harmonic use of triads built on the whole-tone scale results in augmented triads (see Example 13, below). Other instances of the use of the whole-tone scale occur in measures 165-168 and in the "Mystic" theme of the second movement. There is also much use of parallel motion and open fourths and fifths throughout the symphony (see Example 14, p.48).



Example 13
Edmundson's Apostolic Symphony Mvt.1, mm. 137-138
Melodic and Harmonic Use of the Whole-tone Scale



Example 14
 Edmundson's *Apostolic Symphony*, Mvt. 1, mm. 200-210
 Parallelism and Open Fourths and Fifths

Other examples of parallelism are seen in the first movement (mm. 219-223) and in the second movement (mm. 1-61). In the third movement of the symphony there is an undergirding tonality of A minor, and the "Crucifixion" theme uses chromatic tones. In the second measure, for example, there are cross relations created by the use of both f sharps and f naturals. Edmundson's harmonic language in the "Crucifixion" theme also includes the use of the pentatonic scale F#, G#, A#, C#, D# (as is seen in the left hand of measures 2-4 of the third movement). Example 15, below, illustrates both the chromaticism and the use of the pentatonic scale.



Example 15
 Edmundson's *Apostolic Symphony*, Mvt. 3, mm. 2-4
 Chromaticism and the Pentatonic Scale

Registration indications in the symphony are few and fairly nonspecific. There are, however, certain points at which specific colors are called for. Some

of these colors are new to the organ symphony because they were not available on French instruments. A list of some of these stops follows:

- Mvt. 1, m. 57 - Tuba
- Mvt. 2, m. 17 - (pedal) Chime
- Mvt. 2, m. 27 - Horn
- Mvt. 2, m. 66 - Thumb Chimes

The second movement is the most specific in naming the stops that are to be used to achieve the effect that Edmundson desired. Even then, the composer indicates that the "Mystic" theme is to be played on a "Soft Reed" and does not specify which reed stop is required. There are other occasional hints as to the sound that is expected. For example, the opening registration says "to full Swell," and measure 105 indicates "Swell with Reeds." However, the detailed registration indications that are a feature of the Vieme symphonies are absent. While dynamic markings abound, registrations used to achieve these dynamics are left up to the discretion of the performer.

The last movement ("Gargoyles: Toccata Grotesque") of Edmundson's second symphony (*Impressions Gothiques*), has been extracted from the symphony and published separately. It is a typical French toccata with its clattering, sixteenth-note keyboard figuration that continues from the start of the movement until its end (see Example 16, below). The manual figuration is fairly high in pitch and registered with 16' stops to add depth and body to the sound.

ff 16'.8'.4'.2' with Reeds (no heavy Diapasons)
 184
 Sws. closed
 Gt.

Example 16
 Edmundson's "Gargoyles" from *Impressions Gothiques*, Mvt. 3, mm. 1-2
 The Toccata Figuration

The pedals play the melody in longer note values, and with the added use of the pentatonic scale in this movement, the toccata as a whole bears much resemblance to the toccata from his first symphony. The registration indication of the toccata is Foundations 16', 8', 4', 2' with Reeds (no heavy Diapasons), which like the rest of the movement (excepting the use of the pentatonic scale) is very similar to Widor's treatment of the *Toccata* from Symphony #5.

Garth Edmundson contributed two organ symphonies to the genre. His *Apostolic Symphony* is the first American program symphony for organ. The program used in this symphony (as denoted by the titles of movements and themes), is a sacred one, though there are no specific religious musical devices used in the symphony. Even the "Chorale," theme III, is an original composition by Edmundson. The *Apostolic Symphony*, like the Sowerby symphony, is in three movements; and it is the first symphony that actually indicates the use of a four-manual organ and some some stops that were not available on French organs. One of the unusual features of this symphony is the influence of the impressionists as seen in the use of whole-tone scales, pentatonic scales, and parallelism. Edmundson's second symphony is also a program symphony. However, in apposition to the first symphony, this second work is a secular work.

William Albright: (1944-)

William Albright was born in Gary, Indiana on October 20, 1944, the second of three sons, each born three years apart. His father was a public school teacher and administrator who played the violin and also directed a small local orchestra. His mother was not particularly musical; however, both parents strongly supported William's musical pursuits and often attended his performances. William began taking piano lessons at the age of five and continued private lessons until his entry to the Juilliard Preparatory School,

where he studied from 1959-1962. There he had piano lessons with Rosetta Goodkin, and in 1961 studied composition with Hugh Aiken. He began the study of organ in 1960, taking private lessons from Robert Nelson. William Albright also played the clarinet until the 1960's.

Albright attended the University of Michigan in Ann Arbor from 1963-1970; his teachers there included Marilyn Mason (organ), Ross Lee Finney (composition), and George Rochberg (composition). In the academic year 1968-69 he attended the Paris Conservatory where he had lessons in composition with Olivier Messiaen and private composition studies with Max Deutsch.

From 1966-1985 Albright was Director of Music at the First Unitarian Church, Ann Arbor, where he led a choir of amateur musicians. Since 1971, William Albright has been on the faculty of the University of Michigan, where he was first employed as Assistant Professor of Composition and Associate Director of the Electronic Music Studio. In 1976, he was promoted to the rank of Associate Professor of Music and in 1982 to Professor of Music. Albright's work in the electronic music studio includes research into live and electronic modification of acoustic instruments. His interest in electronic music was sparked in 1960 when the idiom itself was less than ten years old.⁸² Electronic studios were just opening up, and Albright was stimulated by the innovation of the medium and by the new equipment. Albright feels that electronic music, like organ music, has a "superhuman" quality, because of its ability to sustain tones. To him, this ability to sustain tones gives the medium an added "spiritual" dimension.⁸³ William Albright is the recipient of many awards, including Fulbright and Guggenheim Fellowships, two Koussevitsky Composition Awards, a

⁸² Much of the biographical material was obtained in a telephone conversation between William Albright and the author, April 2, 1997.

⁸³ Albright, telephone conversation.

National Endowment for the Arts Grant, the Queen Marie-José Prize (for his *Organbook I*), and an award from the American Academy of Arts and Letters.

Albright does not consider himself to be especially nationalistic, but he does think that it is important for American music to reflect American influences, and thus his own music uses rag, jazz, and blues techniques.⁸⁴ His interest in the rags of Scott Joplin was sparked by the variety and imagination of the rags. Albright sees Joplin as a cross-over figure, blending elements of the classical style with the vernacular. As a result of his interest in Joplin, Albright developed an interest in the rags of other composers, and Eubie Blake introduced him to other styles such as hot jazz and the piano jazz of the period 1895-1940. From Albright's perspective, one of the most important elements of American music is the "spirit of American rhythms." He identifies three types of rhythms: asymmetrical, symmetrical, and organic rhythms. In jazz and ragtime, he associates the left hand "oom-pah" figure with symmetrical rhythm, and the right hand is more asymmetrical. He also labels these two rhythms as "derivative" and "attitude" respectively. Albright identifies organic rhythm as being free, somewhat improvisatory, as is seen in the second part of the last movement of the symphony. In describing Albright's compositional style, Don Gillespie says:

his early organ works reflect the influence of Messiaen in their colorful registration and chromaticism, Albright's later works often combine a complex rhythmic and atonal style with elements of American popular music. Though his works are formally concise, he stresses the value of music as communication and the supremacy in music of intuition, imagination, and the beauty of sound. Through his modern rag compositions and his performances of classical ragtime, stride piano, and boogie-woogie, he has been a principal figure in the revival of interest in Scott Joplin and other ragtime masters.⁸⁵

⁸⁴ All the information in this paragraph was obtained from the April 2 telephone conversation between Albright and the author.

⁸⁵ *The New Grove Dictionary of Music and Musicians*, 5th ed., s. v. "Albright, William Hugh."

Albright's *Symphony for Organ*

Albright's *Symphony for Organ*, written in 1986, was commissioned by the University of Evansville and the University of Evansville Friends of Music, with the support of the Indiana Arts Commission and the National Endowment for the Arts. The work is dedicated to Douglas Reed, who premiered the symphony at the University of Evansville on November 4, 1986. The Symphony was written during a decade in which Albright composed some fifteen works for organ solo and organ with other media, including soloists, choir, orchestra, solo instruments, and tape.⁸⁶ The Symphony itself is scored for organ and percussion--one large bass drum and bell or gong.⁸⁷ While the inclusion of percussion instruments is unique in the literature of the solo organ symphony, Albright's practice of writing pieces for organ and other instruments includes the 1985 work *Chasm*, written for solo organ with optional echo instrument or tape (later scored for orchestra); therefore, his inclusion of percussion with the symphony seems to be a logical extension of his work in the medium.

Albright's organ symphony subtly combines elements of the French organ symphony with elements of the orchestral symphony. For example, Albright's use of a four-movement plan is typical of the orchestral symphony, whereas Widor uses such a plan in only the last two of his symphonies. Albright's symphony uses a mixed-slow-fast-slow movement plan; however, his slow (second) movement is a *Cantilena*, which recalls the *Cantilènes* used in Widor Symphony #10, mvt. 3, and Vierne Symphony #3, mvt. 2. The third movement is the first *tarantella* used in an organ symphony, although tarantella-like movements occasionally appear as the last movement of orchestral symphonies. With its insistent 6/8 rhythm, this duple-meter tarantella is also

⁸⁶ See Appendix 3 for a list of the fifteen works for organ written by Albright in the 1980's.

⁸⁷ There is a note in the score indicating that the percussion part may be played by one performer or by pre-recorded tape.

reminiscent of a Scherzo, the third movement of the nineteenth-century orchestral symphony. This is the first appearance in an organ symphony of a duple-meter scherzo, though it must be noted that orchestral composers as early as Brahms wrote duple-meter scherzos. Thus Albright blends the more traditional Scherzo with a finale.

