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THE ORGAN WORKS OF

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THE ORGAN WORKS OF EMMA LOU DIEMER

By

Thomas Hunt Naus

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ABSTRACT

THE ORGAN WORKS
OF
EMMA LOU DIEMER

By

Thomas Hunt Naus

The purpose of this dissertation is to provide a stylistic and theoretical study of Emma Lou Diemer's compositions for organ. Diemer is presently Professor of Theory and Composition at the University of California, Santa Barbara.

The organ music of Emma Lou Diemer is a significant contribution to twentieth-century American organ literature. She has composed in various styles, from solo concert pieces to Gebrauchsmusik hymn settings. Her organ compositions span her entire career, and make use of a wide variety of techniques and styles.

Chapter One provides information about the composer's background, education, and professional positions.

Chapter Two presents a survey of Diemer's organ compositions, grouping her works into three categories: hymn-based works, free solo works, and works with other instruments. The circumstances under which each work or collection was written is discussed.

Chapter Three discusses forms used by Diemer in her settings of hymn tunes. Also, her treatment of the hymn tunes and her use of accompanimental material is examined.

Chapter Four looks at the form in each of her free works, both solo and ensemble pieces. Each composition is discussed briefly,

highlighting the formal design and the important structural, motivic, and unifying devices that are used.

Chapter Five discusses Diemer's use of musical devices in her organ works. These devices include melodic and motivic treatment and development, tonality, harmony, contrapuntal procedures, rhythm, and form.

Chapter Six presents a look at Diemer's approach to the organ in her writing, including registration, use of Pedal, articulation, improvisation, pianistic devices, and experimental sounds idiomatic to the organ.

Chapter Seven discusses Diemer as a composer, examining influences on her writing, her philosophy as a composer, her reasons for composing, general stylistic traits of her writing, her place among American composers, and aesthetic principles in her composition.

The appendices include a list of professional organizations of which Diemer is a member; awards and commissions that she has received; her compositions to date, arranged chronologically within each performing medium; a discography; the matrix for Declarations, Diemer's only serial organ composition; and the general plan for Church Rock, an improvised work for organ and tape.

to Amy

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PREFACE

Emma Lou Diemer holds an important place in contemporary American music. As a very prolific and imaginative composer, she has contributed a great body of music in varied mediums to the American musical scene. Her organ music alone is a sizeable contribution to the literature for the instrument, and worthy of a study of this nature.

The main content of this dissertation includes a stylistic and theoretical study of her entire body of organ composition. Research for this project included a detailed analytical study of her organ works, three personal interviews by the author, and considerable mail correspondence over several years.

This dissertation is divided into seven chapters. The first provides information concerning the composer's background. The second presents a survey of the organ works. Chapters Three and Four discuss forms used by Diemer in her hymn-based works and her free compositions, respectively. The fifth chapter discusses Diemer's use of musical devices in her organ works. The sixth chapter examines her approach to the organ in her writing. The final chapter discusses Diemer as a composer.

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CHAPTER I

THE COMPOSER

Emma Lou Diemer was born on November 24, 1927, in Kansas City, Missouri, the daughter of George Willis Diemer and Myrtle Casebolt Diemer. Her entire family was musical. Both of her parents read music and sang. Her two brothers, George and John, played the cornet and cello, respectively, and her sister Dorothy (Hendry) played the flute. Her grandmother played "mostly light classical music, psalms, and hymns on the piano until she was ninety."[1]

At age four or five, Diemer began playing the piano, taking some lessons from her mother. She began to study piano at about age seven with Mable Payton, a "lovely person, good with children,"[2] and shortly after began to compose short pieces for the piano.

George Diemer, Emma Lou's father, had been President of Kansas City Teachers' College and in 1937 became President of Central Missouri State Teachers' College, resulting in the family's moving to Warrensburg. Diemer began organ lessons with Edna Scotten Billings, organist and choirmaster at Grace and Holy Trinity Cathedral in Kansas City, who came to Warrensburg once a week to

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[1]Emma Lou Diemer, interview with the author, 14 January 1986.

[2]Ibid.

teach organ at the college. This continued for about a year.

After not doing much composing since her earliest pieces, Diemer began at about age thirteen to write longer pieces for piano and several piano concerti. She "would get up early in the morning and improvise on the piano."[3] Influences on these early concerti were recordings--Sunday afternoon broadcasts and records--and visiting pianists, including Louise Meizner, a child prodigy from Hungary, and Edwin Gerchevski, who saw a few of Diemer's works and encouraged her to write.[4]

When she was sixteen, Emma Lou Diemer began to study piano in Kansas City with Wiktor Labunski, Director of the Kansas City Conservatory and a brother-in-law of Artur Rubenstein. She remembers him as being "very nice and gentle--a good pianist and teacher."[5] About the same time, she studied composition for a year with Gardner Read, who was a visiting Professor at the Kansas City Conservatory.

While in high school, she began playing the organ at the First Christian Church in Warrensburg. She wrote several small hymn settings for organ. These pieces grew out of improvisation during communion.

Following graduation from College High School in Warrensburg in 1945, Diemer entered the Eastman School of Music, University of

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[3]Ibid.

[4]Ibid.

[5]Ibid.

Rochester, New York, where she studied for one year. She studied theory with Wayne Barlow, composition with Edward Royce, and piano with Blair Cosman, who "had me play everything detached, which was good for my technique."[6] The following year, Diemer returned home to Warrensburg and spent her sophomore year at Central Missouri State College, which had just inaugurated a Bachelor of Music degree program.

The next year (1947), Emma Lou Diemer enrolled at Yale University as a junior. She studied theory with Paul Hindemith, composition with Richard Donovan, and piano with William Grant, from whom she learned a great deal concerning musicality and phrasing.[7] In 1949 she graduated with a Bachelor of Music in composition. The following year, she completed a Master of Music in composition at Yale University. While at Yale, she wrote choral music, songs, chamber music, and a piece for piano and orchestra, and she won the Woods Chandler Prize in composition (1950).

After graduating, Diemer returned to Kansas City and became organist at Wornall Road Baptist Church. The next year (1951), she taught piano and counterpoint at Northeast Missouri State Teachers' College in Sumner. In the fall of 1952 she was awarded a Fulbright Scholarship and studied at the Royal Conservatory in Brussels, Belgium, where she studied composition with Jean Absil and piano with André Dumortier. While there, she wrote a three-movement symphony and several piano pieces.

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[6]Ibid.

[7]Ibid.

In 1953, Emma Lou Diemer taught for one year at the Annie Wright Seminary, an Episcopal girls' school in Tacoma, Washington. While there, she wrote (in 1954) a piano quartet, which she considers one of her "first chamber pieces of some merit."[8] During the summer of 1954. she attended the Berkshire Music Center at Tanglewood in Lenox, Massachusetts on a scholarship and studied composition with Ernst Toch.

Diemer returned to Missouri from 1954 to 1957 and taught at the Kansas City Conservatory of Music, Park College in Parkville, and William Jewell College in Liberty. She also served as organist at Central Presbyterian Church in Kansas City, where she composed a cantata for their centennial in 1956 and wrote several large hymn settings for organ, including "All Glory, Laud, and Honor," published as one of the pieces in the Three Fantasies on Advent/Christmas Hymns. She also had to write two-minute organ pieces to cover the collection of visitors' cards. Many of these are contained in her Ten Hymn Preludes for Meditation and Praise and Seven Hymn Preludes. She returned to Tanglewood in the summer of 1955 and studied composition with Roger Sessions. She wrote a three-movement suite for orchestra, in which "each movement is a descriptive piece of something in the Tacoma area."[9] This work won the Louisville Orchestra Student Award in 1955, which included a performance by the orchestra, under the direction of Robert Whitney.

In 1957. Emma Lou Diemer entered the Eastman School of Music.

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[8]Ibid.

[9]Ibid.

She studied composition for one year each with Bernard Rogers and Howard Hanson and studied organ for one year with David Craighead. Among her compositions dating from this period are the Fantasie for organ (1958), a neo-classic flute sonata (1958), and a neo-classic harpsichord concerto (1958) which was played at Eastman as part of the Festival of American Music by the Eastman-Rochester Philharmonic Orchestra with Howard Hanson conducting and the composer playing the harpsichord. Her doctoral thesis was a symphony she describes as "a big, romantic piece based on American Indian themes."[10] It was performed in the Festival of American Music with Hanson conducting. While at Eastman, Diemer served as organist at Central Presbyterian Church in Rochester, where she wrote anthems as incidental music for religious radio broadcasts. She graduated in 1960 with a Doctor of Philosophy in composition.

For two years, from 1959 to 1961, Diemer held the position of Composer-in-Residence in the Arlington, Virginia, schools. This "composers in the school" program, sponsored by the Ford Foundation Young Composers project, placed twelve young composers in participating school districts throughout the United States. Emma Lou Diemer was the only woman selected at the time. Peter Schickele and Philip Glass were participants in the program during the same period. The position involved composing for chamber groups, orchestra, band, and chorus. Many of Diemer's pieces from this period were published, establishing her reputation, especially as a choral composer. In speaking of this position, she states:

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[10]Ibid.

> I think it was a good experience because I had to write music they could perform, and I was in contact with the students, with the conductors, with the teachers. They would ask me to write things, and my style basically is rather conservative. It was probably a little more conservative for them because one idea of the project was to get more repertory into the schools and also to get them to know more about contemporary music--the teachers and the students. And I think that happened.[11]

The Music Educators National Conference took over the program from the Ford Foundation entitling it "Contemporary Music Project." Under their auspices, Diemer spent the next several years (1961-1965) as a composer-consultant in the Arlington and the Baltimore, Maryland schools. In 1962 she was appointed organist at the Church of the Reformation (Lutheran) on Capitol Hill in Washington, D.C. She recalls that it was "a great church to be in. It had a very active music program and I wrote quite a lot for them. I wrote a lot of folk-service-type music, a big service of music and poetry, and anthems."[12]

In 1964, Diemer began teaching piano, theory, and composition at the University of Maryland. During this period, she began composing more difficult music, particularly chamber and orchestral music. The Toccata for organ dates from 1964. Between the fall of 1970 and summer of 1971, Diemer did not teach at the university, but concentrated completely on church work at Reformation Lutheran Church, including directing the choirs. She states, "I really enjoyed that--just working in the church and writing, choosing the

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[11]Emma Lou Diemer, interview with the author, 15 January 1986.

[12]Ibid.

choir music, and getting in a little practice conducting."[13]

Emma Lou Diemer moved to California in September 1971 to accept the position of Professor of Theory and Composition at the University of California, Santa Barbara, a position she still holds. From 1973 to 1984 she served as organist at the First Church of Christ, Scientist, and since 1984 she has held the position of organist at First Presbyterian Church, both in Santa Barbara.

Since moving to California, she has written a great deal of music in many genres. A considerable amount of this music has been composed for the university and in response to commissions. Around 1973 she developed an interest in electronic music, and was appointed Associate Director of the university's electronic studio. Since 1978 she has experimented with compositions involving tapes, synthesizers, and computers. Many of these works have been performed at various universities throughout the country.

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[13]Ibid.

CHAPTER II

THE ORGAN WORKS

The organ compositions of Emma Lou Diemer cover a wide range of musical styles, from short hymn settings for church services to large concert works, and from relatively simple to very complex designs. Concerning this ability to write in such a diverse range of styles, Diemer states,

> I find it easy to be complex and difficult; it is much harder to be lucid and technically within reach. I place much greater value on the latter of the two qualities.
>
> Writing for non-professional musical groups is a good discipline for the composer. The music must not be too out-of-reach technically, and I believe it should have almost immediate appeal. It is this feeling of spontaneity that I like to attain in writing--the style not too removed from the past, but not too enmeshed in it, lest I myself become bored. The ability to write both rather simple and rather complex styles for different works makes composing both a pleasure and a challenge.[1]

Diemer's compositional output for organ can be divided into three general categories: settings of hymn tunes, free works for solo organ, and ensemble pieces. Within each of these three

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[1]Jane Weiner LePage, Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies, Volume I (Metuchen, N.J.: The Scarecrow Press, Inc., 1980), 60.

categories, there is considerable variety in terms of compositional styles, complexity, and difficulty.

Dr. Diemer's large output of hymn settings covers almost a forty-year time span. There are five larger settings and eleven published collections.

The first two of the larger settings of hymn tunes for organ were composed in 1951, the year following her graduation from Yale University. She was serving as organist at Wornall Road Baptist Church in Kansas City, Missouri, and composed these pieces both "to play in church" and as "kind of an exercise," because "it's hard to reconcile oneself to writing a hymn setting. It's difficult to make it interesting."[2]

Dated January 1951, Dr. Diemer's setting of "He Leadeth Me" is based on the hymn tune of the same name. It was published in 1969 and received the following review:

> Although the hymn "He Leadeth Me" may be equated with "Give Me That Old Time Religion" in many minds, you might want to reconsider using the hymn so that you can use Miss Diemer's contribution. . . . If you feel the church needs contemporary music, then by all means look at this. We hope to see more compositions from this composer's pen.[3]

Also dating from 1951 is Diemer's setting of "St. Anne," a hymn tune most closely associated with the hymn text, "O God, Our Help in Ages Past." This setting was published in 1974.

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[2]Emma Lou Diemer, interview with the author, 15 January 1986.

[3]D. DeWitt Wasson, "Organ Music Reviewed," review of "He Leadeth Me," by Emma Lou Diemer, Music/The A.G.O.-R.C.C.O. Magazine 4, no. 5 (May 1970): 26.

Emma Lou Diemer's next two large hymn settings date from 1956, during which time she was serving as organist at Central Presbyterian Church in Kansas City, Missouri. Both were written to be played in church, and neither has been published. Her setting of "Lauda anima" is dated January 1956. The tune is generally used with the hymn, "Praise, My Soul, the King of Heaven." The other setting uses "Diademata," a tune written to accompany the hymn, "Crown Him with Many Crowns."

In February 1967, while Diemer was organist at the Lutheran Church of the Reformation in Washington, D.C., she wrote her Fantasy on "O Sacred Head." It was published in 1970. This is the largest and most complex of her hymn settings. Describing this setting, Dr. Diemer states, "It's a very serious piece--a little theatrical. Each section uses a different phrase of the chorale. I develop a phrase and then I go into another phrase."[4]

The three earliest collections contain hymn settings written specifically for use by the composer in church services. Ten Hymn Preludes for Meditation and Praise and Seven Hymn Preludes contain settings which date from the 1950's, when Diemer was organist at Central Presbyterian Church in Kansas City, Missouri. With the exception of "Praise to the Lord," the first piece in Ten Hymn Preludes, these settings were composed to be played during the weekly collection of visitors' cards, which took two or three minutes. The composer writes:

> Almost all of these settings are quiet, introspective pieces, written with the sure

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[4]Emma Lou Diemer, interview with the author, 15 January 1986.

