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Pipe Organ Recital

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ABSTRACT

Pipe Organ Recital

By Hae-Yul Grace Chung

Master of Music, Performance

The contributions made by Johann Sebastian Bach, Louis Vierne, and Dan Locklair hold a very distinct landmark in the development of organ music. Bach creatively brought Baroque music to its culmination, and is known for his expert contrapuntal craftsmanship that has proven itself through the ages. In the French Romantic period the zenith of symphonic organ music was achieved by Vierne through his six organ symphonies. Vierne modified sonata form, created subtle nuance in harmony, and utilized orchestral timbres made possible by the innovative organs of Aristide Cavaillé-Coll in the 19th century. Lastly, Locklair, from the perspective of the 21st century, assimilated the strengths of the former generations’ compositions into a new style that was uniquely his own. He develops his musical ideas in a diversified manner by minimal use of musical materials. This paper examines what evokes such notable landmarks and enchanting esthetics by probing the composers’ influences, characteristics, and by analyzing their representative works.
1. Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was an eminent organist and prolific composer of the Baroque period. Bach’s creativity demonstrated his incomparable craftsmanship in his unique contrapunatal compositional style. He brought Baroque music to its pinnacle, and his importance in this regard is demonstrated by the fact that we mark the end of the Baroque period and the emergence of the Classical period with his year of death.

Bach’s family’s main values were religion and music. From the 16th through 19th centuries the Bach family had many well-known musicians. Bach learned the violin, viola, and harpsichord from his father. When Bach was ten years old both of his parents died, and he stayed with his brother for five years. During this time Bach learned organ from his brother, and also learned composition by copying famous composers’ manuscripts by moonlight.¹

Due to the expansion of Bach’s older brother’s family, Bach was sent to the Michael school in Lüneburg, where he was granted boarding fees for the poor. On account of his fine voice, Bach was accepted as a singer. However due to his vocal changes during puberty, he instead joined as a keyboardist and string accompanist at the school.

During his stay in Lüneburg, Bach was exposed to the traditions of Northern European organ music. He often had the opportunity to listen to famous the French

¹ Christoph Wolff, “Johann Adam Reinken and Johann Sebastian Bach,” ed. George B. Stauffer and Ernst May, 62.
orchestra at the court of Celle-Lüneburg and according to his obituary he probably played the violin in the orchestra.\(^2\)

One of Bach’s main strengths was his ability to digest the various trends around him and transform them into his own composition style. The regional influences in Bach’s music come from Northern Germany, Southern Germany, Italy, and France. However, unlike Handel, Bach actually did not travel beyond the borders of Germany but only traveled domestically. (Refer to Appendix B for the travels of Bach)

In general, Northern German organs were large instruments which favored concert compositions, and were characterized by brilliant sound, clarity and a variety of colorful reed stops. The famous Northern German organists that influenced Bach included: Dietrich Buxtehude (1637-1707), Georg Böhm (1661-1733), and J.A. Reincken (? 1623-1722).

Reincken was an organist at the St. Katharine's Church in Hamburg, which possessed the finest organ of its time, with four manuals, 58 stops, including 16 reed stops. The pedal division had 17 stops, including two 32’ stops that provided the impressive grave sound. Another large organ, at St. Mary’s Church in Lübeck had three manuals and 15 reeds including a Grossposaune 32’.\(^3\) St. Mary’s resident organist, Buxtehude was the most famous at the time both as a performer, and for his compositions in toccata, prelude, chaconne, and chorale fantasia with highly embellished coloratura treatments.\(^4\) The new ideas Bach acquired from the Northern organ school conflicted with the older generations in Bach’s hometown, and it was from this disagreement that greater

\(^2\) Christoph Wolff, et al., *Bach.*
opportunities were made available to him in Weimar.

Having been influenced by Italy, the Southern German Organ School had less developed pedaling. However, as Italy had highly developed string instruments, the Southern organs had the principals of vocal quality and stops of string family including Gamba 8' and Salicional 8', which were not found in the Northern School. Southern composers wrote more secular suites in addition to toccatas, fugues, preludes, fantasias, ricercars, capriccios, and canzonas. The famous Southern German composer-organists that influenced Bach include: Johann Jakob Froberger (1616-1667), Johann Kaspar Kerll (1627-1693), and Johann Pachelbel (1653-1706).

The most influential composer from Italy was Antonio Lucio Vivaldi (1678-1741). Bach adapted such elements of Vivaldi’s writing as the characteristics of string instruments, concerto style, and others. As an example, Toccata, Adagio, and Fugue in C major, BWV 564 is composed with the form of the concerto style and the second movement, Adagio, resembles a highly embellished Aria with basso continuo.

Bach also creatively applied such elements of the French style as gigue, overture and others. Fugue in G major, BWV 577, and Passacaglia in C minor, BWV 582 are examples that use dance forms and styles. The double dotted notes of the opening prelude in the Prelude and Fugue in D major, BWV 532, resembles the French overture style.

Bach’s 48 years as an organist began when he returned to his home town in 1702. According to the obituary written by Friedrich Wilhelm Marpurg (1718-1795), Bach presented his recitals with perfection. He was a virtuoso of the keyboard instruments in

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6 Christoph Wolff, et al., *Bach*. 

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particular the organ, harpsichord, and clavichord. A compelling approval of Bach’s success during Bach’s time comes from the famous northern organist, Reinken. According to Bach’s obituary, in the fall of 1720 Bach visited Hamburg and played the organ at St. Katharine's Church, where the aged Reinken was still the organist. Bach played for more than two hours and upon Reinken’s request, improvised on the chorale, *An Wasserflüssen Babylon* for nearly half an hour. Having listened to Bach’s performance, Reinken remarked, “I thought that this art was dead, but I see that in you it still lives.”

Additional references to Bach’s eminence as an organist and composer come from his musical critics, Johann Joachim Quantz and Johann Nikolaus Forkel. Both of these men commented about the great skill Bach had in his playing and his expert knowledge of music.

