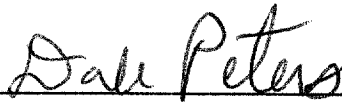


HEALEY WILLAN'S INTRODUCTION, PASSACAGLIA AND FUGUE:
ENGLISH STYLE WITH GERMAN OVERTONES, WITH THREE
RECITALS OF SELECTED WORKS BY L. VIERNE,
J. S. BACH, F. MENDELSSOHN, W. PISTON,
V. PERSICHETTI, AND OTHERS

Don Michael Bedford, B. Mus., B. Mus. Ed., M. Mus.

APPROVED:



Major Professor



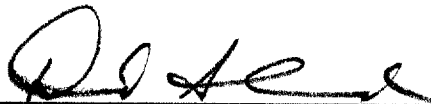
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HEALEY WILLAN'S *INTRODUCTION, PASSACAGLIA AND FUGUE:*
ENGLISH STYLE WITH GERMAN OVERTONES, WITH THREE
RECITALS OF SELECTED WORKS BY L. VIERNE,
J. S. BACH, F. MENDELSSOHN, W. PISTON,
V. PERSICHETTI, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Don Michael Bedford, B. Mus., B. Mus. Ed., M. Mus.

Denton, Texas

August, 1998

DP

Bedford, Don Michael, Healey Willan's *Introduction, Passacaglia and Fugue: English Style with German Overtones, with Three Recitals of Selected Works by L. Vierne, J. S. Bach, F. Mendelssohn, W. Piston, V. Persichetti, and Others.* Doctor of Musical Arts (Performance), August, 1998, 78 pages, 4 figures, 50 musical examples, 2 appendices, annotated bibliography, 51 titles.

The *Introduction, Passacaglia and Fugue* (1916) of Healey Willan (1880-1968) is considered one of the great early twentieth-century organ works.

This document consists of the following elements: (1) an examination of Healey Willan's background in the English Cathedral tradition; (2) a study of the formation of his compositional style based on his knowledge of English composers and treatises of the day; (3) a look at the German influences on his compositional style; and (4) an analysis showing how he merged these styles into a unified whole to create a monumental work for the organ. Included are musical examples of English and German keyboard works compared with examples from Willan's *Introduction, Passacaglia and Fugue* in order to illustrate the use of similar compositional devices and stylistic traits. Also included is a discussion of the evidence of Willan's individuality as a composer in spite of numerous derivative sources.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the
University of North Texas Library

TABLE OF CONTENTS

FIRST RECITAL PROGRAM	vi
SECOND RECITAL PROGRAM	vii
THIRD RECITAL PROGRAM	viii
FOURTH RECITAL PROGRAM	ix
LIST OF FIGURES	x
LIST OF MUSICAL EXAMPLES	xi
INTRODUCTION	1
Chapter	
1. HEALEY WILLAN AND THE ENGLISH CATHEDRAL TRADITION	3
Musical training and background	
Professional career and musical significance	
Place in the English Cathedral Tradition	
2. ENGLISH INFLUENCES ON HEALEY WILLAN'S COMPOSITIONAL STYLE AND THEIR BEARING ON THE <i>INTRODUCTION</i> , <i>PASSACAGLIA AND FUGUE</i>	16
Early organ study and its bearings on Willan's style	
English academic influences	
Theory and composition: Ebenezer Prout	
Musicology: Charles Hubert Hastings Parry	
English musical influences	
Edward Elgar, C. Hubert H. Parry, Charles Villiers Stanford	

3. GERMAN INFLUENCES ON THE <i>INTRODUCTION,</i> <i>PASSACAGLIA AND FUGUE</i>	30
Liszt and his virtuoso organ works	
Brahms and his keyboard influences	
Wagner and special dramatic influences	
Reger, blending Bach's counterpoint with Liszt's virtuosity	
Bach's <i>Passacaglia in C Minor</i> and other works	
4. THE <i>INTRODUCTION, PASSACAGLIA AND FUGUE:</i> AN ANALYSIS	46
Variation techniques	
Contrapuntal techniques	
Keyboard techniques	
Formal considerations	
Derivations from English and German composers	
CONCLUSION	64
APPENDIX I: STOP LIST FOR THE CASAVANT ORGAN, ST. PAUL'S ANGLICAN CHURCH, BLOOR STREET, TORONTO	67
APPENDIX II: A CHRONOLOGICAL LISTING OF THE ORGAN WORKS OF HEALEY WILLAN	71
BIBLIOGRAPHY	75

UNIVERSITY OF NORTH TEXAS
School of Music

presents

GRADUATE RECITAL

MICHAEL BEDFORD, Organ

Messe "Cunctipotens Genitor Deus" Nicolas de Grigny
Premier Kyrie en Taille, à cinq
Fugue à cinq qui renferme le chant du Kyrie
Cromorne en Taille à deux parties
Trio en Dialogue
Dialogue sur les Grand jeux

Deuxième Fantasie Jehan Alain

Deux Danses a Agni Vavishta

Litanies

intermission

Deuxième Symphonie Louis Vierne
Allegro
Choral
Scherzo
Cantabile
Final

Monday, October 24, 1988

8:00 p.m.

Main Auditorium

presented in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts

UNIVERSITY OF NORTH TEXAS
School of Music

presents

GRADUATE RECITAL

MICHAEL BEDFORD, ORGAN

Praeludium in F-sharp Minor, BuxWV 146 Dietrich Buxtehude

"Nun komm, der Heiden Heiland" (Leipzig Collection)
Canto fermo in Soprano, BWV 659 J.S. Bach
a due Bassi e Canto fermo, BWV 660
In Organo pleno, Canto fermo in Pedale, BWV 661

Prelude and Fugue in C Major, BWV 542 J.S. Bach

Sonata in B-flat Major, Op. 65, No. 4 Felix Mendelssohn
Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Canon in B Minor, Op. 56, No. 5 Robert Schumann

Partita über "Ach wie flüchtig, ach wie nichtig"
I. Poco lento Ernst Pepping
II. Andante
Con moto
Allegro
Allegro maestoso

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Monday, April 17, 1989
5:00 p.m.
Concert Hall

University of North Texas
College of Music

presents

A Graduate Recital

DON MICHAEL BEDFORD, organ

assisted by

Greg Lynch, *violin* • Jeff Cowen, *viola*
Lisa Wagner, *English horn* • Julie Williams, *flute*

Monday, July 28, 1997

8:00 pm

Main Auditorium

- Partita for Violin, Viola and Organ* Walter Piston
 Prelude
 Sarabande
 Variations
 Burlesca
- Sonata da chiesa for ^{Flute}~~English Horn~~ and Organ* Frank Martin
- Resurrection* Larry King
- Variations on "Amazing Grace" for English Horn and Organ* ... Calvin Hampton
- Toccata: In flame and Fire Our Hearts* Vincent Persichetti

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
College of Music

presents

A Doctoral Lecture Recital

DON MICHAEL BEDFORD, *organ*

Monday, April 20, 1998

8:00 pm

Main Auditorium

HEALEY WILLAN'S
INTRODUCTION, PASSACAGLIA AND FUGUE:
ENGLISH STYLE WITH GERMAN OVERTONES

Introduction and Passacaglia in D minor Max Reger

Introduction, Passacaglia and Fugue Healey Willan

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

LIST OF FIGURES

FIGURE 1: Healey Willan, <i>Introduction</i> , structural overview	48
FIGURE 2: Healey Willan, <i>Passacaglia</i> , Section 1, structural overview . . .	51
FIGURE 3: Healey Willan, <i>Passacaglia</i> , Section 2, structural overview . . .	53
FIGURE 4: Healey Willan, <i>Passacaglia</i> , Section 3, structural overview . . .	56

LIST OF MUSICAL EXAMPLES

EXAMPLE 1a: Edward Elgar, <i>Sonata for Organ, Op. 28</i> , “Allegro maestoso,” mm. 1-6	24
EXAMPLE 1b: C. Hubert H. Parry, <i>Fugue (The Wanderer)</i> , mm. 50-54 ..	24
EXAMPLE 1c: Healey Willan, <i>Introduction</i> , mm. 4-5	24
EXAMPLE 2a: Edward Elgar, <i>Sonata for Organ, Op. 28</i> , “Andante espressivo,” mm. 47-49	25
EXAMPLE 2b: Healey Willan, <i>Passacaglia</i> , mm. 50-52	25
EXAMPLE 3a: C. Hubert H. Parry, <i>Fantasia and Fugue in G</i> , mm. 4-5 ..	26
EXAMPLE 3b: Healey Willan, <i>Introduction</i> , mm. 6-7	26
EXAMPLE 4a: C. Hubert H. Parry, <i>Fantasia in G</i> , mm. 47-50	26
EXAMPLE 4b: Healey Willan, <i>Introduction</i> , mm. 24-27	27
EXAMPLE 5a: Charles Villiers Stanford, <i>Organ Sonata No. 1 in F</i> , “Allegro maestoso,” mm. 109-116	27
EXAMPLE 5b: Healey Willan, <i>Introduction</i> , mm. 7-10	27
EXAMPLE 6a: Edward Elgar, <i>Sonata for Organ, Op. 28</i> , “Allegretto,” mm. 16-19	28
EXAMPLE 6b: Healey Willan, <i>Fugue</i> , mm. 29-35	28
EXAMPLE 7a: Franz Liszt, <i>Prelude on B-A-C-H</i> , mm. 8-9	33
EXAMPLE 7b: Franz Liszt, <i>Fantasy on “Ad nos, ad salutarem undam”</i> , mm. 78-79	33
EXAMPLE 7c: Healey Willan, <i>Introduction</i> , mm. 11-12	33
EXAMPLE 8a: Franz Liszt, <i>Weinen, Klagen, Sorgen, Zagen</i> , mm. 78-79	34

EXAMPLE 8b: Franz Liszt, <i>Weinen, Klagen, Sorgen, Zagen</i> , mm. 171-173	34
EXAMPLE 8c: Healey Willan, <i>Passacaglia</i> , mm. 33-35	35
EXAMPLE 9a: Johannes Brahms, <i>Fugue in A Minor</i> , mm. 13-15	36
EXAMPLE 9b: Johannes Brahms, <i>Rhapsody in B Minor, Op. 79, No. 1</i> , mm. 228-229	36
EXAMPLE 9c: Healey Willan, <i>Introduction</i> , mm. 35-37	36
EXAMPLE 9d: Healey Willan, <i>Passacaglia</i> , mm. 29-32	37
EXAMPLE 9e: Healey Willan, <i>Fugue</i> , mm. 87-90	37
EXAMPLE 10a: Richard Wagner, "Trauermarsch" (<i>Götterdämmerung</i>), mm. 1-3	38
EXAMPLE 10b: Richard Wagner, "Trauermarsch" (<i>Götterdämmerung</i>), piano-vocal reduction, mm. 1-3	38
EXAMPLE 11a: Healey Willan, <i>Passacaglia</i> , mm. 129-132	39
EXAMPLE 11b: Healey Willan, <i>Passacaglia</i> , mm. 136-138	39
EXAMPLE 12a: J. S. Bach, <i>Passacaglia in C Minor</i> , mm. 48-51	40
EXAMPLE 12b: Healey Willan, <i>Passacaglia</i> , mm. 98-100	40
EXAMPLE 13a: J. S. Bach, "O Lamm Gottes, unschuldig," BWV 618, (<i>Orgelbüchlein</i>), mm. 1-2	41
EXAMPLE 13b: J. S. Bach, <i>Fantasy in C Minor, BWV 537</i> , mm. 12-14	41
EXAMPLE 13c: Healey Willan, <i>Passacaglia</i> , mm. 14-19	42
EXAMPLE 14a: Max Reger, <i>Passacaglia in E Minor</i> , mm. 1-4	43
EXAMPLE 14b: Healey Willan, <i>Passacaglia</i> , mm. 1-4	43
EXAMPLE 15a: Max Reger, <i>Passacaglia in D Minor</i> , mm. 8-12	44
EXAMPLE 15b: Healey Willan, <i>Passacaglia</i> , mm. 8-13	44
EXAMPLE 16a: Max Reger, <i>Passacaglia in D Minor</i> , mm. 24-27	44

EXAMPLE 16b: Healey Willan, <i>Passacaglia</i> , mm. 89-92	45
EXAMPLE 17: Healey Willan, <i>Introduction</i> , mm. 1-3	48
EXAMPLE 18: Healey Willan, <i>Passacaglia</i> , mm. 1-8	50
EXAMPLE 19: Healey Willan, <i>Passacaglia</i> , mm. 53-56	54
EXAMPLE 20: Healey Willan, <i>Passacaglia</i> , mm. 69-72	55
EXAMPLE 21: Healey Willan, <i>Passacaglia</i> , mm. 73-74	55
EXAMPLE 22: Healey Willan, <i>Passacaglia</i> , mm. 80-82	56
EXAMPLE 23: Healey Willan, <i>Passacaglia</i> , mm. 104-106	58
EXAMPLE 24: Healey Willan, <i>Passacaglia</i> , mm.122-124	59
EXAMPLE 25: Healey Willan, <i>Fugue</i> , mm. 1-4	61
EXAMPLE 26: Healey Willan, <i>Fugue</i> , mm. 46-47	62
EXAMPLE 27: Healey Willan, <i>Fugue</i> , mm. 95-99	63

INTRODUCTION

The early musical training of Healey Willan (1880-1968) was steeped in the English cathedral tradition of the late nineteenth century. The homophonic textures and conservative harmonic language of Mendelssohn's organ music (quite popular in England) set the example for subsequent generations of English composers of organ music: Edward Elgar, Charles Hubert Hastings Parry, Charles Villiers Stanford, Samuel Sebastian Wesley, John Stainer and others. At the same time, the historical studies in Baroque music by Parry and the instructional treatises of Ebenezer Prout on form, harmony, counterpoint and fugue brought the study of contrapuntal forms to the attention of serious musicians, Willan among them.

After a study of counterpoint and fugue, he turned to the music of eighteenth- and nineteenth-century German composers for further insight. Numerous articles and reviews in *Musical Times* between 1900 and 1915 indicate that the English possessed a knowledge of and an appreciation for the music of Franz Liszt, Richard Wagner, Johannes Brahms and Max Reger, as well as the great organ works of J. S. Bach. A number of organ works, including Bach's *Passacaglia in C Minor*, Reger's *Introduction and Passacaglia*, his *Introduction, Passacaglia and Fugue in E Minor*, and Liszt's *Weinen, Klagen, Sorgen, Zagen*, his *Fantasia and Fugue on "Ad nos, ad salutarem undam"*, and his *Prelude and Fugue on the Name B-A-C-H*, provided techniques and procedures that Willan would put to use in his most important organ work, the *Introduction, Passacaglia and Fugue in E-Flat Minor* (1916).