> knowledge that a soft, rather dissonant composition will make its way much more easily in the world of church goers than a loud, rather dissonant one! I can't recall any overt complaints about these settings, the parishioners perhaps being too busy passing visitors' cards along to notice.[5]

Concerning the composition of these hymn settings, she explains:

> I was working in this church in Kansas City and I would go home for part of the week to Winesburg, 50 miles away, and I would do these and then bring them back to church and play them, maybe on Saturday--but work them out at the piano. I would play through the hymn a lot and think about the words, and then compose these settings. So, they were not improvised. Some people thought they were, but they were not. I had improvised things for other purposes, but not during the service. They were written out beforehand, because I like to work with things. I like to perfect them. . . . I like to be sure I work out all the transitions and the progressions so that, to me anyway, it's smooth.[6]

Dr. Diemer states the following about the musical style of the hymn settings in these early collections:

> They're free settings. I don't have any affinity for strict chorale prelude settings. . . . Sometimes they have an accompaniment in an ostinato of some kind that begins and sets the mood. There's always some kind of an introduction to the tune coming in, and sometimes a separation between. Sometimes I will use what would correspond to three verses. The tune appears three times in different kinds of guises. Sometimes there's a use of some element of the melodic line itself that occurs in the introduction or in the accompaniment.[7]

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[5]Emma Lou Diemer, "Fantasies and Improvisations," Journal of Church Music 23, no. 7 (September 1981): 15.

[6]Emma Lou Diemer, interview with the author, 16 January 1986.

[7]Ibid.

Ten Hymn Preludes for Meditation and Praise was compiled as a collection in 1960 and published in 1967. Included in this collection are "Praise to the Lord" (Lobe den Herren), two settings of "Now Thank We All Our God" (Nun danket alle Gott), "If Thou But Suffer God to Guide Thee" (Neumark), "All Beautiful the March of Days" (Forest Green), "Away in a Manger" (Mueller), "What Star Is This, with Beams So Bright" (Puer nobis nascitur), "Lo, How a Rose E'er Blooming" (Es ist ein' Ros' entsprungen), "There is a Fountain Filled with Blood" (Cleansing Fountain), and "The God of Abraham Praise" (Yigdal).

Seven Hymn Preludes, compiled as a collection in 1965 and published in 1968, includes the hymn tunes Pleading Savior, Picardy, Munich, Hyfrydol, Jesu, meine Freude, Greensleeves, and Martyrdom.

Emma Lou Diemer compiled the collection Celebration: Seven Hymn Settings for Organ in 1970. It was published in 1975. Concerning this collection, she writes:

> The decade of 1960 to 1970 saw the production of several, more "up-beat" organ settings of hymns, some of them composed for the folk services at Reformation Lutheran Church in Washington, D.C. where I was organist, which are in Celebration. I made a distinct effort to present a variety of moods in this collection, according to the spirit of the hymn.[8]

The hymn tunes set in this collection are Wareham ("Come, Gracious Spirit"), Ancient of Days, Hankey ("I Love to Tell the Story"), Wesley ("Hail to the Brightness"), Innsbruck ("O Bread of Life from Heaven"), Gounod ("Christ, Whose Glory Fills the Skies"),

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[8]Diemer, "Fantasies and Improvisations," 15.

and Were You There.

Dr. Diemer has written three collections of hymn settings using hymn tunes directly associated with specific seasons of the church year. The first of these collections, Three Fantasies on Advent/Christmas Hymns was compiled in 1970 and published in 1979. The composer writes, "Three longer, and a bit more difficult, hymn settings, Three Fantasies on Advent/Christmas Hymns . . . are more complicated in structure, and freer, less obvious in the use of the hymn tunes. . . . The Three Fantasies . . . are intended for concert as well as church service use, and I hope that they occasionally are used in concert."[9]

Concerning the composition of these three hymn settings, Diemer states that "the first and last ones are very up-beat and quite free. They remind me a little of Pepping . . . with lots of change of key--always shifting tonality and very active. The voices are all active, including the pedal when it comes in."[10]

Three Fantasies on Advent/Christmas Hymns received the following review:

> Augsburg continues to publish exciting organ music by Emma Lou Diemer. These settings of Antioch ("Joy to the World"), Valet will ich dir geben (also known as St. Theodulph), and Wachet auf are fresh rhythmically and harmonically. . . . These settings are moderately difficult, but well worth

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[9]Ibid.

[10]Emma Lou Diemer, interview with the author, 16 January 1986.

> the effort required to learn them. . . . Highly recommended.[11]

"Antioch," the first of the three hymn settings, was selected to appear in The AGO 90th-Anniversary Anthology of American Organ Music, published in 1988.

Carols for Organ, featuring settings of Christmas hymns and carols, was written at the request of Dale Wood, music editor for The Sacred Music Press. The settings were composed in 1979 and published by The Sacred Music Press in 1980. They received this comment by a reviewer: "Emma Lou Diemer has created five delightful settings of well-known Christmas carols . . . harmonically and rhythmically intriguing."[12]

The carols included in the collection are "O Come, All Ye Faithful" (Adeste fideles), two settings of "Silent Night, Holy Night" (Stille Nacht), "Bring a Torch, Jeanette, Isabella" (French Carol), and "Hark! The Herald Angels Sing" (Mendelssohn). In the collection, Diemer states:

> These carol settings may be performed individually or as a suite. Either setting of Stille Nacht may be used if the carols are performed together, at the discretion of the organist and with the possible limitations of organ registration in mind.[13]

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[11]Susan Hegburg, "Organ," review of Three Fantasies on Advent/Christmas Hymns, by Emma Lou Diemer, The American Music Teacher 32 (September-October 1982): 42.

[12]Debra S. Jones, "Organ Music," review of Carols for Organ, by Emma Lou Diemer, Journal of Church Music, 22, no. 8 (October 1980): 19.

[13]Emma Lou Diemer, Carols for Organ (Dayton, Ohio: The Sacred Music Press, 1980).

Concerning the overall style of this collection, Diemer says:

> Carols for Organ . . . uses very familiar hymns but in a more traditional manner, the harmonies being somewhat less adventurous--the exception being the alternate setting of "Silent Night," which features long, clusterlike chords sustained under tiny fragments drawn from the hymn tune: it is the "farthest out" of the settings, and the nearest to my "non-church" style.[14]

Suite of Easter Hymns, also written at the request of Dale Wood for The Sacred Music Press, was written and published in 1984. This collection includes "Jesus Christ is Risen Today" (Easter Hymn), "Awake, My Heart With Gladness" (Auf, auf, mein Herz), "Now the Green Blade Rises" (Noël Nouvelet), "Christ the Lord Is Risen Today; Alleluia!" (Llanfair), "This Joyful Eastertide" (Vruechten), and "Christ Jesus Lay in Death's Strong Bands" (Christ lag in Todesbanden).

Stylistically, these settings are quite similar to those in Carols for Organ. Dr. Diemer states the following concerning this collection:

> I kind of like writing different styles of music--some happy, some sad, some really rhythmic, and so on--and this was an attempt to get a lot of variety into it. Two of them are very conservative: the "Jesus Christ is Risen Today" and the "Christ the Lord Is Risen Today." "Green Blade Rises" is canon all the way through. . . . The others are freer settings. Sometimes the melody is in the Pedal. "This Joyful Eastertide" is a little bit canonic, but the melody comes in in the Pedal. . . . Mostly it's just the feeling I want to express of happiness, by using certain chord structures and certain regular rhythms. The last one ("Christ Jesus Lay in Death's Strong

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[14]Diemer, "Fantasies and Improvisations," 17.

> Bands") has constant rhythms, with the melody in the Pedals--sort of a big finale.[15]

In 1978 and 1979, respectively, Emma Lou Diemer composed With Praise and Love: Settings of Nineteenth-Century Hymn Tunes, Volumes 1 and 2. The composer writes:

> In the late 1970s Dale Wood of The Sacred Music Press asked me to write some settings of "old familiar" hymns, and the resulting two volumes of With Praise and Love were a challenge to reflect the simple spirit of a number of 19th century hymns and at the same time present each one in a somewhat new stylistic garb. My choices for these hymns were from those that were sung often in the church in Missouri, especially during the Sunday School service.[16]

The composer selected the hymn tunes that appear in these collections. Dale Wood "might have made a few suggestions. He just said that he would like familiar ones."[17] Diemer feels that "sometimes these old American hymns, like the much derided hymns of the late nineteenth century, lend themselves to more imaginative settings than the chorales do. The chorales give you a strict structure of interval (rhythm and harmonic rhythm). These old hymns give more latitude."[18]

Because these hymns are so familiar, the composer "tried to give them unusual, fresh sorts of settings. And they vary somewhat in style. Some of them are quite conservative. And some of them

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[15]Emma Lou Diemer, interview with the author, 16 January 1986.

[16]Diemer, "Fantasies and Improvisations," 16.

[17]Emma Lou Diemer, interview with the author, 16 January 1986.

[18]Ibid.

could actually be used to accompany the congregation singing the hymn."[19]

Concerning these collections, Diemer writes:

> The settings fall into two categories: 1) festive, busy, often syncopated (like "Go, Tell It on the Mountain" and "All Hail the Power of Jesus' Name"), and 2) contemplative, lyrical (like "Blessed Assurance" and "Jesus Calls Us"), both using recurring accompaniment patterns that unify each piece.[20]

The composer also states that the settings in these collections "were not to be hard, which is difficult. It's hard to write something that is not difficult. So usually I've simplified them from what came out originally."[21]

The hymn settings in Volume I include "Go, Tell It on the Mountain" (Go Tell It), "Jesus, Lover of My Soul" (Martyn), "I Need Thee Every Hour" (Need), "Rejoice, Ye Pure in Heart" (Marion), "Blessed Assurance, Jesus Is Mine" (Assurance), "Immortal, Invisible, God Only Wise" (St. Denio), and "O For a Thousand Tongues to Sing" (Azmon).

Volume 2 contains "Jesus, the Very Thought of Thee" (St. Agnes), "Come, Ye Disconsolate" (Consolation), "God of Our Fathers" (National Hymn), "Blest Be the Tie That Binds" (Dennis), "Pass Me Not, O Gentle Savior" (Pass Me Not), "All Hail the Power of Jesus' Name" (Coronation), "Jesus Call Us" (Galilee), "Not Alone for Mighty

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[19]Ibid.

[20]Diemer, "Fantasies and Improvisations," 16.

[21]Emma Lou Diemer, interview with the author, 16 January 1986.

Empire" (Geneva), and "Here, O My Lord, I See Thee Face to Face" (Langran).

Diemer states that each collection is "written to be used as a suite, which is very common. You can play them all at once, for a long prelude or recital, or take them apart, using them here and there."[22] "Jesus Calls Us," from Volume 2, has been reprinted in The AGO 90th-Anniversary Anthology of American Organ Music (1988).

The last setting in Volume 2 ("Here, O My Lord, I See Thee Face to Face") dates from much earlier than the rest of the collection. The composer writes:

> During my late teens I came back from college in the summer months to play in my home church (First Christian, where I had become organist at about age 14), and began to write hymn settings, improvising them during organ practice on hot summer days. These were rather dissonant creations, and when I would play them in church my mother said the dentist on her side of the aisle was convinced I was making mistakes (times haven't much changed!). . . . The church often used this hymn during communion, and my little setting of it, written at age 18, was one of those I played while passing the communion trays across the organ keyboard from the tenors to the basses (playing with one hand all the while!).[23]

Reviews of Volumes 1 and 2, respectively, state:

> Each setting is contemporary and different from anything you might expect.[24]

> In her second volume of settings of 19th-century hymn tunes, Emma Lou Diemer has once again given

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[22]Ibid.

[23]Diemer, "Fantasies and Improvisations," 14.

[24]D. Dewitt Wasson, "Chorale-Related Organ Music," review of With Praise and Love: Settings of Nineteenth-Century Hymn Tunes, Volume 1, by Emma Lou Diemer, The American Organist 13, no. 9 (September 1979): 15.

> some nine familiar hymn tunes a fresh and distinctive character. . . . A fine collection.[25]

In 1978, Dr. Diemer composed introductions and free harmonizations to twelve hymn tunes at the request of Augsburg Publishing House. These comprise Volume 2 of Hymn Preludes and Free Accompaniments, a twenty-volume project for use with the Lutheran Book of Worship (1978). Each volume features a different American composer. The hymn tunes in volume 2, which were selected for the composer by Augsburg, include Bryn Calfaria, Complainer, Diademata, Donne secours, Ellacombe, Evan, Gloria, Holy Manna, Hymn to Joy, Kirken, Morning Hymn, and O Jesu Christe. Because these settings are intended as introductions and accompaniments to congregational singing, they need to be very structured and quite conservative in style.

Two recent collections were also composed at the request of Dale Wood for The Sacred Music Press. Folk Hymn Sketches for Organ, composed in 1987, contains settings of ten hymn tunes that appear in American hymnals, but each tune is based on a folk tune from a different country. Included are "I Think When I Read That Sweet Story of Old" (Luke-Greek), "All Things Bright and Beautiful" (Royal Oak-English), "Wonderful Words of Life" (Wonderful Words-North American), "Praise Our Father" (P'UT'O-Chinese), "Thou Hidden Source of Calm Repose" (St. Petersburg-Russian), "We Bow Down Before You" (Spiewnik-Polish), "Our Lord Ascended Up to Heaven" (Koraalikirja-

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[25]Clair A. Johannsen, "Organ Music," review of With Praise and Love: Settings of Nineteenth-Century Hymn Tunes, Volume 2, by Emma Lou Diemer, Journal of Church Music 21, no. 9 (November 1979): 32.

Finnish), "O What Their Joy and Their Glory Must Be" (O qualia-French), "Good News: Christ Has Come" (Kerman-Persian), and "Only God Can Bring Us Gladness" (Gladness-Swedish).