“In 1752, the distinguished Berlin musician Johann Joachim Quantz said the art or organ playing, which had a great extent been learned from Netherlanders, was already at this time in a high state of advancement, thanks to Froberger, Reinken, Buxtehude, Pachelbel, [. . . ] Finally, the admirable Johann Sebastian Bach brought it to its greatest perfection in recent times.”

Forkel commented,

“Bach was the greatest organist and clavier player that we have ever had [. . . ] his great genius [. . . ] comprehended everything and united everything,”

Another skill Bach had acquired during his youth was having an intimate knowledge of the inner workings of the organ. The organs that Bach observed were repaired by either his uncle or brother. Most of these organs were, unfortunately, in poor

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7 Christoph Wolff and Emery Wolff, et al., *Bach*.
9 Christoph Wolff, *Johann Sebastian Bach the Learned Musician*, 136-142.
condition, but it was through them that Bach learned both the inner workings of the organ and gained a better understanding of how to repair organs to produce better sound. This skill along with his fame as an organist proved to be invaluable in Weimar and later on. He would be often requested to examine the organs and to perform for inaugurations.\textsuperscript{10} See appendix C for more information regarding the list of Bach’s list of recommendations for repair.

According to the 21\textsuperscript{st} century musicologist, George Stauffer, Bach developed several existing compositions such as the prelude and fugue, and four different types of fugues. He also created a new genre, the organ Trio Sonata, and composed essential keyboard didactics such as \textit{Well-Tempered Clavier} (BWV 846-93) a collection of preludes and fugues in all 48 keys, \textit{Orgelbüchlein} (BWV 599-644) an instructional book for his son, Wilhelm Friedmann, and others.

Bach’s most iconic signature is his creative workmanship of contrapuntal composition in his music. This is defined as two or more melodic lines that are independent of each other that are yet able to harmonize vertically. One aspect of Bach’s style that particularly stands out is the clarity and beauty of the music that comes out of his complex designs. He managed to compose music that does not sound mechanical but expressive and vibrant. Bach had a sense of liberty not confining himself in the rules of counterpoint but seeking the esthetics of music.

He was a prolific composer. According to the BWV (Bach-Works-Catalogue), a system whose purpose is to number Bach’s extant works, Bach wrote more than 1,200 compositions. Of some 1,200 surviving works 525 are vocal, 236 for organ, 222 for other

\textsuperscript{10} Christoph Wolff, et al., \textit{Bach}.

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 keyboards, 45 for chamber, 29 for orchestral, and others. Although Bach’s compositions cross a wide range of genres, he did not write a single opera.\footnote{“List of works by Johann Sebastian Bach 2014.”}

Most of Bach’s compositions come from three cities of his employment: Weimar, Cöthen, and Leipzig. Each of these three different jobs compelled Bach to creatively reinvent himself in different categories for the sake of his employers.

In 1708 Bach was appointed as a court organist & chamber musician to Duke Wilhelm Ernst in Weimar, a position he held until 1717. During the Weimar Period Bach had access to Vivaldi’s compositions, and he created many monumental masterpieces of organ literature, including *Prelude and Fugue in A minor* (BWV 543), *Fantasia and Fugue in G Minor* (BWV 542), *Eight little Preludes and Fugues* (BWV 553-560), and *Orgelbüchlein* (BWV 599-644).

In 1717 Bach was hired as the Kapellmeister and composer of chamber music to Prince Leopold of Cöthen, a position he held until 1723. During this time he composed several chamber and orchestral music including *Brandenburg concertos* (BWV 1046-1051) and *Well-Tempered Clavier, I* (BWV 846-869).

In 1723, having become a mature organist and composer at his mid age, Bach moved to a big city, Leipzig, where he had been appointed as a Kantor at the St. Thomas School and director of music at the city’s principle churches—one of the most notable position in the German tradition since the 16\textsuperscript{th} century.\footnote{Emery Wolff, et al., *Bach.*} Bach stayed in Leipzig until his death 27 years later, during which time he composed several vocal and orchestral masterpieces including *St. Matthew Passion* (BWV 244), *St. John Passion* (BWV 245), and about 200 of his extant cantatas. Bach also created a new organ genre of his six *Trio*
Sonatas for organ (BWV 525-530), and Well-Tempered Clavier, II (BWV 870-893). As if he knew his death was to come, he composed the BWV 668, Vor deinen Thron tret’ ich (Before Thy Throne I Now Appear), and passed away from a stroke on July 28, 1750. Following his death, several well-known composers such as Sigfrid Karg-Elert, Franz Liszt, Max Reger, Nikolay Rimsky-Korsakov, Robert Schumann, and others composed pieces with the theme “B-A-C-H” directly to honor him.

1.2 Analysis of Prelude and Fugue in A Minor, BWV 543

The Prelude and Fugue in A minor, BWV 543 is one of Bach’s most popular organ works, was composed during his Weimar Period. All extant copies are written by either C.P.E. Bach or J.C. Kittel. There are no surviving manuscripts in Bach’s autography.

Even in this early stage of his profession, Bach proved his master craftsmanship as a composer in the BWV 543 by combining his wealth of knowledge and diverse musical ideas into this composition. The form of the Prelude and Fugue used to be a pair and sectional not as two independent compositions. However, during the Weimar period, Bach developed the formal separation of prelude and fugue. Thus the form of the prelude and fugue became independent to each other, which enabled him to make compositions on a larger scale. Although there are distinct differences between the prelude and fugue, they do share a few elements such as: the arpeggiated 32nd notes at

13 Emery Wolff, et al., Bach.
14 “List of compositions with the theme B-A-C-H.”
15 Peter Williams, J. S. Bach: A Life in Music, 92.
16 George B. Stauffer and Ernest May, J. S. Bach as Organist His Instruments, Music, and Performance Practices, 70.
the end of the fugue resembling double triplets in the beginning of the prelude, and the
opening melodic contour of each are similar.