Influential to a lesser degree in his composition of this work was “Siegfried’s Funeral March” in Wagner’s *Götterdämmerung*: Variations XVI and XVII of Willan’s passacaglia (“quasi Marcia funebre”) captured much of the mood and tone of portions of Wagner’s work through similar rhythmic and tonal patterns. Even the indication for the organ “Tuba” stops in these variations is reminiscent of Wagner’s striking use of brass instruments in “Siegfried’s Funeral March.”

The four-fold purpose of this paper is to examine the following: (1) Willan’s early training, musical environment, professional activities in England, and the influence of the English cathedral tradition on his work; (2) the formation of his compositional style based on a knowledge of English composers of the time (Elgar, Parry, Stanford), as well as the Parry and Prout treatises; (3) various German organ works (Bach, Liszt, Brahms, Reger) and works for other media (Wagner) that would have influenced his treatment of variation and contrapuntal procedures in his passacaglia and fugue; and (4) an analysis of the *Introduction, Passacaglia and Fugue* to show how these diverse English and German influences were fused into a unique style never again achieved by Willan, or his contemporaries, in such an ambitious and virtuostic work.

CHAPTER I

HEALEY WILLAN AND THE ENGLISH CATHEDRAL TRADITION

The year 1880 saw a thriving political and social life in England. Victoria was at the height of her reign, and the British Empire included roughly a quarter of the world's population. The Industrial Revolution was in full swing, bringing with it an increase in jobs and financial security. Although poverty was still a concern, there was great wealth among the upper class, and the middle class was on the increase. The nation was at peace and enjoying great prosperity.

Equally active and on the rise was the musical scene in London. The Philharmonic Society was a driving force in the arts, as was the concert series at the Crystal Palace between 1865 and 1901. The performance of operas in English gave way in the latter half of the nineteenth century to the more fashionable preference for Italian opera. Even Wagner's *Der fliegende Holländer* was translated into Italian and first performed at the Drury Lane Theatre under the title *L'olandese dannato*.¹ Organ recitals were quite popular, such as those given weekly at St. Margaret's, Westminster, by Edwin H. Lemare, which featured standard organ literature as well as transcriptions of works for other media. Growing provincial festivals and the popularity of oratorio were responsible for the formation of choral societies such as the Royal Albert Hall Choral Society, organized in 1871 by Charles Gounod for the opening of the Royal Albert Hall. Serious steps in training professional singers

¹ Jack Westrup and Maude Karpeles, "England," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), VI, 175.

were taken with the establishment of the National Training School for Music in 1873 (converted in 1882 to the Royal College of Music).²

After the Education Act of 1870, the Anglican Church began to form individual choir schools which provided first-class general schooling as well as a strict and thorough training in music--especially church music. Entry into such schools became highly desirable because nowhere else was free schooling offered at such a high level.³

On October 12, 1880, James Healey Willan was born into this social, political and cultural milieu. Born in Balham, Surrey, a suburb of London, he was the only son of James Henry Burton Willan, a pharmacist, and Eleanor Healey, an amateur pianist who had been a church organist prior to her marriage. When young Willan was about two years old, the family moved from Balham to Beckenham, a pleasant town in Kent. Here the Church of St. George had a profound influence on the boy. This church, which upheld the "Anglo-Catholic" high church traditions, had abandoned Anglican chant as a result of the Oxford Movement. Thus the ethereal sounds of plainchant were an early aspect of liturgical music for Willan, one that would have a bearing on his music in future years. By the time he was four, he would leave home on occasion and walk to St. George to hear the organist, G. J. Hall, practicing the organ every day from noon until one o'clock. When Willan's father expressed concern over this, the rector urged him to let the boy come as often as he wished, because he was experiencing something that no one else could provide for him.⁴

² *Ibid.*, 177.

³ Godfrey Ridout, "Healey Willan," *The Canadian Music Journal* 3 (Spring 1959), 4.

⁴ Frederick Robert Charles Clarke, *Healey Willan: Life and Music* (Toronto: The University of Toronto Press, 1983), 4.

In 1885, the same year his only sister, Mary Helen, was born, young Willan began to study the piano with his mother and a governess, Miss De Bruin. In later years he admitted that he could actually read music before he ever learned to read words and seemed to be instinctively aware of which printed note corresponded to which note on the keyboard. He discovered basic chords long before he was aware of their names. Through his early experiences listening to Mr. Hall practice, the organ also held a powerful interest for the child. He was often seen sitting at the window at home and pulling the knobs on the blinds, pretending to be pulling organ stops.⁵

By 1889 the Willans had once again moved, this time to Eastbourne in Sussex, overlooking the English Channel. Here they discovered a fine choir school associated with St. Saviour's Church. On May 1, 1889, his mother's birthday, Willan climbed the steps of the school for the first time, "feeling as if I were going to my execution."⁶ The organist, Walter Hay Sangster, gave him an audition. First, he asked Willan to read five verses from a psalm and then gave him an unfamiliar hymn to read at sight. The hymn tune was located on the left-hand side of the page, while the text was on the opposite side. He was allowed to sing the tune first without the words and then to insert them. Willan related the next step in the audition:

"Next he gave me sort of an ear test, in which I had to sing notes dodged all over the countryside; then scales to determine the compass of my voice. Even though I was so young, he said I had a rather low voice and would probably be among the second trebles. I thought 'Well, that's all right anyway.'"⁷

⁵ *Ibid.*, 5.

⁶ Alec Wyton, "Reminiscences: Healey Willan in Conversation with Alec Wyton," *Music 2* (December 1967), 25.

⁷ *Ibid.*

Willan was then given the second soprano part of the final bars of S. S. Wesley's *The Wilderness* to sight-read. After having easily passed these tests, he was admitted to the school as a second soprano probationer. On Advent Sunday, after only six months as a probationer rather than the usual twelve months, he became a full chorister, setting a school record.⁸

By the age of eleven Willan had become proficient enough at the organ to play services at St. Saviour's. The organ there was a large four-manual instrument ("a lovely old four-decker," Willan called it) built by the Walker firm. Reflecting on this experience, Willan had this to say:

"I frequently played for the five o'clock Evensong at St. Saviour's Church. I was a lanky kid and could reach [the pedals] easily. I used to play quite often, alternating with Dr. Sangster and his son Stephen. Stevie was fond of bringing out a tenor melody on the Open Diapason on the Great. Well, the Open Diapason is damned useful, but it isn't a very good solo stop, as a rule. We always called the Open Diapason on the Great 'Stevie's drain pipe.'"⁹

Along with this responsibility came the added duty of directing some of the choir rehearsals. The older boys were naturally quite resentful of being corrected by one so young and would often gang up on him afterward. Eventually Willan was appointed "choir monitor," a personal representative of the headmaster who could not be subject to any physical violence. ("Probably saved my life," Willan was often heard to say.) From this post he was promoted to "book boy," the person who prepared the room for choir rehearsal. Then came school librarian, followed soon by assistant librarian at the church, and

⁸ Clarke, *op. cit.*, 5.

⁹ Wyton, *op. cit.*, 26.

ultimately Doctor's boy.¹⁰ "I had to be at the church well ahead of whenever Dr. Sangster was to play, find his places, dust the keys and prepare everything for him so that all he had to do was sit down and doodle."¹¹ Since the organ was a hydraulic instrument, another of the duties was to turn on the water.

When Willan was fifteen his voice changed, but he had been so helpful to Dr. Sangster that he was allowed to remain for an additional year. At Willan's eventual departure, Dr. Sangster said, "Well, Willan, I'm sorry you're going. I'll miss you. You never had a great voice, but you never missed a lead (*sic*)."¹²

After Willan left school his health deteriorated to some extent, and he spent several months regaining his strength. During this time he engaged in the study of strict counterpoint. He had sung polyphony and studied harmony and counterpoint in choir school:

"I was always especially interested in counterpoint. It was interesting to me, the way the parts were interwoven. I got rather bored with the one dimensional hymn tune stuff. Rather ordinary. But as soon as it became complicated, contrapuntal, then I was having a good time. I enjoyed it immensely. . . I got fed up with doing nothing so I wrote a cantus. I forget now exactly what it was, but it embodied all the possible diatonic intervals. I worked it out in strict counterpoint in the five species and in two, three, four, and five parts above and below. I put the cantus in all five parts and worked it out in double counterpoint. I tried to work out every possible combination, and after that exercise which kept me occupied for many a long hour, writing counterpoint lost its terrors for me and I have always enjoyed it."¹³

¹⁰ Clarke, *op. cit.*, 6.

¹¹ Wyton, *op. cit.*, 25.

¹² Clarke, *op. cit.*, 7.

¹³ Wyton, *op. cit.*, 27.

It was around this time that the Willans moved once again, this time to St. Albans, Hertfordshire, a cathedral town northeast of London. Continuing his organ studies, Willan attempted to pass the Associateship exam offered by the Royal College of Organists. Unfortunately, during the performance of Schumann's *Fugue in B Flat*, his feet skidded on the slippery organ pedals: "For the octave run at the end, I began on the proper octave, but Lord knows where I finished." Six months later he planned to try again. Two nights before he was to take the exam, he was in a home with a billiard table, and the billiard chalk gave him an idea. Placing a piece of chalk in his pocket, he took it with him to the exam. Outside the examination room he quickly rubbed the chalk all over the soles of his shoes. "Then I went in and played the St. Anne Fugue reasonably well. As I went out, I had qualms, for there were my little white footprints all across the red carpet where I had walked in. Whether the examiners saw them or not, I don't know, but I passed."¹⁴

In 1899 at age eighteen Willan passed the Fellowship of the Royal College of Organists examination, the youngest candidate ever to do so. He received his diploma from Sir Charles Hubert Hastings Parry and was heartily congratulated for passing the examination the first time, a rare occurrence.

In 1900 Willan assumed a new position as organist of Christ Church at Wanstead in northeast London. It was here that he gave the first of some thirty organ recitals in over a dozen churches between 1900 and 1912. Often these recitals were offered to raise money for the organ funds in the churches, and Willan received almost no compensation for them.

¹⁴ Wyton, *op. cit.*, 27.

At this time Willan also studied piano with Evelyn Howard-Jones, a renowned authority on Brahms. His aspirations to specialize in Brahms were sidelined by an old injury to his right elbow, but in spite of this he became a fine pianist.

The concert scene in London had much to offer Willan in his early years. His first encounter with orchestral music was Schumann's *Symphony No. 2* conducted by August Manns at a Crystal Palace Saturday concert. Two years later he heard the London Philharmonic Society perform Dvorák's *Symphony No. 8*, and the Bach Choir in Queen's Hall perform Bach's *Mass in B Minor* under Sir Walford Davies. Queen's Hall was also where he first heard Beethoven's *Symphony No. 9*. One of the highlights of Willan's life came when he was introduced to and had lunch with Arthur Nikisch, a conductor known for his interpretations of Tchaikovsky and Wagner. Under Nikisch Willan heard almost all of Wagner's music dramas, and these works profoundly influenced his later compositional style.¹⁵

In 1903 Willan was selected from among 130 candidates to receive the post of organist-choirmaster at the Church of St. John the Baptist, Holland Road, Kensington. Embracing the Anglo-Catholic tradition, St. John the Baptist was considered one of the most prestigious church positions in all of London. The organ, situated in a gallery some forty feet above the floor in the north transept, had four manuals and thirty-three speaking stops.

On November 29, 1905, Willan married Gladys Ellen Hall, a musician who had received her training at the Royal Academy of Music. The marriage lasted until Gladys' death in 1964, almost sixty years.

¹⁵ Clarke, *op. cit.*, 9-10.

It was in 1906 that Willan's first important works were published. Along with anthems, service music and chamber music came his first organ work, the *Fantasia on "Ad Coenam Agni."* Along with composing and playing at St. John the Baptist, he often played Evensong at All Saints', Margaret Street (the church of his teacher, Dr. Hoyte). In addition to these responsibilities, he served as organist for the Guild of All Souls and the English Church Union. For these organizations he organized two large festivals a year, trained the choir and conducted the music. As his part in the St. Albans Pageant in 1908, Willan composed one of his finest organ works, the *Epilogue in D Minor* (published in 1909).

During this time Willan also began to work for Novello & Company, Ltd., one of London's largest publishing firms. He was acquainted with John E. West, Novello's music editor, and Henry Brooke, one of Novello's financial directors who was also a member of St. John the Baptist. From this association Willan received occasional proof-reading assignments, several of which were works of Edward Elgar and Charles Villiers Stanford.

In spite of these various positions, Willan did not make much money. With his annual salary of £100 from St. John the Baptist, the small amounts he earned as a proofreader, and no more than six to eight students at a time, his earnings were not enough to support a growing family. When his father died in 1913, he also had to financially assist his mother and sister.

Fortunately another opportunity arose overseas. Willan's *Ave verum corpus* for choir and organ, a piece composed in 1909, eventually reached Canada where it made a profound impression on Richard Tattersall, organist of St. Thomas' Church, Toronto, and Dr. Alexander Davies, an influential amateur

musician. With the deaths of two faculty members at the Toronto Conservatory of Music, Davies mentioned Willan's name to Dr. Augustus Stephen Vogt, the Conservatory's new principal. Excited by what he heard, Vogt sent Davies to London to sound Willan out about coming to Toronto. When Davies returned, Vogt invited Willan to become head of the theory department. With all the financial problems that had beset him in England, Willan accepted. After a painful departure from his St. John the Baptist post, he set sail for Canada in 1913, planning for his family to arrive at a later date.¹⁶

Along with numerous songs, partsongs, canticle settings, communion settings, piano works, the dramatic cantata *Cleopatra*, a choral-orchestral setting of *Prospice* by Robert Browning, and the symphonic poem *From Darkness Into Light*, Willan had also composed several organ works, including the *Prelude and Fugue in C Minor* (1908) and the *Prelude and Fugue in B Minor* (1909) (See Appendix II for a complete chronological list of Willan's organ works). Influenced by Brahms' chamber music and solo piano literature, the symphonic works of Wagner, Tchaikovski, Strauss, and Elgar, and the church music and songs of Stanford and Elgar, he eagerly desired to try his hand at all forms of composition.