The *Tarantella macabra* is interrupted by the *fff* crash of the large bass drum and the gong. This interruption brings the movement to an abrupt and dramatic close, and after a thirty-second fermata, during which time the sound of the percussion instruments dissipates, the *Tarantella* resumes for the first two measures of the fourth movement. It is again interrupted by the entry of the percussion. The percussion instruments now sound at mathematically spaced intervals of time using the additive *Fibonacci* series of 1, 1, 2, 3, 5, 8, 13, etc., with quarter notes as the unit of measurement. Thus begins the fourth movement titled *Ritual*. Albright's description of this movement is:

The last movement is perhaps the one exception to what we expect from the French organ symphonies. *Adagio*, a slow movement in which I've also introduced a foreign element, a ritualistic element: a bass drum and a pitched gong. This is to give a processional or ceremonial feeling to this last movement.⁸⁸

The basic ternary design of the first movement is preceded by a double-sectioned introduction, the first of which is an extended single measure. In this single, pianissimo, slow measure, the basic four-note rhythmic motive is introduced, becoming the main motive throughout the movement. This motive is most clearly seen in its second entry in the left hand as illustrated in Example 17, (p. 55). The measure has no time signature, but its motion, which is very measured, is guided by two different metronome markings (♩ = 52, and ♩ = 72),

⁸⁸ Douglas Reed, program notes to *Symphony for Organ* by William Albright (Indianapolis, Indiana: Arkay AR 6112, 1990).

and several tempo markings, all of which compensate for the absence of both meter signs and bar lines.



Example 17
William Albright, *Symphony for Organ*, Mvt. 1, m. 1
Motive used in the First Movement.

The second part of the introduction (mm. 2-30, *Maestoso, eroico*) contrasts completely in dynamics (*ff*), meter (several are used), and tempo. There is a common thread, however, between the two sections, and that is the motive from Example 17, which undergoes further melodic transformations in this section. Indeed, in its many transformations throughout this symphony, this motive is never restricted by rhythm, pitch, or duration. Reed identifies this motive as being a derivative/variant of the B A C H motive, and further pointed out that the very tonal centers of the movements themselves are derived from this motive, D \flat -C \flat -C \sharp /D \flat -B \flat , with the third movement struggling between the dual centers of D and C sharp.⁶⁹ In his conversation with the author, Albright expressed a fascination with the spiritual quality of the B A C H motive, and pointed out that it is also a “cross” motive. Reed has described the transformations of the B A C H motive as follows:

The B A C H idea appears in a very simple, even humorous way in a little interlude before the last return of the boogie theme.

⁶⁹ Reed, “William Albright: Organ Music of the 80’s,” *The American Organist*, 27, no. 4 (April 1993): 62.

The four-note motto plays an important role in the second movement, where it forms the pizzicato bass. It appears in a subtler way in the manual material.

The four descending half steps appear in their original form in the third movement. An overt statement of B A C H "grinds" its way into the central B section of the movement. The four-note motif is greatly extended in a hauntingly beautiful melody which concludes the same B section.

In the last movement of the symphony, the four-note motif appears in a number of new and interesting ways. In the first section of the movement, a two-voice heterophonic counterpoint between the hands, the motif appears both melodically and harmonically. The motif appears in the pedal (bass) under a rich, lush, harmony, and tremolando chords in the manuals which include two-note fragments of the motif (note the imitative entries of the voices). The symphony concludes with yet another transformation of the four-note idea, a hauntingly beautiful melodic fragment which seems to sum up the inherent possibilities of the idea in a more relaxed and reposeful way. The symphony ends with an air of expectation as the listener is left waiting for the unstated "B-natural" resolution.⁹⁰

This symphony was not written for a specific instrument, but rather for a generic three-manual organ. While there are some specific registrations called for in this work, the composer notes that for the last twenty-five years he has generally avoided giving specific instructions about registrations.⁹¹ In this work, the tonal palette of the organ is used differently from the French symphonies. In each movement of the symphony, a different color is explored, starting with the Principals in the first movement. The pedal solo in the main section gradually descends in pitch, partly by using the Principal family of 2', 4', 8', and 16' stops in succession. The second movement is based on the use of Flutes 8' and 4' for the manuals and 16' and 8' on the pedals. The third movement emphasizes mixtures and reeds, and the fourth movement combines Flutes and Principals at 8' and 4' pitches.

⁹⁰ Reed, "Albright," 62-63.

⁹¹ Albright, telephone conversation.

The A section of the main body of the first movement is identical in its two appearances (mm. 31-48 and 188-205). Two contrasting elements are combined, the first of which is the manual chords, dominated by the celeste stop and positioned over two octaves apart. These chords reflect the influence of Messiaen (see Example 18, below). The second element is the underlying



Example 18
William Albright, *Symphony for Organ*, Mvt. 1, mm. 31-33
Messiaen-like Chords in the Albright Symphony

pedal melody. Douglas Reed says that this melody is blues-inspired in its melodic construction (see Example 20, p. 58).⁹² The B section is itself developed like a rondo. The left hand is based on a boogie-woogie rhythmic pattern (see Example 19, below), while the right-hand melody expands another transformation of the B A C H motive by adding notes to the melody in each of its repetitions, as is illustrated in Example 21, (p. 58).



Example 19
Albright *Symphony for Organ*, Mvt. 1, mm. 50-51
Boogie-woogie Left Hand Pattern

⁹²Reed, program notes.

Celestial, ecstatic $\bullet = 52$

33 2' Principal (quasi *f*)

37 4' Principal 8' Principal

41

44 Principal 16' only quasi gliss. elegante morendo

Example 20
Albright *Symphony for Organ*, Mvt. 1, mm. 33-47
Blues-inspired Pedal Melody

Example 21
William Albright, *Symphony for Organ*, Mvt. 1
mm. 51-52, 85-86, and 117-118
Transformation of the B A C H Motive

The soft, lyrical *Cantilena* (second movement) is a trio (three voices), and like the *Cantilène* of Vierne's *Symphony #3*, mvt. 2, its most prominent feature is the juxtaposition of duple and triplet rhythmic patterns. In the Vierne symphony the patterns alternate, but in the Albright symphony, the two's are pitted against the three's (see Example 22, p. 59), and there are alternating passages in which the patterns switch from one hand to the other. Reed identifies the

opening four-note pedal pattern of eighth notes (D^b, E^b, C⁴, D⁴), interspersed with eighth rests, as one of the variations on the B A C H theme (see Example 22, below). These four pitches (in the pedals) are retained throughout the movement, but their order changes in each measure in which they occur. (Compare measures 1 and 4 in Example 22, below.)

Example 22
William Albright *Symphony for Organ*, Mvt. 2, mm. 1-4
Juxtaposition of Rhythms in the Cantilena

The *Tarantella* is based on the Liszt piano piece *Czardas macabre*, with its use of open fifths and the alternation of two tonal centers a half step apart, which in the *Tarantella* are D⁴ and C[#].⁹³ The spirit of the third movement also reflects a spiritual duality, a conflict between the humorous and the tragic. This is a duality that Albright sees in the symphonies of Mahler, and particularly in the Second Symphony. The last part of this movement is a bravura pedal passage that is based on Albright's own "Totentanz," from the *Organbook III*. (Excerpts from both tarantellas are shown in Example 23, p.61.) The crash of the gong and the bass drum creates a dramatic interruption to the dance of death.

⁹³ Reed, "Albright," 61.



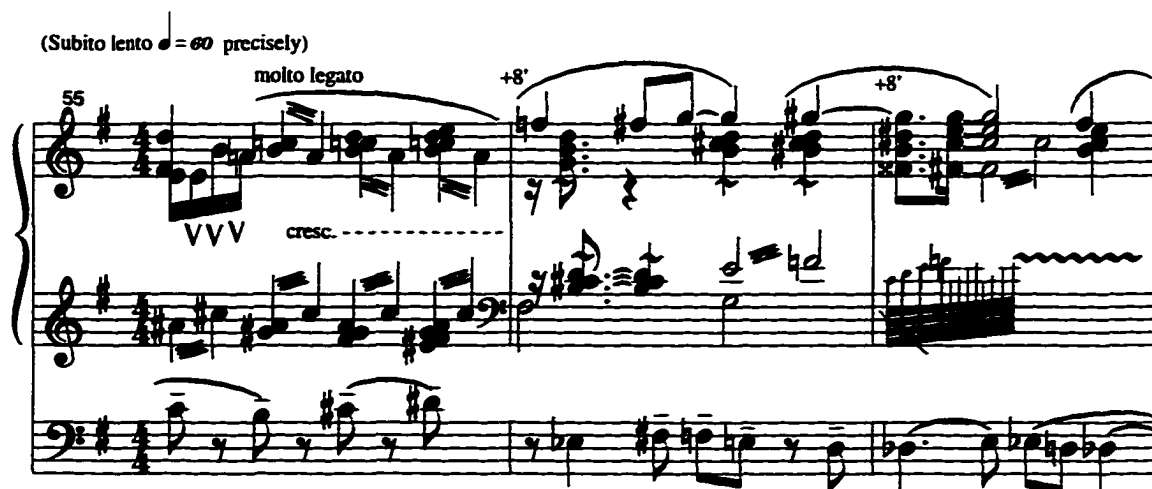
Example 23
 William Albright *Symphony for Organ*, Mvt. 3, mm. 268-272 (above)
 and Totentanz from *Organbook III*, mm. 126-130 (below)
 A Comparison of Both Pedal Parts

The fourth movement is unique because of its use of the *Fibonacci* series, which appears twice in this movement. As already stated, in the first appearance of the *Fibonacci* series the quarter note is used as the unit of measurement. In its second appearance (m. 86), the eighth note is used. The series gives the movement a certain sense of inevitability, because the percussion events recur at prescribed periods in time. Contrasting with this predictability is an element of randomness that is created by the use of three devices in this (fourth) movement: the tremolo figure; the tremolando; and the *ad libitum* ostinato grace-note figure (see Examples 24a, below and 24b, p. 61). The use of these rhythmic devices ensures that no two performances will be exactly the same, and is therefore a prime example of Albright's use of what he calls organic rhythm.⁹⁴



Example 24a
 Organic Rhythm

⁹⁴ The tremolando is played as a fast tremolo, *molto legato*, constantly permuting these notes (William Albright, *Symphony for Organ* [New York: C. F. Peters Corporation], 59).



Examples 24b
William Albright, *Symphony for Organ*, Mvt. 4, mm. 55-57
Organic Rhythm

Douglas Reed says “the most recognizable compositional feature of the symphony is the ostinato technique,”⁹⁵ and throughout the symphony several different ostinato patterns are used. The first ostinato is based on the first three chords in measure 31 (the Celestial, ecstatic section [see Example 18, p. 57]), and exemplifies Albright’s approach to the ostinato. The patterns are recognizable, but there is some difference in each repetition. In this first ostinato the meter changes from 5/4 to 4/4 to 3/4, the note values are also changed, and not all the three chords are present in each repetition. This is illustrated in Example 25 (p. 62). The manual ostinato used as a bridge between the B section and the return of the A section (mm. 162-187) is spaced increasingly further apart, using rests, thus dissipating the energy of the fast B section and leading into the slow, concluding A section (see Example 26, p. 63). It has already been mentioned that the order of the four notes that make up the pedal ostinato of the second movement is changed in each repetition.