*The Prelude and Fugue in A minor* has a few characteristics of Italian and
Northern German composition. Italian influences can be seen in the chordal trill m.23 in
the prelude and the ritornelli in the penultimate measure of the fugue. The traits of the
Northern German School are seen in the toccata like entrance in the prelude as well as
improvisatory scale on the manual in mm.22-23, 32-35 and the fugue in mm.145-149.

**Prelude:** Originally, the term prelude means “to improvise” in both French and
German. The Online Oxford Dictionary defines a prelude is a piece that preceded other
music as an introduction that displays improvisatory skills of a performer.¹⁷

The meter is 4/4, and it is very lively. Bach presents a descending melodic line by
alternating two different groups of rhythmic variants, which continues with oscillation.
With an added tonic pedal tone, the melodic line ascends to upper registration and leads
into the improvisatory scale on the manual. This slows down slightly with the dominant
chordal trill in m.23, which foreshadows coming climax, and displays a brilliant
improvisatory skills on pedal solo and manual improvisation until m.35. The last section
follows a typical contrapuntal composition with the tonal expansion, which build up
dynamics naturally. Furthermore, Bach intensifies the tension by creating the dissonances
of minor seconds from mm.50-53 and ends with the Picardy third.

**Fugue:** The word fugue originally comes from the Latin *fuga* which means flight
or fleeting.¹⁸ As one voice flights away another voice chases after it. It is a compositional
technique involving imitative counterpoint. The meter of the fugue is 6/8 which classifies

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¹⁷ David Ledbetter and Howard Ferguson, et al., *Prelude.*
it as a dancing fugue, belonging to the category of free organ work. With Bach’s unique creativity he was able to project powerful emotions and clarity in spite of increased complexity. This fugue is very flamboyant, and as it progresses, it unfolds into singable melodic lines, rhythmic pulses, harmonic progressions, and builds up tensions and releases, the result of well-designed counterpoint. This fugue was a clear example of Bach proving that he was a composer whose skills could not be bound by the traditional rules of composition.

This fugue is characterized by one exposition and multiple episodes. The fugue’s subject in the soprano which is five measures long, resembles the contour of the prelude’s opening melody. The real answer follows in the alto with the countersubject in the soprano mm.6-10. Another tonal answer is in the tenor with two different countersubjects in the soprano and alto mm.15-20. The final entry of the real answer is in the bass which is accompanied by the three countersubjects in the soprano, alto, and tenor mm.25-31. This ends the exposition.

The rest of the piece is filled with episodes, whose materials consist of fragments of subjects, countersubjects, and non-subject materials. These lengthy episodes are expanded by sequences, modulations, textures, rhythmic augmentations, and harmonic progressions by the circle of fifth, which are played from m.31 until the coda begins in m.138.

After the completion of the first exposition, Bach mostly maintains three voices until m.77. However he creatively drops one more voice and carries only two voices in order to maintain a light texture as a dancing fugue from mm.78-94. As a result, he ingeniously develops a very enchanting melody. This delightful manual passage on the
upper registration gradually escalates emotion into a different plane. The very light texture ends in m.94 with a false stretto entry on the pedal. From this point on, Bach ingeniously escalates excitement through tonal expansion on the strong beats until it reaches to the climax in m.118, where the virtuosic pedal entry arises with rhythmic augmentations which exhilarates the listener.

The coda begins with a pedal solo passage from mm.138-144. This is followed by an improvisatory manual with 32\textsuperscript{nd} notes. The coda is dominated by a brilliant pedal solo and 32\textsuperscript{nd} notes on the manual. In the penultimate measure the arpeggiated 32\textsuperscript{nd} notes are reminiscent of the prelude and resembles the Italian style ritornelli.
2. Dan Locklair (b.1949)

Dan Locklair is a composer and organist of the twentieth century. He was born in 1949 in North Carolina where he currently resides as the composer and professor at Wake Forest University. His formal education consists of a Master of Sacred Music from the School of Sacred Music of Union Theological Seminary and a Doctor of Musical Arts at the Eastman School of Music.

Locklair has performed both in the States and across the globe. Throughout his career he has received numerous awards including consecutive ASCAP awards since 1981. Locklair also received the AGO Composer of the Year award in 1996. One of his greatest honors was to be the first American to play for the Czech Festival of Choral Arts in 1992.\textsuperscript{19}

Locklair was first exposed to the music through his uncle, Wriston Locklair a journalist and music critic. Under his uncle’s influence Dan Locklair listened to a wide range of compositions from the Renaissance period to the 20\textsuperscript{th} century.\textsuperscript{20} Locklair’s strongest influences are found in the composers of 20\textsuperscript{th} century, in particular Aaron Copland (1882-1971), and Benjamin Britten (1913-1976). The influence of Copland’s compositions include economical use of musical materials and lyrical quality of his music. Even more than Copland’s influence was Britten who paved the way for Locklair by his minimal use of materials, economical composition, and use of a wide range of genres. Each of these in some manner directed Locklair’s development as a composer.\textsuperscript{21}

\begin{footnotesize}
\begin{enumerate}
\item[19]“Biography-Dan Locklair.”
\item[20]Carson P. Cooman, “Letting the music grow.”
\item[21]Catherine Hicks, “Familiar Voices in a New Tongue: Stylistic Influences of Igor Stravinsky (1882-1971), Aaron Copland (1900-1990), and Benjamin Britten (1913-1976) on the Organ Works of Dan Locklair (b. 1949).”
\end{enumerate}
\end{footnotesize}
Locklair’s compositions span a wide range of musical genres including: vocal, chamber, choral, instrumental, orchestral, ballet and others. Standouts among his 64 commissioned works include five pieces for the American Guild of Organists (’92, ’96, ’98, ’01, ’11), two for the Choral Art Society (’87, ’98), and five different symphony orchestral works for various commissioners. *In Mystery and Wonder (The Casavant Diptych)* was commissioned by Canadian organ builder Casavant Frères in celebration of its 125th anniversary.\(^22\)

### 2.2 Analysis of In Mystery and Wonder

*In Mystery and Wonder*, Locklair uses the C and F notes heavily, derived from the firm’s initials respectively, and he develops this piece with different chords around C and F notes. The Aria begins with two motifs using C and F chords. The development of these two chords are reharmonized five times in the middle section. Locklair calls it as mini-chaconne, a compositional tool for variation which is characterized by repetition of harmonic progressions. These two movements are composed as cyclic form, which characterized by the repetition of motives or themes in a later movement. The contours of the thematic materials of the Aria return with different rhythms in the Toccata.