Willan's *Prelude and Fugue in C Minor* clearly illustrates his compositional style prior to the *Introduction, Passacaglia and Fugue*. The *Prelude and Fugue in C Minor* stays true to the English traditions established earlier by Elgar and Parry. The Prelude is homophonic in style, using a mostly diatonic vocabulary with occasional chromatic passages. Willan incorporates several rhythmic and melodic patterns but very little counterpoint. Large block

¹⁶ *Ibid.*, 14.

chords are common, as are dotted rhythms and occasional triplet figures. The Fugue is a well-structured double fugue with the first subject appearing in the bass, tenor, alto and soprano lines respectively. At measure 61 the second subject appears in the key of G Minor in the soprano, alto and tenor lines. It is not until measure 99 that the bass line presents the theme, joined by the first subject in left-hand octaves. After a lengthy pedal point, Willan concludes in heavy block chords heard above fragments of the first subject in double-pedal notes. There is a total absence of stretto, augmentation and diminution.

Willan's success in England followed him to Canada, where he arrived on August 25, 1913. Receiving an annual salary of \$3,000, his position as head of the theory department at the Toronto Conservatory of Music proved to be a financial boon. Shortly after he arrived in Canada, he accepted the position of Organist/Choirmaster of St. Paul's Anglican Church, Bloor Street, with an annual salary of \$1,200. Even though he had a wife, three sons, a mother and a sister to support, this combined income of \$4,200 provided a decent living by 1913 standards.

In 1914, Gladys and the three boys finally arrived in Canada. That year also marked the beginning of Willan's position as examiner for the faculty of music at the University of Toronto, as well as the installation of a new organ for the Church of St. Paul's. An enormous cathedral-sized building, it was just under construction, and Willan played his first few services in the old church (the present parish hall) on a Steinway grand piano. Following the completion of the building, the new Casavant organ was first heard on April 29, 1914 (see Appendix I for a complete stop list). A magnificent instrument boasting 107

stops (one stop more than the organ at the Cathedral of St. John the Divine in New York City), it was likely the finest organ in Canada at that time.

It was for the St. Paul's Casavant organ in 1916 that Willan composed his greatest organ work, the *Introduction, Passacaglia and Fugue in E-Flat Minor*. With such a fine instrument at hand, he also performed numerous organ recitals, nearly thirty by 1917. From that point on he performed at the University of Toronto, the Toronto Conservatory of Music, and in a number of Canadian churches.

Letters to Willan's mother indicate that he may have been looking for an opportunity to return to England. Being among the few talents Toronto had to offer, he no doubt missed the invigorating musical life of London. At a later point in his life, Willan wrote:

Yonge Street then was about as interesting as an English village street. It seemed like the last place in the world for the development of music. There was an orchestra of a sort (a few musicians from the Toronto Conservatory Orchestra which disbanded at the beginning of the First World War). There were also a few visiting artists, but the only annual event of musical interest was the Toronto Mendelssohn Choir Festival--about three days of it at Massey Hall, usually in February. Even with the Mendelssohn Choir, in those days one felt a dearth of music. Sir Robert Falconer told me when I arrived: "You'll find a great difference here; it's a young country; the errand boy has not yet learned to whistle."¹⁷

Willan was growing increasingly more dissatisfied with the evangelical or low church Anglican tradition at St. Paul's, and in the summer of 1921 he informed his wife that he had decided to move on if things did not improve. Gladys had just given birth to their fourth child and only daughter, and Willan

¹⁷ Clarke, *op. cit.*, 17

was concerned that all his children have a proper upbringing. He would probably have returned to England at this point had it not been for the opening of the organist position at the Church of St. Mary Magdalene. The rector, Fr. Hiscocks, had collaborated with Dixon Wagner in preparing the mystical text for Willan's choral masterpiece, *An Apostrophe to the Heavenly Hosts*, composed in the summer of 1921. Fr. Hiscocks wanted St. Mary Magdalene's to be Anglo-Catholic, and he had approached Willan earlier about helping him locate an organist. When Willan ultimately decided to apply for the post himself, he was hired immediately, and the two men spent an entire night making plans. Willan was to be not only organist and choirmaster, but also precentor, a position in the English church which consisted of absolute charge over all the music.¹⁸ He held this position until his death in 1968. With Willan's return to the Anglo-Catholic tradition came a renewed interest in plainsong. Here the bulk of his service music, motets, and chorale preludes on hymns and plainchant melodies was to be written.

He found great joy and pleasure at St. Mary Magdalene's because he and Fr. Hiscocks appreciated the Anglo-Catholic liturgy and successfully implemented it into the life of the church. Though the organ was much smaller than that of St. Paul's, Willan had two choirs that were quite capable of dividing up the musical portions of the high mass. The ritual choir, a male choir, sang all the propers of the mass in plainsong from the chancel, while the mixed choir in the gallery sang the ordinary of the mass and the motet a cappella from the rear gallery.

¹⁸ *Ibid.*, 20-21.

But what of the *Introduction, Passacaglia and Fugue*? Willan played the first performance of this work on November 30, 1916, on the great Casavant organ at St. Paul's Church, the instrument for which it had been composed. Over the next several years it gained tremendous popularity, standing out as possibly the greatest organ work to come from a Canadian composer. It was performed at the Church of St. Andrew and St. Paul in Montreal on February 10, 1926, in a recital of several of Willan's works. Public and critics alike received the recital with genuine admiration and appreciation. Lawrence Mason of the *Toronto Globe* wrote, "Until the advent of Dr. Willan, Canada did not possess a creative genius of Dr. Willan's art standard, and today he stands in the front rank among living composers."¹⁹

The *Introduction, Passacaglia and Fugue* went on to be recognized throughout Canada, the United States and Europe as one of the great early twentieth-century masterpieces for organ. Joseph Bonnet, noted French organist, stated that Willan's *Passacaglia* was "one of the most significant since Bach. . . a rare and admirable composition. . . this work does the greatest honour to the organ literature of our time."²⁰

¹⁹ *Ibid.*, 25.

²⁰ Louise McCready, *Canadian Portraits: Famous Musicians* (Toronto: Clarke, Irwin & Co., Ltd.), 130.

CHAPTER 2

ENGLISH INFLUENCES ON HEALEY WILLAN'S COMPOSITIONAL STYLE AND THEIR BEARING ON THE *INTRODUCTION*, *PASSACAGLIA AND FUGUE*

Though at the end of his life Willan was affectionately referred to as the “dean of Canadian composers,” there was nothing intrinsically Canadian about his music. Long before he moved to Canada he drew from several influences in order to establish his own style of composition. These included works he heard and performed as well as treatises he studied. His work as proofreader for Novello & Company, Ltd., certainly provided him with a firsthand introduction to the music of other English composers, and his various positions kept him abreast of both old and new choral and organ literature. In this chapter I will examine some of the treatises he studied as well as music of English composers that had a bearing on the direction Willan chose to take in composing his *Introduction, Passacaglia and Fugue*.

Like all artists, composers are strongly influenced, especially early in their careers, by works they have studied and performed. Willan's early organ study no doubt had a profound effect on his compositions, especially those for the organ. His preparatory training with Walter Hay Sangster at St. Saviour's Choir School, Eastbourne, not only gave him a solid foundation in service playing but also influenced his interpretation of the works of Bach. His

advanced studies with William Stevenson Hoyte, organist of All Saints' Church, Margaret Street, London, increased the musicality in his playing. In his later years Willan was heard to remark, "What we need now is fewer organists and more musicians who play the organ."²¹

A look at the organ literature Willan studied between 1900 and 1923 gives a significant indication of the turn-of-the-century repertoire which was a part of the English tradition of organ playing at the time. Willan's repertoire, as related by Clarke, included the following:

J. S. Bach--Preludes and Fugues in C Major, D Minor, G Major, G Minor, A Major, A Minor and B Minor, *Passacaglia and Fugue in C Minor*, *Tocatta and Fugue in D Minor*, and the *Fugue in E-Flat Major* ("St. Anne").

Felix Borowski--*Sonata in A Minor*.

Edward Elgar--transcriptions of "Prelude" and "Angel's Farewell" (*Dream of Gerontius*), "Triumphal March" (*Caractacus*), and "Meditation" (*Lux Christi*).

César Franck--*Cantabile* and *Finale in B-Flat*.

Alexandre Guilmant--*Sonata No. 1 in D Minor*, various short pieces.

G. F. Handel--*Organ Concerto No. 2*; transcriptions of the overtures to *Richard I*, *Semele*, and the *Occasional Oratorio*.

Basil Harwood--*Sonata in C-Sharp Minor*.

Alfred Hollins--*Overture in C Minor*.

Engelbert Humperdinck--transcription of the "Angel Scene" from *Hansel und Gretel*.

Sigfried Karg-Elert--*Clair de lune* (copy autographed by the composer); several chorale improvisations.

²¹ Alec Wyton, "Healey Willan's Musical London," *Music 3* (January 1968), 32.

Franz Liszt--*Fugue on the Name B-A-C-H*.

Felix Mendelssohn--Sonatas 1, 2, and 3.

W. A. Mozart--*Fantasy in F Minor, K.608*.

C. W. Pearce--Symphonic Poem on *Corde natus*.

Sergei Rachmaninoff--transcription of the *Prelude in C-Sharp Minor*.

Julius Reubke--*Sonata in C Minor on the 94th Psalm*.

Joseph Rheinberger--Sonatas 2, 6, 7, and 9.

Camille Saint-Saëns--*Rhapsody No. 3 in A Minor*.

William Hay Sangster--Preludes and Fugues in D Minor and G Minor.

Robert Schumann--*Fugue No. 1 in B-Flat on B-A-C-H*.

Pyotr Il'yich Tchaikovsky--several transcriptions of orchestral works.

Richard Wagner--transcriptions of "Trauermarsch" (*Götterdämmerung*),
Prelude to Act I (*Lohengrin*), Prelude to Act I and Good Friday
music (*Parsifal*).

Samuel Sebastian Wesley--*Choral Song and Fugue*.

John West--*Song of Triumph, Finale Jubilante*.

Charles Marie Widor--*Symphony No. 6*, additional movements from other
symphonies.

Healey Willan--Preludes and Fugues in C Minor and B Minor, *Epilogue*,
Scherzo, and *Introduction, Passacaglia and Fugue*.²²

A glance at this repertoire list allows Clarke to draw several conclusions regarding organ study in the English tradition during the early twentieth century:

²² Clarke, *op. cit.*, 69-71.

- (1) Little was known of the pre-Bach composers at this time, and they almost never appeared on recitals.
- (2) Aside from his own works, Willan made no attempt to learn anything written after World War I.
- (3) There was a noted absence of any Viene.
- (4) Except for a smattering of Borowski, Franck, Guilmant, Rachmaninoff, Saint-Saëns and Widor, the English and German composers were the most represented.
- (5) Learning and performing transcriptions of orchestral and piano works by Elgar, Handel, Humperdinck, Pearce, Rachmaninoff, Tchaikovsky and Wagner were a means of taking important music to the public prior to the advent of radio, recordings, and extensive symphonic concerts.²³

These transcriptions gave Willan immediate contact with a repertoire outside the organ and choral traditions, and with orchestral scoring, which was then translated into organ registration.

Willan's works can be divided into four musical periods: (1) the early years up to 1920 (art songs, chamber works, organ pieces, *Variations and Epilogue* for piano, partsongs, settings of the Anglican liturgy, anthems with organ accompaniment, some works for choir and orchestra), (2) 1921 to around 1935 (unaccompanied vocal music, including motets, missae breves and plainsong canticles with faux-bourdon), (3) 1936 to 1949 (two symphonies, two operas, a piano concerto, motets, songs and partsongs; almost no organ, piano or chamber music), and (4) 1950 to 1968 (many smaller forms including organ

²³ *Ibid.*, 69.

chorale preludes and hymn-anthems; no symphonic works and no songs, chamber music or piano music). In style the fourth period harks back to some of the simpler pieces from the first period, possibly because of the enormous demand from publishers for more and more music from Willan. The *Introduction, Passacaglia and Fugue*, the subject of this paper, is the most ambitious and impressive work of the first period.

During Willan's formative years at the turn of the twentieth century, the writings of two English musical scholars, Ebenezer Prout and Hubert Parry, played an influential role in the education of young British musicians. Between 1890 and 1895, several treatises by Prout appeared in print, dealing with musical forms, counterpoint and fugue. Though almost entirely self-educated in music, Prout's natural talent and methodical approach to scholarship brought him to the forefront as an authority in the area of compositional techniques. After serving as editor of the *Monthly Musical Record* (1871-75) and critic for *The Academy* (1874-79) and *The Athenaeum* (1879-89), the publication of his treatises in the early 1890s led to his appointment as professor of music at Trinity College, Dublin, and his honorary degree of MusD from Dublin in 1895. His treatises dealt in detail with every aspect of their subjects, providing illustrative musical examples drawn largely from the English tradition (Handel, Purcell) and the German tradition (Bach, Haydn, Mozart, Beethoven, Mendelssohn, and Schumann).

As head of the theory department at the Toronto Conservatory of Music, Healey Willan would no doubt have been quite familiar with the theoretical works of Prout, already some twenty years in print. It could be that his first experience with Prout may have taken place at the age of fifteen when he was

regaining strength after an illness. During Willan's self-study in all forms of counterpoint at this time, he may have referred to assignments at the end of chapters in the Prout treatises as he worked out the various exercises he undertook. Willan's keen interest in form, counterpoint and the fugue probably brought him face to face with these works on many occasions, not the least of which would have been in the organization and composition of the *Introduction, Passacaglia and Fugue*. For the purposes of this paper, a brief look at one of these treatises is in order.

In *Fugue*, Prout devoted much time in individual chapters to the discussion of the fugue subject, the answer, the countersubject, the exposition and counter-exposition, the episode, stretto, and the middle and final sections of a fugue. He then examined fughetta and fugato, a fugue on more than one subject, a fugue on a chorale, and accompanied fugues. Particularly beneficial would have been the chapter on stretto, a technique Willan used most effectively to build momentum toward the end of the *Introduction, Passacaglia and Fugue*. (Chapter 4 will provide an explanation of how this was accomplished.) Also, in the section on variation forms in Prout's *Applied Forms*, Prout discussed the structure and variation procedures in Bach's *Passacaglia and Fugue in C Minor*.²⁴

Another influence on Willan's compositional technique was the noted composer, scholar and teacher Sir Hubert Parry, the man who had handed him his diploma when he became a Fellow of the Royal College of Organists in 1899. With Parry's high social position and dynamic personality, he revitalized musical life in England at a time when it was particularly low. From the 1860s

²⁴ Ebenezer Prout, *Applied Forms* (London: Augener, Ltd.), 90.

he published songs, liturgical music and piano music, as well as some chamber and orchestral works. Along with contributing to the first *Grove Dictionary*, he joined the staff of the Royal College of Music, succeeding John Stainer in 1900.