Preludes to the Past: Organ Settings of Enduring Nineteenth-Century Hymn Tunes was written in November 1989 and published in 1990, also at the request of Dale Wood for The Sacred Music Press. Included in this collection of familiar hymn tunes are "Abide with Me" (Eventide), "Art Thou Weary, Art Thou Languid" (Stephanos), "Take the Name of Jesus With You" (Precious Name), "I Am Thine, O Lord" (I Am Thine), "When Morning Gilds the Skies" (Laudes Domini), "Love Divine, All Loves Excelling" (Beecher), "Lead, Kindly Light" (Lux benigna), "Savior, Like a Shepherd Lead Us" (Bradbury), "I Would Be True" (Peek), "Sweet Hour of Prayer" (Sweet Hour), and "For the Bread, Which Thou Hast Broken" (Cross of Jesus).

Concerning this latest collection, Diemer has written the following:

> There is joy and fervency in the evangelistic hymns of the 19th century. They have variety of rhythm and structure, an easy-to-learn melodic clarity, and texts that are expressions of the human need for comfort, inspiration, strength, and a bond between the singer and the Savior. These qualities have carried their popularity to the end of the 20th century in many congregations. The hymn tunes in this collection are by some of the most prolific hymn writers of the last century, and include two gospel hymns by the North American hymnist, William Howard Doane.[26]

Emma Lou Diemer's free works for solo organ cover an extraordinary range of styles, approaches to composition, and

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[26]Emma Lou Diemer, letter to the author, 13 December 1989.

complexity. The earliest work in this category is the Festival Voluntary for the Feast of St. Mark, composed in 1957 for a competition at St. Mark's Episcopal Church in Philadelphia, Pennsylvania. It was based on a given melody, taken from the proper of the Introit for the Feast of St. Mark. This Festival Voluntary was first performed at St. Mark's church by Wesley A. Day, Organist and Director of Music, in April 1957. Published in 1958, this is the only work by Emma Lou Diemer that has gone out of print.

Fantasie was written in 1958 and dedicated to the composer's father. Diemer first performed the work in 1961, and it was published in 1967. Reviews have had the following to say:

> This work will appeal to organists who take an interest in music that is new, different, and meritorious; and who are always looking for compositions which may persuade ultra-conservatives to share their interest.[27]

> An excellent piece that deserves repeated performance. Interest is sustained throughout and the final two pages are glorious. A worthy addition to organ literature.[28]

Concerning the composition of Fantasie, Dr. Diemer says:

> I was at Eastman at that time. . . . I think I may have written it to enter in a contest for organ music, which I didn't win. Actually it was a longer piece and Oxford Press cut it. There was a slow section in it originally, because throughout the whole piece, I was using one particular motive . . . and there was a slow section that

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[27]Arthur Wildman, "New Organ Music," review of Fantasie, by Emma Lou Diemer, Clavier 6 (November 1967): 39.

[28]D. Dewitt Wasson, "Organ and Harpsichord Music," review of Fantasie, by Emma Lou Diemer, The American Organist 13, no. 3 (March 1979), 18.

> incorporated that. They felt the piece was too long, so they cut that out.[29]

Emma Lou Diemer wrote Toccata in 1964 to perform in a recital in Washington, D.C. Dedicated to the composer's mother, Toccata was published in 1967. Diemer states that "by 1964, I wasn't writing for the schools anymore. I was beginning to write music that I felt was more advanced stylistically."[30]

Diemer's Toccata and Fugue was composed in February 1969 and published in 1976. This concert work was first performed in 1969 by the composer at the Church of the Reformation, Washington, D.C., where she was organist.

Declarations was composed in January 1973 for the Flentrop (Organ) at University of California, Santa Barbara. "It originally had registration for that organ--exact registration--and I have some effects there where you pull the stop out slowly, or push it back in, which you can only do on a tracker."[31] Declarations was published in 1976.

Concerning the circumstances behind the composition of this work, the composer writes:

> The coming about of personal advances of style is often a conscious and conscience-motivated development of resources and techniques. It may also occur through some effort made expedient by a particular occasion. An example of both came about in 1973 when a colleague putting together a concert of contemporary music suggested I play Ligeti's Volumina or an organ work by Lorentzen or Hambraeus. The Ligeti piece was not suitable, in

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[29]Emma Lou Diemer, interview with the author, 15 January 1986.

[30]Ibid.

[31]Ibid.

> my opinion, to the available 18-rank organ in a less-than-reverberant hall, and after spending some time looking at other music, especially Constellations I-II-III by Hambraeus, I decided to write my own piece, one that I would not have to "learn," having written it, and that would interpret in my own way some of the sound resources and technical possibilities that a tracker action (or any) organ possesses. The result was Declarations, a piece that reinforces my dual intent in writing--homage to tradition as well as to some of the innovative techniques of the twentieth century.[32]

Declarations is Diemer's only organ composition that is based on the twelve-tone technique.

Jubilate and Contrasts, her next two free pieces for organ, contrast sharply in size and complexity with the preceding four concert works. These shorter compositions were written in 1976 for Volume 4 of Preludes and Postludes, a four-volume collection of pieces by contemporary American composers, published by Augsburg Publishing House. Allan Mahnke of Augsburg asked Diemer to compose two pieces for the collection.

Diemer's Little Toccata was written in January 1978 in response to a request from Jon Spong for a piece to be included in the Jon Spong Collection of Organ Music, which also features other contemporary American composers.

Elegy: Organ Duet, written at the request of Marilyn Mason, was composed in August 1982. It was first performed by Marilyn Mason and Michele Johns at the University of Michigan in May 1983. This large-scale work has never been published.

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[32]Emma Lou Diemer, "Loneliness of the Long Distance Organ Composer," The American Organist 16, no. 9 (September 1982): 45.

Dr. Diemer wrote Romantic Suite for Organ in July 1983. The three movements are entitled "Homage to Poulenc," "Homage to Tchaikovsky," and "Homage to Prokofiev." The composer included the following explanation in the score:

> The composers to whom tribute is paid in these pieces wrote little or nothing for the organ, a great loss to the repertoire. These works are intended to reflect a bit of the style and mannerisms of the composers, and since my earlier style reflects some of these characteristics (these composers being among my favorites) such a reflection was not difficult.[33]

This suite has not been published. The composer has since taken the outer two movements, written three new inner movements (to Webern, Ligeti, and Stravinsky), and orchestrated the five movements. This Suite of Homages was commissioned by the Bay Area Women's Philharmonic and first performed by this orchestra in November 1985.

The Little Suite was composed in 1984 at the request of Allan Mahnke of Augsburg Publishing House. He requested "a Prelude, Offertory, Postlude set with the stipulation that each movement should be only three pages."[34] Diemer states that "I did that in a couple of days. . . . He asked me to write pieces that were not very difficult. These are a little more difficult than he had in mind. I think this is conservative and not very difficult."[35] Concerning their use, she says, "You sometimes use the same composer for the

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[33]Emma Lou Diemer, Romantic Suite for Organ (1983, Photocopy).

[34]Emma Lou Diemer, letter to the author, 4 July 1989.

[35]Emma Lou Diemer, interview with the author, 15 January 1986.

church service; or they can be used all at once at a recital or as a long prelude--fast, slow, fast."[36]

Emma Lou Diemer has composed four ensemble pieces in which organ is used in conjunction with other instruments. The Movement for Flute, Oboe, and Organ was composed in September 1974 and published in 1977. It is dedicated to flutist Burnett Atkinson and oboist Clayton Wilson, with whom Diemer performed the premiere at University of California, Santa Barbara, in 1974.

Pianoharpsichordorgan was written in July 1974 and is strongly influenced by Diemer's work with tape compositions, which began in 1971. For the first performance, Diemer recorded each instrument separately and played the pre-recorded instruments together. It has been performed since using three live performers. Diemer states that when she participated in a performance with live artists, "we wore headphones and listened to a counting track. It came out perfectly coordinated."[37] Pianoharpsichordorgan was published in 1976.

Rauel Ronson, of Seesaw Music Corporation, asked Dr. Diemer to compose a piece for organ and orchestra. The result was her Concert Piece for Organ and Orchestra, written and published in 1977. She states, "I wrote it to be an opening piece on a program--that is what he requested--where there would also be an organ concerto, so that a visiting organist would have a short piece and a longer

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[36]Ibid.

[37]Ibid.

piece.[38] The work was premiered by the University of Oregon Symphony, with Diemer as guest organist, in February 1985.

Church Rock for organ and tape was written in 1986 as a prelude for a futuristic service at First Presbyterian Church, Santa Barbara, California, where Diemer is organist. She states that this is "probably the first time most of the congregation ever heard recorded synthesizer sounds in church!"[39]

Emma Lou Diemer's body of organ music provides a substantial contribution to the literature for the instrument. The most remarkable feature of this collection is the extensive variety that is present. She has written works that range in size from small hymn settings to huge fantasies, from thin duo and trio writing to thick sonorities for full orchestra and organ, and from conservative settings that can be comfortably played in any worship service to works with experimental techniques, non-conventional sonorities, and electronic background.

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[38]Ibid.

[39]Emma Lou Diemer, letter to the author, 4 July 1989.

CHAPTER III

FORMAL DESIGN IN THE HYMN-BASED WORKS

Emma Lou Diemer has composed a total of eighty hymn settings for organ. The largest number of these compositions presents a series of complete verses of the hymn tune, ranging from settings of one verse to six complete verses. The remainder of the hymn settings include a wide variety of forms, both large and small. These include highly structured forms, such as ternary, rondo, variations, and canon, and very loose forms that can best be described as continuous unfolding and free fantasias. In addition to the eighty hymn settings for organ solo, Diemer has written twelve hymn introductions and accompaniments for congregational singing for the second volume of Augsburg Publishing House's Hymn Preludes and Free Accompaniments.

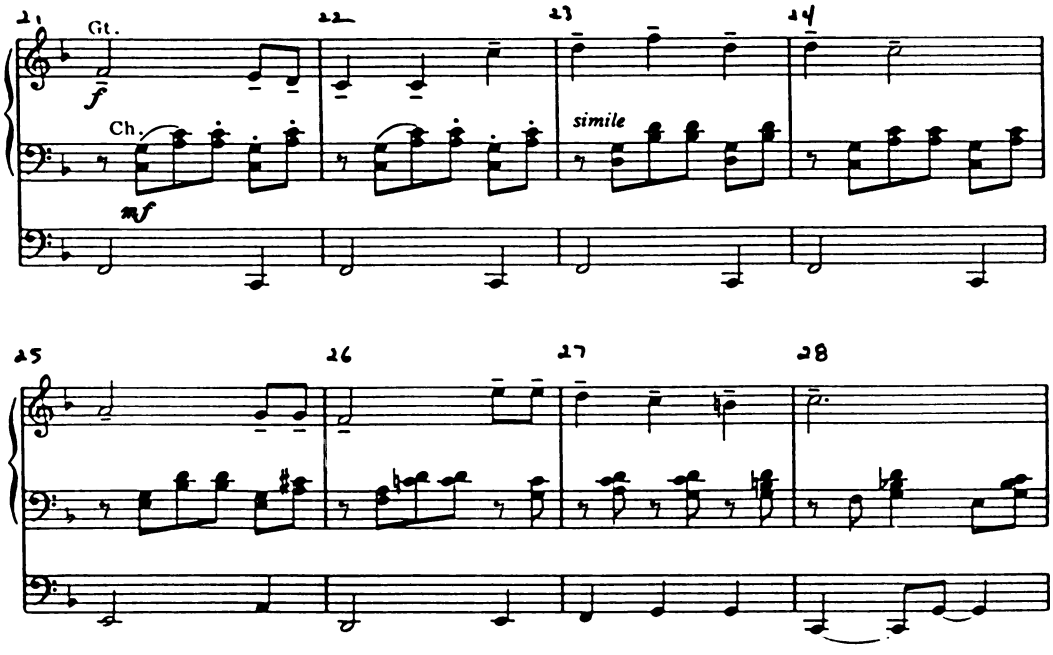
Twenty-one of the hymn settings are based on a presentation of one verse of the hymn tune. Another twenty-eight of the hymn preludes present several verses, each verse receiving a different setting. This group includes eighteen with two verses, five with three verses, four with four verses, and one with six verses.

Diemer's treatment of the hymn tune varies greatly in these settings. At times, the tune appears in its original form as in "I

Would Be True," where the hymn tune is presented in its complete form two times, first in the key of F Major and then in the key of B♭ Major.

In some instances, such as in "The God of Abraham Praise" and "Hankey," the hymn tune appears in its original form, but with alternation between hands, or between manuals and Pedal, for different phrases or periods, changing the registration and octave registers. Occasionally the tune is treated with octave displacement for entire phrases, as in "Lo, How a Rose E'er Blooming." Sometimes, as in "Wesley," octave displacement is used within the phrases (Example 1).

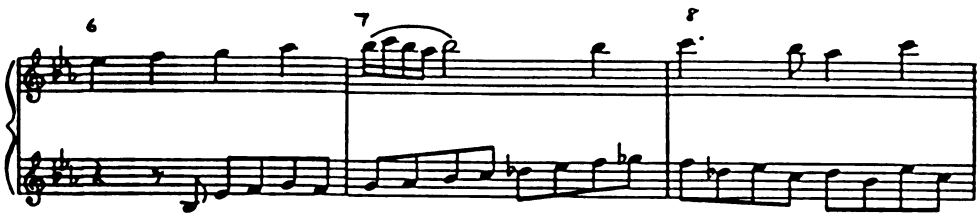
Example 1. "Wesley," Measures 21-28



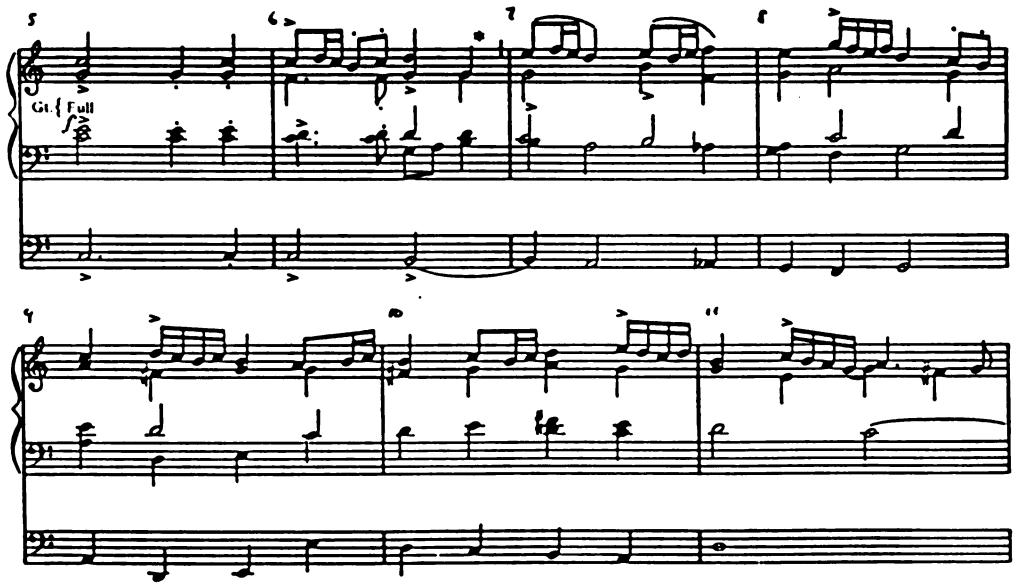
In many cases, the tune is complete with the exception of elongation of the final notes of phrases. This elongation varies from adding one or two beats to sustaining the note for several measures.