According to Locklair, the Aria consists of unplanned 125 measures which happens to match Casavant’s anniversary. Both the Aria and Toccata are composed in irregular meters and both have the pretexts of an 18\(^{th}\) century worship hymn (*God Moves in a Mysterious Way* by William Cowper). The Aria’s subtext begins with “God moves in

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\(^{22}\) “*Biography-Dan Locklair.*”
a mysterious way,” and the Toccata’s subtext begins with “[. . .] His wonders to perform [. . .]”23

The style of Dan Locklair is characterized by economic use of motifs and their development with variations in a large scale. He also creates lyrical melodic lines in the process of motivic development. These musical elements are modeled after Copland and Britten’s styles of composition as mentioned earlier.

**Aria:** In the Aria as the music progresses it gradually expands by varying the tones, rhythms, harmonies, and orchestral colors. These elements can be observed as follows: The Aria begins softly with Celeste Strings 8' on the swell. The C and F chords are first introduced in mm.1-6 by using two measure motifs. After the motivic introduction, the melodic line is presented from mm.7-15 on the great with the Flute 4' and followed by similar introductory materials in mm.15-21. The first variation begins in mm.22-32 where C, C minor, and Bb chords subtly replace the first group of C and F chords in mm.7-9 and is played on the great with Diapason 8'. The second variation begins in m.40, the third comes from m.53, the fourth comes from m.71, and the last variation begins from m.89. Each variation throughout this piece causes expansion of tonal palette, dynamic, instrumental timbers, and rhythmic augmentation until m.107. After the bridge in m.108, the first motif of the Aria returns with inversion from m.109. Toward the end there are gradual rhythmic reductions.

**Toccata:** The Toccata, in original language means “to touch” and is defined as “a piece of music for keyboard intended as a virtuosic display.”24 Unlike the calm and meditative mood of the Aria, the Toccata is jazzy, very rhythmic, rapid, energetic, and

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23 Dan Locklair, *In Mystery and Wonder.*
24 “Music Dictionary : Tj – To.”
dramatic. In particular the Toccata is characterized by clusters of chords with chromaticism, virtuosic pedal passages, insertions of the double pedal, and alternations of manuals with different articulations. Although it is not identical imitations but the motives reappear with modifications. As examples, mm.28-30 of the aria returns in mm.61-63 in the toccata, mm.40-41 recurs in mm.109-110, and more. As the melody continues in the pedal, the accompaniment alternates between the two manuals as if in a dialogue. This toccata continually expands until it ends dramatically with the double pedal and tone clusters of manuals with full registrations.
3. Louis Vierne (1870-1937)

Louis Vierne was one of three renowned blind organists along with André Marchal and Jean Langlais who brought the revival of French organ music in the early twentieth century in France. In spite of his physical impairment, Vierne was an influential French composer and organist. His six organ symphonies are considered to be the pinnacle of the French Romantic period. After being the titular organist at the Notre Dame Cathedral for 37 years, he died of a heart attack at the Notre Dame Organ console during his 1,750th concert.

From an early age, Vierne endured many hardships. Vierne was born blind but was able to see objects at a short distance and to read large print at a close distance after the two eye surgeries in 1877. His uncle, Charles Colin, an organist and professor of oboe at the Paris Conservatory, noticed Vierne’s musical talent and arranged for private piano lessons in his early years. In 1811, at age 11, both his sister and uncle died of pneumonia, and a nine year separation from his family began as he became a resident student at the Institute National des Jennes Avengles (National Institute for the Young Blind). During his stay at the school, he studied violin, piano and organ, and won multiple first place awards in those disciplines as well as in composition.

In 1886, Vierne participated in a competition where César Franck (1822-1890), the professor at the Paris Conservatory, was one of the jurors, winning first place in both organ and composition. This event lifted Vierne out of his grief from the loss of his father due to stomach cancer a month earlier. Franck recognized his talent in the competition, and encouraged him to take the next step toward his goal as a virtuoso and composer.

For 18 months starting in 1888, Vierne learned counterpoint from Franck by auditing classes at the Paris Conservatory. Then he finally registered as a full-time student in October, 1890. Sadly, in November of that year Franck, passed away due to health complications rising from a carriage accident which occurred in June. Franck was known as a master of improvisation and taught counterpoint to allow a composer to write in a style with independent musical lines.\(^{27}\)

Charles Marie Widor (1844-1937) succeeded Franck in the Paris Conservatory. Widor stressed performance skills as Franck stressed counterpoint. Franck and Widor’s teaching would ultimately prove to be the most significant influences on Vierne’s compositional style. Widor came from a lineage of organists and teachers that stem from Bach. This lineage began with Bach which eventually lead to Johann Nikolaus Forkel (1749-1818), Adolf Hesse (1809-1863), Belgian Jacques Lemmens (1823-1881), Widor and then Vierne. This lineage was handed down from Vierne to Marcel Dupré (1886-1971), Nadia Boulanger (1887-1979), Maurice Duruflé (1902-1986), and Olivier Messiaen (1908-1992)\(^{28}\)

Perhaps the most important development for French organ literature of the Nineteenth Century were related to the developments in organ building, in particular those of Aristide Cavaillé-Coll (1811-1899), who is credited with a number of major innovations in his rebuilding several organs. One such rebuilding was at the Basilica of Sainte-Clotilde in Paris in 1858, the church where Franck was the organist from 1858-1890. Another prominent example was the Church of Saint-Sulpice which was rebuilt in 1862 and was played by Widor from 1870-1933.

\(^{27}\) Rollin Smith, Louis Vierne, 33-37.