Several of Parry's musicological treatises had a strong impact in their day. His survey of Baroque music, *The Music of the Seventeenth Century*, was published as the third volume of the prestigious series *The Oxford History of Music* in 1902. In his *Johann Sebastian Bach* (1909), he offered an aesthetic and stylistic evaluation of Bach's works, including a discussion of the traditional and the innovative features of the *Passacaglia and Fugue in C Minor*.²⁵

In *The Art of Music* (1893), he took a Darwinian approach to the evolution of music history. His *Style in Musical Art* (1911) would also have been familiar to Healey Willan at the time he composed the *Introduction, Passacaglia and Fugue*. In these works he addressed several issues near to the heart of Willan. In *The Art of Music*, Parry wrote:

The organ is obviously not an instrument which is capable of much expression in detail, but it is undoubtably capable of exercising great emotional effect upon human beings, partly through its long association with feelings which are most deeply rooted in human nature, and partly through the magnificent volume of continuous sound that it is capable of producing.²⁶

Except for the opening phrase of this quote, Willan would probably have agreed with Parry. As to the idea that the organ was incapable of much expression in detail, Willan might have qualified that statement by virtue of the fact that a good

²⁵ Charles Hubert Hastings Parry, *Johann Sebastian Bach* (New York and London: G. P. Putnam's Sons), 507.

²⁶ Charles Hubert Hastings Parry, *The Art of Music* (New York: Appleton, 1893), 196.

musician could indeed achieve great heights of expression on the organ through judicious use of the swell pedal and a strong sense of phrasing and rubato, lessons he probably learned in his studies with Dr. Hoyte.

Parry went on to write the following on the subject of the fugue:

The fugue form. . . completely isolates the text of the discourse, which is the principal subject; and the successive entries of the parts necessarily make a gradual increase of general sonority. Looking at fugue from the sensational side, the human creature is made to go through successive states of tension and relaxation; and the perfection of a great master's management lies in his power to adjust the distribution of his successive climaxes of sonority and complexity proportionately to the receptive capacities of human creatures, beginning from different points, and rising successively to different degrees of richness and fulness (*sic*).²⁷

These ideas are certainly in evidence in Willan's fugue, as a closer examination in Chapter 4 will illustrate.

By the time Willan assumed his post at St. Paul's in 1913, his secular harmonic idiom was fairly well established. It included several techniques already established by English composers such as Elgar, Parry and Stanford. A brief look at some of these compositional devices will establish Willan's position as a composer in the English style, as well as one of the last great Romantic composers of organ literature.

One of the most prominent aspects of Victorian English music is the use of large chord progressions, giving a thick, heavy texture to certain passages of music. In Elgar's *Sonata for Organ, Op. 28*, this is evident in the opening bars of the first movement (Example 1a). In Parry's *Toccata and Fugue (The*

²⁷ *Ibid.*, 197.

Wanderer), the same device occurs at mm. 50-54 of the fugue (Example 1b). Following a quiet mystical opening passage in Willan's *Introduction*, large chords occur at mm. 4-5 as a surprise element (Example 1c):

Example 1a. Edward Elgar, *Sonata for Organ, Op. 28*, "Allegro maestoso," mm. 1-6.

Allegro maestoso.

risoluto *largamento*

Example 1b. C. Hubert H. Parry, *Fugue (The Wanderer)*, mm. 50-54.

cresc. *ff*

Example 1c. Healey Willan, *Introduction*, mm. 4-5.

at *ff*

Another technique often used by English composers of the late nineteenth century is a treble solo line accompanied by triplet chords in which the final chord of one triplet is tied to the beginning chord of the next triplet. In Elgar's *Sonata for Organ, Op. 28*, this device occurs in the third movement (Example 2a). Willan follows the pattern in Variation VI of his *Passacaglia*, but with two solo lines (Example 2b):

Example 2a. Edward Elgar, *Sonata for Organ, Op. 28*, "Andante espressivo," mm. 47-49.

The musical score for Example 2a consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff (treble and bass clefs) containing triplet chords. The bottom staff is a bass clef with a solo line. The score includes dynamic markings: *animato*, *poco*, *a*, and *poco*. There is also a performance instruction "I mit II" above the treble staff.

Example 2b. Healey Willan, *Passacaglia*, mm. 50-52.

The musical score for Example 2b consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff (treble and bass clefs) containing triplet chords. The bottom staff is a bass clef with a solo line. The score includes dynamic markings: *Gr. p* and *f. a.*

The English composers occasionally use the technique of a single-line upward flourish connecting two chordal passages. In his *Fantasia and Fugue in G*, Parry employs this idea as a dramatic touch to the opening bars of the work (Example 3a). Willan achieves essentially the same purpose at the outset of his

Introduction (Example 3b):

Example 3a. C. Hubert H. Parry, *Fantasia and Fugue in G*, mm. 4-5.

Example 3b. Healey Willan, *Introduction*, mm. 6-7.

Many of Willan's early works exhibit a diatonicism typical of the music of Parry. At the conclusion of Parry's *Fantasia in G*, there is a diatonic passage marked with other features of Parry's style such as solid, steady rhythm and the use of notes and chords of anticipation (Example 4a). In mm. 24-27 of his *Introduction*, Willan constructs a stylistically similar passage (Example 4b):

Example 4a. C. Hubert H. Parry, *Fantasia in G*, mm. 47-50.

Example 4b. Healey Willan, *Introduction*, mm. 24-27.

The influence of Charles Villiers Stanford is most evident in diatonic and chromatic uses of seventh chords, usually included to intensify the drama of a passage. At the conclusion of the final movement of his *Organ Sonata No. 1 in F*, he uses several seventh chords to dramatically propel the music to the final cadence (Example 5a). Such chords occur in mm. 7-10 of Willan's *Introduction* (Example 5b):

Example 5a. Charles Villiers Stanford, *Organ Sonata No. 1 in F*, "Allegro maestoso," mm. 109-116.

Example 5b. Healey Willan, *Introduction*, mm. 7-10.

Scale-wise descending pedal lines are not uncommon among the English composers. They seem to occur most often prior to a cadence. One instance of this device occurs in the second movement of Elgar's *Sonata for Organ, Op. 28* (Example 6a). The same technique is evident in mm. 29-32 of Willan's *Fugue* (Example 6b):

Example 6a. Edward Elgar, *Sonata for Organ, Op. 28*, "Allegretto," mm. 16-19.

The musical score for Example 6a consists of three systems of staves. The top system shows the right hand with a melodic line and the left hand with a descending scale. The middle system continues the melodic line and the descending scale. The bottom system shows the descending scale continuing. Performance markings include *ten.* (tenuis) above the first two measures, *poco rit.* above the third measure, and *a tempo, poco più lento* above the fourth measure. The descending scale in the left hand is marked with *ten.* below it.

Example 6b. Healey Willan, *Fugue*, mm. 29-35.

The musical score for Example 6b consists of two systems of staves. The top system shows the right hand with a melodic line and the left hand with a descending scale. The bottom system continues the melodic line and the descending scale. A dynamic marking of *f* (forte) is placed above the right hand in the second measure of the bottom system.

This chapter has provided a brief overview of the English influences on Willan's compositional style. In the next chapter I will examine several German composers whose works were not only known to Willan but whose influence also provided a significant counterpoint, as it were, in the structuring of the *Introduction, Passacaglia and Fugue*.

CHAPTER 3

GERMAN INFLUENCES ON THE *INTRODUCTION*, *PASSACAGLIA*, AND *FUGUE*

Although English audiences were deeply moved by the works of Elgar, Parry, Stanford, and other composers from their native land, they were nonetheless familiar with and appreciative of the rich harmonic idiom and complex contrapuntal style of the German Romantic school. In addition to reviving the music of Bach through numerous public concerts, Mendelssohn likewise found a welcome audience in London for his own works. His virtuosity, solid rhythmic style, and diatonicism fell upon welcome ears in England and became the model upon which much nineteenth-century English music was based. Along with the strains of Mendelssohn, English concert halls, theaters and churches rang out with the technically brilliant piano character pieces of Franz Liszt, the stirring symphonies of Johannes Brahms, the larger-than-life music dramas of Richard Wagner, the mammoth organ chorale fantasies of Max Reger, and of course the richly contrapuntal organ works of J. S. Bach.

That *Musical Times* carried numerous articles on the above mentioned composers during the early years of the twentieth century spoke clearly of the high regard the English had for their German contemporaries. In one issue of *Musical Times*, an article (no by-line) entitled "Liszt in England" chronicled various sojourns of the renowned composer to British soil. The author states the following:

The visits of great musicians to our shores have furnished much interesting material to the musical historian. . .The 'King of Pianists' has not hitherto received the attention due to him in this respect, and the following. . .is offered as a small contribution to the existing biographical information concerning a great man. . .²⁸

In a *Musical Times* review of Max Kalbeck's biography of Brahms, the reviewer, listed only as A. J. J., made the following remarks:

. . .The man's name is like his music, broadly euphonious, strong and dignified. A composer with such a name could not produce trivialities. . .Herr Kalbeck's great biography of Brahms--of which the first volume of 500 pages has recently been published--bids fair to become another addition to the series of exhaustive biographical and critical works for which German writers are noted.²⁹

In a letter to Wagner published in *Musical Times*, Edward Dannreuther wrote:

Nothing can excel the spontaneous response a high-class English audience makes to true music. In the vast arena of the Albert Hall, at one of the afternoon concerts, six thousand persons heard a fragment of the love scene from the second act of "Tristan." Perhaps not above sixty of those present had ever heard a note of the work, or even knew of its existence. There was a rapture of silence, and when the last chord had died away, a burst of applause--overwhelming, irresistible. ³⁰

Regarding the music of Max Reger, opinions on its quality were divided depending on the work in question. In an obituary article on Reger, Harvey Grace had this to say:

²⁸ *Musical Times* 43 (April 1, 1902), 230.

²⁹ A. J. J., *Musical Times* 45 (July 1, 1904), 448.

³⁰ Edward Dannreuther, "Wagnerian Music in England: A Letter Written to Wagner by Edward Dannreuther," *Musical Times* 45 (May 1, 1904), 302.

Although Reger's music is but little known in our concert rooms, he had a considerable number of admirers among English organists, having long since made good his position as one of the greatest of organ composers, in spite of the obvious inequalities of his work. . .If he had but written half the quantity and been a keener critic-----*(sic)*!³¹

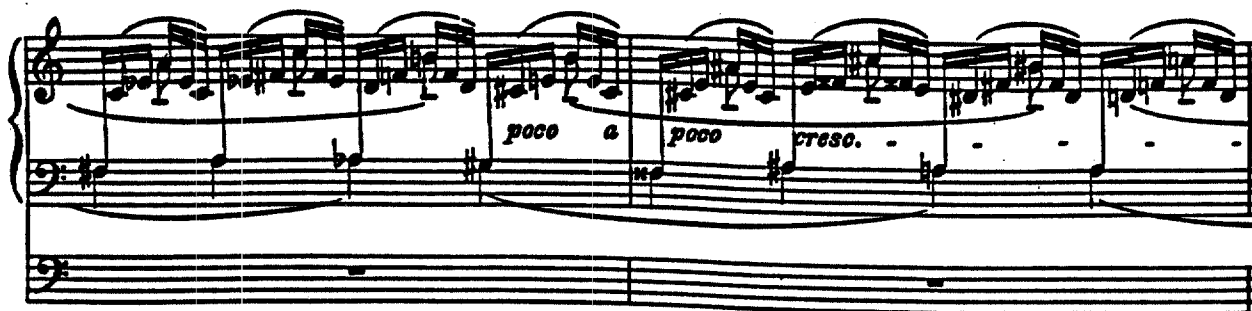
In his early years of training as a musician, Willan came under the influence of each of these composers in varying ways. In his piano study with Evelyn Howard-Jones, a noted authority on Brahms, his technical facility would have enabled him to study and perform the music of Brahms and Liszt. His acquaintance with conductor Arthur Nikish brought him in contact with Wagner's music dramas. While he did not learn the organ works of Reger during his studies with Sangster and Hoyte, he nevertheless became familiar with them while attending organ recitals. An examination of a few works by these German composers will clearly show the effect they had on Willan's style as he composed the *Introduction, Passacaglia and Fugue*.

Liszt's phenomenal piano technique often carried over into his organ works, even to the point of all but ignoring the pedal. In his grand *Prelude and Fugue on the Name B-A-C-H*, the pedal is often used merely as an anchor for florid manual passages and to accentuate large lengthy chords in which the melody brings forth the B-flat-A-C-B-natural theme. In many instances there is no pedal for measures on end as the musical interest builds on brilliant flourishes and powerful rhythmic movement. Among the pianistic techniques transferred to the organ are arpeggiated harmonic passages as a background to a sustained melody. Typical examples are found in *Prelude on B-A-C-H*, mm.

³¹ Harvey Grace, "The Late Max Reger as Organ Composer," *Musical Times* 57 (January-December 1916), 282.

8-9 (Example 7a) and *Fantasy on "Ad nos, ad salutarem undam"*, mm. 78-79 (Example 7b). Healey Willan's *Introduction* contains a striking *Animato* passage reminiscent of these works (Example 7c):

Example 7a. Franz Liszt, *Prelude on B-A-C-H*, mm. 8-9.



