Heart, Soul, Strength & Mind:
Interpretation & Performance of Romantic Repertoire
Janette Fishell, Jacobs School of Music, Indiana University

Does a successful performance of Romantic music flow from the Heart or the Mind? How does one marry Soul and Strength, each of which is necessary to perform this repertoire? This workshop will be presented as a "window on three lessons" in which the presenter will join three volunteer performers and attendees on a voyage of musical discovery. The focus will be on finding successful answers to the questions each piece asks of the performer and translating those ideas into concepts that all attendees will find valuable as they engage in the study of repertoire representing any level of difficulty.

For further reading on this subject I highly recommend the following:

Laukvik, Jon. *Historical Performance Practice in Organ Playing Part 2: The Romantic Period.* Stuttgart: Carus, 2010.

Prefaces from recent editions of the organ works of César Franck (Wayne Leupold Editions), Théodore Dubois (Barenreiter) and Louis Vierne (Carus and Barenreiter).

I. **T. Paul Rosas**, performer, Senior Organist, Los Altos United Methodist Church, Los Altos Hills, CA:
César Franck, Fantaisie in C Major, Op. 16

A few questions posed by the music:

- Touch, phrasing, notes communes, the fermata
- Tempo, rubato
- Dynamics: relationship between tempo rubato and dynamics, messa di voce
- Other considerations: genre, larger architectural issues, variation techniques, technical challenges

II. **Matt Palisch**, performer, Director of Music & Liturgy, St. Paul Lutheran Church, Jackson, MO:
Théodore Dubois, Douze Pieces pour Orgue: Toccata

A few questions posed by the music:

- Touches: nuances of non-legato, role texture, harmony and hidden melodic gestures in determining touches
- Architectural considerations: finding the phrase, defining sections through accent placement
- Other considerations: technical challenges

III. **Jonathan Evers**, performer, West Orange, NJ, student at Montclair State University:
Louis Vierne, Symphonie III in F-sharp minor, Op. 28: Mvt. II Cantilène

A few questions posed by the music:

- Tempo, melodic and structural rubato
- Phrasing
- Touch nuances
- Dynamics: relationship between tempo rubato and dynamics
- Other considerations: technical challenges, ornaments

Sometimes questions don't lead to answers but to more profound questions and greater possibilities.

? LACK OF PHRASING: Continuum LeGATO?
PRIX: 9f BREATHS?

Par

CÉSAR FRANCK, Op: 16.

A son ami Monsieur

A. CHAUVET.

R. Fonds de 8 pieds et Hautbois.

P. Fonds de 8 pieds.

GO. Fonds de 8 pieds.

PED. Fonds de 8 et 16 pieds.
OR RECIT → PED ONLY
Claviers accouplés.

Tirasses.

Poco Lento. → ? WHAT IMPLICATIONS DOES TEMPO HAVE?

CF ♩=80

R *p*

PLAY IN PED

? MESSA DI VOCE = DYNAMICS → RUBATO → TOUCH

5

? AWKWARD SPACING

P

? Complete breath or partial

11

Poco rall

? UNIT/GESTURE / PHRASE STRUCTURE → ARTICULATION

16

a Tempo.

P

(+PEDSTOPS)

PUBLIC DOMAIN SCORE REPRINTED FROM IMSLP

21

? CHANGE FROM 2-BAR UNITS TO 4-BAR UNITS

? HOW TO CONVEY "ILLUSION OF COMPLETE LEGATO

26

G.O.

31

36

? CRL ALREADY PLAYS NOTE

? CRL SHARE

[CF: Notched SW REQUIRED FOUT STAY ON LEVER]

Cresc

Dim

NOTE c-c Commune

(LF plays)

[? USE OF LF ON SW. CAN BE AWKWARD]

41

G.O.

47

52

? Touch – Bring out ALG STATEMENT

Poco rall

? POETIC REFERENCE ?

? FERMATA

57

R.

f *Animez beaucoup.*

Anches

Retenez.

Espress.

R

? RELATIONSHIP BETWEEN TEMPO & TOUCH ?

61

Rall.

? TEMPO RELATIONSHIP W/ OPENING → Allegretto cantando ← ? NATURE OF "CANTANDO"

R. Flûte et Bourdon de 8 pieds.

Trompette.

P. Flûte de 8 pieds.

GO. Flûte de 8 pieds.

PED. Flûte de 8 et 16 pieds.

Claviers séparés.

[previous ♩= ♪ ?] CF ♩=104?