\(^{28}\) Rollin Smith, Louis Vierne, 39-59.
Cavaillé-Coll rebuilt the Notre Dame Organ of Paris in 1868, 1894, and added more stops in the swell in 1899. Among the enhancements Cavaillé-Coll brought to the Notre-Dame organ during these rebuilds, these are perhaps the most significant from both performer’s and composer’s perspective:

1). The increasing and stabilizing the wind pressure by first using pneumatic levers which had been developed by British organ builder Charles Barker in 1839.

2). The invention of pedal couplers which allowed additional freedom in playing on the manuals.

3). The control of the swell division by a ventil lever, which enabled to open and shut the swell box easily by foot.

4). The addition of more colors to orchestration by creating imitative reed and mutation stops.

5). The expansion of the tonal palette by applying the upper partial harmonies by building the 32', and etc. 29

During Vierne’s residency an electric blower was equipped to the organ in 1924. After Vierne’s three month concert tour in 1927 to the United States, several changes were made to the organ in 1932. In the Grande Choeur division there was added Flûte 8', in the Grande Orgue division Clarion 4', in the Récit expressif Cymbal III, in the Pédal Violincelle 16' and a Bourdon 8', and others. 30 See Appendix C for more information.

The introduction of the Cavaillé-Coll organ made the birth of the organ symphony genre possible. This genre is characterized by a large scale, a symphonically designed organ, and generally utilizes a modified sonata form. Franck was the largest contributor

to the genre as a whole in his *Grand Pièce Symphonique* in 1868, *Pièce Héroïque* in 1878, and the Three Chorales in 1890. Later Widor would composed nine symphonies from 1872 to 1895 all of which were composed after the rebuilding of the Cavaillé-Coll organ. However, the zenith of the French organ symphony genre would not be achieved by Frank nor Widor, but by Vierne in the 20th century.\(^{31}\)

The Notre Dame Cathedral in Paris has been the central hub for French music since Léonin and Pérotin officiated in the 12\(^{th}\) century. From the 12\(^{th}\) century, the tradition would have that any future appointees hold the organist position until death.\(^{32}\) For 53 years Eugène Sergent was the inept organist of Notre Dame. Following his death, there were 99 candidates who applied for the position. Out of these only five remained through the selection process, and out of these five, Vierne was unanimously chosen as the next Notre Dame organist, serving there for 37 years until his death in 1937.\(^{33}\)

On June 2, 1937, Vierne, his health deteriorating, decided to play one final concert. This concert was to premier his own composition, “*Tripyque pour grand orgue.*” However, right before the intermission, Vierne collapsed and was later pronounced dead.\(^{34}\) On the days drawing near to his final recital on June 2, 1937, he reflected in his memoire on a few of his past recitals in 1933 and 1935 where he experienced sublime and joyful memories. He continued to write that his own desire is to experience that same satisfaction through the “elite audience” on his upcoming recital. Then as if he knew his death was coming soon, he wrote his final reminiscence as follows:

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\(^{32}\) THE GREAT ORGAN


\(^{34}\) Rollin Smith, *Louis Vierne*, 419-425.
“Here closes the chapter of my Memoires as organist of Notre Dame. The magic on instrument whose happy title of organist titular I have held for thirty-seven years, has played a preponderantly role in my artistic and intellectual life. It is in its ambiance that I wrote what I have written and that I formulated for myself an aesthetic of the “Cathedral organist,” working to adapt myself to its majestic sound, to the great form of the Basilica, to the great religious and national memorials connected with it. To the highest mission which was entrusted to me I have brought, for want of anything better, all the fidelity and sincerity of my heart as an artist and a believer.”

3.2 Analysis of Troisième Symphonie Pour Grand Orgue

Vierne composed the six organ symphonies in three different eras of his life. The first two were written in his early 30s with traditional harmonies. The next two were written in his 40s, and had more chromaticism. The last two symphonies were written in his 50s and 60s, and he demonstrated significantly ambiguous tonalities with heavy chromaticism. Symphonies 4, 5, and 6 featured cyclic forms.

Within the span of just a couple years, Vierne’s marriage ended in divorce in August of 1909, his mother died in March of 1911, his friend and mentor Alexander Guilmant died in March of 1911, and he lost the election to be professor of organ at the Paris Conservatory in May, 1911. In the midst of these turbulent events, Vierne was supported by his student, Dupré, in offering of his summer home. Vierne finished the third symphony at the summer house in 1911, and in gratitude dedicated the work to Dupré.

The third symphony is noteworthy for Vierne’s well-designed scheme of forms. Of the third symphony’s movements, its first, third, and last are designed with modified

sonata forms. The first and the last movements are fast, energetic, magnificent, and dramatic. The third is very playful, like a scherzo. The second and fourth movements are ternary form, and their mood is lyrical and enthralling.

The piece contains extensive counterpoint, and while there is dense chromaticism, it remains tonal music. In his use of counterpoint Vierne frequently imitates at unconventional intervals like fourth, sixths, sevenths, and tritones. Throughout, Vierne favors diminished seventh chords as a modulation tools or as embellishment, chromatic scales, augmented chords and sustained pedal notes. Through his altered harmonies, Vierne expresses a very subtle nuance.

Vierne progressively expands thematic materials by augmentations in melody, rhythm, harmony, tone, and dynamics. Unlike other composers, Vierne preferred to enhance recurring themes with new textures and fuller, richer sonorities during recapitulation.\(^\text{38}\)

**The first movement** is marked with Allegro Maestoso, and he presents contrasting thematic materials in two different moods. Theme A begins with powerful and aggressive unison octaves, as if reflecting his emotional turmoil. In contrast, theme B’s melodic line is angular yet lyrical and flowing, as if his emotions is transformed. Conventionally, in the four voiced imitations, the interval occurs at the fifth or the octaves. However, he alters the intervals by fourths, sixths, and octaves in its counterpoint. Refer to Appendix D Figure 3.1.