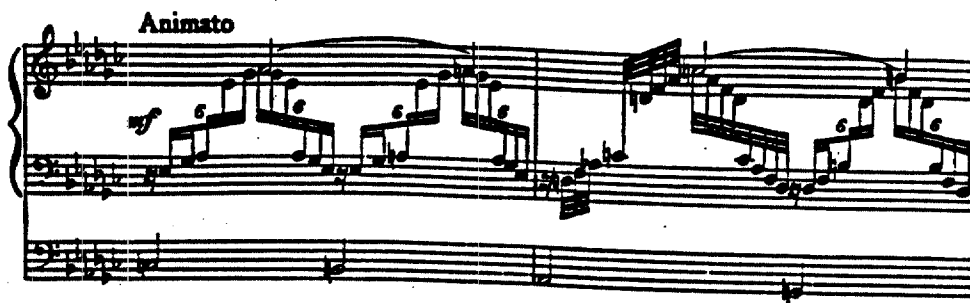
Musical score for Example 7a, showing the piano part of Franz Liszt's *Prelude on B-A-C-H*, measures 8-9. The score is written for piano and features a complex, rhythmic passage with many sixteenth notes. The tempo marking is *poco a poco cresco.*

Example 7b. Franz Liszt, *Fantasy on "Ad nos, ad salutarem undam,"* mm. 78-79.



Musical score for Example 7b, showing the piano part of Franz Liszt's *Fantasy on "Ad nos, ad salutarem undam,"* measures 78-79. The score is written for piano and features a complex, rhythmic passage with many sixteenth notes.

Example 7c. Healey Willan, *Intorduction*, mm. 11-12.



Musical score for Example 7c, showing the piano part of Healey Willan's *Intorduction*, measures 11-12. The score is written for piano and features a complex, rhythmic passage with many sixteenth notes. The tempo marking is *Animato*.

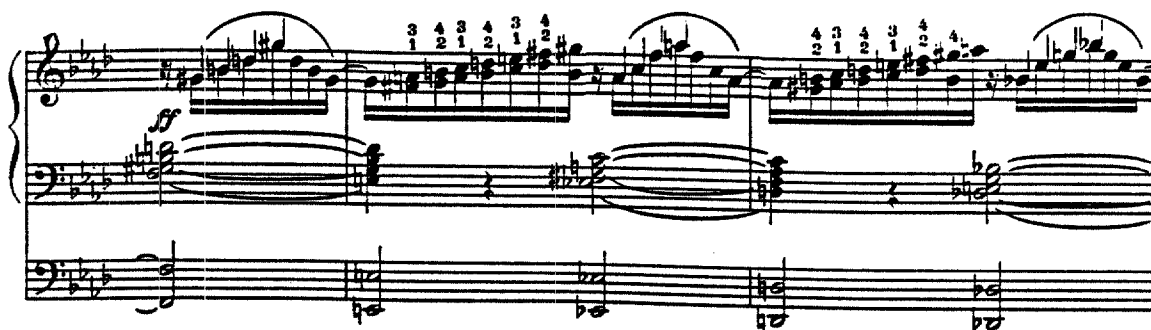
Liszt was also fond of using chromatic thirds to underscore a melody and decorate the harmony. In his *Variations on Weinen, Klagen, Sorgen, Zagen*, a work in passacaglia form, he places the theme in right hand chords, while the left hand accompanies with chromatic thirds (Example 8a). Later in this piece, Liszt uses chromatic thirds to connect harmonies over the ostinato melody in the pedal (Example 8b). Willan builds upon this same procedure in one of his *Passacaglia* variations, placing the melody in the pedal and passing the running thirds back and forth between the hands (Example 8c):

Example 8a. Franz Liszt, *Variations on "Weinen, Klagen, Sorgen, Zagen"*, mm. 78-79.



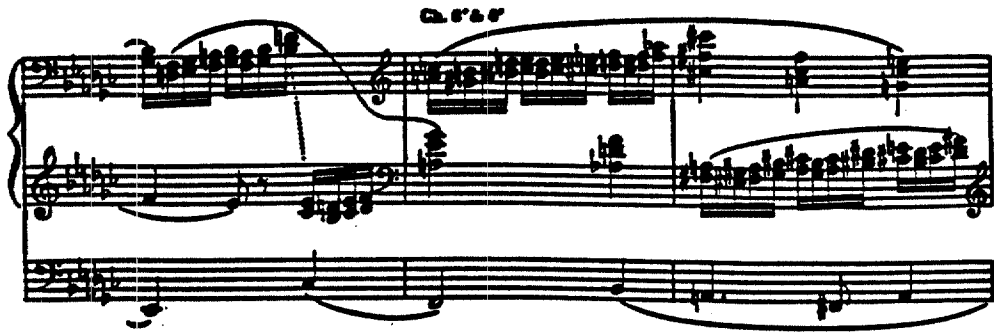
Musical notation for Example 8a, showing the right hand playing chords and the left hand playing chromatic thirds. The notation is in G major, 3/4 time, and consists of two staves. The right hand plays a series of chords, while the left hand plays a continuous line of chromatic thirds.

Example 8b. Franz Liszt, *Variations on "Weinen, Klagen, Sorgen, Zagen"*, mm. 171-173.



Musical notation for Example 8b, showing the right hand playing a melody with fingerings and the left hand playing an ostinato melody with chromatic thirds in the pedal. The notation is in G major, 3/4 time, and consists of three staves. The right hand plays a melody with fingerings (3 4 3 4 3 4 3 4, 4 3 2 1 2 1 2 1, 4 3 2 1 2 1 2 1, 4 3 2 1 2 1 2 1). The left hand plays an ostinato melody with chromatic thirds in the pedal.

Example 8c. Healey Willan, *Passacaglia*, mm. 33-35.



Through his study of the music of Brahms, Willan developed a love for the piano. His lessons with Howard-Jones strengthened his knowledge of Brahms' vast output of works for this instrument, and with it came a desire to incorporate some of Brahms' techniques into his own keyboard literature. Willan's greatest piano work, *Variations and Epilogue* for two pianos, and certain chamber works (e.g. the *Piano Quartet in A Minor*) reveal a heavy Brahms influence.³²

One of Brahms's favorite compositional devices was the use of duplets in one hand against triplets in the other, one of the earliest examples being found in his *Prelude and Fugue in A Minor* for organ. In this example the fugue theme, in duplets, is accompanied by countermotives using triplets (Example 9a). In Brahms' *Rhapsody in B Minor, Op. 79, No. 1* for piano, the triplets in the right hand provide an accompaniment for the meoldic line in the left hand (Example 9b). This level of rhythmic complexity, frequently found in the piano music of Schumann and Brahms, was uncharacteristic of English organ music at the turn of the century. Willan enriched the rhythmic and contrapuntal textures in his

³² Clarke, *op. cit.*, 260.

Introduction, Passacaglia and Fugue by the inclusion of such duplet against triplet patterns (Examples 9c, 9d and 9e):

Example 9a. Johannes Brahms, *Fugue in A Minor*, mm. 13-14.

Example 9b. Johannes Brahms, *Rhapsody in B Minor, Op. 79, No. 1*, mm. 228-229.

Example 9c. Healey Willan, *Introduction*, mm. 35-37.

Example 9d. Healey Willan, *Passacaglia*, mm. 29-32.



Example 9e. Healey Willan, *Fugue*, mm. 87-90.

One of the early highlights in the life of young Willan was his meeting over lunch with Arthur Nikisch. Even in his later years Willan maintained that this man, who specialized in the works of Tchaikovsky and Wagner, was the greatest conductor who had ever lived. For Willan the music dramas of Wagner came alive under the baton of Nikisch.³³ So impressed was Willan with Wagner's music that he studied and performed several organ transcriptions of portions of these works, including the Prelude to Act I from *Lohengrin*, the Prelude to Act I and the Good Friday music from *Parsifal*, and the "Trauermarsch" from *Götterdämmerung*.³⁴ It was this last work that had a special impact on Willan as he composed his *Introduction, Passacaglia and*

³³ *Ibid.*, 10.

³⁴ *Ibid.*, 70.

Fugue. In *Götterdämmerung* the “Trauermarsch” calls for brasses and timpani to provide block chords in powerful driving rhythms, with lower strings adding flurries of sixteenth-note triplets on the final beat of each bar:

Example 10a. Richard Wagner, “Trauermarsch” (*Götterdämmerung*), mm. 1-3.

The musical score for Example 10a shows the first three measures of the 'Trauermarsch' in *Götterdämmerung*. The score is arranged in a system with seven staves. From top to bottom, the staves are: Br. Trp. (C), 4 Fag., Pank. 1 (C), Viol., Br., Vc., and CB. The music is in 3/4 time and features powerful block chords in the brass and woodwinds, and sixteenth-note triplets in the lower strings. Dynamics include 'f' and 'dim.'.

A piano-vocal reduction gives an overview of this passage:

Example 10b. Richard Wagner, “Trauermarsch” (*Götterdämmerung*), piano-vocal reduction, mm. 1-3.

The musical score for Example 10b shows the first three measures of the 'Trauermarsch' in *Götterdämmerung* as a piano-vocal reduction. The score is arranged in a system with two staves. The top staff is labeled 'Pano.' and the bottom staff is labeled 'Str.'. The music is in 3/4 time and features powerful block chords in the piano and sixteenth-note triplets in the strings. Dynamics include 'f' and 'dim.'. The tempo marking 'Feierlich.' is present at the beginning.

This extraordinarily powerful orchestral passage provided the model for the climax to Willan's *Passacaglia* in Variations XVI and XVII, to be fully discussed in Chapter 4. The orchestral block chords in the brass section are rendered by the organ reed stops, specifically the "Tubas." The orchestral lower string flurries are placed in the pedal line (Example 11a) and treble line (Example 11b). To make the derivation from the "Trauermarsch" unmistakable, Willan labeled Variation XVI "quasi Marcia funebre" and placed a funeral march theme in the manuals above the *Passacaglia* theme in the pedal:

Example 11a. Healey Willan, *Passacaglia*, mm. 129-132.

Musical score for Example 11a, showing the pedal line and manuals for Variation XVI. The score is in 3/4 time and features a funeral march theme in the manuals above the *Passacaglia* theme in the pedal. The tempo is marked *rall.* and the dynamics are *(d = es)*. The score is labeled "Tubas (quasi Marcia funebre)" and "XVI".

Example 11b. Healey Willan, *Passacaglia*, mm. 136-138.

Musical score for Example 11b, showing the pedal line and manuals for Variation XVII. The score is in 3/4 time and features a funeral march theme in the manuals above the *Passacaglia* theme in the pedal. The tempo is marked *rall.* and the dynamics are *(d = es)*. The score is labeled "Tubas" and "XVII".

The supreme model of the passacaglia was provided by Bach's great *Passacaglia in C Minor*. In it may be found all the characteristics of the genre adopted by Romantic composers, including the minor key, triple meter, eight-bar ground bass in the pedal (probably because of the substantial pedal division in

the German Baroque organ), occasional location of the ground in an upper voice, and a variation technique that includes dynamic and rhythmic increase toward the final climax. Bach's work provided the blueprint from which nineteenth- and early twentieth-century composers structured their own passacaglias. The blueprint included the grouping of variations into sections (marked by decisive changes in texture and rhythm), and the growth within sections of textural complexity (added voices) and rhythmic activity (moving from quarter notes to eighth notes to triplets to sixteenth notes). While Willan's individuality is evident in his *Passacaglia*, he nonetheless incorporated some of Bach's techniques along the way. One such case can be found in Variation VI of Bach's *Passacaglia* where he incorporates upward-moving scalar counterpoint to increase the tension (Example 12a). Following Bach's lead, Willan creates his own version of this technique in Variation XII of his *Passacaglia* (Example 12b):

Example 12a. J. S. Bach, *Passacaglia in C Minor*, mm. 48-51.

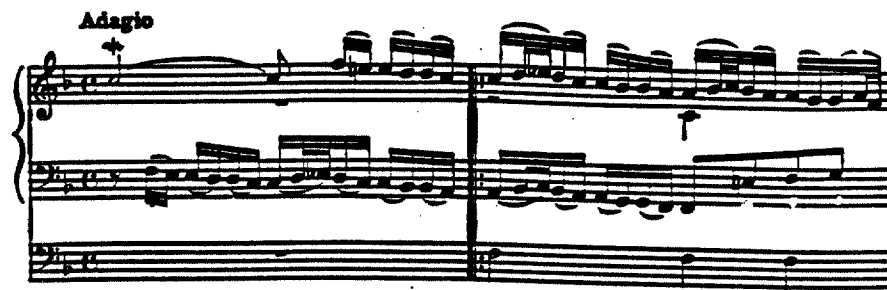
The musical score for Example 12a shows a four-staff arrangement. The top two staves (treble and alto clefs) contain a dense, upward-moving scalar counterpoint. The bottom two staves (bass and tenor clefs) provide a harmonic and rhythmic foundation with various note values and rests.

Example 12b. Healey Willan, *Passacaglia*, mm. 98-100.

The musical score for Example 12b shows a four-staff arrangement. The top two staves (treble and alto clefs) feature a complex texture with multiple voices and intricate rhythmic patterns, including slurs and ties. The bottom two staves (bass and tenor clefs) provide a harmonic and rhythmic foundation with various note values and rests.

Another of Bach's favorite devices was the so-called "sigh" figure. Used in a context of grief and mourning, this procedure consisted of a series of duplets moving downward in the diatonic scale. Each was connected by a slur and separated by virtue of the final note of one duplet serving as the starting note of the next, thus creating an impression of sighing. One such example of this technique appears in "O Lamm Gottes, unschuldig," one of the Passiontide chorale preludes from the *Orgelbüchlein* (Example 13a). In a completely different kind of piece, the *Fantasy in C Minor*, the same device is used in mm. 12-14 (Example 13b). In Variation II of Willan's *Passacaglia*, he creates his own sigh figures which seem to foreshadow the funeral march in Variations XVI and XVII (Example 13c):

Example 13a. J. S. Bach, "O Lamm Gottes, unschuldig", BWV 618 (*Orgelbüchlein*), mm. 1-2.



Example 13b. J. S. Bach, *Fantasy in C Minor*, BWV 537, mm. 12-14.



Example 13c. Healey Willan, *Passacaglia*, mm. 14-19.



The most immediate German influence on the style and compositional techniques in Willan's *Introduction, Passacaglia and Fugue* came from the organ music of Max Reger, which was becoming familiar to English organists in the decades after 1900. Reger considered the organ a concert instrument of the highest caliber and felt compelled to carry on the traditions of Bach, Mendelssohn and Liszt. His enormous output of organ music made him the most important German organ composer since Bach. In Reger's organ music the contrapuntal techniques of Bach and the virtuoso rhetorical flourishes of Liszt were blended to produce monumental toccatas, fantasias, fugues and passacaglias. With the influence of Liszt's symphonic poems appearing in Reger's enormous chorale fantasies, it was only natural that Willan should be drawn to Reger's music. Reger's own passacaglias served as models for Willan as he set out to compose his own. One similarity, probably an innovation of Reger's, is readily apparent in the *Passacaglia* theme: the use of phrase markings. This is certainly a characteristic which Romantic composers would have added to Bach's model. In his *Introduction, Passacaglia and Fugue in E Minor*, Reger separates two closely related rhythmic patterns with phrase indications (Example 14a). Willan follows this guideline in his own *Passacaglia* theme (Example 14b):

Example 14a. Max Reger, *Passacaglia in E Minor*, mm.1-4.