⁹⁵ Ibid., 61.

Celestial, ecstatic ♩ = 52

31 *ppp* legato pos. (soft celeste)

35

38

42

45 *accel.* *cresc.*

Example 25
 William Abright, *Symphony for Organ*, Mvt. 1, mm. 31-46
 Ostinato Patterns

quasi lontano (reed stop), l'istesso tempo, meccanico

162 *p (pp) molto secco*

165 *sempre melto secco*

170

176 *sempre ben ritmico* *sempre secco*

Example 26
William Albright, *Symphony for Organ*, Mvt. 1, mm. 162-185
Aperiodic Ostinato

In an attempt to convey the spirit and character of each movement as clearly as possible, Albright expands by far the repertoire of terms and symbols that are commonly used in organ works. Sometimes English terms are found, such as "powerful," "overlapped," "grotesque," "a different, strident sound," "grinding," and "gently, with melancholy, emerging," but more often Italian terms are used; *brutale*, *quasi niente*, *eroico*, *sempre lirico*, *patetico*, *quasi lontano*, *melto*, and *mecanico*. When words are not enough he uses graphics, often inventing new symbols like the tremolando sign that he uses throughout the

second section of the fourth movement to express his intentions (see Example 24a, p. 61).

Without exception, all the other symphonies discussed in this study are notable for their melodic orientation. Sometimes the melodies and harmonies are essentially diatonic like the harmonies of Widor, or more chromatic like the Franck, Vieme and Edmundson symphonies, and a three-note cell is used in the Diamond symphony. Even the “fast and sinister” movement from the Sowerby symphony, with its strong rhythmic impulse, does not attain the percussiveness of the Albright symphony, a sense of percussiveness that is conveyed certainly in part because of the use of actual percussion instruments in the fourth movement. In the third movement, measures 288-297 bear the performance direction “quasi snare drum,” a direction that immediately alerts us to the percussive nature of the upcoming passage. This sense of percussiveness is only intensified by the passage itself, which has up to twenty-two measures of rapidly repeated, dissonant chords (see Example 27, below).

Misterioso ma brillante $\text{♩} = 66$
quasi snare drum

287

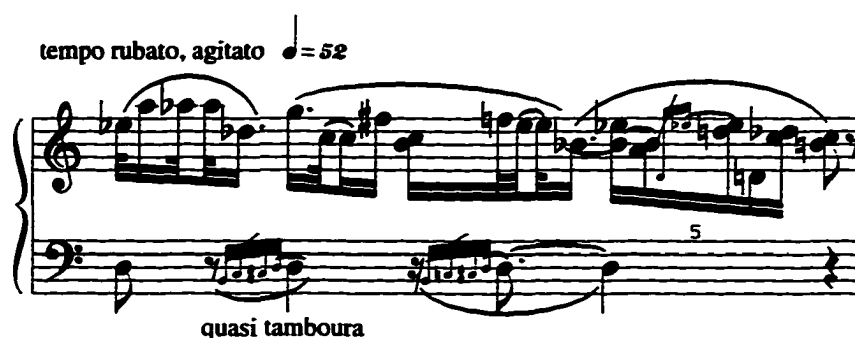
293

Repeat from 1-13 times

Λ Ped. ossia: 8va bassa

Example 27
William Albright, *Symphony for Organ*, Mvt. 3, mm. 287-297
Percussive Repetitions

Some of the other motives used, like the boogie-woogie motive in the B section of the first movement, are also percussive in nature. The extensive use of glissandos of every variety is another element that contributes to the percussiveness of the symphony. These include glissandos for palm, pedals, single glissandos, double-note glissandos, combinations of different glissandos, and contrary-motion glissandos. The sense of percussiveness is also conveyed in some of Albright's written directions, none more clearly than his direction on the first page (beat 25) of the first movement *quasi tamboura* (see Example 28, below).



Example 28
William Albright, *Symphony for Organ*, Mvt. 1, m. 1
Percussive Directions "Quasi Tamboura"

William Albright's *Symphony for Organ* is a complex work that draws on several different elements to create a new type of organ symphony. Perhaps the clearest innovation in this genre is the introduction of a second player (or pre-recorded tape). The second player enters at the very end of the third movement with a tumultous crash of the bell or gong and bass drum. Although there is no obvious program to this symphony, there is a certain symbolism that one could attach to the "dance of death" and its interruption by the crash of the percussion. Albright uses these percussion instruments effectively to convey death at the end of the dance. This is continued through the fourth movement, titled "Ritual,"

where the percussion instruments continue to toll. The attacks of the percussion are determined by the *Fibonacci* mathematical series. For Albright, this series is symbolic of orderliness, and its use gives the movement a sense of ceremony.

Albright's symphony is a highly motivically unified work that is built from a four-note motive, which is derived from the B A C H motive that was used by many organists of the nineteenth century, and it is present in various transformations in all of the four movements of the symphony. The use of four movements in this work is a clear link with the nineteenth-century orchestral symphony. However, as in every other feature of the symphony, Albright adapts the structure of the symphony. The first movement has a two-part introduction, both of which are slow, and the main section of the movement is in ABA form with two slow sections enclosing a fast section. The second movement is a beautiful, slow Cantilena, the third a fast Scherzo-like *tarantella*, and the fourth movement is a slow movement. Albright makes an important reference to a specific orchestral symphony in the third movement, which he says has the dual elements of the tragic and the humorous like Mahler's Symphony #2.

In his comments about the fourth movement, Albright says that it is the only movement that is different from the French symphonies. However, this symphony also differs from French organ symphonies in the use of color. This work uses a primary color as the basis of each movement; Principals, Flutes, Mixtures and Reeds, and soft Foundations respectively. The rhythmic variety of each section is also very important. The second movement plays two's against three's, the third movement is driven by the rhythmic vitality of the *tarantella*, and the first movement has several different rhythmic patterns, including the boogie-woogie pattern. The fourth movement has the structured, predetermined, underlying rhythm of the *Fibonacci* series, in the midst of which a crucial dichotomy is introduced in the form of what Albright calls organic rhythm. This

organic rhythm represents a sense of freedom and randomness, in complete contrast to the predictability of the *Fibonacci* series.

Finally, the *Symphony for Organ* by William Albright incorporates boogie-woogie and blues derived rhythms, completing the picture of a work that has roots in the French organ symphonies, but has been transformed by the American culture and experiences of an American composer.

David Diamond (1915-)

David Diamond is the son of a cabinetmaker and a dressmaker. He was born in Rochester, New York into a family of three children. Diamond exhibited musical abilities as early as the age of seven; however, because of limitations in the family income, David's early musical talent was not developed until, "driven by a child's curiosity, he taught himself to play the violin and devised his own notational system based on the four strings of the instrument for his own juvenilia."⁹⁶ It was later while he was attending Public School No. 9 in Rochester that he received a free instrument and music lessons. His studies and compositions were funded by a number of patrons beginning in 1927 to 1929 when he studied at the Cleveland Institute of Music. Diamond's studies at the Eastman School of Music were also done on scholarship, but his tenure there was prematurely terminated as he was unable to conform to the rigidity of the atmosphere at Eastman.⁹⁷

Of the four American composers under discussion, David Diamond is the only non-organist. His oeuvre includes nine orchestral symphonies, orchestral suites, works for choir, songs, and dramatic music, but only one work for organ. Kimberling has identified four compositional periods in his career. The first period, c. 1930-1940, includes some of his youthful work, and by 1935 works

⁹⁶ Victoria J. Kimberling, *David Diamond: A Bio-Bibliography* (Metuchen, N.J.: Scarecrow Press, 1987), 1.

⁹⁷ *Ibid.*, 2.

that reflect an early maturity. Kimberling describes this period as "Juvenilia/Early Maturity."⁹⁸ This period includes the one hundred works that he composed before graduating from Benjamin Franklin High School in 1933, all of which have been withdrawn. In describing the early works, Kimberling says:

almost all of Diamond's early works not withdrawn can be described as a combination of bitonal and modal harmony with melodic substance of a French-Hebraic cast. It would seem that these early works reflect a family heritage (Austrian-Polish-Jewish parents), a sensitive temperament and abundant energy.⁹⁹

However, by 1935, his style of writing had begun to mature, and to this period belong the first two orchestral symphonies.

The years c. 1941-1950 reflect a shift to a mixture of diatonic and modal forms in Diamond's writing. The label "neo-Romantic" was used by Virgil Thomson to describe the music of this period, which tends to be very lyrical, reflecting Diamond's gift for melody. The neo-Romantic works include Symphonies Nos. 3 and 4. Kimberling says that there is "a tightening of formal devices ... simplification of melody, and harmony, and rhythm."¹⁰⁰

The third period covers the years 1951-71. It was in 1951 that Diamond left for Italy to escape the repressive McCarthy era. From 1951 to 1952, he was a Fulbright Professor at the University of Rome. Later he traveled to Florence, and in 1965, he returned to live in the United States. The music of the third period reflects his early foray into chromaticism. Diamond expressed himself as being vehemently opposed to aleatoric music, as well as atonal music. Yet, his music increasingly reflects the use of post-tonal harmony. Five orchestral symphonies belong to these years, although they were not all finished at this time. Symphony #9 was not completed until 1985, and Symphony #5 was

⁹⁸ Ibid., 3.

⁹⁹ Ibid.

¹⁰⁰ Ibid., 17.

completed after Nos. 6, 7, & 8 had been written. The symphonies of this period are:

Symphony #5 - 1951-64
 Symphony #6 - 1954
 Symphony #7 - 1959
 Symphony #8 - 1960
 Symphony #9 - 1961-85

To this period too belongs the orchestral work, *The World of Paul Klee*, in which Diamond further explores his use of chromaticism.