**The second movement**, Cantilène, is marked Andantino moderato. It is built on the scale of the locrian mode and transposed to A Major, which create such unusual

intervals as minor seconds, minor thirds, tritones, diminished fifths as well as diminished seventh chords. These intervals generate more dissonances and add subtle nuance in the harmonies. It features reed stops: Clarinette or Hautbois and Cor de Nuit. The A section is calm and lyrical, and it is developed with 16th notes in the accompaniment as if stirs up serene emotions. The B section starts with an eighth note pickup, and is followed by a dotted quarter note which provides weight in the beginning as a contrast to the A section. In the coda, both of the materials come back together with rhythmic augmentations, sustained pedal notes, and tonal diminution as though it were leading into a dream. Refer to Appendix D Figure 3.1.

The third movement, Intermezzo, marked Allegretto non vivo, is playful and florid like a scherzo. The time signature of this movement is 3/8, and begins with a two measure motive. Interestingly, he accentuates the second beats in the second measure in the two measure motive. The second beats are the intervals of tritones, which are traditionally avoided. This theme’s melodic contour is formed by patterns of triads, which is a whole tone scale and accompanied with diatonic scale with chromaticism. Theme A consists of eight measure phrases and the consequent phrase has a whole tone scale. In theme B, the elegant melody is accompanied by an ostinato pedal line marked with staccatos, not unlike a tympani part. In the recapitulation, theme B appears in a new key of F major instead of the expected D major in m.134. Finally in the coda in m.153 the thematic material returns to D major with inversion in mm.152-155. Refer to Appendix D Figure 3.2.

The Fourth movement is titled Adagio, but marked Quasi Largo. This movement features the Flûte 8' in the melody with accompaniment of Gambe and Voix celeste. This
Adagio is quite beautiful, and elevates the listener to a state of transcendence. Vierne transcribed this movement for organ and orchestra in 1926, and premiered it under the title of *Pièce symphonique* on February 18, 1927 in Boston.\(^{39}\) Refer to Appendix D Figure 3.3.

The Final movement, marked Allegro, is similar to a toccata. Utilizing the Cavaillé-Coll organ’s special capabilities, this movement features sudden dynamic changes in the beginning. The opening piece sounds like a carillon with the arpeggiated 16th notes. Vierne continuously develops the thematic materials and dramatically reaches the climax in a magnificent way by expanding the tonal pallets, double pedaling, rhythmic augmentations, tessitura, and the dynamics with a grand registration on each of the manuals and pedal. Refer to Appendix D Figure 3.4.

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\(^{39}\) Louis Vierne, Complete Organ Works III, XXIV.
Bibliography


CD-DVD


Interview


Internet Sources

http://www.locklair.com/wp/about.


Journals


Music Scores


Appendix A: Bach’s Travel

Figure 1
This map shows Bach’s birthplace in Eisenach. His first move was to Ohrdurf to live with his brother. Then he moved to Lüneburg for school. He got his first job as organist at Arnstadt then at Mühlhausen. Later he moved to Weimar, Côthen, and lastly Leipzig.
## Appendix B: The List of Bach’s Recommendations to repair

<table>
<thead>
<tr>
<th>Bach’s Recommendation for St. Blasius Church</th>
<th>St. Blasius Curch in Mühlhausen</th>
<th>Castle Church in Thuringia</th>
<th>Organ at Waltershausen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year rebuilt</td>
<td>1708</td>
<td>ca. 1735</td>
<td>1722-1730</td>
</tr>
<tr>
<td>Builder</td>
<td>Johann Friedrich Wender</td>
<td>Trost</td>
<td>Trost</td>
</tr>
<tr>
<td>Manuals / stops</td>
<td>3 manuals / 37 stops</td>
<td>?</td>
<td>3 manuals / 46 stops</td>
</tr>
<tr>
<td>Manual &amp; pedal keyboard</td>
<td>CD-d''/50 CD-d'/26</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Increase air bellows</td>
<td>Added 3 bellows to the existing 7 bellows.</td>
<td>Entire air supply system was rebuilt allowing full chords to be played without causing deficiencies in the wind.</td>
<td>The air supply system should be sufficient to play the \textit{plenum}.</td>
</tr>
<tr>
<td>Add gravity and depth in the pedal (+ 32', 16' with wood not metal)</td>
<td>+32' Untersatz, 16' Posaune in the pedal +16' Fagott in the manual, Hauptwerk (Great)</td>
<td>+16' Subbass with wood Replaced 4' reed with 8' principal in the pedal</td>
<td>+32' in the pedal Three 16' in the Hauptwerk</td>
</tr>
<tr>
<td>Add string instrument</td>
<td>Added Viol di gamba 8' in the Hauptwerk</td>
<td>?</td>
<td>Salicional 4'</td>
</tr>
<tr>
<td>Add a new manual to give the organ more complete sound</td>
<td>Added Brustpositiv with 7 stops (8', 4', 3', 2', 1 3/5', Mix. III, 8')</td>
<td>Rescale stops to produce fuller &amp; round tone. Added mixture in the Oberwerk for more color. Added 8' flute for pleasing sound.</td>
<td>Colorful stops at 8' and 4' are abundant (four 8' flute instruments, 4' principal, 4' flute, and 8' string instrument). It can be used for solo or ensemble.</td>
</tr>
<tr>
<td>Add mutation stop, Tertia in the Brustwerk</td>
<td>Added Tertia and Cymbel III</td>
<td>For soft and blended ensemble use wood instead of metal</td>
<td>Optional Glockenspiel with 26 bells</td>
</tr>
<tr>
<td>For soft and blended ensemble use wood instead of metal</td>
<td>Added Stillgedackt 8'</td>
<td>Not installed</td>
<td>Not installed</td>
</tr>
</tbody>
</table>

Table 1. Bach’s Recommendations and Rebuilt Details

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[40]Made by Grace Chung.
Appendix C: Specifications of Notredame Organ

### Stoplist of the Organ of Notre-Dame

1868—1903—1932

*Indicates stops found on the jeux de combinaison chest
Stops in Roman type in brackets are those altered in 1904
Stops in *italics* are those added in the 1932 renovation