Diemer alters the hymn tunes by a variety of means. She often uses melodic ornamentation. This varies from simple ornamentation at only a few places in the hymn tune (Example 2) to rather extensive elaboration of the entire tune (Example 3).

Example 2. "This Joyful Eastertide," Measures 6-8

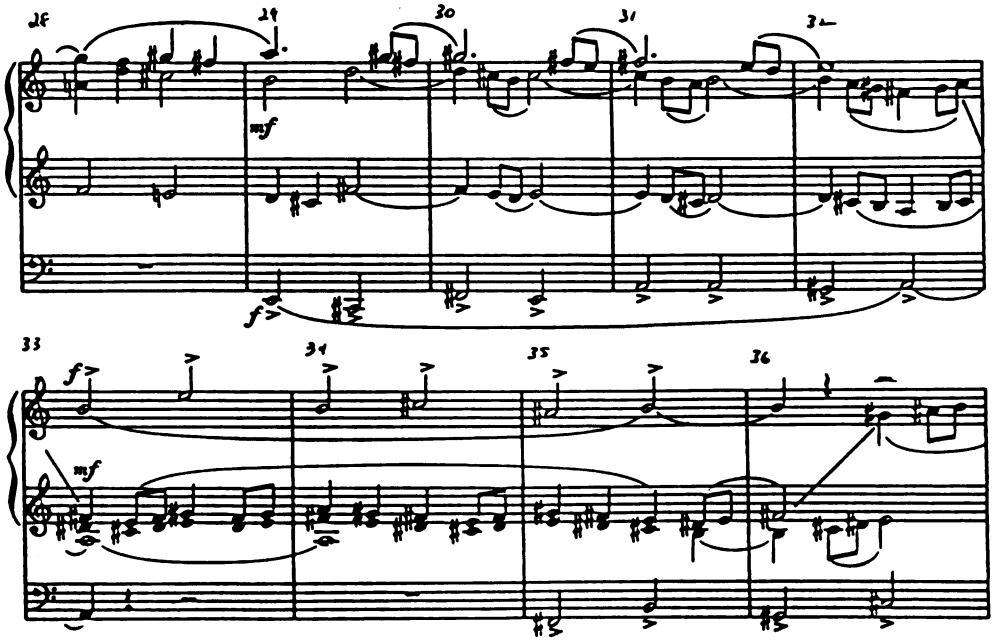


Example 3. "O Come, All Ye Faithful," Measures 5-11



Another device that Diemer employs is changing keys or modes for different phrases of the hymn tune. In "St. Anne," each of the four phrases of the hymn tune is presented in a different key, the first three following the circle of fifths. The phrases alternate between the Pedal and right hand (Example 4).

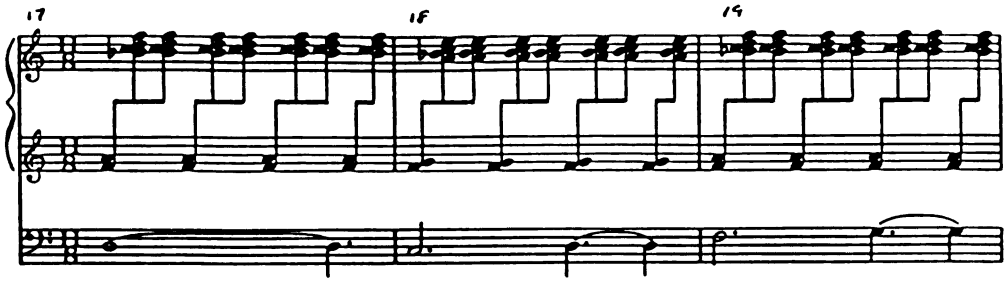
Example 4. "St. Anne," Measures 28-36



In "Jesus, Lover of My Soul," the first two phrases of the hymn tune are presented in F Major, the next two in B$^{\flat}$ Major, the following two in D$^{\flat}$ Major, and the last two back in F Major.

Very often, Diemer uses rhythmic alteration of the hymn tune in the organ settings. This varies from occasional slight rhythmic changes to free rhythmic treatment of the entire tune. Diemer is particularly fond of elongating note values in the hymn tune (Example 5).

Example 5. "Christ Jesus Lay in Death's Strong Bands," Measures 17-19

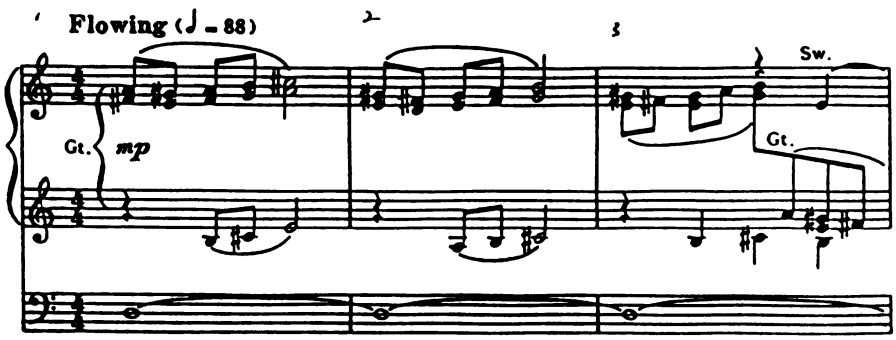


Use of portions of the hymn tune, rather than the complete tune, is an important practice in Emma Lou Diemer's organ settings. These consist of extensive portions of the tune, individual phrases, or fragments of the melody. Often, verses are incomplete or partial, and there are free sections based entirely on fragments or motives from the tune. These fragments are treated in numerous ways, including imitation, diminution, augmentation, and inversion. For example, following one complete verse of "I Think When I Read That Sweet Story of Old," in which the tune is presented completely unaltered, there is a sixteen-measure free section based entirely on phrases and fragments of the hymn tune.

One of the most significant accomplishments of Diemer's hymn settings is the incredible variety of accompanimental material. Each setting is based on some unifying style or device, and yet each composition is different. The accompaniments to the hymn tunes vary from very simple to incredibly busy, from serene to bombastic, and from pianissimo to the full organ.

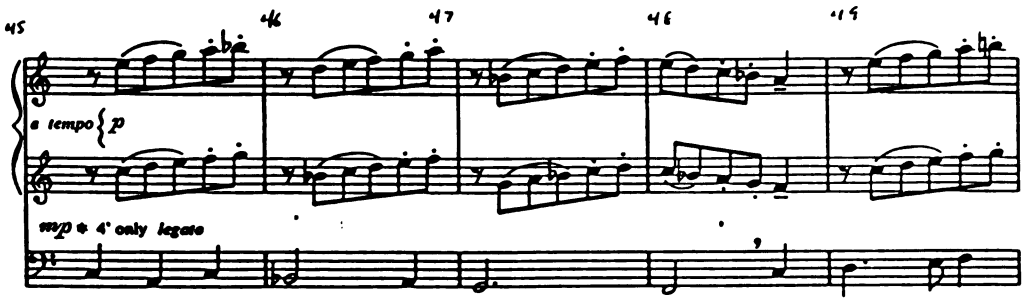
There are certain structural features that Dr. Diemer uses quite often in her hymn settings. Parallelism is a commonly used device, most often parallel thirds, fourths, or sixths. "All Beautiful the March of Days" begins with an accompanimental motive in parallel thirds. Both the motive and the use of parallel thirds continue throughout most of the hymn setting (Example 6).

Example 6. "All Beautiful the March of Days," Measures 1-3



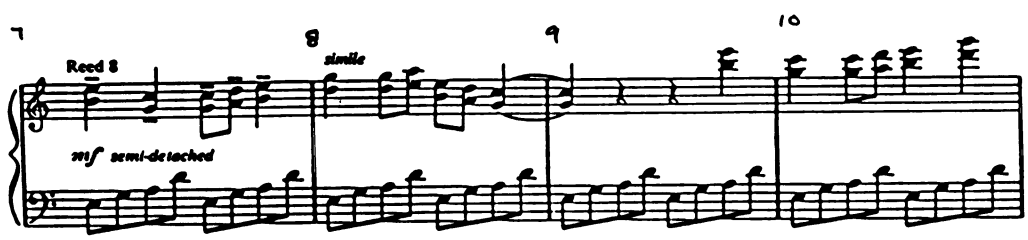
In "Awake, My Heart With Gladness," the entire second verse is played in the Pedal, accompanied by eighth-notes in parallel thirds in the manuals (Example 7).

Example 7. "Awake, My Heart With Gladness," Measures 45-49



Diemer's setting of "Praise Our Father" uses parallelism in connection with the hymn tune itself. The first two phrases of this Chinese tune are presented in parallel fourths and followed by two phrases in parallel sixths and two phrases in parallel fourths (Example 8).

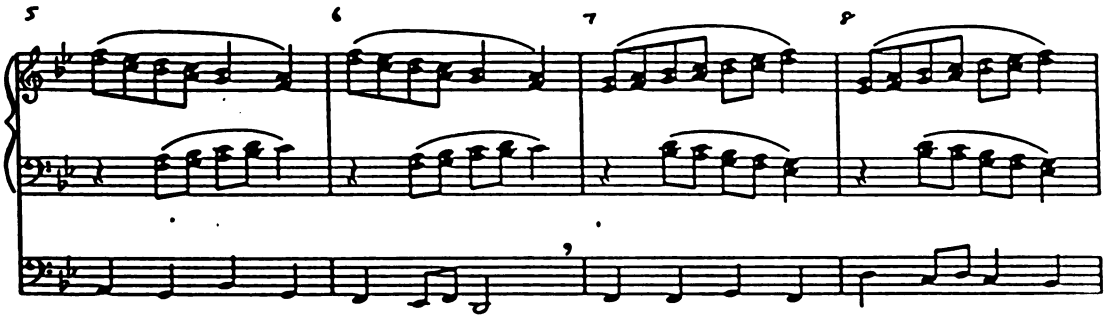
Example 8. "Praise Our Father," Measures 7-10



One of the most extensive uses of parallelism occurs in "Love Divine, All Loves Excelling," where Diemer uses this device to construct the entire accompaniment. Parallel thirds, often moving

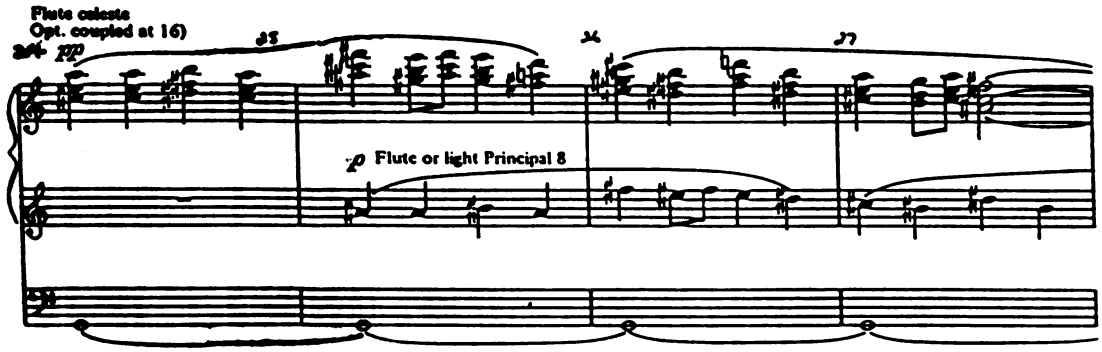
in contrary motion, accompany the first verse (Example 9).

Example 9. "Love Divine, All Loves Excelling," Measures 5-8



As the first verse ends, a series of parallel ninth-chords enter. The first half of the second verse contains the hymn tune presented in parallel major chords. One measure later, the tune enters in canon at the pitch interval of a major sixth lower, presenting the melody in the keys of D Major, A Major, and F♯ Major in the right hand and D♯ Minor in the left hand at the same time (Example 10).

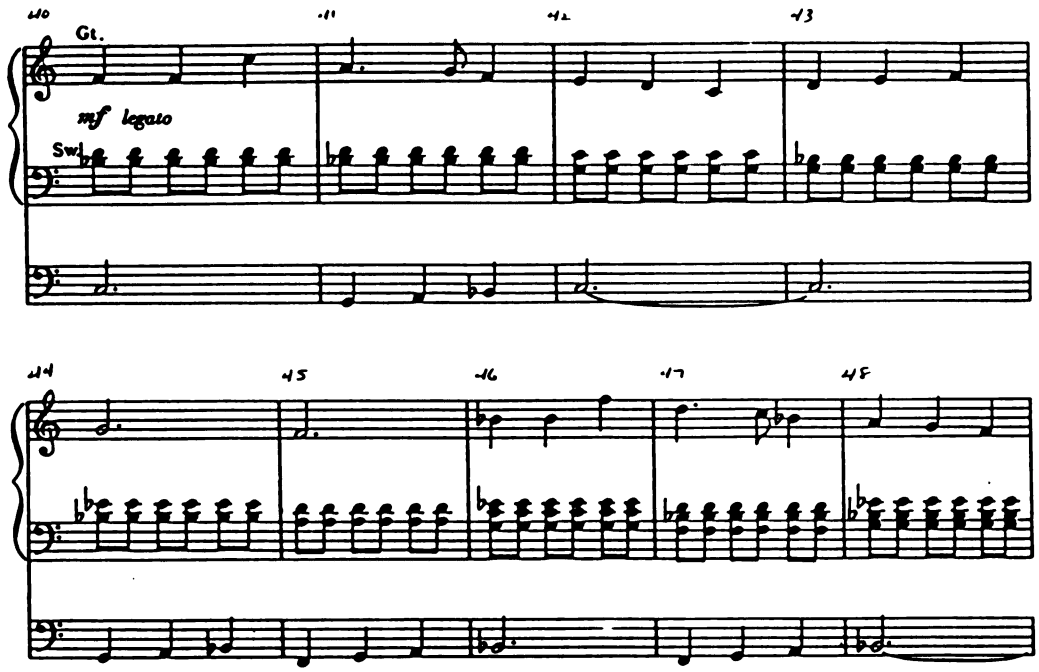
Example 10. "Love Divine, All Loves Excelling," Measures 24-27



Diemer frequently uses larger parallel sonorities. "Jesus Christ is Risen Today" features parallel triads and seventh-chords. "O For a Thousand Tongues to Sing" contains parallel thirds, seventh-chords, quartal sonorities, and fuller tertian and non-tertian chords.