During the fourth period of his creative career (1971 to the present), Diamond composed his *Symphony for Organ*. His professional appointments in these years include: Visiting Professor at the University of Colorado from 1970 to 1971; Composer-In-Residence at the American Academy in Rome, 1971; and Professor of Composition at the Juilliard School of Music, 1973 to the present. This period is described by Kimberling as Diamond's years of "Late Chromaticism," and she characterizes them as follows:

The period of the 70's represents a synthesis of all previous style periods. While still primarily chromatic in nature, Diamond's later music retains the Romantic and Classical aesthetic values evident in his earlier works.¹⁰¹

Diamond's *Symphony for Organ*

David Diamond's *Symphony for Organ* was written in 1987, just one year after Albright's symphony. Diamond's work is dedicated to Leonard Raver, who commissioned the work, and it is Diamond's only published work for organ. The symphony is organized as a first movement with introduction followed by three other movements. As with Albright, the introduction makes use of prominent motives used throughout the first movement. Also as in the Albright symphony, the second movement of this symphony is a Cantilena. The third movement is an unusual Scherzo because it constantly moves between duple and triple

¹⁰¹ Ibid., 69.

meter (see Example 29, below). Rhythmic verve is emphasized by the use of triplets in the triple meter sections, and in the duple meter sections the beat is given its regular subdivision into two parts. This is an interesting play on duple and triple rhythmic patterns similar to that of Albright's *Cantilena*.

Allegro brioso ♩ = 138

Gen. 7

Gt. *f* scherzando

poco agitato - - -

Example 29
David Diamond, *Symphony for Organ*, Mvt. 3, mm. 1-5
Scherzo

The last movement features an extended introduction, followed by a fugue. The material of the introduction is a modification of the second movement, and because of this "the second movement, modified and shortened, acts as the prelude to the ensuing Fuga [of the fourth movement]."¹⁰² It is one of the few fully-developed fugues in the genre. The cyclical return of the material from the second movement in the introduction of the fourth movement gives a sense of unity to the work. The fugue subject itself strengthens the thematic unity in the work, because, as Diamond comments:

[The fugue subject] is constructed from motives and figures of the preceding three movements. The three-voiced fugue in its counter-exposition is, by double counterpoint procedures, expanded into a four and then a five-voiced fugue.¹⁰³

¹⁰² David Diamond, composer's note to *Symphony for Organ* (Boston: E. C. Schirmer, 1990).

¹⁰³ Ibid.

Diamond does not give the exact location of the various components of the fugue subject; however, Examples 30a through 30e (pp. 71-73) give two full entries of the fugue subject and possible relations to other movements.

Adagio ♩ = 52

(Gen. 7) 62 62 62

30e

Answer mf

Gen. 9

Subject

30c

30f

30d

Subject

30b

Example 30a
David Diamond *Symphony for Organ*, Mvt. 3, mm. 62-70
Three-voice Fugue

39

Example 30b
David Diamond *Symphony for Organ*, Mvt. 2, m. 39 (left hand)
Left Hand Figure

Lento tranquillo $\text{♩} = 40$

Gen. 1

Sw. *pp* da lontano

pp sommeso

p poco

Example 30c
David Diamond *Symphony for Organ*, Mvt. 1, mm. 1-4
Three-note Cell

Allegro brioso $\text{♩} = 138$

poco agitato

A Tempo

Example 30d
David Diamond *Symphony for Organ*, Mvt. 3, mm. 17-20
Chromatic Figure

25

Example 30e
David Diamond *Symphony for Organ*, Mvt. 2, mm. 25-26 (right hand)
Disjunct Motion Figures



Example 30f
David Diamond *Symphony for Organ*, Mvt. 2, m. 3
Arpeggiated Triad

The technical devices used in the fugue are reminiscent of the end of the *Passacaglia* from the Sowerby Symphony as “the subject appears in inversion, retrograde, diminution, and augmentation.”¹⁰⁴

For the first movement, Diamond chooses the use of sonata form with contrasting sections, and he describes his techniques in his “composer’s note” to the Symphony:

The first movement is the longest and most fully developed of the four movements. A short introduction presents the important motives of the large-structure sonata-allegro movement. The pitches, A, G-sharp and C, and their transpositions are vital to the movement. The nine remaining chromatic pitches function importantly in the developmental sections. The meters 6/4 and 3/2 are interchangeable. Duple and compound meters interchange at the ends of phrase-lengths. The large movement is proportional so that the slower contrasting sections, always terminated by a complete stop in the faster sections, are clearly delineated to give a strong dramatic contrast to the more turbulent sections. The slower sections are almost always ritornelli-like commentaries. A short coda terminates the movement.¹⁰⁵

In a separate preface, Leonard Raver offers “suggested registrations” for the movements of the Symphony, which are also printed in the score of the

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

respective movements.¹⁰⁶ In an interesting allowance for the physical needs of changing registration, measure 49 of the fugue bears a footnoted reference with the following directions to the performer:

The Pedal (quarter note) G here may be played as an eighth note, to accommodate the piston change; similarly in measures 66, 118, and 136.¹⁰⁷

The registrations are eclectic with an accent on the French style, so that General 1 is registered for flutes and celestes on the Swell, flutes and strings on the Choir, and foundations on the Great. In a neo-Baroque registration Raver calls for the French "Plein jeu" on all manuals and pedals, but with a light 16' Pedal Reed. Earlier, General 3 calls for the "principal chorus to Mixtures," which is a more Germanic nomenclature, but still a very similar sound to the French "Plein jeu." Dynamic markings are usually reflected in the number and tone of stops used so that the initial *pp* dynamic marking on the Swell is registered as "soft flutes and celestes." While this is true of the American symphonies discussed it is not necessarily the case in the French symphonies, where a *pp* dynamic mark on the Récit in a Widor symphony might mean full Swell with the Swell box fully closed.

In common with the Albright symphony, Diamond's *Symphony for Organ* is a four-movement symphony, including a second-movement Cantilena. The use of pitch class sets in the first movement (somewhat similar to Albright's development of the B A C H motive) is a feature of this work. Perhaps the other striking feature of this symphony is the cyclical return of the second movement in a modified form, which serves as the introduction of the fourth movement.

¹⁰⁶ See Appendix 4 for a list of Leonard Raver's registrations for Diamond's symphony.

¹⁰⁷ Diamond, footnote to *Symphony for Organ*.

CHAPTER 3

Summary

In 1859, the year César Franck became organist at Sainte-Clothilde, a new organ built by Aristide Cavaillé-Coll was installed there. A year later, Franck wrote his *Grande Pièce Symphonique*, one of the *Six Pièces pour Grand Orgue*. He took full advantage of the tonal potential of the new Cavaillé-Coll organ in these pieces by combining various families of stops, and he employed various ensemble colors not used in the polyphonic compositions of his predecessors. This one-movement work, divided into four clear sections each corresponding to a single movement of a symphony, uses several themes in each movement, many of which make cyclical reappearances throughout the symphony. Furthermore, Franck also adapts the form of the symphony by enclosing a Scherzo within two Andante (slow) sections to give an unusually composed ternary-form movement. This technique became frequently used in nineteenth-century symphonies and chamber music, and it forms an interesting link between Franck's *Grande Pièce Symphonique* and the orchestral repertoire--a link that was certainly less evident in the symphonies of Widor. Franck makes much use of canons as part of the texture at any given time, and he ends the entire piece with a closing section that introduces a fugue on a new subject. This became the seminal work in a new genre of organ compositions, the organ symphony.

The new symphonic style of writing was further developed by Charles-Marie Widor. Widor's symphonic writing for the organ evolved in three distinct periods: early works, which are influenced by Bach and incorporate some of Widor's student compositions; middle-period works, which are larger in scale than the early symphonies and which use the "big finish"; and the last two

symphonies, which incorporate plainchant into what is essentially a secular idiom. In this last period, the need for the “big finish” in both the outer movements as well as in the symphony as a whole is abandoned. The “apotheosis” finish, as it is sometimes called, is subjugated to a more pressing need to reflect and develop the potential of the two types of plainchant used by Widor, one plainchant being very flexible in rhythm, the other being more metrical.

Throughout the changes in the symphonic style of Widor, the fact that he did not consider the works to be an organic unit (with all movements linked together) remains constant. Thus, in later revisions of these works, he was able to extract parts of movements and sometimes entire movements, replacing them with other sections or movements without thinking that he had destroyed the unity of the entire work. For this reason, among others, Widor’s symphonies are often regarded as being suites, rather than symphonies. By comparison to the orchestral symphonies of the nineteenth century this definition seems to be reasonable, because the movements of Widor’s symphonies often bear such titles as *Marche Pontificale*, *Salve Regina*, *Praeludium Circulare*, and *Intermezzo*. Furthermore, the number of movements in Widor’s symphonies varies, and in fact only the last two of his ten symphonies have four movements (the others have between five and seven movements each), as is associated with the standard nineteenth-century orchestral symphony.

In calling his works “Symphonies,” Widor made a distinction between their large scale and the much smaller scale of the suites written by composers of the French Classical School of organ such as Couperin. One catalyst that triggered the composition of these works was the new organs built by Aristide Cavaillé-Coll. These organs provided: an extended compass on manuals and pedals, greater manual and pedal flexibility, better wind supply, more even and

reliable tuning, increased numbers of coupling mechanisms (both intermanual and intramanual couplers), lighter key action, additional stops (particularly on secondary manuals), and new colors, some of which were orchestral colors. He built his organs with several (orchestral) Reeds on all manuals, and for the first time flues of all description could be combined giving greater ensemble effects on every manual. Widor compared the sounds of the new instruments to an orchestra, and in describing the organ at Saint Sulpice, he said that it was "in reality, an orchestra of wind instruments. An organ of thirty, forty, fifty stops is an orchestra of thirty, forty, fifty, musicians."¹⁰⁸

Vierne brought to the organ symphony a complete mastery of the rigor and discipline of sonata-allegro form. Within his sonata form movements he incorporates fugues, scherzi, rondos, and toccatas. This represents a wide variety of musical formats, yet they are all organized within the framework of sonata-allegro form. Whereas Widor's last two symphonies use plainchant as a part of the fabric, Vierne never incorporated sacred elements into his symphonies. His symphonies show tremendous development in his use of chromaticism, but he was able to express his ideas within a tonal framework through his Sixth Symphony, which was composed in 1930. Like Franck, Vierne used canons as one layer in a much thicker texture, as well as cyclical themes in the last two symphonies. This latter feature gave his works a greater sense of cohesiveness than had been the case in Widor's works.

The symphonies of Franck, Widor and Vierne establish a well-developed reservoir of works that fully exploited the tonal and technical resources of the Cavaillé-Coll organ, as well as the harmonies, forms, and types of movements of the nineteenth century; the groundwork was thus well laid for others to follow. In the United States a few composers have accepted the challenge of the large-

¹⁰⁸ Anthony, "Widor's Symphonies," 203.

scale organ symphony, but none to the extent of the French masters. Each American composer has adapted the symphony to his own taste and reflected his own influences. The common denominator among all the American works is that none of the composers has had the same tonal resources available such as those produced by the organs of Cavaillé-Coll. Rather than being driven by the Romantic qualities of the orchestral instruments, the American composers have been inspired by the large-scale format that the medium engenders. Each composer has written for the colors of the instrument at his disposal, or for generic organs; in the case of David Diamond the suggestions of Leonard Raver were strongly influential.