<table>
<thead>
<tr>
<th>I. Grand-Chœur</th>
<th>II. Grand-Orgue</th>
<th>III. Bombarde</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Principal</td>
<td>16 Bourdon</td>
<td>16 Principal-basse</td>
</tr>
<tr>
<td>8 Flûte</td>
<td>8 Montre</td>
<td>16 Soubasse</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>8 Flûte harmonique</td>
<td>8 Principal</td>
</tr>
<tr>
<td>4 Prestant</td>
<td>8 Viole de gambe</td>
<td>8 Flûte harmonique</td>
</tr>
<tr>
<td>2½ Quinte</td>
<td>8 Bourdon</td>
<td>5½ Grosse Quinte</td>
</tr>
<tr>
<td>2 Doublette</td>
<td>1½ Tierce</td>
<td>4 Octave</td>
</tr>
<tr>
<td>1½ Septième</td>
<td>4 Prestant</td>
<td>3½ Grosse Tierce*</td>
</tr>
<tr>
<td>1½ Larigot</td>
<td>4 Octave*</td>
<td>2½ Quinte*</td>
</tr>
<tr>
<td>1½ Septième</td>
<td>2 Doublette*</td>
<td>2½ Septième*</td>
</tr>
<tr>
<td>1 Piccolo</td>
<td></td>
<td>2 Doublette*</td>
</tr>
<tr>
<td>16 Tuba magna*</td>
<td></td>
<td>16 Bombarde*</td>
</tr>
<tr>
<td>8 Trompette*</td>
<td></td>
<td>8 Trompette*</td>
</tr>
<tr>
<td>4 Clairon*</td>
<td></td>
<td>4 Clairon*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV. Positif</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Montre</td>
</tr>
<tr>
<td>16 Bourdon</td>
</tr>
<tr>
<td>8 Flûte harmonique</td>
</tr>
<tr>
<td>8 Bourdon</td>
</tr>
<tr>
<td>8 Salicional</td>
</tr>
<tr>
<td>8 Unda maris</td>
</tr>
<tr>
<td>4 Prestant</td>
</tr>
<tr>
<td>4 Flûte douce*</td>
</tr>
<tr>
<td>2 Doublette*</td>
</tr>
<tr>
<td>1 Piccolo* [2½ Nasard]</td>
</tr>
<tr>
<td>Plein jeu III-VI*</td>
</tr>
<tr>
<td>16 Clarinette-basse*</td>
</tr>
<tr>
<td>8 Cromorne*</td>
</tr>
<tr>
<td>4 Clarinette aigue*</td>
</tr>
<tr>
<td>16 Bombarde*</td>
</tr>
<tr>
<td>8 Trompette*</td>
</tr>
<tr>
<td>8 Basson-Hautebois</td>
</tr>
<tr>
<td>8 Clarinette [Fourniture IV]</td>
</tr>
<tr>
<td>8 Voix humaine</td>
</tr>
<tr>
<td>4 Clairon*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V. Récit expressif</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Quintatton</td>
</tr>
<tr>
<td>8 Quintatton [8 Diapason]</td>
</tr>
<tr>
<td>8 Flûte harmonique*</td>
</tr>
<tr>
<td>8 Viole de gambe</td>
</tr>
<tr>
<td>8 Voix céleste</td>
</tr>
<tr>
<td>4 Dulciana* [4 Octave*]</td>
</tr>
<tr>
<td>4 Flûte octaviant*</td>
</tr>
<tr>
<td>4 Octav*</td>
</tr>
<tr>
<td>2 Octav*</td>
</tr>
<tr>
<td>4 Octave</td>
</tr>
<tr>
<td>32 Pédale</td>
</tr>
<tr>
<td>16 Contre-basse</td>
</tr>
<tr>
<td>16 Violoncelle</td>
</tr>
<tr>
<td>16 Sous-basse*</td>
</tr>
<tr>
<td>10½ Grosse Quinte*</td>
</tr>
<tr>
<td>8 Flûte</td>
</tr>
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<td>8 Bourdon</td>
</tr>
<tr>
<td>8 Violoncelle</td>
</tr>
<tr>
<td>6½ Grosse Tierce</td>
</tr>
<tr>
<td>5½ Quinte*</td>
</tr>
<tr>
<td>4½ Septième*</td>
</tr>
</tbody>
</table>

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Figure 2 Stoplist of the Organ of Notre-Dame\(^{41}\)

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\(^{41}\) Rollin Smith, *Louis Vierne*, 347
Appendix D: Themes in Troisième symphonie pour grand orgue

I. Allegro maestoso - Theme A & B

II. Cantilène- Theme A & B

Figure 3.1
III. Intermezzo - Theme A & B

Allegretto non vivo ($\frac{\text{3}}{\text{4}} = 144$)

Figure 3.2
IV. Adagio - Theme A & B

Figure 3.3
V. Final - Theme A & B

Figure 3.4
California State University
Northridge
Mike Curb College of Arts, Media, and Communication
Department of Music

Presents

GRACE CHUNG
Organist

In her Master of Music Recital
A student of Dr. Timothy Howard

Saturday, May 10, 2014
Nordhoff Hall, Room 107, 4:30 p.m.