Dr. Diemer frequently writes accompaniments to hymn tunes that feature steady eighth-note motion. In the case of "Praise to the Lord," this consists of repeated eighth-note chords in a steady rhythm, with harmony changing in each measure (Example 11).

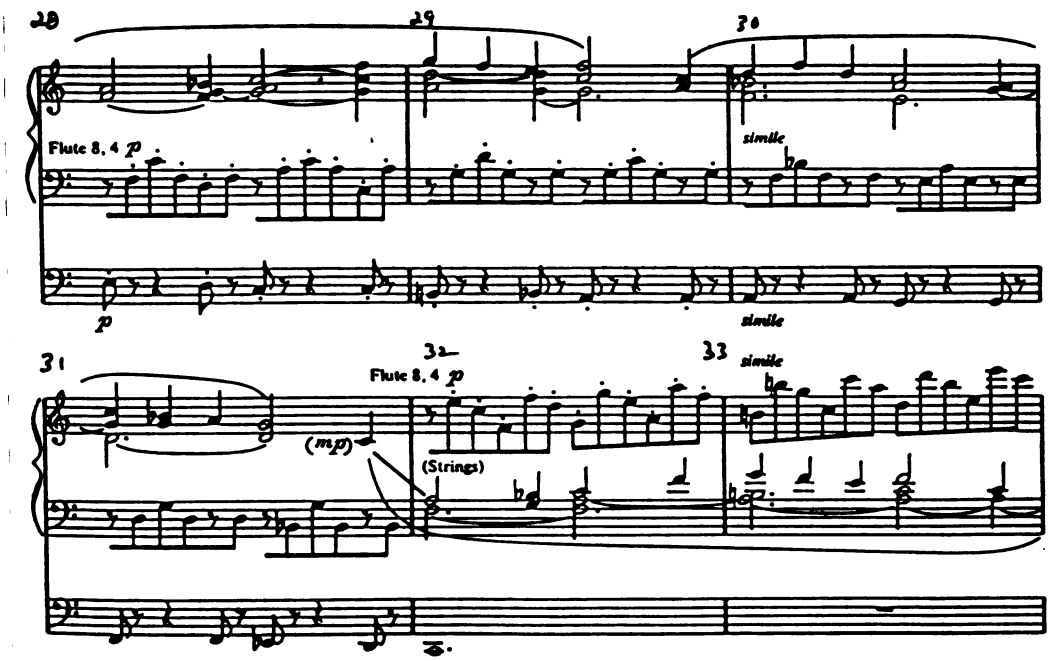
Example 11. "Praise to the Lord," Measures 40-48



In "Jesu, meine Freude," Diemer uses perpetual eighth-note motion throughout the setting, almost exclusively single eighth-notes in arpeggio-style writing. "I Think When I Read That Sweet Story of Old" and "Blessed Assurance, Jesus Is Mine" both use a similar procedure, in which perpetual eighth-note arpeggios provide the accompaniment for the hymn setting.

Diemer frequently uses staccato eighth-note passages to accompany a legato presentation of the hymn tune, as in the second verse of "Thou Hidden Source of Calm Repose" (Example 12).

Example 12. "Thou Hidden Source of Calm Repose," Measures 28-33



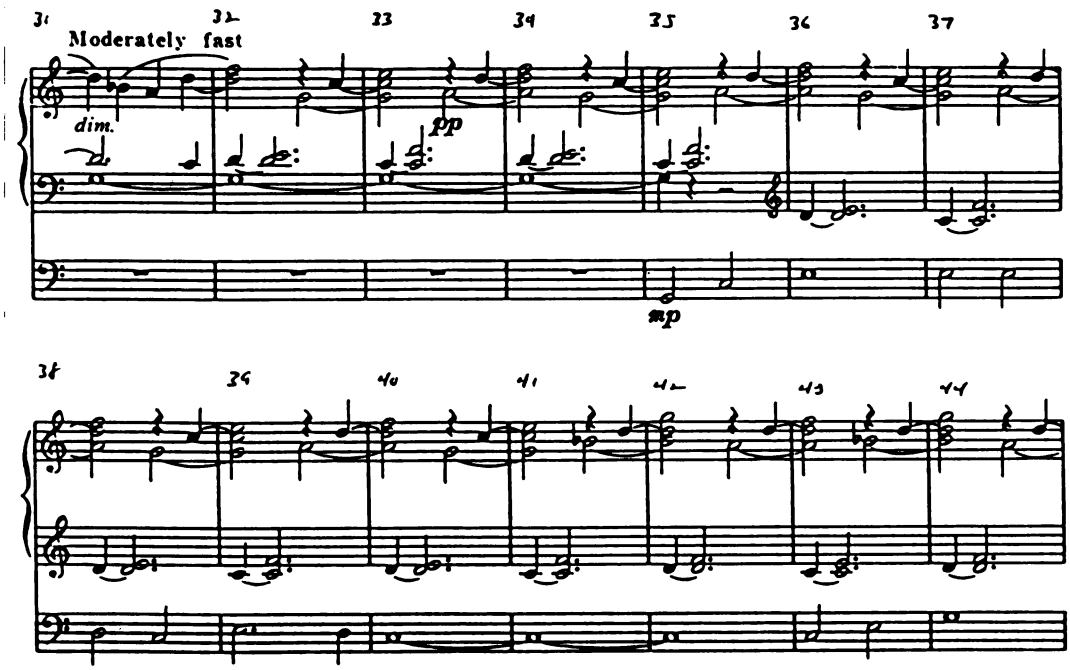
In addition, staccato eighth-note passages are often alternated with legato eighth-note writing. Diemer uses this procedure in "Jesus, Lover of My Soul" and the first verse of "All Things Bright and Beautiful," where staccato eighth-notes accompany the hymn tunes and legato eighth-notes are used as interludes between phrases of the tunes.

In "Sweet Hour of Prayer," alternating legato and staccato is used in a different manner. The first four phrases of the hymn tune, presented in the Pedal, are accompanied by legato sixteenth-notes in perpetual motion. The following two phrases are accompanied by continuous staccato sixteenth-notes in the right hand

and continuous legato sixteenth-notes in the left hand. The last two phrases are presented in canon, at the pitch interval of two octaves and rhythmic interval of one measure, between the Pedal and right hand. The left hand has continuous staccato sixteenth-notes.

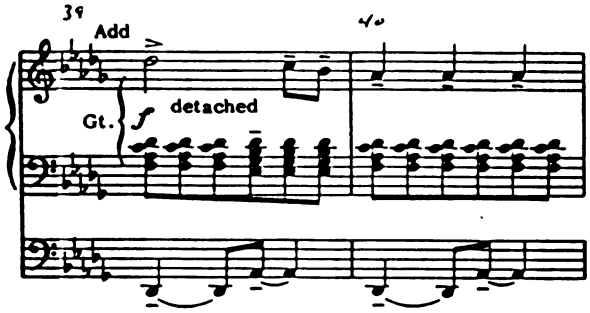
Diemer uses chordal writing in a variety of ways in setting hymn tunes. "I Would Be True," "Were You There," and "Only God Can Bring Us Gladness" use long, sustained chordal sonorities throughout the settings. The second verse of "Were You There" has the chords changing in each measure by means of an overlapping broken-chord procedure, in which the new chord starts to form in the left hand under the sustained previous harmony in the right hand (Example 13).

Example 13. "Were You There," Measures 31-44



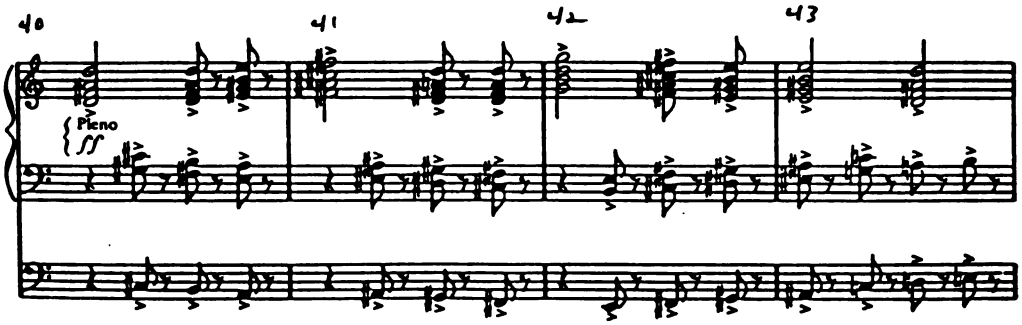
Dr. Diemer also uses detached chords in a number of the hymn settings, sometimes contrasting them with a legato treatment of the tune, as in "Wesley" (Example 14).

Example 14. "Wesley," Measures 39-40



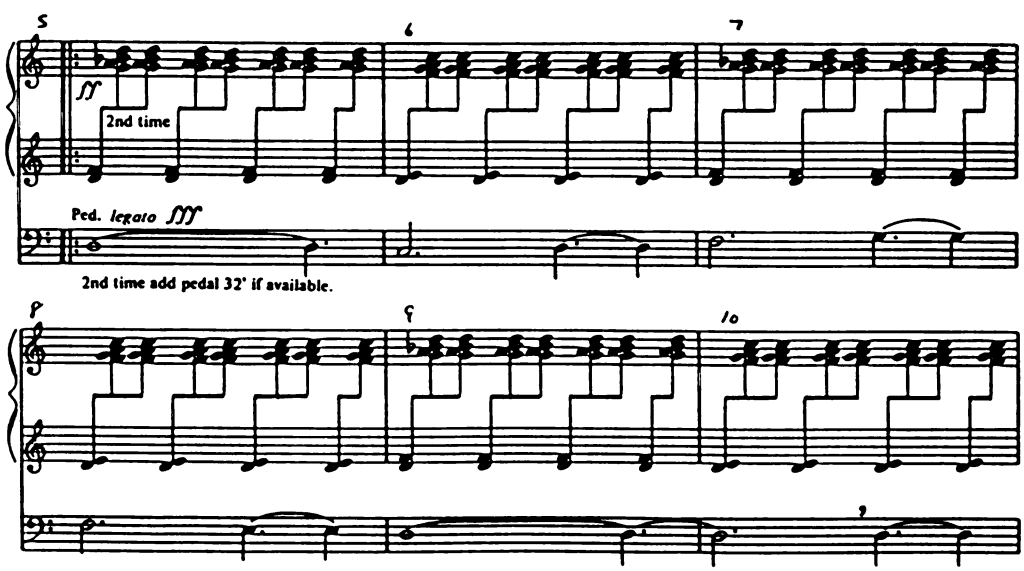
One of Diemer's favorite uses of detached chordal writing is for festive, exclamatory settings or verses. Very often, she uses full chords on fortissimo organ with exciting results. Some examples of this writing can be found in "O For a Thousand Tongues to Sing," "God of Our Fathers," and "O What Their Joy and Their Glory Must Be" (Example 15).

Example 15. "O What Their Joy and Their Glory Must Be," Measures 40-43



"Christ Jesus Lay in Death's Strong Bands" uses large, detached chordal writing in the form of an organ toccata. The hymn tune is presented in the Pedal in long, sustained notes (Example 16).

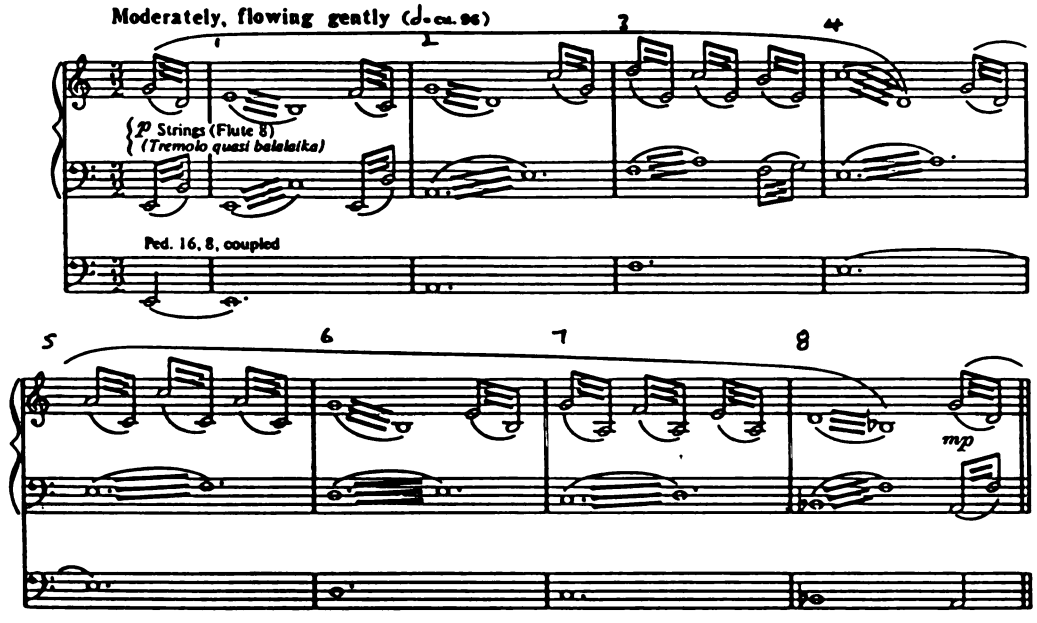
Example 16. "Christ Jesus Lay in Death's Strong Bands," Measures 5-10



Another interesting use that Diemer makes of chordal writing is tremolo, which is somewhat unusual in an organ hymn setting. Examples of tremolo can be found in "Gounod," where measures 5-8 present a series of descending eleventh-chords and measures 30-33 present a series of ascending eleventh-chords.