Example 14b. Healey Willan, *Passacaglia*, mm. 1-4.



Reger's early *Introduction and Passacaglia in D Minor* follows the plan of Bach's *Passacaglia in C Minor* in the gradual rhythmic acceleration and textural thickening throughout the variations to achieve intensification and climax. Since this *Introduction and Passacaglia* is a possible model for Willan's *Introduction, Passacaglia and Fugue*, it will be performed in this lecture recital as a prelude to the Willan work.

Reger's *Introduction*, though brief, is rich in harmonic complexity and rhetorical gestures. In the space of a few measures are found dotted rhythms, scalar flourishes, motivic imitation, and writhing chromatic progressions mounting to a thundering climax on the full organ. The dotted rhythms from the *Introduction* reappear at the close of the *Passacaglia*.

The first four variations of the *Passacaglia* follow the Bach plan of rhythmic acceleration, from eighth notes to triplets to sixteenth notes. The opening variation is set with two contrapuntal lines above the ground bass in the pedal (Example 15a). Willan uses this same device in his first passacaglia variation, but he takes the procedure one step further by incorporating a canon at the sixth between the pedal and the right hand (Example 15b):

Example 15a. Max Reger, *Passacaglia in D Minor*, mm. 8-12.

Musical score for Example 15a, Max Reger's *Passacaglia in D Minor*, measures 8-12. The score is for piano and features three staves: Treble Clef, Bass Clef, and a lower Bass Clef. The upper two staves are marked "II. Man." and "ppp (s)". The lower staff is marked "sempre ppp".

Example 15b. Healey Willan, *Passacaglia*, mm. 8-13.

Musical score for Example 15b, Healey Willan's *Passacaglia*, measures 8-13. The score is for piano and features three staves: Treble Clef, Bass Clef, and a lower Bass Clef. The middle staff is marked "Ch. p s".

The third variation of Reger's *Passacaglia in D Minor* introduces triplets in a three-voice contrapuntal texture over the pedal theme, moving in occasional thirds and sixths (Example 16a). Willan's Variation XI harks back to the same technique, adding his own touches that include an independent bass line and the passacaglia theme (highlighted with stress indications) passing through all four voices (Example 16b):

Example 16a. Max Reger, *Passacaglia in D Minor*, mm. 24-27.

Musical score for Example 16a, Max Reger's *Passacaglia in D Minor*, measures 24-27. The score is for piano and features three staves: Treble Clef, Bass Clef, and a lower Bass Clef. The upper two staves are marked "sempre II. Man."

Example 16b. Healey Willan, *Passacaglia*, mm. 89-92.

The fourth variation presents a motive in sixteenth notes in a thin three-voice texture. From the fifth variation on, Reger departs from the Bach model of independent contrapuntal voices and introduces alternating chord patterns, arpeggiated chords and scalar flourishes, all from the virtuoso repertoire of Liszt.

What Reger did not include in his early *Introduction and Passacaglia*, he more than made up for in his late *Introduction, Passacaglia and Fugue in E Minor, Op. 127*, which ran on to 26 variations, a veritable catalogue of variation techniques and devices. The turgid textures and hyper-chromatic harmonic language of this piece may have been known to Willan, but in his own *Introduction, Passacaglia and Fugue*, Willan tempered the excesses of Reger's late Romantic style with the more conservative English harmonic language of his generation.

Just as Willan elicited certain techniques from the English tradition, he drew from rich German resources in the structuring of his *Introduction, Passacaglia and Fugue*. In the fourth and final chapter of this paper I will offer a stylistic analysis, examining the fusion of these styles as well as the original contributions Willan made to the genre of organ music.

CHAPTER 4

THE INTRODUCTION, PASSACAGLIA AND FUGUE: AN ANALYSIS

In 1916 the new four-manual romantic Casavant organ of 100-plus ranks had only recently been installed at St. Paul's Anglican Church, Toronto, and at the age of thirty-six Willan composed the *Introduction, Passacaglia and Fugue* with this organ in mind. He liked to tell two stories concerning the origin of this piece. The challenge of composing it arose following a recital Willan attended with his old friend Dalton Baker. On the program was one of Reger's Passacaglias (sources vary as to whether it was the *Passacaglia in D Minor* or the *Introduction, Passacaglia and Fugue in E Minor*). Afterward Baker made the statement to Willan that only a German philosophical mind could conceive of such a work, to which Willan replied, "To hell with your German philosophical mind--it's a reasonable piece of thinking--that's all."³⁵ On the way home that night he proceeded to work out his own passacaglia theme.

The second story involved the actual composing of the piece. The Willans owned a summer cottage sixty miles north of Toronto at Jackson's Point. Each summer Willan spent the weekdays there, riding the inter-urban tram both ways. During the early summer of 1916, Willan wrote one variation of the passacaglia going up and one returning. When he decided he had composed

³⁵ Joylin Campbell-Yukl, "Willan's Introduction, Passacaglia and Fugue," *The American Organist* Vol. 14 No. 10 (October 1980), 39.

enough variations, he wrote the Introduction and then the Fugue, completing the entire work on July 20, 1916.³⁶

The fact that sketches in E minor exist of the arpeggiated “Animato” section of the Introduction, as well as Variation X of the Passacaglia, suggests that Willan may have originally intended for the piece to be in the key of E Minor, making it easier to read. At the time of its composition, however, Willan was studying Rheinberger’s *Sonata No. 6 in E-Flat Minor*, which may account for his ultimate choice of key.³⁷

A veritable melting pot of English and German compositional devices, this piece nonetheless possesses a strong sense of unity and stability. The remainder of this chapter will examine how Willan succeeded in combining techniques learned from other composers with original touches of his own, yielding a cohesive and magnificent whole.

The Introduction

Figure 1 offers a brief overview of the various characteristics of the Introduction:

³⁶ *Ibid.*

³⁷ Clarke, *op. cit.*, 180.

Figure 1. Healey Willan, *Introduction*, structural overview.

Section	Measures	Tempo	Dynamics	Compositional Devices	Possible Influences
1	1-3	Adagio	pianissimo	"mystical" chords, downward chromatic pedal line	Liszt, Wagner
2	4-10	no change	fortissimo	dotted rhythms; single-line flourish; block chords with several 7ths	Bach, Parry, Stanford
3	11-17	Animato	mezzo forte	homophonic with pianistic arpeggios	Liszt
4	18-23	no change	same, plus Diapasons 8'	imitative entries; homophonic recitative style	Reger
5	24-32	Maestoso	fortissimo	enharmonic key change to B major; homophonic with anticipatory chords	Parry
6	33-41	no change	same, plus Tubas in l.h.	triplet chords in manuals, duplet notes in pedal	Brahms
7	42-44	(Adagio)	pianissimo	"mystical" chords, downward chromatic pedal line (as in mm. 1-3)	Liszt, Wagner

Though rhapsodic and improvisational in nature, the seven stylistically varied sections of the Introduction merge successfully into a logical unit. Indeed the Introduction seems to live up to its name: it succinctly introduces the diverse moods that pervade the Passacaglia and Fugue.

Measures 1-3 ("Adagio," *pianissimo*) form a series of "mystical" chords heard on the softest stops on the organ above a descending chromatic line on a soft 32' stop in the pedal (Example 17). The shift to the tonic root of each new chord by thirds is a device used often by Liszt and Wagner, and occasionally by Brahms:

Example 17. Healey Willan, *Introduction*, mm. 1-3.

The musical score for Example 17 shows the first three measures of the Introduction. The upper staves (right hand) contain chords in a descending chromatic sequence: C major, B minor, A major, G minor, F major, E minor, D major, C minor. The lower staff (pedal) contains a descending chromatic line: C, B, A, G, F, E, D, C. The tempo is marked 'Adagio' and the dynamics are 'pp'. The score includes a 'Sw. 32'' marking and a 'Sw. to Ped. with 32'' marking.

Measures 4-10 (same tempo, *fortissimo*) begin in dotted rhythms, continue with a fantasia-like flourish reminiscent of Parry, and conclude with block chords containing some sevenths in the style of Stanford. The *fortissimo* marking suggests full organ to mixtures, calling for the addition of reeds on beat 2 of measure 7.

Measures 11-17 (“Animato,” *mezzoforte*) consist of homophonic, arpeggiated chords in sixteenth and thirty-second notes in the pianistic style of Liszt. The *mezzoforte* marking suggests a full registration without reeds and mixtures.

Measures 18-23 (same tempo, adding Diapasons to the *mezzoforte* registration) begin with imitative entries in sixteenth notes at the soprano, alto and bass levels, proceeding to homophonic chords with some chromatic movement. The use of imitative entries at the octave harks back to some of the works of Reger.

Measures 24-32 (“Maestoso,” *fortissimo*) are basically homophonic with strong rhythmic drive in the style of Parry, and the key change to B Major is prepared through an enharmonic E-flat (D-sharp) chord in measure 23. Modulation back to E-flat Minor occurs through an enharmonic common tone: G-sharp (B Major) becomes A-flat (E-flat Minor) in measure 29, beat 4. Registration returns to full organ to mixtures.

Measures 33-41 (same tempo, adding Tubas to the left-hand registration) recall the block chords and downward chromatic pedal progression of the opening bars of the Introduction, followed by some of the most Brahmsian duplet-against-triplet figures in the entire work. A downward spiraling pianistic section (mm. 38-39) links up with the concluding bars of this section. The keys

of the block chords are determined by the downward movement of the chromatic pedal passage.

Measures 42-44 (*pianissimo*) returns to the “mystical” chord structure and chromatic pedal movement of measures 1-3, and the introduction concludes as it began.

The Passacaglia

The eight-measure ground bass around which the Passacaglia is structured (Example 18) has at least two characteristics which set it apart from those that preceded it. Firstly, it begins and ends on the dominant. The ground of Bach’s great C Minor Passacaglia begins and ends on the tonic, and Reger’s D Minor and E Minor passacaglias begin on the dominant and end on the tonic. But to use the dominant to both open and close the theme may have been an innovation with Willan. Secondly, the use of a hemiola at the conclusion of the ground, another novelty, adds rhythmic interest to the subsequent variations:

Example 18. Healey Willan, *Passacaglia*, mm. 1-8.



The eighteen variations of the Passacaglia are extremely diverse, ranging from pure counterpoint to creative configurations in the manuals. They may be divided into three large sections. Figure 2 offers an overview of various characteristics of Section 1 of Willan’s Passacaglia:

Figure 2. Healey Willan, *Passacaglia*, Section 1, structural overview.

Variation	Measures	Tempo	Dynamics	Compositional Devices	Possible Influences
I	8-16	♩ =66	piano	3 voices, canon at the sixth; theme in pedal	Reger
II	16-24	same	same, adding Celeste halfway through	4-5 voices; "sigh" figures; theme in pedal	Bach
III	24-32	same	same, w. mezzo forte solo line	l.h. solo line; r.h. chords w. parallel octaves; duplets against triplets; theme in pedal	Brahms
IV	32-40	same	same, w. Ch. 8' and 4'	sixteenth-note running thirds alternating between manuals; theme in pedal	Liszt
V	40-48	same	same, w. Sw. to Ch.	octave doubling; duplets against triplets; occasional solo; theme in pedal	Brahms

Section 1. The opening section of this *Passacaglia* consists of Variations I through V, and their purpose is to establish the traditional rhythmic and textural crescendo of a *passacaglia*. The metronomic marking is "quarter note equals 66", and it remains so throughout this section.

Variation I is a canon at the sixth between the pedal and the right hand two beats apart. Intervallic relationships are tonal (occasionally minor instead of major), but the steps are true. The left hand accompanies the right contrapuntally but is not related to the theme. The registration indication is Choir soft 8'.

Variation II consists of a series of "sigh" figures in thirds and sixths. These appear in the manuals above the *passacaglia* theme in the pedal. Bach's influence is evident in this traditional technique. The texture increases to four and eventually five voices. This variation opens on the Swell soft 8' Lieblich. At the midpoint of this variation, there is a change in registration with the addition of an 8' celeste, a striking color detail.

In Variation III Willan makes use of a contrasting *mezzoforte* solo line in the left hand against the theme in the pedal, with contrapuntal voices in the right hand. Alternation between duplets and triplets adds subtle tension to the development of the piece. Octave doublings in the right-hand chords add density to the texture.

Rhythms and textures continue to increase in Variation IV with the addition of sixteenth-note running thirds alternating between two contrasting manuals, a pianistic device used often by Liszt. These figures are heard against thick three- and four-note chords in the other hand. In the second measure of this variation, the registration in the right hand calls for Choir 8' and 4', while the left hand remains on the Swell with no change. Up to now each variation has dovetailed into the next one, but here all voices cadence on an augmented mediant chord.

To complete this section, Variation V returns to the contrasting duplets and triplets of Variation III. The mostly descending triplets in this variation serve as a portent of things to come in future variations. A unique feature of this variation is enharmonic alterations in mm. 44-47 of the pedal theme which correspond with a transient modulation to G-sharp Minor in the manuals, returning at the conclusion of the variation to E-flat Minor. Both hands now play on the Choir with the Swell coupled to it, creating a slight increase in volume.

Figure 3 provides an overview of Section 2 of the Passacaglia:

Figure 3. Healey Willan, *Passacaglia*, Section 2, structural overview.

Variation	Measures	Tempo	Dynamics	Compositional Devices	Possible Influences
VI	48-56	same	piano	use of 3 manuals w. r.h. on Sw. and "thumbing" on Gr.; 4 distinct tone colors; theme in soprano line	Tchaikovsky, Elgar
VII	56-64	same	pianissimo	accented passing tones on beat 1 of each m.; descending figure of two eighths/two quarters throughout; theme in pedal	Brahms
VIII	64-72	$\text{♩} = 72$	piano	eighth-note thirds exchanged between manuals; theme in pedal	Liszt
IX	72-80	$\text{♩} = 88$	piano	pianistic thirds on beats 1 & 2 of each m. derived from preceding variation; theme in pedal	Liszt
X	80-88	$\text{♩} = 96$	piano	rolled chords on 8' Harp stops in l.h.; r.h. augmenting w. sixteenth-note chords; sixty-fourth-note flourishes; downward progression by thirds; theme in pedal	Liszt, Wagner

Section 2. This portion of the *Passacaglia* includes Variations VI through X and creates a larger rhythmic crescendo with no increase in dynamics. There is no change in metronomic marking.