In partial fulfillment of the Master of Music degree
in the Organ Performance
Program

Prelude and Fugue in A Minor, Johann Sebastian Bach
   BWV 543
   (1685-1750)

In Mystery and Wonder, Dan Locklair
   (The Casavant Diptych) for organ
   (b.1949)

   I. Aria
   II. Toccata

Intermission

Troisième symphonie pour grand orgue, Louis Vierne
   (1870-1937)

   I. Allegro maestoso
   II. Cantilène
   III. Intermezzo
   IV. Adagio
   V. Final
Specification of the Organ

RÉCIT
Flûte a cheminee 8’
Viole de gamba 8’
Voix celeste 8’
Flûte octviamente 4’
Octivin 2’
Trompette 8’
Basson hautbois 8’
Tremblant

GRAND ORGUE
Bourdon 16’
Montre 8’
Flûte harmonique 8’
Bourdon 8’
Salicional 8’
Prestant 4’
Quinte 2 2/3’
Doublette 2’
Fourniture II–IV

ACCOUPLÉ
Octaves graves
Copula
Tirasse Récit
Tirasse Grand Orgue Basse
(Ventil Récit)
(Ventil Grand Orgue)

PEDALÉ
Contrebasse 16’
Soubasse 16’
8’
Bason 16’

J.W. Walker & Sons, Ltd., Organ Makers, Suffolk, England (est. 1828)

Acknowledgments

Thank you all for coming to my recital. I would like to thank the CSUN faculty, staff, and my colleagues for their unwavering support. In particular I would like to extend special thanks to my two registrants, Phillip and Andrew.

Above all, I would not have come this far without the guidance of my professor, Dr. Timothy Howard. With his vast knowledge, refined musicianship, kind words, brilliant demonstrations, undying passion, and immense patience, he has transformed me into not merely a better organist, but a better musician. He has motivated me to refuse being content with anything but the highest standard of performance. I have not arrived yet and am still learning, but I will proudly go forth from here as a student of the maestro, Dr. Timothy Howard.
Program Notes

Johann Sebastian Bach was an eminent organist and prolific composer of the Baroque period. This was due to his expert craftsmanship that has proven itself through the ages. He brought Baroque music to its culmination and is known especially for his contrapuntal compositions. This is defined as two or more melodic lines that are independent of each other that are yet able to harmonize vertically. Bach’s improvisatory skill and creativity are evidenced in his diversified compositions. One of Bach’s most popular organ works, the Prelude and Fugue in A minor, BWV 543, which belongs to a genre of free organ work. This piece was composed during his Weimar Period. Bach proved his master craftsmanship as a composer in his own style at this early stage of his profession. He shows freedom in construction, provides variety within unity, and builds excitement from serenity and to excitement.

The meter of the fugue is 6/8 which classifies it as a dancing fugue. The fugue’s subject, five measures long, resembles the contour of the prelude’s opening melodic line. As the fugue progresses, it unfolds into singable melodic lines, rhythmic pulses, harmonic progressions, and builds up tensions and releases, which are the result of well-designed counterpoint. This fugue has only one exposition with four voices, and multiple episodes. After the first exposition Bach ingeniously structured the rest of the fugue by using materials like substantive figures of subject. This lengthy episodes are developed by sequences, modulations, harmonic progressions, tonal and textural expansions, which escalate the fugue to its climax. The codetta is prevalent by a brilliant pedal solo and arpeggiated manual solo with the 32nd notes, reminiscent of the prelude’s opening figures.

Dan Locklair is a Twentieth century American composer, professor, and organist. Among his many compositions, In Mystery and Wonder was commissioned by Canadian organ builder, Casavant Frères in celebration of its 125th anniversary in 2004. In this composition, Locklair uses “C” and “F” notes derived from the firm’s initials, which is re-harmonized five times. Locklair called this a mini-chaconne, a compositional tool for variation which is characterized by repetition of harmonic progressions. These two movements are composed as cyclic form, which characterized by the repetition of motives or themes in a later movement.

According to the Locklair, the Aria consists of an unplanned 125 measures which happen to match their anniversary. Both the Aria and Toccata are composed in irregular meters. The Aria begins softly and expands in rhythm, tonal palette, instrumental timber, and dynamic. The Toccata features a vibrant and virtuosic pedal solo, while the accompaniment alternates between the two manuals as if in a dialogue. The Toccata is very energetic, rhythmic, and dynamic.
Louis Vierne was a blind organist at Notre Dame Cathedral in Paris, France for 37 years, and died of a heart attack at the organ console during his 1,750th concert. Vierne composed six organ symphonies, and is often credited with taking the genre to its zenith. It was with the invention of the Cavaillé-Coll organ in this era that the organ symphony emerged. The symphonic organ has the capability to imitate orchestral timbres. As is the case, symphonic organ works are large scale compositions requiring a symphonic organ, and they are generally structured in a sonata form.

In 1909-1911, Vierne suffered a divorce, the deaths of his mother, Cécil, the passing of his mentor Alexander Guilmant, and he lost the election to be professor of organ at the Paris Conservatory. It was from these tragic events that the Troisième symphonie pour grand orgue would rise in 1911. This work is notable for Vierne’s well-designed scheme of forms, rich harmonies, enchanting sonorities, and colorful sounds from orchestral organ stops. Vierne combined Bach’s contrapuntal composition with the sonata form. In addition to this adaptation Vierne incorporated heavy chromaticism allowing for sophisticated and subtle nuance in harmony, but in spite of the chromaticism it is tonal music.

The first, third, and the fifth movements are modified sonata forms. Vierne introduces two contrasting themes in different moods that are progressively expanding or truncating in its textures. The Allegro maestoso begins aggressively with unison of three notes in three different octaves, but it expands dramatically ending with nine notes in a chord. In the Cantilène, he presents Basson hautbois 8' and Trompette 8' which creates a lyrical mood. It is built on the locrian mode which generates dissonances such as diminished seventh chords and tritones. In Intermezzo, Vierne uses patterns of triads which creates whole tone music. It is like a scherzo, playful and light. In the ostinato pedal, he creates tympanic sounds through pianistic leaps with staccatos. The Adagio features the Flûte Harmonique 8' in the melody accompanied by the Viole de gambe and Voix celeste, which elevates the listener to a state of transcendence. The Final is similar to a toccata. The music created is like a carillon with ostinato arpeggio accompaniment by using the 16th notes throughout the piece. Utilizing the Cavaillé-Coll organ’s capabilities, this movement features sudden dynamic changes in the beginning of the first theme. The final movement of this composition gradually expands and transfers the soft carillon into majestic grandeur. Vierne expands this movement by developing the thematic materials continuously and reaches the climax dramatically and magnificently.