65

R

Dolce

P

? MEANING OF DESCRIPTOR AND LH PHRASING

67

Cresc - - - *Dim.*

? LENGTH

72

? LH FINGERING

? NEW USE OF MOSSO + VOICE

78

Più f

? CF ANNOTATES OVER HOLDING

83

p

Cresc

? "PEAK" NOTE - Tonalemia "Insister"

? Phrasing ?

88

Dim

p

? FINGER FOR LEGATO

93

Cresc

? RH Slur / PHRASE MARK

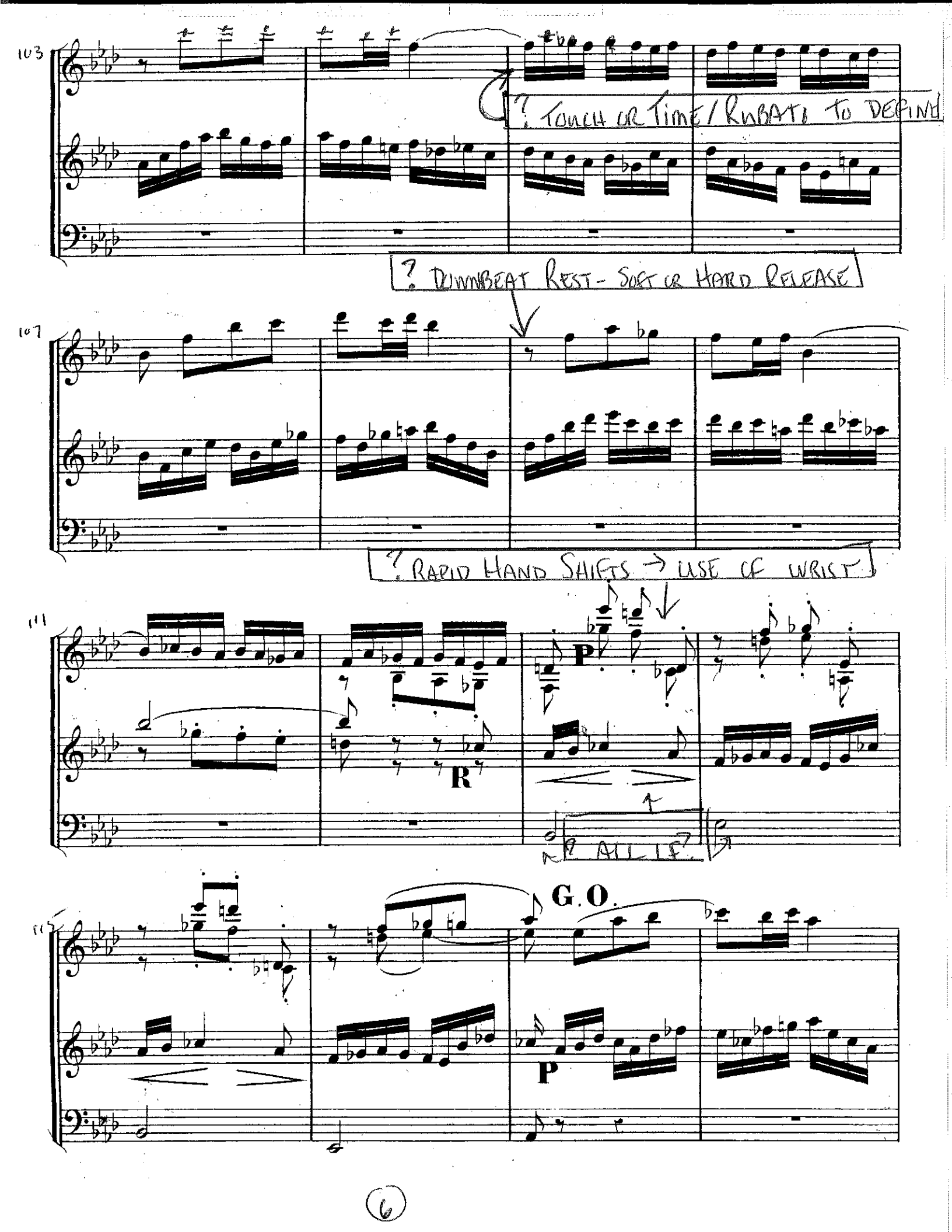
98

Dim

p

G.O

LH FIGURATION - WILL TONCH VARY ACC. TO ACOUSTIC?