In "We Bow Down Before You" and "Thou Hidden Source of Calm Repose," the hymn tune is presented in the top notes of the tremolo (Example 17).

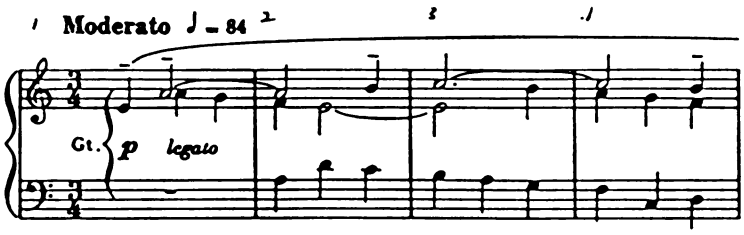
Example 17. "Thou Hidden Source of Calm Repose," Measures 1-8



Dr. Diemer frequently uses contrapuntal writing to set hymn tunes. This often occurs for one verse or part of a verse, although

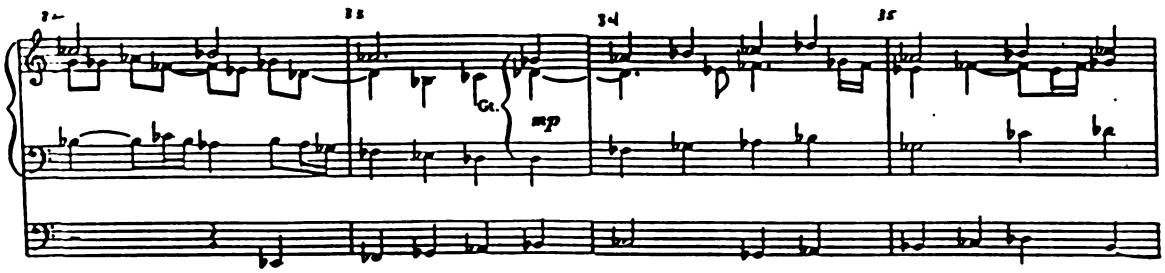
some of the hymn settings are contrapuntal throughout. For example, "If Thou But Suffer God to Guide Thee" is written in three-part counterpoint, except from measure 45 to the end, where the texture increases to four voices. From the beginning, Diemer uses imitative writing (Example 18).

Example 18. "If Thou But Suffer God to Guide Thee," Measures 1-4



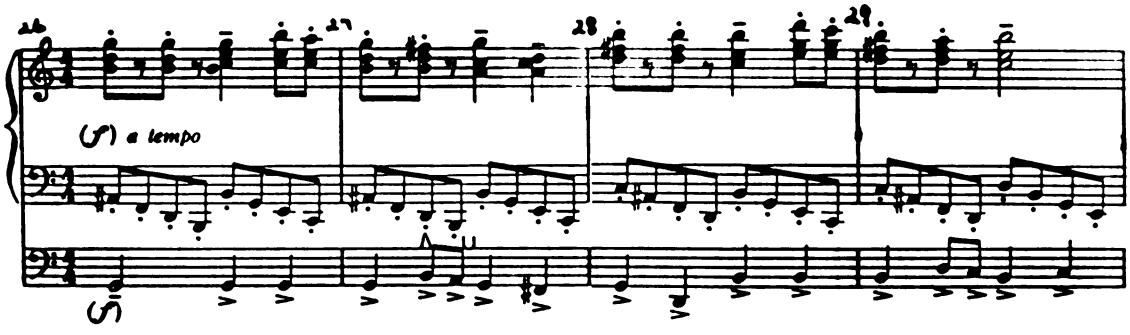
"Away in a Manger," which is set in the style of a cantus firmus chorale prelude, presents the hymn tune in the Pedal with three contrapuntal voices in the manuals. At times, the texture changes to two or four manual voices. Diemer uses considerable sequential writing in this setting. "The God of Abraham Praise" is highly imitative, making much use of the opening phrase of the hymn tune (Example 19).

Example 19. "The God of Abraham Praise," Measures 32-35



Another structural device that Diemer frequently uses is canon. It is sometimes used in the presentation of a portion of a verse, or a complete verse, or, as will be discussed later, an entire hymn setting. In the case of "Gounod," canon is used for two phrases. Measures 26-29 provide, in the manuals, an exact repetition of the first four measures of the setting and contain the first two phrases of the hymn tune in the top manual voice. The Pedal is added at measure 26 in strict canon, beginning two beats later and at a pitch interval of two octaves. This continues until the third beat of measure 29, where the canonic treatment ends (Example 20).

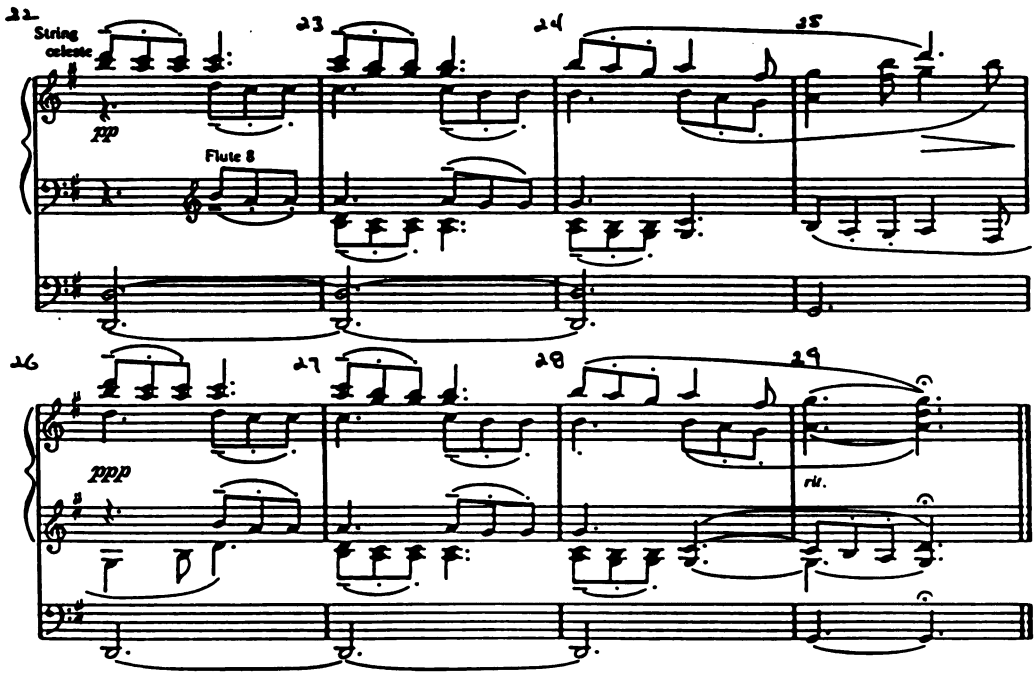
Example 20. "Gounod," Measures 26-29



The use of canon returns for the same two phrases of the hymn tune in measures 43-46, where the left hand enters in strict canon with the right hand, two beats later and one octave lower.

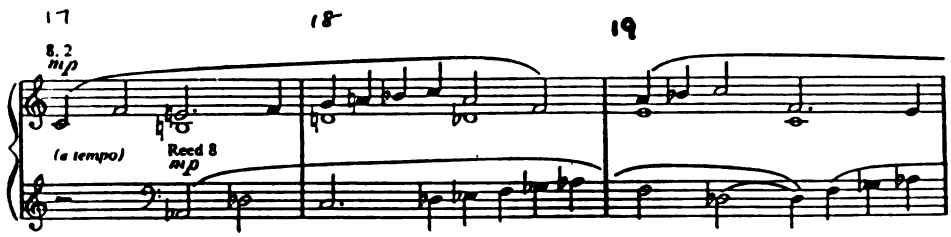
The refrain of "Wonderful Words of Life" is given interesting canonic treatment. It is first presented in a two-voice strict canon between the right and left hands, at the rhythmic interval of one beat (a dotted-quarter-note) and the pitch interval of an octave (measures 14-21). The first half of each phrase is presented in parallel thirds in both voices. This is followed immediately by a three-voice canon presented by manual voices, with each voice entering at the rhythmic interval of one beat and the pitch interval of one octave. Although this begins as a strict canon, there are some alterations which adjust the harmony and the cadence (Example 21).

Example 21. "Wonderful Words of Life," Measures 22-29



In "Only God Can Bring Us Gladness," Diemer has used canon to set two of the three verses. In verse two, beginning at measure 17, the first four phrases of the hymn tune appear in the top voice of the right hand, in F Major. The left hand enters two beats later with the hymn tune, in $D^{\flat}$ Major, resulting in the pitch interval of a major tenth. This bitonal canon is strict with the exception of two slight rhythmic adjustments (Example 22).

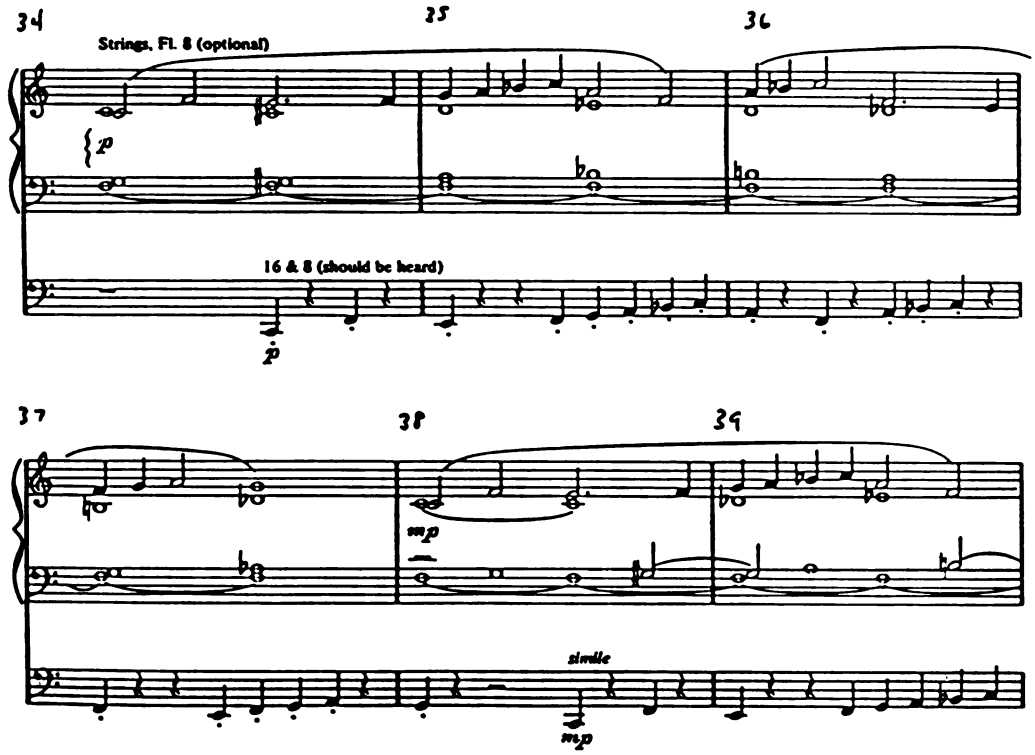
Example 22. "Only God Can Bring Us Gladness," Measures 17-19



At measure 25, the hands reverse roles. The left hand takes the lead, presenting the next two phrases of the hymn tune in F Major. The right hand enters two beats later with the tune in A^{b} Major. This canon is also strict. The final two phrases of this verse are also presented in canon. The middle voice in this trio writing now leads in the key of F Major. The left hand enters two beats later in D^{b} Major, returning the canon to its original two tonal centers. The canon is strict until measure 32, where it becomes free.

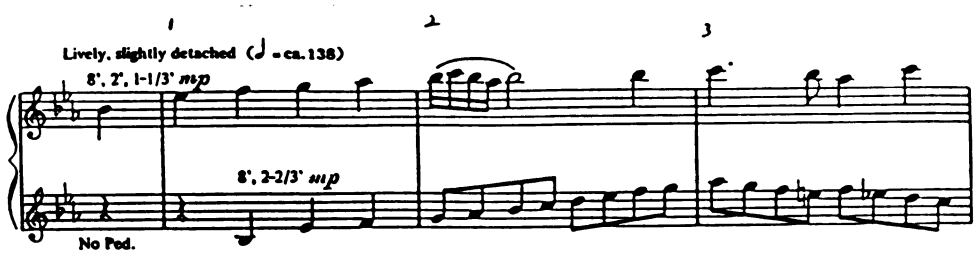
The third verse is also canonic, with the manuals presenting a sustained four-part harmonization of the entire hymn tune and the Pedal providing a staccato verse of the hymn tune. The Pedal enters two beats after the manuals at a pitch interval two octaves lower and continues in strict canon through the entire verse (Example 23).

Example 23. "Only God Can Bring Us Gladness," Measures 34-39



Emma Lou Diemer uses a wide variety of textures in her hymn settings, ranging from thick, rich harmonizations and huge crashing chords to very thin and delicate passages. For example, "This Joyful Eastertide" presents an entire verse in only two voices, registered on the organ for a light, petite sound (Example 24).