Variation VI offers perhaps another innovation in passacaglia variations: four distinct layers of activity created by the use of three separate manuals and pedal. By dividing the right hand between two manuals through an ingenious use of a "thumbed" line, four distinct tone colors pervade this variation: the 8' Vox Humana and sub coupler (placing this line at 16' and 8' pitch), an 8' stop on the Great (played by the right hand thumb), an accompanying 8' combination on the Choir, and matching 16' and 8' stops on the Pedal. Willan's fascination with the symphonic idioms of Tchaikovsky may account for the richness of melody, timbre and rhythm. The theme, slightly ornamented, leaps into the upper voice, with the right hand thumb providing a second contrapuntal line in

the alto. The left hand underscores the right hand with triplet chords, and the pedal adds a bass line alternating between chromatic and diatonic steps. Unlike the other variations, there is a strong feeling of G-flat Major here:

Example 19. Healey Willan, *Passacaglia*, mm. 53-56.

Following this delightful change of pace, the theme of Variation VII returns to the pedal where it will remain for the rest of this section. Recalling the chordal structure of Variation III, this passage makes use of accented passing tones on the first beat of each bar. Another rhythmic acceleration begins here, utilizing a four-note descending motive consisting of two eighth notes and two quarter notes to create dissonance on the main beat. The registration indication is to play on either the Echo or the Swell at a *pianissimo* level. A brief left-hand Reed 8' solo (mm. 58-60) recalls the extended solo in Variation III.

In Variation VIII Willan increases the metronomic marking for the first time to "quarter note equals 72". The dynamic marking is *piano*, suggesting contrasting soft stops on the Choir and the Swell. An exchange of eighth-note thirds between the manuals places appoggiaturas on the second and third beats of each measure, resolving upward in half steps. The ostinato pattern of

“eighth rest/three eighth notes/quarter rest” occurring in imitation at the beginning of the variation is altered at measure 71 when Willan drops the quarter rest (Example 20). The result is an upward rhythmic accelerando into the next variation:

Example 20. Healey Willan, *Passacaglia*, mm. 69-72.

Variation IX begins what may be termed a “scherzo” section. With an increased metronomic marking of “quarter note equals 88” and a rhythmic increase to sixteenth notes, the mood of the piece changes abruptly. Willan’s suggested registration of 16’, 8’ and 2’ on the Swell or Choir adds a sparkle to changes in rhythm and tempo (Example 21). The pianistic thirds on beats one and two are derived from those in the preceding variation:

Example 21. Healey Willan, *Passacaglia*, mm. 73-74.

In Variation X the tempo is increased to “quarter note equals 96.” The influence of the large St. Paul’s organ is evident in the registration on the Great manual: “8’ (or Harps).” The chords on the second half of each beat in the left hand are rolled to enhance the use of the harp stops, and the sixteenth-note figures in the right hand contrast nicely with the harp chords. Interspersed between passages of this nature are ascending sixty-fourth-note flourishes which rise to the start of the next harp passage (Example 22). The downward progression of each chord by thirds is reminiscent of the style of Liszt:

Example 22. Healey Willan, *Passacaglia*, mm. 80-82.

Figure 4 presents an overview of the third and final passacaglia section:

Figure 4. Healey Willan, *Passacaglia*, Section 3, structural overview.

Variation	Measures	Tempo	Dynamics	Compositional Devices	Possible Influences
XI	88-96	$\text{♩} = 58$	mezzo forte	meter change to 9/8; use of triplets; theme spread throughout all four voices	Bach, Reger
XII	96-104	$\text{♩} = 76$	slight increase	sixteenth-note contrapuntal lines; theme in pedal w. passing tones	Bach
XIII	104-112	$\text{♩} = 88$	forte, w. full Swell	alternating chords between hands w. single notes in 4-note ascending figures; pianistic chromatic movement; 7th chords; theme in pedal	Liszt
XIV	112-120	same; m.116 becomes <i>largamente</i>	forte, adding to Great	2 thirty-second notes rising to an eighth note; pianistic style; theme in pedal	Brahms
XV	120-128	$\text{♩} = 116$	fortissimo	"galloping" figures of sixteenth note to eighth note; interspersed Tuba fanfares; pedal theme altered to include displaced octave repeats on half notes	Brahms

Figure 4 (continued).

Variation	Measures	Tempo	Dynamics	Compositional Devices	Possible Influences
XVI	128-136	$\text{♩} = 72$ "quasi Marcia funebre"	fortissimo	block chords on Tubas; broken theme in pedal, w. sixteenth-note flourishes between larger intervals	Wagner
XVII	136-153	same	fortissimo to piano	block chords on Tubas in l.h.; upward moving glissandos in r.h., replaced halfway with chords echoing Tubas; theme in pedal; 9-bar episode extension returning to soft registration	Wagner
XVIII	153-165	$\text{♩} = 60$	piano (on Swell or Echo)	quasi Chorale in E-flat major; warm soprano line and parts; theme in pedal in broken phrases; leads into Fugue	Willan choral motets, Reger
XIX (Coda after Fugue)	94-107 of Fugue	$\text{♩} = 60$	fortissimo to full organ	occurs after Fugue; large block chords w. canon at the sixth in soprano, as in Var. I; theme in pedal	Reger

Section 3. Up to now the increase in tension has been brought about by changes in rhythm and/or texture, and registrations have remained relatively light and controlled. In Variation XI, for the first time, there is a *mezzoforte* marking with Diapasons on the Great manual, and the tempo drops back to "dotted quarter equals 58". Here begins the final push toward the climax. The meter shifts to 9/8 time, making the triplets clearer to the eye. At this point Willan adds another innovation to passacaglia writing by spreading the theme through all four voices. Each note of the theme is indicated by a stress mark (please refer back to Example 16b). The four contrapuntal lines create a harmonic interplay reminiscent of Variation III of Reger's D Minor Passacaglia.

The tempo increases to "quarter note equals 76" in Variation XII, and the contrapuntal lines are now comprised of sixteenth notes. The registration is increased by the addition of Principal stops to the Great. The theme returns to the pedal with sixteenth-note flourishes between each descending fifth. The

counterpoint harks back to Variation VI of Bach's *Passacaglia in C Minor*.

Variation XIII moves the piece forward by a tempo increase to "quarter note equals 88" and a registration increase which adds a reed in the pedal and full stops on the Swell. The sixteenth-note contrapuntal lines of Variation XII are transformed here into an ascending pattern of chords alternating with single notes in a chromatic progression suggestive of Liszt (Example 23). The top notes of the left hand combined with the bottom notes of the right hand create the same four-note ascending pattern that occurs in Variation XII:

Example 23. Healey Willan. *Passacaglia*, mm. 104-106.

The image shows a musical score for three staves. The top two staves are for the right hand, and the bottom staff is for the left hand. The music is in a chromatic progression, with chords alternating with single notes. There are annotations: "add full Sw." in the right hand and "Reed (Ped)" in the left hand. The score is for measures 104-106 of Healey Willan's *Passacaglia*.

In Variation XIV the registration on the Great is increased, and a new rhythmic figure is introduced: two thirty-second notes rising to an eighth note, thus increasing both the rhythmic and melodic tension. The registration heightens the rhythmic interest by adding stops to the Great. The full-voiced pianistic style in the manuals is reminiscent of Brahms. Midway through the variation Willan inserts a *largamente* which builds the tension by holding back.

In Variation XV the excitement grows by virtue of an increase in dynamics to *fortissimo*, a Brahmsian galloping repeated rhythmic figure of a sixteenth note to an eighth note, and the quickest tempo yet (quarter note equals 116). There is a marvelous interplay between the *fortissimo* on the Great and several interspersed four-note fanfares heard on the Tubas (Example 24). The pedal

theme is altered to include displaced octave repeated notes on all the half notes, adding to the powerful momentum leading up to the climax of the Passacaglia:

Example 24. Healey Willan, *Passacaglia*, mm. 122-124.

The *rallentando* and extended Tuba fanfare in the last measure of the previous variation prepare the listener for the climax beginning in Variation XVI. With the indication “quasi Marcia funebre” and a tempo indication of “quarter note equals 72”, there is a powerful solemnity here that is reminiscent of the opening bars of the “Trauermarsch” from Wagner’s *Götterdämmerung*. Consisting of block chords heard entirely on the Tubas underscored by a broken theme in the pedal, this variation is intensified by sixteenth-note flourishes in the pedal between the larger intervals.

Variation XVII, the actual climactic variation, is an extension of XVI. Willan places the Wagnerian block chords on the Tubas entirely in the left hand and accompanies them with scale flourishes in the right hand. After the first four measures, the scales are replaced with fanfare chords echoing those heard on the Tubas. This variation is extended by an eight-measure episode, the sole purpose of which is to bring the entire passacaglia to its highest dynamic level

and then to gradually diminish to a much softer level at the fermata in measure 153.

Variation XVIII, a “quasi Chorale” in E-flat Major, resembles some of Willan’s lovely a cappella choral motets, with its warm soprano line and equally sensitive underscoring parts. It places the theme in the pedal in broken phrases with the serene Chorale played on an Echo manual if possible (another characteristic of the Casavant at St. Paul’s). This passage serves as a calm interlude leading up to the Fugue, much like a quiet section precedes the fugue in Reger’s great chorale fantasy *Wachet auf, ruft uns die Stimme*. It concludes on the dominant, leading effectively into the Fugue.

Since Variation XIX actually concludes the Fugue, it will be discussed at that point.

The Fugue

As Willan stated, he lost his fear of contrapuntal writing at the age of sixteen when he embarked on a private study of the craft. Nowhere was this more evident than when he composed the *Introduction, Passacaglia and Fugue* twenty years later. Willan not only composed a technically correct fugue, but by expanding the use of stretto to cover most of the latter part of the work, he established a powerful technical and emotional momentum reminiscent of the great fugues which conclude Reger’s chorale fantasies.

Like the passacaglia, this fugue may be divided into three distinct sections:

Section 1	mm. 1-34	(exposition)
Section 2	mm. 34-61	(development through stretto)
Section 3	mm. 61-94	(recapitulation including stretto)
Coda	mm. 94-107	(Variation XIX of <i>Passacaglia</i>)

The subject is based on the first five notes of the passacaglia:

Example 25. Healey Willan, *Fugue*, mm. 1-4.

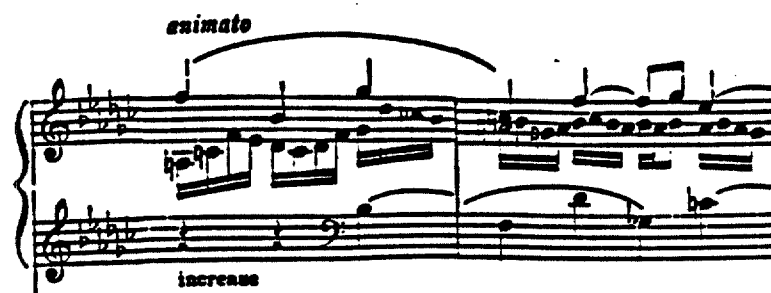


Section 1. The registration at the outset of the Fugue lists Diapasons 8' with manuals coupled. The four voices enter in the order of soprano, alto, tenor, and bass (pedal). The entire subject is heard in each voice, with tonal answers at the dominant. There is no true countersubject. Instead of cadencing in the relative major key of G-flat, Willan effectively settles first into D-flat Major in measure 17 with an entrance of the subject in the tenor, followed by a tonal answer in the bass at measure 19. At measure 23 Willan finally arrives at the more traditional G-flat Major with a soprano entrance, which is heightened by adding stops to the Great. This passage is followed by an episode cadencing in measure 34 on B-flat Minor.

Section 2. Here begins an elaborate series of stretti which steadily increases the fugue's momentum. This may be labeled a development section because it involves only fragments of the subject in various keys. The dynamic marking of *forte* suggests the addition of stops, possibly to the 2' level. On beat 2 of measure 34 the first two measures of the subject appear in the key of B-flat Minor, with the original first half note becoming a quarter note. Stretto entrances are four beats apart in the order of soprano, alto and tenor. At measure 38 a new series of stretti occurs in the key of E-flat Minor in the order of bass, tenor, alto and soprano. A short episode cadences in measure 46 on the dominant of B-flat Minor. The stretti intensify on beat 2 of measure 46 with a

soprano entrance in B-flat Minor, followed two beats later by a tenor entrance (Example 26). The use of sixteenth-note counterpoint, an *animato* indication, an increase in registration and a more chromatic harmony serve to build energy:

Example 26. Healey Willan, *Fugue*, mm. 46-47.



A tenor entrance of the shortened subject occurs without stretto at measure 50 in E-flat Minor. In measure 54 a soprano entrance in D-flat Major begins on beat two, followed on beat 4 by an alto subject in stretto modified to allow for the use of thirds between the two parts. A modulatory episode follows, leading to a return to the original key of E-flat Minor, and a *largamente* indication in the last measure sets up the new tempo of the Recapitulation.

Section 3. As the Recapitulation begins ("Maestoso", *fortissimo* in the Pedal), the first note of the subject returns to the original half-note value in the pedal, and all but the last four notes of the subject are in place. Two beats after the pedal entrance, the theme is heard in stretto in the soprano line, and a contrapuntal episode in fantasia style reaches a cadence on the dominant at measure 69.

A sustained B-flat pedal point connects measure 69 with the concluding passage of the recapitulation. Returning to the 3/4 meter of the passacaglia at

measure 70, there follows an “Animato” section, a spritely and joyous romp through the key of E-flat Major. The subject is shortened to five quarter notes. The tenor begins a stretto, followed two beats later by the alto in a mirror inversion. Four beats after the alto entrance, the soprano imitates the subject on the dominant. On beat 2 of measure 76, the tenor states the first five notes of the subject on the Tubas, followed by a series of harmonic extensions based on this five-note motive. The rhythm shifts to duplets against triplets, adding a whirlwind of counterpoint to the various motives heard in octaves on the Tubas, and the recapitulation cadences on the dominant to set up the Coda.