103
? TOUCH OR TIME / RUBATO TO DEFINE
? DOWNBEAT REST - SOFT OR HARD RELEASE
107
? RAPID HAND SHIFTS → USE OF WRIST
111
P
R
? ALL IF
115
G.O.
P

119

123

R

rf

rf

127

R

p

Dim

P

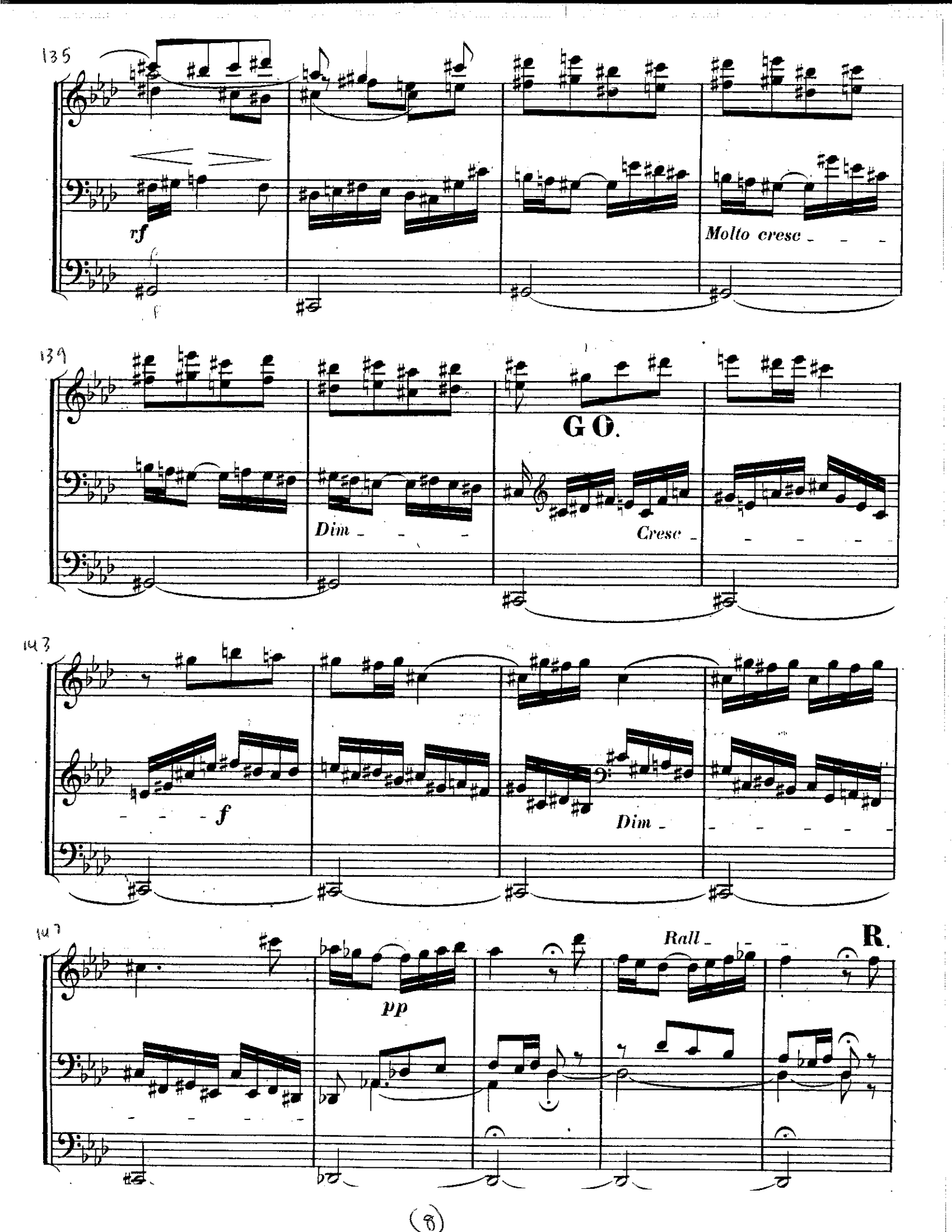
131

P

rf

R

? SPACING = OCTAVE DISPLACEMENT


135
rf
Molto cresc
139
Dim
GO.
Cresc
143
f
Dim
147
pp
Rall
R.

152

Quasi lento.

pp

a Tempo.

P.

157

Poco rall.

162

f

Tirasse du **GO.**

167

Dim.

Otez la Tirasse.

172

CF PROVIDES VARIATION visa-vis Lock

177

182

186

Rall

A ALPH. MAILLY

Premier Organiste du Roi, Professeur au Conservatoire de Bruxelles

TOCCATA

? FINDING THE PHRASE in non-legato PASSAGES

G^d Chœur sans 16 P. et sans Tirasse.