Example 24. "This Joyful Eastertide," Measures 1-3

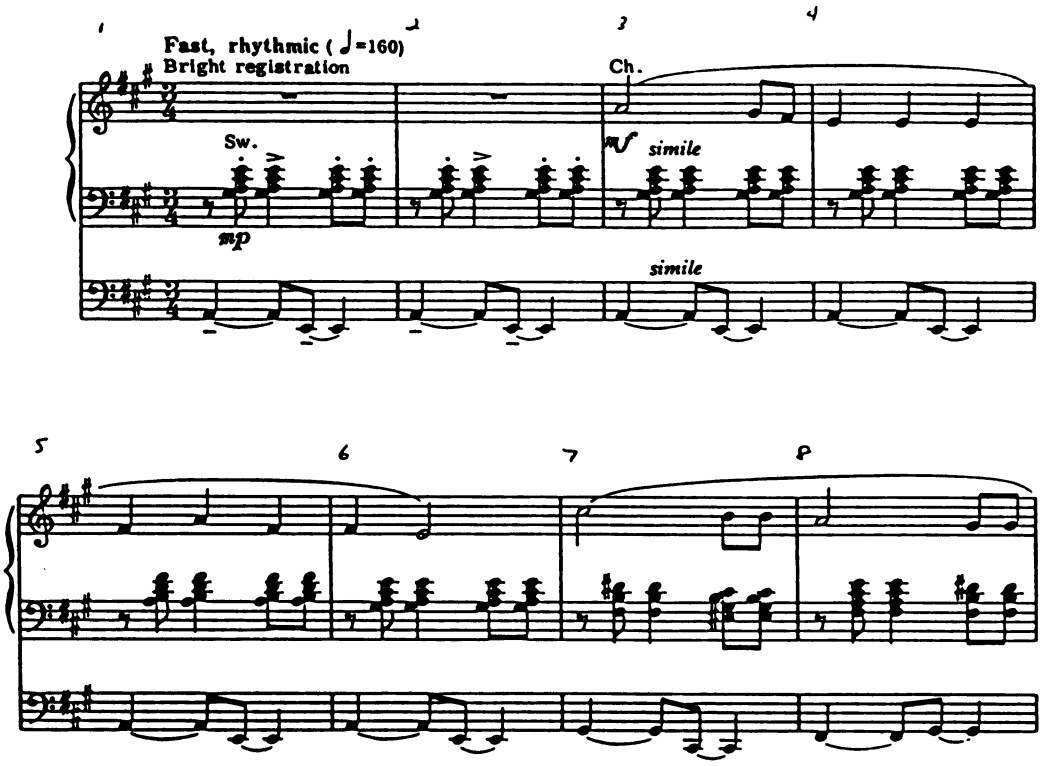


The texture is increased in the second verse to a trio of manual voices for the first half, followed by a trio composed of two manual voices and Pedal. Half of a third verse completes the hymn setting, returning to the original two-voice texture. "Pleading Savior" provides another example of trio writing. With the exception of one phrase, where the texture increases to four voices, the entire hymn setting is in the form of a trio.

Another structural device that Emma Lou Diemer uses in a variety of ways is ostinato. "Away in a Manger" begins with a two-measure ostinato pattern in all four manual voices. There are four statements of this symmetrical pattern. Diemer very often uses rhythmic ostinatos, in which a rhythmic pattern is repeated, even though the pitches may change. In the case of "Wesley," one-measure ostinato patterns begin the setting in the left hand and Pedal. After four statements, the left-hand chords change, but the rhythmic pattern continues, except during measures 9 and 17, until measure 19. The Pedal ostinato has six statements before changing notes. With the exception of three measures, the rhythmic ostinato

continues until measure 19 (Example 25).

Example 25. "Wesley," Measures 1-8



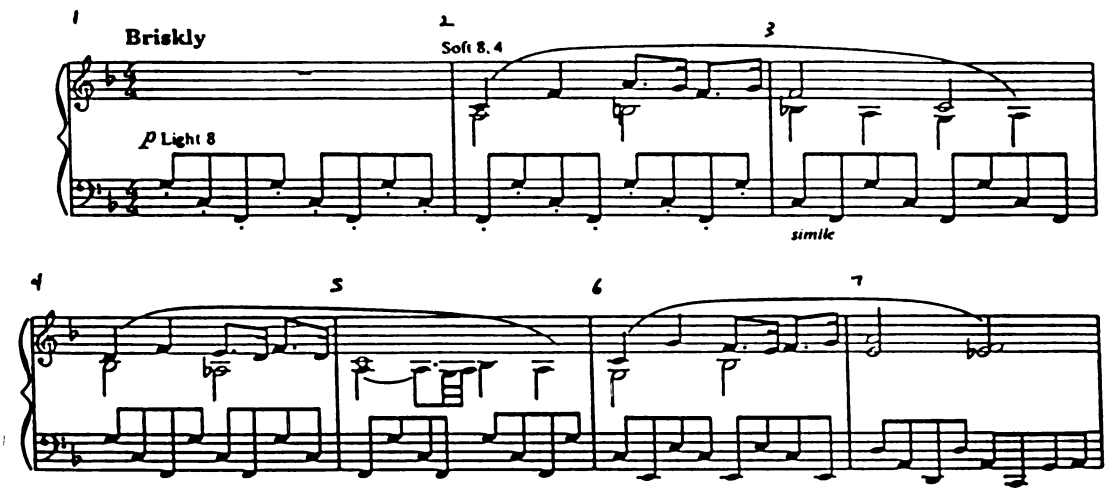
Starting in measure 21, for the second verse, new ostinato patterns are established in the left hand and Pedal, which also become rhythmic ostinato patterns after a few measures. For the third verse, at measure 39, the original Pedal rhythmic pattern returns and is used throughout the remainder of the setting. The left hand also continues to use rhythmic ostinato patterns, which are derived from the original left hand pattern.

In the first setting of "Silent Night," a similar practice is used in the Pedal. Twelve statements of a symmetrical ostinato pattern appear at the beginning. At measures 21 and 42, related patterns appear, but new ones are used more freely. "Hyfrydol" also opens with an ostinato pattern in the left hand and Pedal, which becomes a rhythmic ostinato after five statements.

Using repeated rhythmic patterns as a rhythmic ostinato is a common occurrence in Diemer's hymn settings. Interesting uses of this device can be found in the Pedal parts of "Martyrdom", "Hankey," "Art Thou Weary, Art Thou Languid," and "I Would Be True."

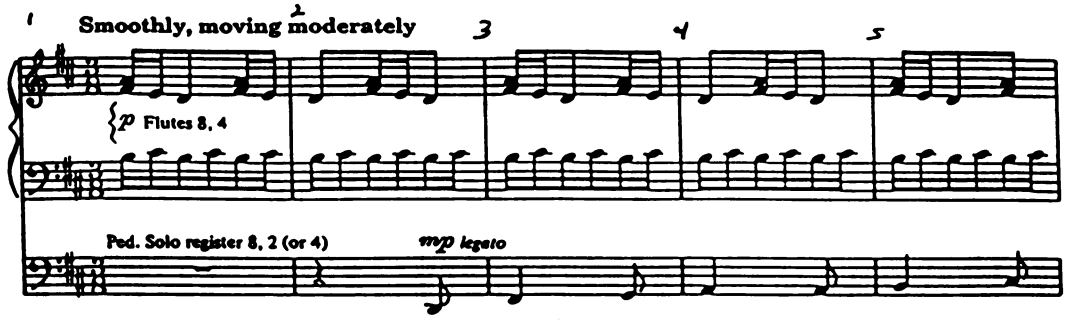
In "Take the Name of Jesus With You," the left hand begins with an ostinato that has a three-note asymmetrical pattern using even eighth-notes. After thirteen statements, the pattern becomes melodically freer (Example 26).

Example 26. "Take the Name of Jesus With You," Measures 1-7



"Sweet Hour of Prayer" contains an unusual example of ostinato. While the hymn tune is presented in the Pedal, the right hand has an asymmetrical ostinato pattern that consists of two sixteenth-notes followed by an eighth-note. The pattern continues for seven statements. This rhythmic pattern continues to be used throughout the next fourteen measures. The left hand accompanies with a steady sixteenth-note pattern (Example 27).

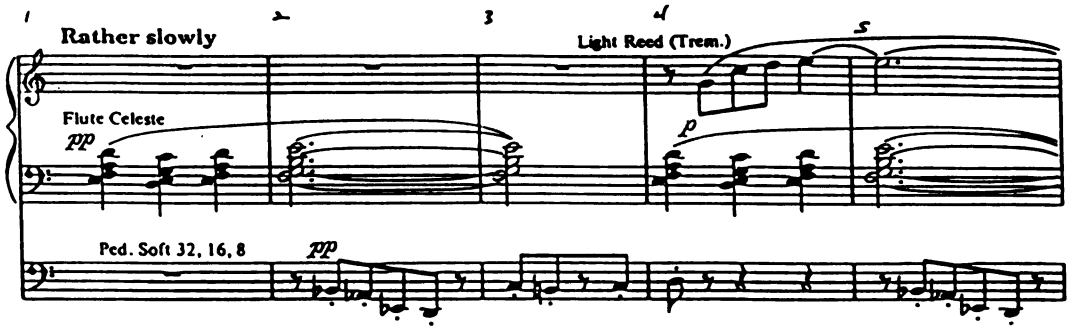
Example 27. "Sweet Hour of Prayer," Measures 1-5



One of Diemer's most interesting uses of ostinato can be found in "Lead, Kindly Light." The left hand presents a four-note symmetrical ostinato pattern that is used throughout the entire setting. This pattern is melodically taken directly from the second phrase of the hymn tune and harmonized with parallel ninth-chords. The Pedal part also comprises a symmetrical ostinato pattern, derived from the end of the first phrase and the second phrase of the hymn tune. This pattern enters one measure later than the left-hand line, and finishes as the left hand begins each new statement.

There are twelve statements of each of these ostinato patterns, with the last statement of each elongated by sustentation of the last chord in the left hand and rhythmic augmentation of the Pedal (Example 28).

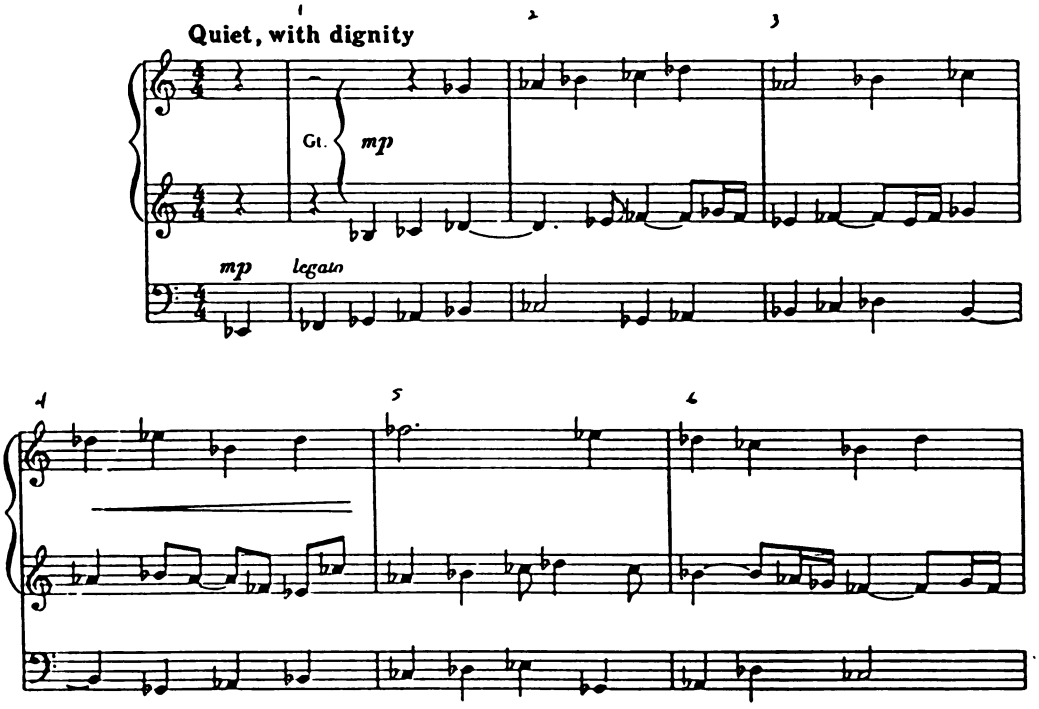
Example 28. "Lead, Kindly Light," Measures 1-5



Emma Lou Diemer's hymn settings often start with an introduction which precedes the entrance of the tune. These introductions range from very brief, as in the case of "Hankey," where only three beats precede the entrance of the hymn tune, to quite lengthy, as in "St. Anne," which is over seven measures long. Several settings have no introduction, with the hymn tune opening the setting. Examples of this type include "Greensleeves," "Were You There," and "If Thou But Suffer God to Guide Thee." In many cases, introductions are based on the hymn tune, presenting fragments of the tune or entire phrases of the hymn. This is true in the introduction to "The God of Abraham Praise," where imitative

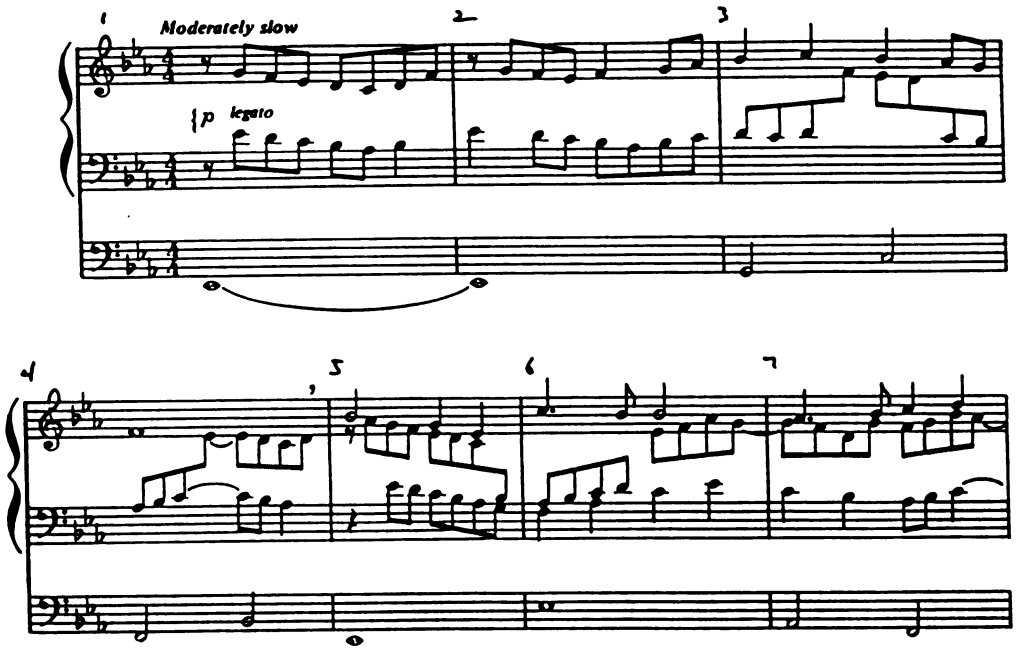
entrances are derived from the first phrase of the hymn tune (Example 29).