Six years after the composition of Vieme's Sixth Symphony, Garth Edmundson published two symphonies in the U. S. A. The theme of his first Symphony (the life and death of Jesus Christ) makes this symphony (the *Apostolic Symphony*) the first American program symphony written for the organ. Both of Edmundson's symphonies use a three-movement design, and he incorporates twentieth-century harmonic devices in his works, like the whole-tone scale, the pentatonic scale, open fourths and fifths, and parallelism. It is of interest that it is an American composer whose work so fully reflects these early twentieth-century French devices.

In 1930, Leo Sowerby, a "devoted" church musician, wrote his organ *Symphony in G Major*. The instrument at his disposal at the time at Saint James Cathedral in Chicago was a "Romantic" instrument, but it was certainly not as orchestral in concept as the instrument he had played at Fourth Presbyterian Church. The further irony is that the *Symphony in G Major* was composed in his "Pure Organ Period" when works tended to be smaller in scale, usually having only one movement. Despite this, the Symphony is a large-scale, three-movement work. His adaptations of the medium included reversing the order of

the movements so that the two outer movements are slow and the second is fast. A nationalist composer, Sowerby had an interest in jazz, and this is reflected in the feel of some of the rhythms that are incorporated in the Symphony. His nationalism is further expressed in the use of English terms for titles and directions. Sowerby's Symphony shows a penchant for half-note time signatures, using meters such as 5/2 and 4/2, not found in the symphonies of his predecessors. The Symphony has an introduction that is significantly longer than any that preceded it. This introduction takes on its own color because of Sowerby's use of the parallel minor mode and then moves to the major mode for the main section of the first movement, a technique that was used in many orchestral symphonies.

The second movement of the *Symphony in G Major* is of particular interest because of its incorporation of rhythms that create the feel of jazz in the movement. This movement serves dual roles as the only fast movement in the Symphony and as its Scherzo. The third movement is a monumental *Passacaglia* whose theme resembles that of J. S. Bach's *Passacaglia* in C Minor. Sowerby's *Passacaglia*, with its thirty-three variations, is divided into two halves, the second of which is a masterful display of contrapuntal writing.

The final two symphonies discussed in this study are by William Albright and David Diamond. Both are called *Symphony for Organ*, and they were written within a year of each other in 1986 and 1987 respectively, about half a century after the symphonies of Edmundson and Sowerby. The symphonies of Albright and Diamond share common threads, both being organized like a nineteenth-century orchestral symphony, including the use of a four-movement structure. Both works use a second-movement *Cantilena* and a third movement that is a variation of a Scherzo. It is significant that Diamond is the only composer discussed who is not an organist, and the important considerations of

registrations in this work are left to the suggestions of Leonard Raver. Albright's symphony was composed for a generic three-manual organ and he organizes each movement of the symphony to reflect a different color. The first movement is based on a Principal sound, the second on Flutes, the third on Mixtures and Reeds, and the fourth is a foundation sound, combining Principals and Flutes at 8' and 4' pitches on the manuals. Both Diamond and Albright use pitch class sets in the organ symphony. The introduction to the first movement of Diamond's symphony is based on the pitches A₄, G[#], and C₄, and their transpositions are important in the movement. The other nine pitches are used in the developmental sections of the movement. In Albright's introduction a four-note motive is introduced, which is developed throughout the movement, in fact, throughout the entire symphony. This motive has spiritual significance because it is a derivation of the B A C H motive, as well as representing the "cross" figure as was cited earlier.

In writing his own symphony for the organ, William Albright combines many old traditions with new techniques to arrive at a distinctive work. Albright's choices of movements are closer in spirit to the nineteenth-century orchestral symphony than are those of his predecessors. Albright was particularly influenced by the symphonies of Mahler, whose Second Symphony presents a juxtaposition of the tragic and humorous, a trait that is reflected in the third movement of Albright's work. This movement (*Tarantella macabra*) is a mixture of many elements. The *tarantella*, which has been used as a finale of many symphonies, is used here as a variant of the more traditional third movement Scherzo. It is infused with the spirit of Liszt's *Czardas macabre* as well as the "Totentanz" from Albright's *Organbook III*.

Albright points out that the fourth movement of the Symphony is, in his opinion, the only movement that is different from the French organ symphony.

One obvious manifestation of this is the inclusion of percussion instruments. The entry of the percussion at regular intervals of time, as mandated by use of the mathematical *Fibonacci* series, provides the backbone for this slow movement. The use of the *Fibonacci* series also provides an extra-musical link because of Albright's association of this series with the orderliness of nature.

Albright's work makes far more use of ostinato patterns than those of any of his predecessors, and his work is strongly driven by motivic development. In various transformations, the B A C H motive appears in every movement of the symphony. The development of the motive throughout the symphony completes the transformation of the symphony, since this technique was never used so extensively in order to unify a symphonic work by the French Romantic composers. Albright's Symphony exploits the colors of any instrument available to the performer, with each movement exploring a different family of color. The organ symphony, which had its genesis as a large-scale, multi-movement work for organ, inspired by the orchestral colors of the Cavaillé-Coll organs, develops in Albright's hands into a large-scale work for organ with closer links to the orchestral symphony than the French masters had envisioned.

The ability of the organ symphony to survive change by the incorporation of new techniques (form, rhythm, harmony, color) over the decades is indicative of the genre's ability to endure. As musical tastes and conventions have changed, so too have composers who have adapted the medium to reflect modern trends. It remains to be seen whether future generations of composers will respond to the challenge of the genre, further transforming and developing the organ symphony as others have done.

SELECTED REFERENCES

Primary Scores

- Albright, William. *"Symphony for Organ"; Organ solo with Percussion (or prerecorded tape)* New York: C. F. Peters Corporation, 1993.
- Diamond, David. *Symphony for Organ*. Boston: E. C. Schirmer, 1990.
- Edmundson, Garth. *Apostolic Symphony, No. 1 for Organ*. New York: J. Fischer & Bro., 1936.
- _____. "Gargoyles: Toccata Grotesque" from *Impressions Gothiques*. New Jersey: J. Fischer & Bro., 1933.
- Franck, César. *Six Pièces pour Grand Orgue: Grande Pièce Symphonique*. Gunther Kaunzinger, ed. Vienna: Wiener Urtext, 1990.
- Sowerby, Leo. *Symphony in G Major*. London: Oxford University Press, 1932.
- Vierne, Louis. *Symphony No. 1, Op. 14*. Miami, Florida: Kalmus, n.d.
- _____. *Symphony No. 2, Op. 20*. Melville, New York: Belwin Mills, n.d.
- _____. *Symphony No. 3, Op. 28*. Paris: Durand & Cie, 1912.
- _____. *Symphony No. 4, Op. 32*. Paris: Henry Lemoine, 1917.
- _____. *Symphony No. 5, Op. 47*. Paris: Durand & Cie, 1925.
- _____. *Symphony No. 6, Op. 59*. Paris: Henry Lemoine, 1931.
- Widor, Charles-Marie. *Symphonies for Organ, Op. 13, Nos. 1-4*. Paris: J. Maho, ed., J. Hamelle, successor, 1901.
- _____. *Symphonies for Organ, Op. 42, Nos. 5-8*. Paris: J. Maho, ed., J. Hamelle, successor, 1901.
- _____. *Symphony Gothique, Op. 70*. Paris: Schott, 1895.
- _____. *Symphony Romane, Op. 73*. Paris: J. Hamelle, 1900.
- _____. *Symphonies No. 1, Op. 13, Nos. 5 & 6, Op. 42, No. 9, Op. 70, No. 10, Op. 73*. John R. Near, ed. *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*. Vols. 11, 15, 16, 19, 20. Madison: A-R Editions, 1991.

Recordings

- Albright, William. *Symphony for Organ*. Douglas Reed, organist. The Holtkamp organ in the Christian Theological Seminary, Indianapolis, Indiana: Arkay, AR 6112, 1990.
- Ives, Charles. *Symphony No. 1*. Chicago Symphony Orchestra. Michael Tilson Thomas, conductor. Richard Webster, organ. New York: Sony Classical, SK 44939, 1991.
- Martin, Frank. *Symphony Concertante from "Instrumental music."* London Philharmonic. Matthias Bamert, conductor. Colchester, Essex: Chandos, CHAN 9312, 1994.
- Sorabji, Kaikhosru Shapurji. *Organ Symphony No. 1*. Kevin Bowyer, organist. England: Continuum, CCD 1001--CCD 1002, 1988.
- Sowerby, Leo. *Symphony in G Major*. Catherine Crozier, organist. Groton, Massachusetts: Delos, D/CD 3075, 1988.
- Vieme, Louis. *Symphonies Nos. 1 & 2*. David Sanger, organist. Walker & Sons organ at *La Chiesa Italiana di San Pietro*, London: Meridian, CDE 84192, 1990.
- _____. *Symphonies Nos. 1 & 3*. Michael Murray, organist. Cavaillé-Coll organ at *Saint Ouen de Rouen*: Telarc, CD 80329, 1993.
- _____. *Symphonies Nos. 4-6*. Ben van Oosten, organist. Cavaillé-Coll organs in Rouen, Lyon and Toulouse: MD + G, L 3213/14, 1986.
- Widor, Charles-Marie. *Organ Symphonies Nos. 1 & 2*. Charles Krigbaum, organist. Woolsey Hall, Yale University, New Haven, Connecticut: AFKA, SK 521, 1992.
- _____. *Organ Symphonies Nos. 3, 4, & 9*. Marie-Claire Alain, organist. The Cavaillé-Coll/Haerpfner-Erman organ in *l'Église Saint Germain*, Saint Germain en Laye: Erato, ADD 4509 98534 2, 1980.
- _____. *Organ Symphonies Nos. 5 & 7*. Jane Parker-Smith, organist. The Van den Heuvel Organ in Saint Eustache, Paris: ASV, Ltd., CD DCA 958, 1991.
- _____. *Organ Symphony No. 8*. Charles Krigbaum, organist. Woolsey Hall, Yale University, New Haven, Connecticut: AFKA SK 306, 1990.

_____. *Organ Symphonies Nos. 9 & 10*. Charles Krigbaum, organist. Woolsey Hall, Yale University, New Haven, Connecticut: AFKA SK 307, 1988.