Claviers accouplés

? "BRILLIANT PLAYING"

Nº 3

? TWO DIFFERENT ARTICULATIONS CLAVIERS [SEE WHAT 6:1]

Allegro. (♩=112)

Non legato.

f

Simili.

? MONOPHONIC LINE → DYADS = VOL.

? STACCATO NOTES & HIERARCHY OF ACCENTS

? I V I HARMONIC PROGRESSION PROVIDE CLUES

Pédales

? AWKWARD PASSAGES CAN BE SIMPLIFIED THROUGH BETTER "HANDING"

5

LH

? CHANGE FROM UPBEAT TO DOWNBEAT EMPHASIS ⇒ PHRASE DEFINITION

10

A. L. 7642.

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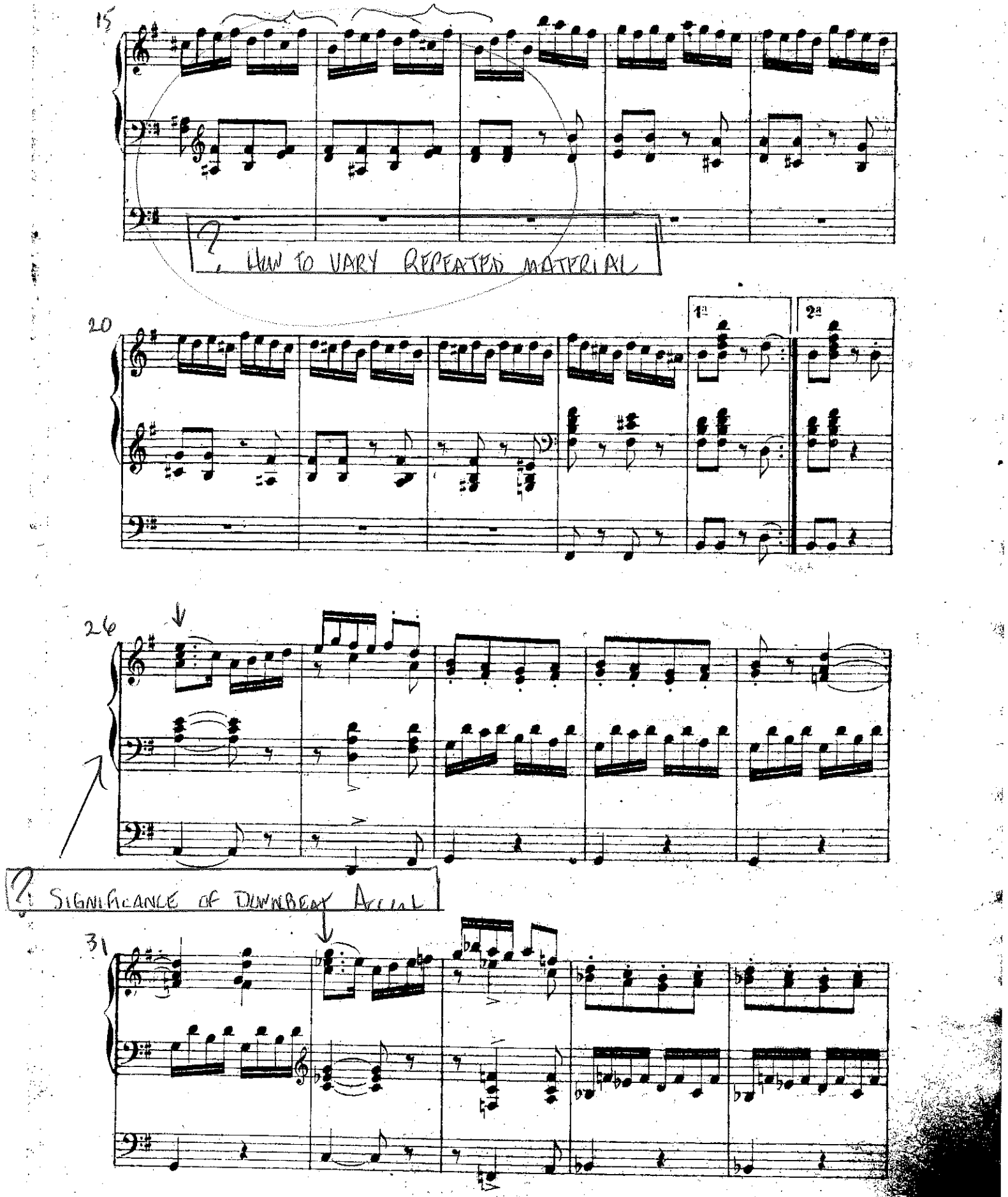
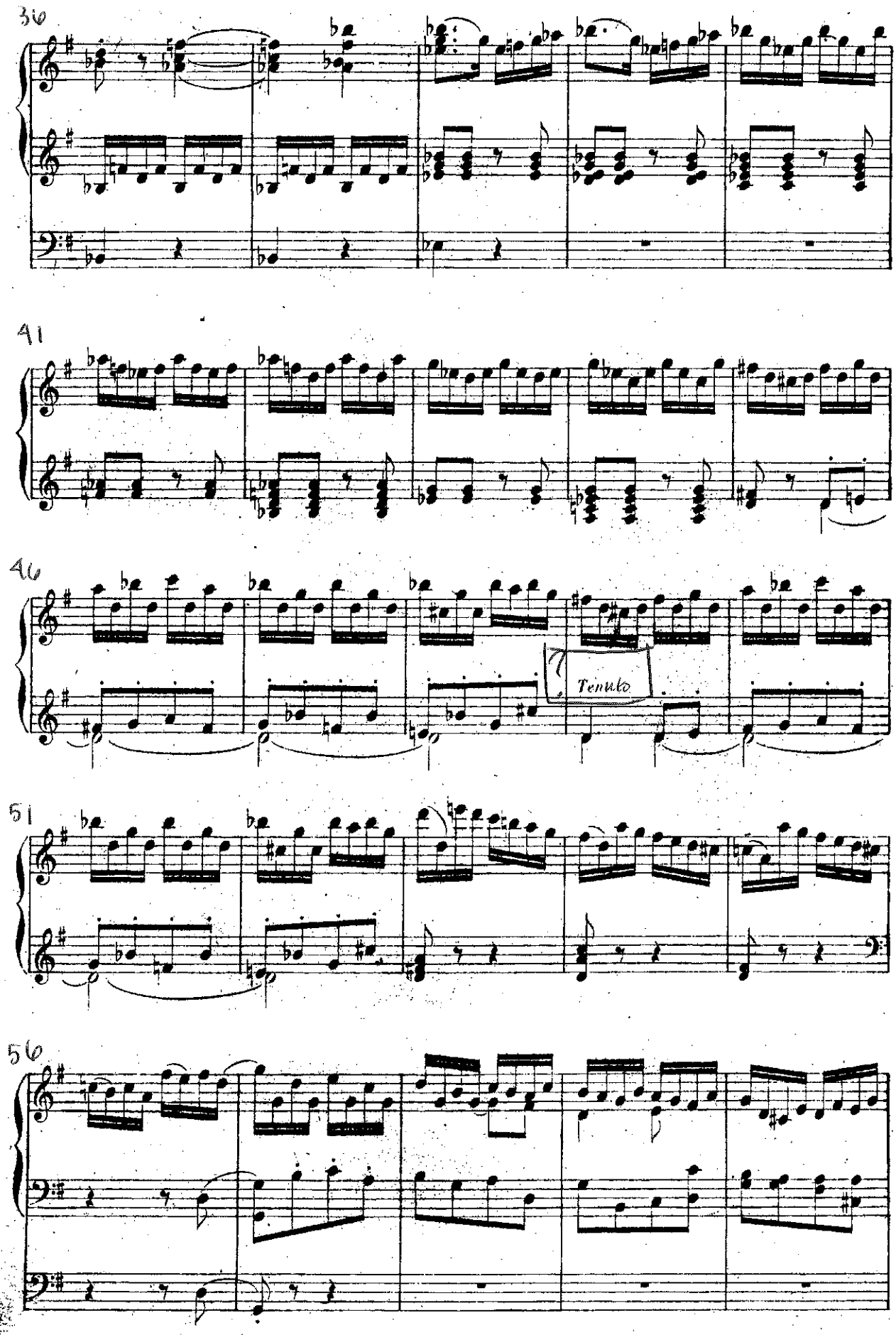