Coda. This final variation of the Passacaglia (“Nobilmente”) is the climax to the entire piece. The registration calls for full pedal with Tubas (playing in octaves) and full Great and Swell on the manuals in large block chords (Example 27). This variation is a large-scale version of Variation I, utilizing a canon at the sixth between the pedal and the soprano:

Example 27. Healey Willan, *Fugue*, mm. 95-99.

The image shows a musical score for three parts: Soprano, Piano, and Tubas. The tempo is marked 'Nobilmente'. The piano part includes the instruction 'Full Gr. and Sw.'. The tubas part has a 'Tubas' label. The score shows a canon at the sixth between the soprano and tubas parts.

A countermelody begins in measure 99 on the Tubas (see above), and the final five bars complete the climax, adding Full Organ on beat 3 of measure 104 and slowing to “Adagio” on the last two bars.

CONCLUSION

In this paper I have examined the works of several English and German composers to show how Willan elicited different techniques from each in the structuring of his *Introduction, Passacaglia and Fugue*. While these various influences on Willan's compositional skills are significant, their discussion is not intended to detract from his own individuality as a composer. Ultimately he managed to incorporate a number of techniques from the German Romantic school of composition without losing sight of his English roots.

In the relatively short space of his *Introduction* he effectively combined chordal writing with single-line flourishes and imitative counterpoint. There is a rich harmonic vocabulary which occasionally surpasses his earlier English models. While several aspects of other composers are present, Willan effectively fuses them into a work of his own creation.

Equally important are the innovations he made in the passacaglia as a genre. In a brief summary they are:

- (1) beginning and ending the theme on the dominant.
- (2) the use of hemiola at the conclusion of the theme.
- (3) change in registration midway through a variation (II).
- (4) enharmonic alterations of the theme to correspond with harmonies in the manuals (V).
- (5) the use of four distinct lines of counterpoint and coloration created by using all three manuals at once (VI).
- (6) spreading the theme through all four voices (XI).

- (7) dividing the passacaglia so that the final variation occurs as the conclusion of the fugue (XIX).

In the exposition of the Fugue Willan incorporated a modulation from E-flat Minor down to D-flat Major before moving to the more traditional relative major key of G-flat. He also used stretto to a greater extent than many of his English or German models, resulting in a tight construction and an emotional momentum not always found in fugal writing.

With these particular devices Willan placed his own stamp of individuality on organ music, setting an example for generations of composers to come, including Seth Bingham (*Passacaglia*), Alec Rowley (*Introduction and Variations on a Ground Bass*), Leo Sowerby (*Symphony in G*), Virgil Thomson (*Passacaglia*), and Searle Wright (*Introduction, Passacaglia and Fugue*).

Many scholars consider Willan to be one of the last Romantics, a conservative composer who found himself in the middle of a major musical revolution. While more progressive composers were moving in new directions, Willan chose to stay with what he knew. At the radio premiere of his opera *Dierdre* in 1946, he was heard to say that he regarded himself as “a musician who rather likes to compose--and has a good time doing it.” Because ideas often came quickly to him, he usually composed with equal speed and facility. Nevertheless, he could spend great quantities of time in revision, taking ten minutes to jot down a motet and several hours fleshing it out. Once a piece was completed, he preferred to forget it, allowing it to succeed or fail on its own merits.

Though hardly a progressive composer, Willan allowed his students to use more contemporary idioms. If he felt that a student was well suited to a particular method of composition, that student was allowed to pursue it even if Willan himself did not prefer to do so.

In the fifty-two years that remained of his life, Willan never again attempted to compose such a large-scale work for the organ. Perhaps, having expended so great an amount of energy and skill in the structuring of this work, he hesitated to make another attempt on such a demanding level. It is also possible that, having left the position at St. Paul's, he lost his desire to compose for that instrument. More likely is the scenario that the new position at St. Mary Magdalene's, with its two choirs, smaller organ and solid Anglo-Catholic emphasis, made new demands on him as a composer.

Nevertheless, the *Introduction, Passacaglia and Fugue* remains one of the great early twentieth-century organ works. Through the incorporation of stylistic elements and compositional procedures from German organ music into the English organ style, Willan produced a monumental work not equaled by his English contemporaries.

APPENDIX I

Stop List for the Casavant Organ, St. Paul's

Anglican Church, Bloor Street, Toronto

(originally built in 1914)

This is the organ for which the *Introduction, Passacaglia and Fugue* was written. The following specifications are those of the revision of 1956.

Disposition is essentially the same as the original with the addition of some mixtures and a subtraction of a 10 2/3' Quint Trombone on the Pedal and a mixture of a flatted seventh on the Great. Willan, however, did not appreciate the updating of the organ.³⁸

Great Organ

1. Gross Geigen.....	16'
2. Diapason I.....	8'
3. Diapason II.....	8'
4. Geigen Principal.....	8'
5. Waldflöte.....	8'
6. Rohrflöte.....	8'
7. Spitzflöte.....	8'
8. Quintflöte.....	5 1/3'
9. Octave.....	4'
10. Geigenoctave.....	4'
11. Flute Triangulaire.....	4'
12. Flute Couverte.....	4'
13. Octave Quint.....	2 2/3'
14. Superoctave.....	2'
15. Fourniture.....	1 1/3'
16. Cymbal.....	1/2'

³⁸ Joylin Campbell-Yukl, *Healey Willan: The Independent Organ Works*, DMA dissertation (University of Missouri, Kansas City, 1976), 196.

Great Organ (continued)

17. Contra Tromba.....	16'
18. Tromba.....	8'
19. Octave Tromba.....	4'

Swell Organ

20. Double Stop Diapason.....	16'
21. Horn Diapason.....	8'
22. Stopped Diapason.....	8'
23. Viola da Gamba.....	8'
24. Voix Celeste C.C.....	8'
25. Erzähler.....	8'
26. Octave Gamba.....	4'
27. Lieblichflöte.....	4'
28. Flautina.....	2'
29. Plein Jeu.....	2'
30. Oboe.....	8'
Tremulant	
31. Double Trumpet.....	16'
32. Trumpet.....	8'
33. Clarion.....	4'

Choir Organ

34. Quintaton.....	16'
35. Spitzprincipal.....	8'
36. Cor de Nuit.....	8'
37. Viole de Gambe.....	8'
38. Salicional.....	8'
39. Vox Angelica T. C.....	8'
40. Spitzflöte.....	4'
41. Zauberflöte.....	4'
42. Nazard.....	2 2/3'
43. Blockflöte.....	2'
44. Tierce.....	1 3/5'
45. Larigot.....	1 1/3'
46. Siffflöte.....	1'
47. Zimbel.....	1'
48. Contra Fagotto.....	16'
49. Clarinet.....	8'
Celesta	

Orchestral Organ

50. Contre Viole.....	16'
51. Flute Harmonique.....	8'
52. Quintaton.....	8'
53. Viole d'Orchestra.....	8'
54. Viole Celeste.....	8'
55. Concert Flute Harm.....	4'
56. Viole Octaviante.....	4'
57. Piccolo Harmonique.....	2'
58. Cornet de Violes.....	2 2/3'
59. Como di Bassetto.....	16'
60. Cor Anglais.....	8'
61. Hautbois d'orchestre.....	8'
Chimes	
Harp	

Tuba Organ

62. Principal.....	4'
63. Grande Fourniture.....	2 2/3'
64. Trombone.....	16'
65. Tuba Sonora.....	8'
66. Trompette Harmonique.....	8'
67. Quint Home.....	5 1/3'
68. Clarion Harmonique.....	4'
69. Tuba Mirabilis.....	8'
70. Tuba Clarion.....	4'

Echo Great

71. Contra Gamba.....	16'
72. Open Diapason.....	8'
73. Salicional.....	8'
74. Harmonic Flute.....	4'
75. Horn.....	8'

Echo Swell

76. Viole Gambe.....	8'
77. Voix Celeste T. C.....	8'
78. Gedeckt.....	8'
79. Unda Maris T. C.....	8'

Echo Swell (continued)

80. Lieblichflöte.....	4'
81. Dolce Cornet.....	8'
82. Contra Oboe.....	16'
83. Vox Humana.....	8'
Tremulant	

Echo Pedal

84. Diapason.....	16'
85. Diapason (from #71).....	16'
86. Bourdon.....	16'

Pedal Organ

87. Double Open Diapason.....	32'
88. Diapason (from #87).....	16'
89. Subbass.....	16'
90. Contrabass.....	16'
91. Geigen (from Great).....	16'
92. Viole (from Orchestral).....	16'
93. Gedeckt (from Swell).....	16'
94. Quintaton (from Choir).....	16'
95. Gemshornquint.....	10 2/3'
96. Octave.....	8'
97. Principal (from #90).....	8'
98. Viole Octave (from Orchestral).....	8'
99. Stopped Flute (from #89).....	8'
100. Still Gedeckt.....	8'
101. Octave Quint (from #95).....	5 1/3'
102. Superoctave (from #96).....	4'
103. Choralbass (from 90-97).....	4'
104. Flute (from #89-99).....	4'
105. Blockflöte.....	2'
106. Fourniture.....	III
107. Harmonics.....	II
108. Bombardon.....	32'
109. Ophecleide (from #108).....	16'
110. Trombone (from Tuba).....	16'
111. Posaune (from 106-107).....	8'
112. Clarion (from #111).....	4'

APPENDIX II

A Chronological Listing of the Organ Works of Healey Willan³⁹

Listed below are the complete organ works of Healey Willan in the order in which they were composed. The date in the left column is the year of composition, and the date in parenthesis cites the year of publication. Catalogue numbers are taken from *Healey Willan Catalogue* by Giles Bryant (see Bibliography).

- 1906 *Fantasia Upon the Plainchant Melody "ad coenam agri"* (B144).
 London: Novello & Company (1906).
- 1908 *Prelude and Fugue in C Minor* (B146). London: Novello &
 Company (1909).
- 1909 *Epilogue* (B145). London: Novello & Company (1909).
- 1909 *Prelude and Fugue in B Minor* (B147). London: Novello &
 Company (1909).
- 1910 *Miniature Suite* (B148). London: Charles Woolhouse (1910).
- 1916 *Introduction, Passacaglia and Fugue* (B149). London: Oxford
 University Press (1919).
- 1926 *Chorale Prelude No. 1--Puer nobis nascitur* (B150). Cincinnati,
 New York, London: The John Church Company (1926).
- 1928 *Chorale Prelude No. 2 on the Tune "Andernach"* (B151).
 London: Oxford University Press (1928).

³⁹ Norman Gary Johnson, "Organ Works of Healey Willan," *The American Organist*, Vol. 14 No. 10 (October 1980), 36-8.

- 1933 *Elegy* (B152). New York: H. W. Gray (1947)
- 1948 *Epithalamium* (B153). Unpublished.
- ? *Barcarolle* (B154). London: Ascherberg, Hopwood & Crew (1950).
- 1950 *Six Chorale Preludes, Set 1* (B155). St. Louis: Concordia Publishing House (1950).
- 1950-51 *Six Chorale Preludes, Set 2* (B156). St. Louis: Concordia Publishing House (1951).
- 1951 *Five Preludes on Plainchant Melodies* (B157). Toronto: Oxford University Press (1951).
- 1953 *Chorale Prelude--Kremser* (B159). St. Louis: Concordia Publishing House (1953).
- 1953 *Chorale Prelude--St. Thomas* (B160). St. Louis: Concordia Publishing House (1953).
- 1954 *Three Pieces* (B161). London, Oakville: F. Harris (1954).
- 1954 *Prelude--Thee We Adore, O Blessed Savior* (B162). St. Louis: Concordia Publishing House (1956).
- 1955 *Chorale-Prelude on "Te lucis"* (B163). London: Oxford University Press (1955).
- 1956 *Soliloquy* (B164). London: Oxford University Press (1956).
- 1956 *Chorale Prelude--Easter Hymn* (B165). St. Louis: Concordia Publishing House (1956).
- 1956 *Chorale Prelude--Italian Hymn* (B166). St. Louis: Concordia Publishing House (1956).
- 1956 *Epilogue on "St. Theodulph"* (B167). London: Novello & Company (1956).
- 1956 *Prologue on "Ascension"* (B168). London: Novello & Company (1956).

- 1956 *Ten Hymn Preludes, Set 1* (B169). New York: C. F. Peters Corporation (1956).
- 1956 *Rondino, Elegy and Chaconne* (B171). London: Novello & Company (1957).
- 1957 *Epithalame* (B170). Toronto: BMI Canada (1957).
- 1957 *Postlude in E Minor* (B172). London: Hinrichson Edition (1957).
- 1957 *Ten Hymn Preludes, Set 2* (B1730). New York: C. F. Peters Corporation (1957).
- 1958 *Ten Hymn Preludes, Set 3* (B174). New York: C. F. Peters Corporation (1958).
- 1958 *Postlude in D Major* (B175). London: Oxford University Press (1958).
- 1958 *A Fugal Trilogy* (B176). Toronto: Oxford University Press (1958).
- 1957-58 *Five Pieces for Organ* (B177). Toronto: BMI Canada (1959).
- 1959 *Passacaglia and Fugue No. 2 in E Minor* (B178). New York: C. F. Peters Corporation (1959).
- 1960 *Fugue in E Minor* (B179). New York: C. F. Peters Corporation (1960).
- 1960 *36 Short Preludes and Postludes on Well-Known Hymn Tunes, Set I* (B180). New York: C. F. Peters Corporation (1960).
- 1960 *36 Short Preludes and Postludes on Well-Known Hymn Tunes, Set II* (B181). New York: C. F. Peters Corporation (1960).
- 1960 *36 Short Preludes and Postludes on Well-Known Hymn Tunes, Set III* (B182). New York: C. F. Peters Corporation (1960).
- 1961 *Two Pieces for Organ* (B183). New York: C. F. Peters Corporation (1961).

- 1964 *Interlude for a Festival* (B158). Toronto: BMI Canada (1964).
- 1965 *Andante, Fugue, and Chorale* (B184). New York: C. F. Peters Corporation (1965).
- 1966 *Chorale Prelude--Horsley* (B185). St. Louis: Concordia Publishing House (1966).
- 1966 *Chorale Prelude--Windsor* (B186). St. Louis: Concordia Publishing House (1966).
- 1966 *Chorale Prelude--Watermouth--Angel's Story* (B187). St. Louis: Concordia Publishing House (1966).

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