Secondary Scores

Agababov, A. *Symphony No. 3, for Strings, Organ and Percussion*. Leningrad: Sovetskii Kompozitor, 1990.

Copland, Aaron. *Symphony for Organ and Orchestra*. London, New York: Boosey & Hawkes, 1963.

Sorabji, Kaikhosru Shapurji. *Organ Symphony*. London: J. Curwen, 1926.

Peeters, Flor. *Lied-Symphony, for Organ*. New York: Peters, 1950.

Weitz, Guy. *Symphony No. 1 for Organ*. London: J. & W. Chester, c. 1932.

_____. *Symphony No. 2 for Organ, Procession*. London: J. & W. Chester, c. 1949.

Williamson, Malcolm. *Symphony*. Sevenoaks, Kent: Novello, c. 1971.

Books, Catalogues, and Articles

ASCAP Biographical Dictionary of Composers, Authors, and Publishers (The). 3rd ed. New York, N. Y.: The Lynn Farnol Group, 1966.

Anderson, E. Ruth, comp. *Contemporary American Composers: A Biographical Dictionary*. 2nd ed. Boston: G. K. Hall, 1982.

Arnold, Corliss. *Organ Literature: A Comprehensive Survey*. 3rd ed. Metuchen, N. J.: Scarecrow Press, 1995.

Bluting, Ralf. "The Organ Symphonies of Louis Vierne and their Background," *Musik und Kirche* 48, no. 3 (1978): 113-118.

Bloom, Eric, ed. *Groves Dictionary of Music and Musicians*. 5th ed. New York: St. Martins Press, Inc., 1955

British Broadcasting Corporation: Piano and Organ Catalogue. London: B. B. C., 1965.

Claghorn, Charles Eugene. *Biographical Dictionary of American Music*. West Nyack, N. Y.: Parker Publishing Company, Inc., 1973.

- Daugherty, F. Mark ed. *Organ Music In Print*. 1990 Supplement. Philadelphia: Musicdata, 1990.
- Diamond, Harold J. *Music Analyses: An Annotated Guide to the Literature*. New York: Schirmer, 1991.
- Dorfmüller, Joachim. "Music for the Organ 'a Michel-Ange': A Brief Introduction to the French Organ Symphony and the Lives of Its Masters." *Musik und Kirche* 58, no. 6 (1988): 296-300.
- Douglass, Fenner. *Cavaille-Coll and the Musicians: A Documented Account of His First Thirty Years in Organ Building*. Raleigh: Sunbury, 1980.
- _____. *The Language of the Classical French Organ: A Musical Tradition Before 1800*. New Haven: Yale University Press, 1995.
- Dupré, Marcel. "Souvenirs sur Ch.-Marie Widor." *Séance publique annuelle des cinq académies*. Paris: Firmin, 1959.
- Grace, Harvey. *French Organ Music, Past and Present*. New York: H. W. Gray Co., 1919.
- Greene, Frank, comp. *Composers on Record: An Index to Biographical Information on 14,000 Composers Whose Music Has Been Recorded*. Metuchen, New Jersey: The Scarecrow Press, 1985.
- Goode, Jack C. *Pipe Organ Registration*. New York: Abingdon Press, 1964.
- Goodrich, Wallace. *The Organ in France*. Boston: Boston Music Co., 1917.
- Goss, Madeleine. *Modern Music Makers*. New York: E. P. Dutton and Co., Inc., 1952.
- Gross-Hardt, Johannes. *The French Organ Symphony In The 19th and 20th Centuries*. Wiesbaden: Breitkopf und Härtel, 1991.
- Hitchcock, H. Wiley and Stanley Sadie eds. *The New Grove Dictionary of American Music*. London: Macmillan Press Ltd., 1986.
- Horn, David. *The Literature of American Music In Books and Folk Music Collections*. Metuchen, New Jersey: The Scarecrow Press, Inc., 1977.
- Kernfeld, Barry ed. *The New Grove Dictionary of Jazz*. Vols. 1 & 2. London: Macmillan Press Ltd., 1988

- Kimberling, Victoria J. *David Diamond: A Bio-bibliography*. Metuchen, New Jersey & London: The Scarecrow Press, Inc., 1987.
- Kratzenstein, Marilou. *Survey of Organ Literature and Editions*. Ames: Iowa State University Press, 1980.
- Krummel, Donald. W., Jean Geil, Doris J. Dyen, and Deane L. Root. *Resources of American Music History: A Directory of Source Materials from Colonial Times to World War II*. Urbana: University of Illinois Press, 1981
- Long, Page. "Vieme and His Six Organ Symphonies." Parts 1-3. *Diapason* 61, no. 7 (June 1970): 23-25; no. 8 (July 1970): 7-9; no. 9 (August 1970): 8-10.
- Music In Print: Master Composer Index 1995*. Vol. 90. Philadelphia, Pennsylvania: Musicdata, 1989.
- Music In Print: Master Title Index 1995*. Philadelphia: Musicdata, 1990.
- Nardone, Thomas R. ed. *Organ Music in Print*. Philadelphia: Musicdata, 1975.
- Rayfield, Robert. "Leo Sowerby," *The American Organist*. 10, no. 11 (Nov. 1976): 40.
- Rosen, Charles. *Sonata Forms*. New York: W. W. Norton & Co., 1980.
- Reed, Douglas. "William Albright: Organ Music of the 80's." *The American Organist* 27, no. 4 (April 1993): 60.
- Reichling, Alfred, ed. *Maison A. Cavallé-Coll*. Berlin: Merseburger, 1977.
- Riemenschneider, Albert. "Tribute to Widor as He Completes Sixty Years at Saint Sulpice." *Diapason* 16 (June 1930): 26.
- Sumner, William Leslie. *The Organ: Its Evolution, Principles of Construction and Use*. 3rd ed. London: MacDonald & Co., 1962.

Discography

- Clough, F. F. and G. J. Cuming. *The World's Encyclopedia of Recorded Music*. London: Sidgwick & Jackson, 1952.
- Leslie, G., ed. *The Gramophone Shop Encyclopedia of Recorded Music*. 3rd ed. New York: Gramophone Shop, 1948.

Myers, K. comp., and ed. *Index to Record Reviews*. Vols. 1-5. Boston: G. K. Hall, 1978. Based on material originally published in *Notes*, the Quarterly Journal of the Music Library Association, between 1949 and 1977.

Oja, Carol J. *American Music Recordings: A Discography of 20th Century U.S. Composers*. New York: Institute for Studies in American Music, Conservatory of Music, Brooklyn College of the City University of New York, 1982.

Rowell, L. J. *American Organ Music on Records*. Braintree, Mass.: The Organ Literature Foundation, 1976.

Unpublished Works

Anthony, Jimmy Jess. "Charles-Marie Widor's Symphonies pour Orgue: Their Artistic Context and Cultural Antecedents." DMA monograph, Eastman School of Music, 1986.

Johnson, Bruce Richard. "The Rise of the French Organ Symphony." Ph.D. diss., Rhodes University, 1990.

Jones, Celia Grasty. "The French Organ Symphony from Franck to Langlais." DMA monograph, Eastman School of Music, 1986.

Kasouf, Edward Joseph. "Louis Vierne and His Six Organ Symphonies." Ph.D. diss., Catholic University of America, 1970.

Perone, James Edward. "Pluralistic Strategies in Musical Analysis: A Study of Selected Works of William Albright." Ph.D. diss., State University of New York, Buffalo, 1988.

Rayfield, Robert. "A Formal Analysis of the Solo Organ Works of Leo Sowerby to 1960." DM monograph, Northwestern University, 1962.

Reed, Robert Douglas. "The Organ Works of William Albright: 1965-1975." DMA monograph, Eastman School of Music, 1977.

Ward, Janice B. "The Organ Works of Leo Sowerby." Master's thesis, University of Puget Sound, 1970.

Wilson, John Russell. "The Organ Symphonies of Charles-Marie Widor." Ph.D. diss., Florida State University, 1966.

APPENDIX 1

Specification of the Pierre Thierry Organ Housed in Saint Gervais, Paris Built in 1649-1650¹⁰⁹

Positiv

(49 notes: A, C, D-c3)

Bourdon 8'
Montre 4'
Flûte 4'
Doublette 2'
Fourniture III
Nasard 1 3/5'
Tierce 1 3/5'
Larigot 1 1/3'
Cromorne 8'

Echo

(37 notes: c- c3)

Bourdon 8' and Flûte 4'
Cymbale III
Nasard 2 2/3'
Doublette 2' and Tierce 1 3/5'
Cromorne 8'

Pédale

(29 notes: A, C, D, E, to e¹)

Flûte 8'
Flûte 4'
Trompette 8'

Grand Orgue

(49 notes: A, C, D-c)

Montre 16'
Bourdon 16'
Montre 8'
Bourdon 8'
Prestant 4'
Fourniture III
Cymbale III
Flûte 4'
Grosse Tierce 3 1/5'
Nasard 2 2/3'
Tierce 1 3/5'
Trompette 8'
Clairon 4'
Voix Humaine 8'
Cornet V (2 octaves)

Récit

(3 octaves: C-c3)

Cornet Séparé V

Grand Orgue/Positiv; Grand Orgue/; Tremblant doux; Tremblant fort

¹⁰⁹Specification from Arnold, *Organ Literature*, 134.

Specification of the Cavaillé-Coll Organ
Installed in Saint Denis, Paris, in 1841¹¹⁰

Grande Orgue

Montre 32'
Montre 16'
Bourdon 16'
Montre 8'
Viole 8'
Bourdon 8'
Flûte Traverse Harmonique 8'
Flûte Octaviant Harmonique 4'
Prestant 4'
Nazard 2 2/3'
Doublette 2'
Grosse Fourniture IV
Grosse Cymbale IV
Fourniture IV
Cymbale IV
1ère Trompette Harmonique 8'
2ème Trompette Harmonique 8'
Clairon Octaviant 8'
Basson et Cor Anglais 8'
Cornet à Pavillon 8'

Bombarde

Bourdon 16'
Bourdon 8
Flûte 8'
Prestant 4'
Nazard 2 2/3'
Doublette 2'
Grand Cornet VII
Bombarde 16'
1ère Trompette de Bombarde 8'
2ème Trompette Harmonique 8'
1er Clairon Harmonique 4'
2ème Clairon Octaviant 4'

Positif

Bourdon 16'
Bourdon 8'
Salicional 8'
Prestant 4'
Flûte 4'
Nazard 2 2/3'
Doublette 2'
Tierce 1 3/5'
Cymbale IV ranks
Fourniture V ranks
Flûte Harmonique 8'
Flûte Octaviant 4'
Flageolet Harmonique 2'
Trompette Harmonique 8'
Cor d'Harmonie et Hautbois 8'
Cromorne 8'
Clairon Octaviant 4'

Récit

Bourdon 8'
Flûte Harmonique 8'
Flûte Octaviant Harmonique 4'
Octavin Harmonique 2'
Trompette Harmonique 8'
Voix Humaine Harmonique 8'
Clairon harmonique 4'

¹¹⁰ Specification from Goodrich, *The Organ in France*, 122-123.