15
? HOW TO VARY REPEATED MATERIAL
20
1a
2a
26
? SIGNIFICANCE OF DOWNBEAT ACCENT
31



A. L. 7642.

61

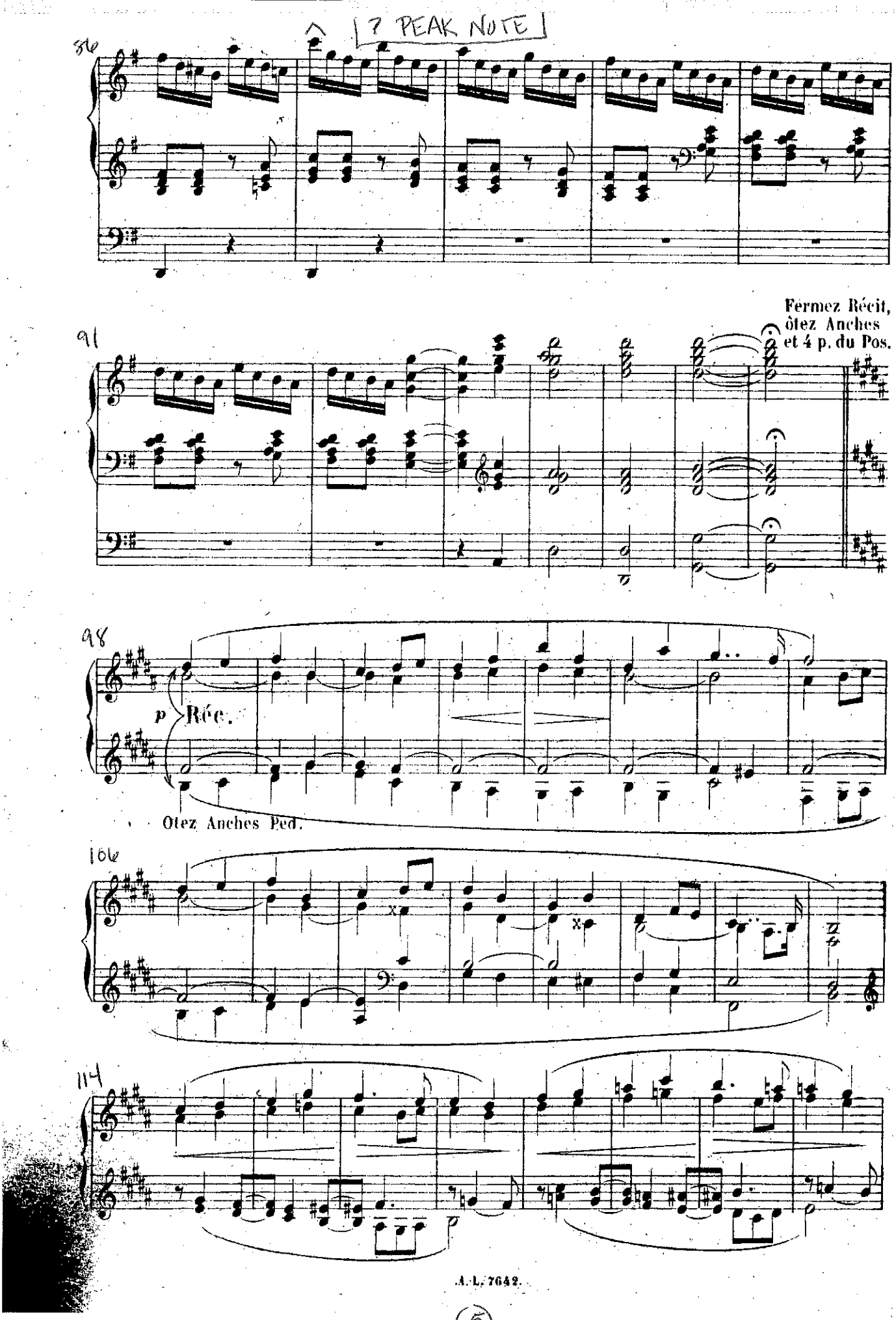
? Minor Mode → Affect on Tonic?