Pédale

Flûte Ouverte 32'
 Flûte Ouverte 16'
 Flûte Ouverte 8'
 Flûte Ouverte 4'
 Gros Nazard 5 1/3'
 Basse-Contrà 16'
 Bombarde 16'
 Basson 8'
 1ère Trompette 8'
 2ème Trompette 8'
 1er Clairon 4'
 2ème Clairon 4'

Pedal Movements

1. Expression Récit
2. Récit/G. O.
3. Bombarde/G. O.
4. G. O./Pneumatics
5. Positif/G. O. (fonds)
6. Positif/G. O. (anches, treble)
7. Positif/G. O. (anches, bass)
8. Tirasse (all manuals to pedal)
9. Octaves graves on all manuals

**Specification of the Cavaillé-Coll Organ
Installed in Sainte-Clothilde, Paris, in 1859¹¹¹**

Grande Orgue

Montre 16'
Bourdon 16'
Montre 8'
Gambe 8'
Flûte Harmonique 8'
Bourdon 8'
Prestant 4'
Octave 4'
Quinte 2 2/3'
Doublette 2'
Plein Jeu VII
Bombarde 16'
Trompette 8'
Clairon 4'

Positif

Bourdon 16'
Montre 8'
Gambe 8'
Flûte Harmonique 8'
Bourdon 8'
Salicional 8'
Prestant 4'
Flûte Octavante 4'
Quinte 2 2/3'
Doublette 2'
Plein Jeu Harmonique V
Trompette 8'
Cromorne
Clairon 4'

Récit (enclosed)

Bourdon 8'
Flûte Harmonique 8'
Voile de Gambe 8'
Voix Céleste 8'
Flûte Octavante 4'
Octavin 2'
Trompette 8'
Basson-Hautbois 8'
Voix Humaine 8'
Clairon 4'

Pédale

Soubasse (Quintaton) 32'
Contrebasse 16'
Flûte 8'
Octave 4'
Bombarde 16'
Basson 16'
Trompette 8'
Clairon 4'

Pédales de Combinaison

Tirasse G. O.
Tirasse Positif
Positif au G. O.
Récit au Positif
Octaves graves G. O.
Octaves graves Positif
Octaves graves Récit au Positif
Anches Pédale
Anches Grand Orgue
Anches Positif
Anches Récit
Tremblant Récit
Orage
Expression Récit

¹¹¹ These specifications are based on the copy of the stops made by Albert Schweitzer in 1905, and published in the Wiener Urtext Edition of Franck's works, 1990.

Specification of the Organ in Saint Sulpice, Paris
Rebuilt by Cavaillé-Coll in 1862¹¹²

Grand Orgue

Principal Harmonique 16'
Montre 16'
Bourdon 16'
Flûte Conique 16'
Montre 8'
Diapason 8'
Bourdon 8'
Flûte Harmonique 8'
Flûte à Pavillon 8'
Flûte Traversière 8'
Salicional 8'
Grosse Quinte 5 1/3
Prestant 4'

Positif

Violonbasse 16'
Quintaton 16'
Quintaton 8'
Flûte Traversière 8'
Gambe 8'
Salicional 8'
Unda Maris 8'
Flûte Octaviane 4'
Flûte Douce 4'
Dulciana 4'
Quinte 2 2/3
Doublette 2'
Tierce 1 3/5'
Larigot 1 1/3'
Piccolo 1'
Plein Jeu Harmonique (III - VI)
Basson 16'
Trompette 8'
Baryton 8'
Clairon 4'

Grand Choeur

Octave 4'
Doublette 2'
Cornet V
Grosse Fourniture IV
Plein Jeu IV
Grosse Cymbale VI
Bombarde 16'
Basson 16'
1ère Trompette 8'
2ème Trompette 8'
Basson 8'
Clairon 4'
Clairon-doublette 2'

Récit Expressif

Quintaton 16'
Diapason 8'
Bourdon 8'
Flûte Harmonique 8'
Violoncelle 8'
Voix Céleste 8'
Prestant 4'
Flûte Octaviane 4'
Doublette 2'
Basson Hautbois 8'
Cromorne 8'
Voix Humaine 8'
Dulciana 4'
Nazard 2 2/3'
Octavin 2'
Cornet V
Fourniture IV
Cymbale V
Bombarde 16'
Trompette 8'
Clairon 4'
Trémolo

¹¹² Obtained from Sumner, *The Organ : Its Evolution*, 479-480. The stops marked with an asterisk were added in 1934.

Solo (Bombardes)

Bourdon 16'
 Flûte Conique 16'
 Principal 8'
 Bourdon 8'
 Flûte 8'
 Violoncelle 8'
 Kéraulophone 8'
 Viole di Gamba 8'
 Prestant 4'
 Flûte Octavante 4'
 Grosse Quinte 5 1/3'
 Octave 4'
 Grosse Tierce 3 1/5'
 Septième 2 2/7'
 Quinte 2 2/3"
 Octavin 2'
 Cornet V
 Bombarde 16'
 Trompette Harmonique 8'
 Trompette 8'
 Clairon 4

Pédale

Principalbasse 32'
 Contrebasse 16'
 Soubasse 16'
 * Diapason 16'
 Flûte 8'
 Violoncelle 8'
 * Octave 8'
 Flûte 4'
 Contre Bombarde 32
 Bombarde 16'
 Basson 16'
 Trompette 8'
 Ophicléide 8
 Clairon 4'

Specification of the Cavaillé-Coll Organ
Installed in the Nôtre Dame Cathedral, Paris, in 1868
Restored in 1894, and the Récit Altered in 1899¹¹³

Grand Choeur

Principal 8'
Bourdon 8'
Prestant 4'
Quinte 22/3'
Doublette 2'
Tierce 13/5'
Larigot 11/3'
Septième 11/7'
Piccolo 1'
Tuba magna 16'
Trompette 8'
Clairon 4'

Grand Orgue

Violon-basse 16'
Bourdon 16'
Montre 8'
Flûte harmonique 8'
Viole de gambe 8'
Bourdon 8'
Prestant 4'
Octave 4'
Doublette 2'
Fourniture II - V mks
Cymbale II - X mks
Basson 16'
Basson-hautbois 8'
Clairon 4'

Bombarde

Principal-basse 16'
Sous-basse 16'
Principal 8'
Flûte harmonique 8'
Grosse quinte 51/3'
Octave 4'
Grosse tierce 31/5'
Quinte 22/3''
Septième 2/27
Doublette 2'
Cornet II - V mks
Bombarde 16'
Trompette 8'
Clairon 4'

Positif

Montre 16'
Bourdon 16'
Flûte harmonique 8'
Salicional 8'
Bourdon 8'
Unda Maris 8'
Prestant 4'
Flute douce 4'
Doublette 2'
Piccolo 1'
Plein-jeu III - VI mks
Clarinete-basse 16'
Cromorne 8'
Clarinete aiguë 4'

Récit

Quintaton 16'
Diapason 8'
Viole de gambe 8'
Voix céleste 8'
Flute harmonique 4'
Flute octaviante 4'
Prestant 4'
Quinte 22/3'
Octavin 2'
Plein-jeu IV - VII mks
Cornet III - V mks
Bombarde 16'
Trompette 8'
Basson-Hautbois 8'
Voix Humaine 8'
Clairon 4'

Pédale

Principal Basse 32'
Contrebasse 16'
Grosse Quinte 10 2/3'
Flute 8'
Violoncelle 8'
Grosse Tierce 6 2/5'
Quinte 5 1/3'
Septième 4 4/7'
Octave 4'
Contre Bombarde 32'
Bombarde 16'
Trompette 8'
Basson 8'
Clairon 4'

¹¹³ Specifications from Page C. Long, "Vieme and His Six Organ Symphonies," Part 1, *Diapason* 61, no. 7 (June 1970), 23-24.

**Specification of the Organ in the Fourth Presbyterian Church, Chicago,
Built by Ernest M. Skinner in 1914 (Opus 210)¹¹⁴**

<u>Great</u>	<u>Swell</u>	<u>Choir</u>
Diapason 16'	Dulciana 16'	Gamba 16'
Bourdon 16'	Bourdon 16'	Geigenprincipal 8'
Philomela 8'	Diapason 8'	Concert Flute 8'
First Diapason 8'	Clarabella 8'	Quintadena 8'
Second Diapason 8'	Gedackt 8'	Dulcet 8'
Third Diapason 8'	Spitzflöte 8'	Kleine Erzähler 8'
Waldflöte 8'	Salicional 8'	Flute 4'
Erzhähler 8'	Voix Celestes 8'	Piccolo 2'
Octave 4'	Aeoline 8'	Fagotto 16'
Flute 4'	Unda Maris 8'	English Horn 16'
Fifteenth 2'	Octave 4'	Flügelhorn 8'
Ophicleide 16'	Flute 4'	Orchestral Oboe 8'
Tromba 8'	Flautino 2'	Clarinet 8'
Clarion 4'	Mixture III	Tremolo
	Contraposaune 16	
	Comoepen 8'	
	Oboe 8'	
	Vox Humana 8'	
	Clarion 4'	
	Tremolo	
<u>Solo</u>	<u>Pedal</u>	<u>Echo</u>
Philomela 8' (Great)	Contra Violone 32'	Diapason 8'
Gamba 8'	Diapason 16'	Gedackt 8'
Gamba Celeste 8'	Violone 16'	Flute 4'
Fagotto 16'	First Bourdon 16'	Vox Humana 8'
French Horn 8'	Dulciana 16'	Tremolo
Flügelhorn 8'	Second Bourdon 16'	Cathedral Chimes
Orchestral Oboe 8'	Gamba 16'	(T 25)
Tremolo	Octave 8'	
Tuba Mirabilis 8'	'Cello 8'	
	Gedackt 8'	
	Stillgedackt 8'	
	Bombarde 32'	
	Ophicleide 16'	
	Posaune 16'	
	Tromba 8'	
	Clarion 4'	

¹¹⁴ Specifications are courtesy of the Fourth Presbyterian Church, Chicago, Illinois.