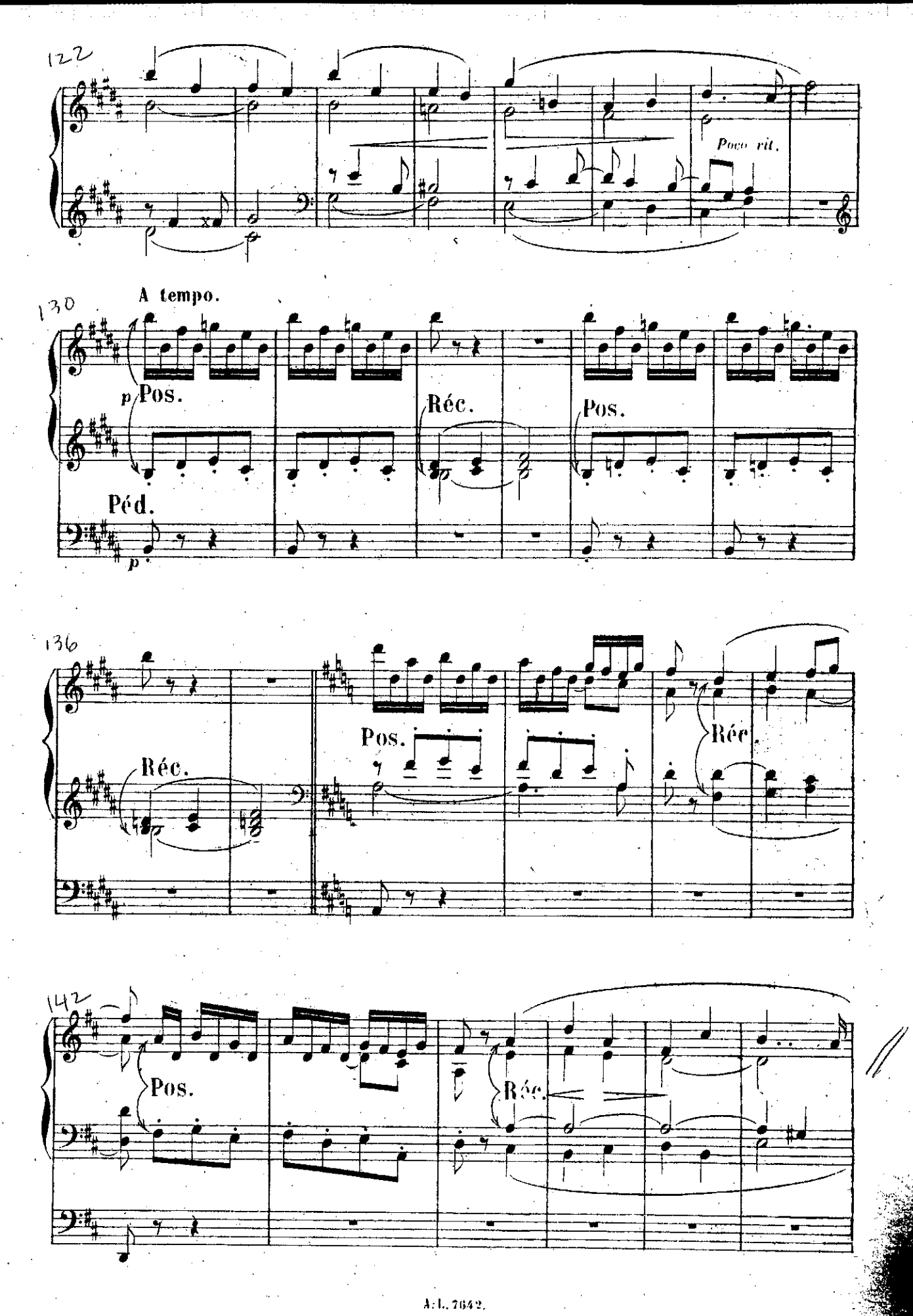
66

71

76

81


? PEAK NOTE
86
91
Fermez Récit,
ôtez Anches
et 4 p. du Pos.
98
p
Réc.
Otez Anches Ped.
106
114


122
Poco rit.
130
A tempo.
p
Pos.
Réc.
Pos.
Péd.
p
136
Réc.
Pos.
Réc.
142
Pos.
Réc.

? TEMPO - COULD VIERNE HAVE MEREAD METRONOME HERE AS IN MVT 1?

? FROM 1st MEASURE ONE MUST GRAPPLE WITH STATEMENT - REPEAT BALANCING VARIETY & UNITY

Vierne - Symphonie No. 3

II. Cantilène

Récit: Clarinette ou Hautbois et Cor de nuit-Positif: Flûte 8 Gde Orgue fonds 8
~~Pédale:~~ Basses douces 8 16-Claviers separes

Andantino moderato (88 = ♩)

1

P mf

? ROMANTIC PRA-UTRILLER

? PHRASING

? MELODIC RUBATO

4

R

poco rit

p a tempo

? PHYSICAL STRETCH → RUBATO STRETCH?

7

10

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? Récit< and cR Pos< as well?

13

17

cédez

? PEDAL FOR SWELL BOX

a tempo

? CANON B → S

21

? CHARACTER OF SOLO LINE

25

G.

mf

! voice leading

(R. fonds 8)

G. ? SHAPING REPEATS VARIANTS

30

G.R.

Ped G.R.

? "B" SECTION → IMPLICATIONS FOR TEMPO?

34

R.

? CANON SOP → BASS

38

R.