Couplers

Pedal: Swell to Pedal, Great to Pedal, Choir to Pedal, Solo to Pedal,
Swell to Pedal 4, Choir to Pedal

Unison: Swell to Great, Choir to Great, Solo to Great, Swell to Choir,
Great to Solo

Octave: Swell 16, Swell 4, Swell to Great 16, Swell to Great 4, Choir 16,
Choir 4, Solo to Great 16, Solo to Great 4, Solo 16, Solo 4.

Pistons: General 3*, Great 7, Swell 7, Choir 7, Solo & Echo 7, Ped-Man
On/Offs 4, Setter

Studs: Swell 7, Pedal 7

Levers: Gr-Ped Rev., Sforz Rev., (Hkdn)

Crescendos: Register, Swell, Ch-So-Ec

Echo Tremolo controlled by Solo Tremolo drawknob
Tuba Mirabilis not in Choir-Solo

***Affects all #5, 6, and 7 manual and pedal combinations respectively;
does not affect couplers.**

Specification of the 1920 Austin Organ
Housed in Saint James Cathedral, Chicago¹¹⁵

Great

Double Diapason 16'
Principal Diapason 8'
Spitz Flute 8'
Doppel Flute 8'
Gemshorn 8'
Gemshorn Celeste 8'
Octave 4'
Harmonic Flute 4'
Trumpet 8'

Transept Great

Principal 8'
Gedeckt 8'
Salicional 8' (Sw)
Octave 4
Spitzflöte 4' (Sw)
Mixture III
Chimes

Choir

Open Diapason 8'
Concert Flute 8'
Unda Maris 8'
Dulciana 8'
Flute d'Amour 4'
Flaution 2'
Clarinet 8'
Tremulant

Swell

Bourdon 16'
Open Diapason 8'
Stopped Diapason 8'
Voile d'Orchestre 8'
Echo Salicional 8'
Voix Celeste 8'
Flauto Traverso 4'
Piccolo 2'
4'
Dolce Cornet III
Contra Fagotto 16'
Cornopean 8'
Oboe 8'
Vox Humana 8'
Tremulant

Transept Swell

Gedeckt 8'
Salicional 8'
Voix Celeste 8'
Flauto Dolce 8'
Spitzflöte 4'
Blockflöte 2'
Trumpet 8'
Tremulant

Solo

Flauto Major 8'
Stentorphone 8'
Gross Gamba 8'
Gamba Celeste 8'
Flute Ouverte 4'
Tuba Profunda 16'
Harmonic Tuba 8'
Harmonic Clarion

Cor Anglais 8'
Tremulant
Chimes

Pedal

Resultant Bass 32'
Open Diapason 16'
Violone 16'
Bourdon 16'
Second Bourdon 16' (Sw)
Gross Flute 8' (Solo)

Transept Pedal

Tuba Profunda 16' (Sw)
Contra Fagotto 16' (Sw)
Harmonic Tuba 8' (Solo)

Bourdon 16'
Gedeckt 16'
Principal 8'
Gedeckt 8' (Sw)
Choral Bass 4'

¹¹⁵ Specifications from Janice B. Ward, "The Organ Works of Leo Sowerby" (master's thesis, University of Puget Sound, August 1970), 41.

APPENDIX 2

William Albright's Organ Compositions of the 1980's¹¹⁶

1980-81

De Spritum

Organ with two assistants; c. 18 min. Commissioned by the Marilyn Mason Commissioning Fund and the 50th Anniversary Fund of the Denver Chapter, American Guild of Organists; pub. C. F. Peters.

Bacchanal

Organ and large orchestra; 15 min. Commissioned by the University of Nebraska for the conference, "The organ in the Concert Hall"; pub. C. F. Peters.

Romance

French horn and organ; 9 min. Commissioned by John Holtz of the Hartt School of Music; pub. C. F. Peters.

1982

Enigma Syncopations

Flute, organ, perc. (1), db.; 16 min. Commissioned by the Cathedral of Saint John, Wilmington, Del.; pub. C. F. Peters.

David's Songs

SATB solo voices or mixed choir and organ; 9 min. Commissioned by Plymouth Congregational Church, Minneapolis; pub. C. F. Peters.

That Sinking Feeling

Solo organ; 5 min. Commissioned for the International Organ Playing Competition, University of Michigan; pub. C. F. Peters.

1983

In Memoriam

Solo organ; 5 min. Commissioned for publication in *Das neue Orgelalbum II*, Universal Edition.

A Song To David

Oratorio on texts of Christopher Smart; 75 min. Commissioned by Saint Mark's Cathedral, Minneapolis (antiphonal choirs, sop., alto, tenor, bass soloists, two narrators, handbells, organ, and optional audience participation [hymns]; pub. C. F. Peters.

¹¹⁶ Extracted from Douglas Reed's "William Albright: Organ Music of the 1980's," *The American Organist* 27, no. 4 (April 1993): 60.

1984

1732: In Memoriam Johannes Albrecht

Program sonata for solo organ; 15 min. Commissioned by Robert Anderson for premiere at the Leipzig Bach Tercentennial Celebration, May 1985; pub. C. F. Peters.

1985

Carillon-Bombarde

Solo organ; 5 min. Commissioned by Margaret Lee Crofts for the rededication of a historic organ in Staatsburgh, N.Y. [MS].

Chasm

Solo organ with optional "echo" instrument or tape; 10 min. Commissioned by the Detroit and Ann Arbor chapters of the American Guild of Organists for the National Convention, 1986; pub. C.F. Peters. Work expanded for orchestra (with optional organ) in 1989. *Chasm: Symphonic Fragment*.

1986

Symphony for Organ

Solo organ with percussion or tape; 30 min. Commissioned by the University of Evansville, Ind., and Friends of UE Music with the support of the Indiana Arts Commission and the National Endowment for the Arts; pub. C. F. Peters.

1989

Valley of Fire

Saxophone quartet and organ; 6 min. Commissioned for the Jordheim Saxophone Quartet; pub. C. F. Peters.

Deum de Deo

Three movements for mixed choir and organ: "Jubilate Deo," "Deo gratias" (may be performed by a solo soprano), and "Gloria in excelsis Deo"; 11 min. Commissioned by Central United Methodist Church of Lansing, Mich.; pub. C. F. Peters.

Whistler Nocturnes

Solo organ; c. 18 min. Commissioned by the Boston Chapter of the American Guild of Organists in conjunction with the Harvard University Art Museums; pub. C. F. Peters.

APPENDIX 3

Leonard Raver's Suggested Registrations for David Diamonds *Symphony for Organ*

General 1:

SW: Soft flutes & celestes
GT: Foundations 8', 4', 2'
CH: Soft flutes & strings
PED: Soft 16', 8'

General 100 2:

SW: Soft flutes 8', 4'
GT: Principals 8', 4'
CH: Soft flutes 8', 4'
PED: Bourdon 16', 8'

General 3: Full principal chorus to Mixtures, *on all manuals; manuals coupled*

General 4: New soft registration, differentiated from Generals 1 and 2, with prominent stops on GT.

General 5: Full, reserving the loudest Reeds and Mixtures for Movement 1, measure 213.

General 6: Another soft, expressive registration, perhaps similar to General 1, having songful intensity; *all manuals and pedal coupled*

General 7: A brilliant *Plein jeu*. Principals 8', 4', 2' and Mixtures *on all manuals and pedal*, with a light 16' Reed in the Pedal; *all manuals and pedal coupled*

General 8: A soft *cantando* registration, similar to General 6.
PED: 16', 8'; soft as possible

General 9: Somewhat reduced dynamically from General 7, but still clear and brilliant.

General 10: Full flues and chorus Reeds, but without Mixtures *on all manuals and pedal*

Pedal 1: Bourdon 16', Flute 8'

Pedal 2: Principals 16', 8'

Pedal 3: Principals 16', 8', 4' (to balance GT of General 1)

Swell 1: Soft strings and celestes

Great 1: Soft flutes 8', 4'

VITA

Richard Edward Beckford was born in Kingston, Jamaica, on July 14, 1961. He is the son of the late Aston Constantine Beckford and Mavis Beckford

Richard Beckford received his early education in Jamaica, where he attended the Kingston College (high school). He studied piano and theory with Edna Francis, Audrey Cooper, and the late Jean Anderson. His membership in the Kingston College Chapel Choir (1972-80) proved to be a significant force in molding his musical destiny. In 1981 he became organist at St. Luke's Church, Cross Roads (his home church) and at the Webster Memorial United Church concurrently. Mr. Beckford was active in the musical life of Kingston as an accompanist and conductor, and also won several gold medals in local music festivals for piano solo repertoire. He was the recipient of the George Goode Memorial Scholarship awarded by the Diocesan Festival Choir of Kingston and later served as their Interim Director.

In 1983, Mr. Beckford was the recipient of a scholarship awarded by the Associated Board of the Royal Schools of Music biennially to one outstanding young musician in the West Indies. This scholarship enabled him to commence studies at the Royal Academy of Music (R. A. M.) where he studied piano with Hamish Milne and organ with David Sanger. At the R. A. M. Mr. Beckford received many prizes and awards for his work. Outside of the R. A. M. his musical involvement extended to concerts at venues including London's Southbank complex, and St. James Smith's Square. He was also Director of the Bromley Boy Singers, and worked with the British Broadcasting Corporation as a conductor on their television programme *Songs of Praise*.

Mr. Beckford began studies at the University of Southern Mississippi (U. S. M.), Hattiesburg in the spring of 1989, completing work on his master's degree in the Fall of that year. He is also a Graduate of the Royal Schools of

Music (hons.), a Licentiate of the Royal Academy of Music, a Licentiate of the Royal Schools of Music, and an Associate of the Royal College of Music. Mr. Beckford is an Instructor of Music at the Southern University Baton Rouge campus, where he is Director of Choral Activities. He is currently organist at the First Christian Church, Baton Rouge, and he is also an active piano accompanist and concert organist.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Richard Edward Beckford

Major Field: Music

Title of Dissertation: The Organ Symphony: Its Evolution in France
and Transformation in Selected Works by
American Composers of the Twentieth Century

Approved:

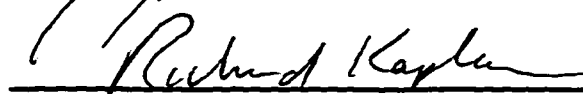

Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:









Date of Examination:

May 9, 1997