G. R.

42

3

cresc. molto

ALSO PRESSEZ?

46

f

? FINGER FOR LEGATO

49

P.

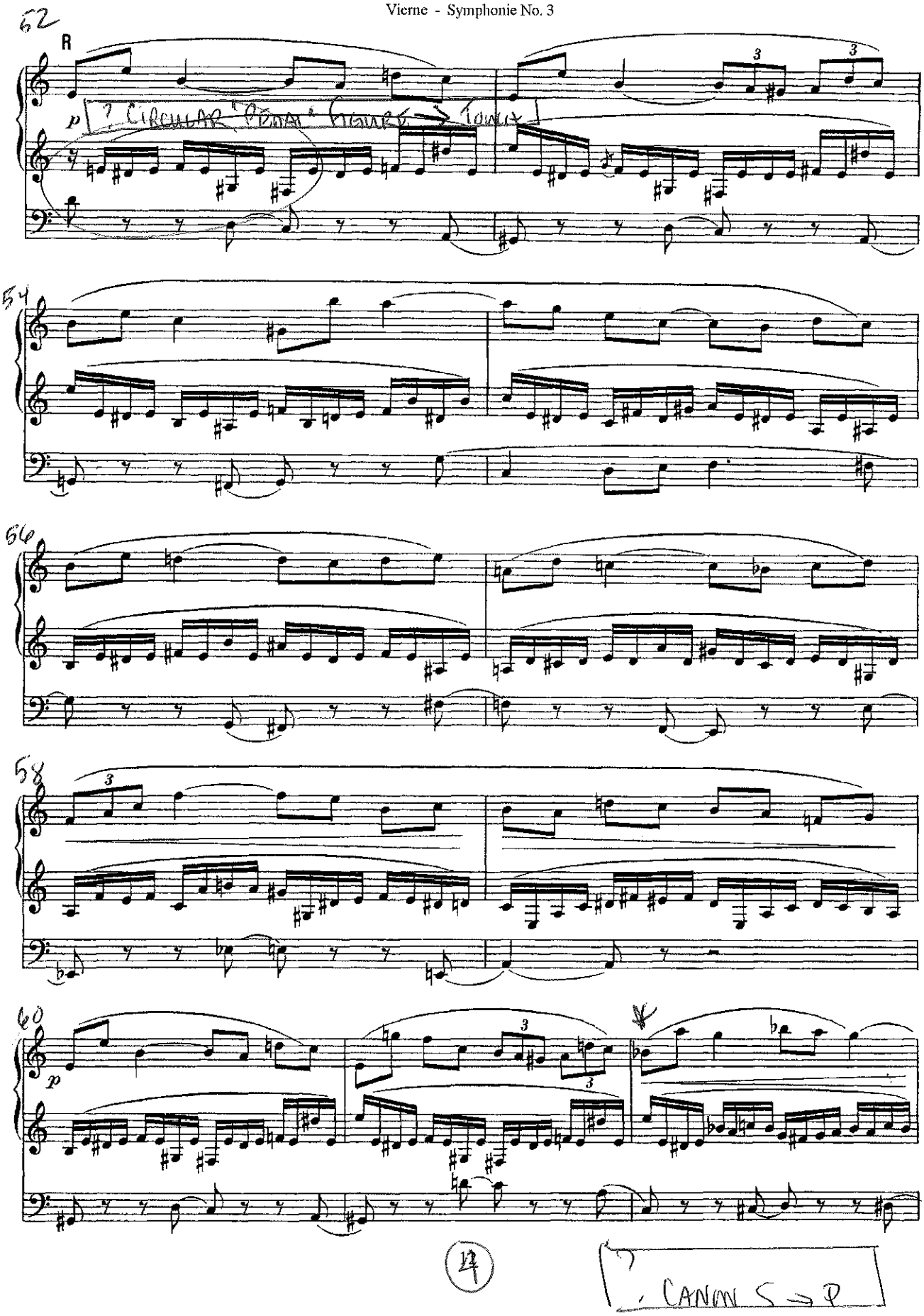
(R. trompette solo)

(P. flûtes 8,4)

P.

(Ped solo)

? CHANGE OF SOLO COLOR → RHYTHMIC CRESC IN ACC


52
R
p
? CIRCULAR "PEDAL" FIGURE → TONIC
54
56
58
60
p
? CANON S → P

? TECHNICAL CHALLENGE HAS MUSICAL SOLUTION

63

p subito

65

R. Gambe et
Voix celeste

pp

68

R

poco cresc

73

dim e poco rit

pp

senza rigore