Example 29. "The God of Abraham Praise," Measures 1-6



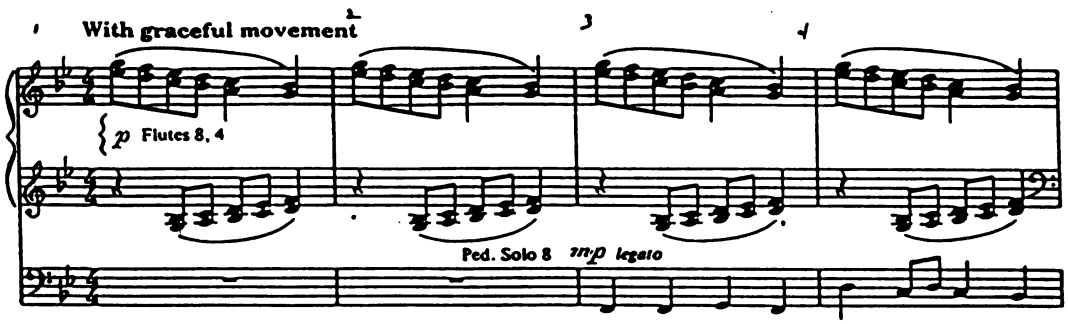
In "Jesus Calls Us," fragments of the first phrase of the hymn tune are used in the uppermost manual voice throughout the introduction. Very often, the introduction is based on material used in the accompaniment to the hymn tune. In "Come, Ye Disconsolate," Diemer has written a four-measure introduction made up of two moving manual voices and long notes in the Pedal. As the hymn tune enters in measure 5, it is simply placed above these three voices (Example 30).

Example 30. "Come, Ye Disconsolate," Measures 1-7



A similar procedure is used in "Love Divine, All Loves Excelling," where the introduction consists of ostinato patterns in each hand, moving in contrary motion. In measure 3, the hymn tune enters in the Pedal under the ostinato patterns (Example 31).

Example 31. "Love Divine, All Loves Excelling," Measures 1-4

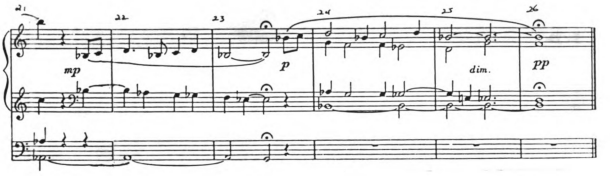


Diemer uses interludes for two purposes in her hymn settings: to separate phrases of a hymn tune and to separate complete verses of a tune. Verses of hymn tunes often have no separation between phrases. In other cases, interludes of varying lengths separate phrases. "Away in a Manger" contains interludes between phrases of its one verse. The first two interludes are approximately three measures in length, but the third interlude is eleven measures long. In "Bring a Torch, Jeanette, Isabella," the interludes between phrases range from one to four measures. In many cases, these interludes bring back musical material from the introduction, as in "God of Our Fathers," where fanfare-like triplets and marcato chords are used in the introduction and reappear between phrases. In other instances, the interludes simply continue the style and material of the accompaniment to the hymn tune. This is the case with "Munich," where the manual contrapuntal writing is continuous, both above the phrase of the hymn tune in the Pedal and during interludes between phrases, in the style of a German Baroque chorale prelude.

Diemer generally uses interludes between verses of the hymn tune in her settings, very often for the purpose of changing keys. There are a few instances in which there are no interludes, such as "Immortal, Invisible, God Only Wise." Where interludes are used, they greatly vary in length. For example, "This Joyful Eastertide" has a one-measure interlude between the first and second verses, contrasting sharply with an interlude of nine measures in "What Star Is This, with Beams So Bright." Musical material for these interludes is also most often derived from the introductions, as in "O Come, All Ye Faithful," or related to the style of the accompaniment, as in "Rejoice, Ye Pure in Heart." If interludes are present both between phrases of a verse and between verses, as in "Bring a Torch, Jeanette, Isabella," they are very often treated in a similar manner, presenting a unified setting.

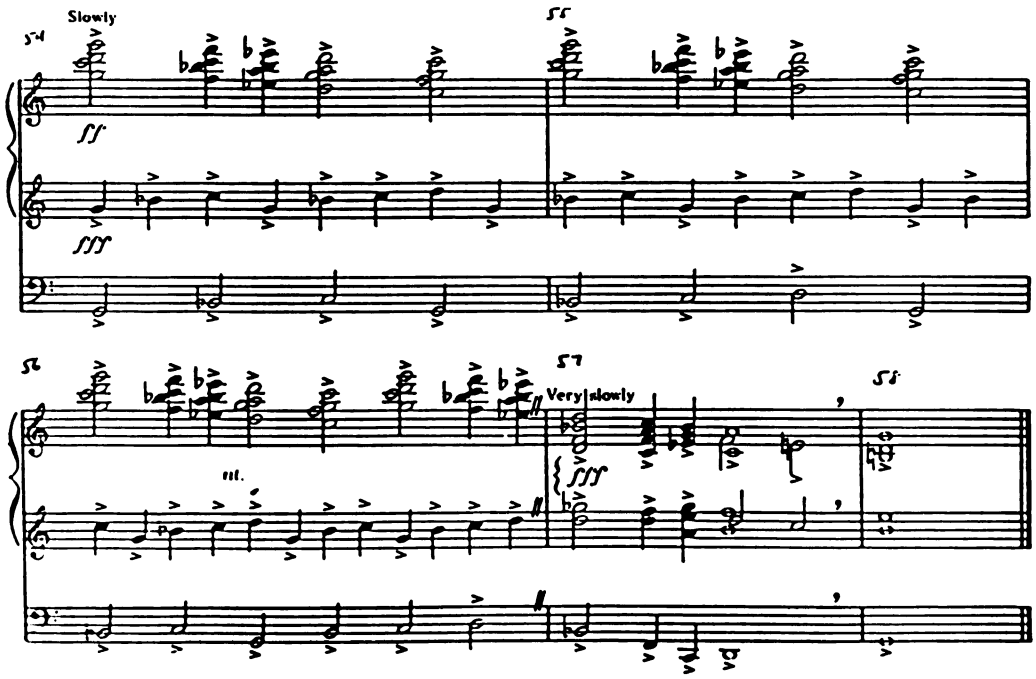
The hymn settings often end with a codetta. These may be very short, as in the codetta of the second setting of "Now Thank We All Our God," which is about two measures long, or quite lengthy, as in the first setting of "Silent Night," where the codetta is fourteen measures long. In a number of instances, a portion of the hymn tune is repeated in the codetta. In "There is a Fountain Filled with Blood," the last phrase of the tune is presented twice in the codetta, the second time in augmentation (Example 32).

Example 32. "There is a Fountain Filled with Blood," Measures 21-26



The codetta in "Christ Jesus Lay in Death's Strong Bands" provides a sudden shift from the brilliant toccata-style eighth-note activity to a majestic, fortissimo ending. The last phrase of the hymn tune is presented four times in the right hand in a parallel quartal sonority. The left hand and Pedal use a fragment of the hymn tune in ostinato-style repetition (Example 33).

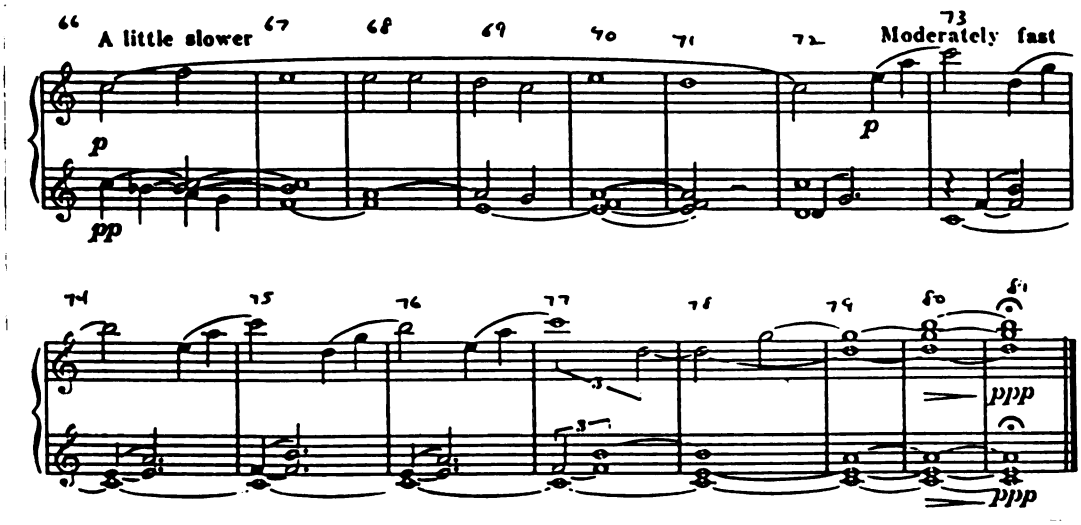
Example 33. "Christ Jesus Lay in Death's Strong Bands," Measures 54-58



In several other cases, the codetta contains fragments of the hymn tune, treated rather freely. An example is "Jesus Calls Us," where material from the first two phrases of the hymn tune is used throughout (measures 34-47). Very often, the musical material in the codetta is related to that of the introduction, as in "Hyfrydol," where the ostinato patterns from the introduction return, and "Munich," where the introduction and codetta are identical, with the exception of the addition of a pedal point on E in the Pedal. In a number of cases, the codetta simply continues in the style of the accompaniment. This is the case in "Pleading Savior," where the flowing eighth-notes continue after the hymn tune

is completed, with the addition of a sustained quartal sonority under the eighth-notes. In the case of "Were You There," the broken-chord motive that accompanies most of the second verse returns in the codetta, with rhythmic augmentation used to bring the setting to a close (Example 34).

Example 34. "Were You There," Measures 66-81

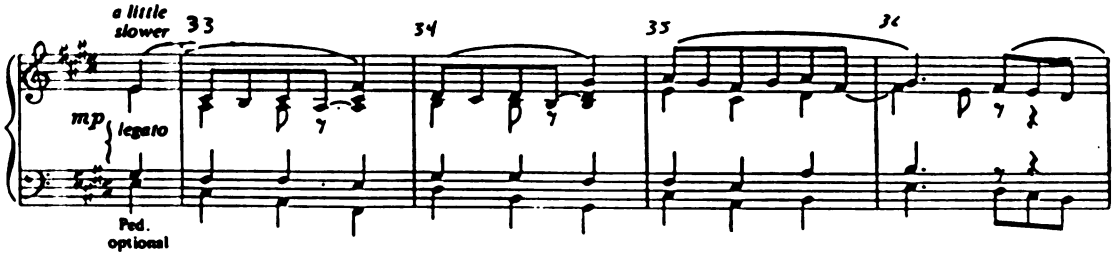


Among the forty-nine hymn settings that can be classified as having one to six verses, there are a number of cases in which the treatment of verses is somewhat free. In "All Beautiful the March of Days," the two verses are treated in a form of elision, in which the last phrase of the first verse becomes the first phrase of the second verse. In the second setting of "Now Thank We All Our God," the repetition of the second phrase, and the third phrase, are missing from the second verse. In "Picardy," Diemer does not

complete the one verse of the setting. Only fragments of the last phrase appear. "Rejoice, Ye Pure in Heart" and "God of Our Fathers" each present two complete verses followed by another half of a verse, the first half and the second half, respectively. "Praise Our Father" is a setting of one verse, with a repetition of the third phrase and a free treatment of the fourth phrase added in the course of the verse.

"Immortal, Invisible, God Only Wise" the only hymn prelude in which Diemer sets six verses of the hymn tune, contains two verses in which the melody is not present in its complete form. In the third and fifth verses, the hymn tune is suggested only by the general direction of the melodic material that is present and the chord progressions (Example 35).

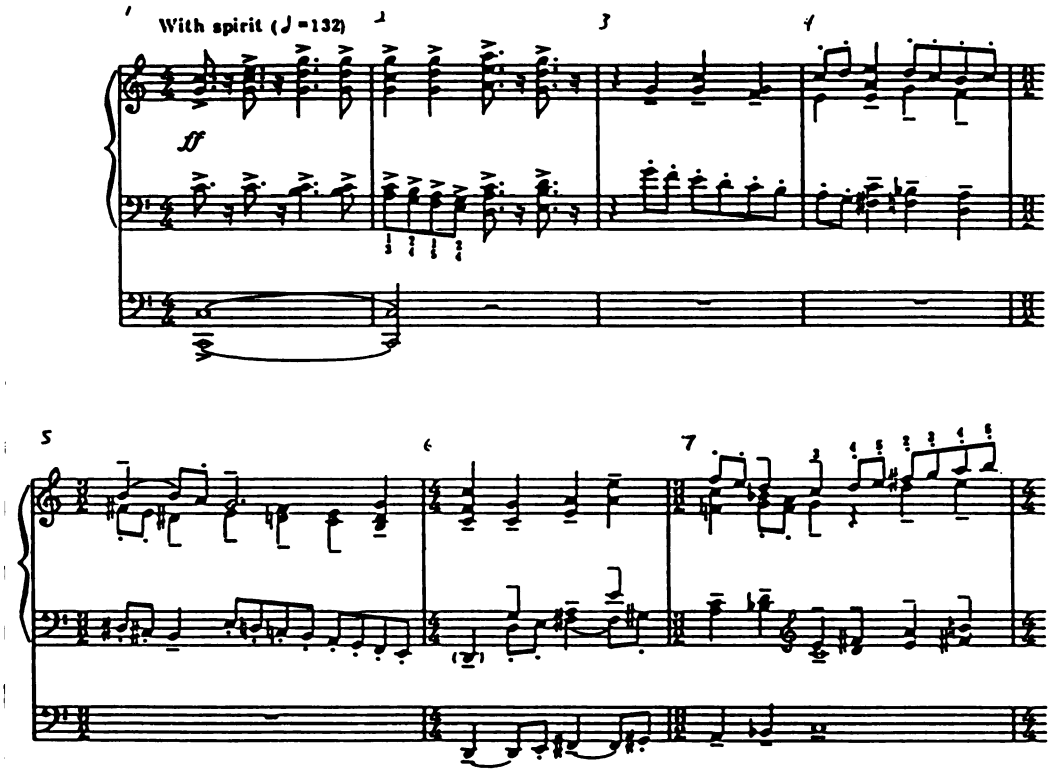
Example 35. "Immortal, Invisible, God Only Wise," Measures 33-36



"Wachet auf," the first of the Three Fantasies on Advent/Christmas Hymns, is structured in the form of two verses, although it is treated as more of a fantasy than most of the "verse" settings. The first verse (measures 1-25) is presented in its

entirety, but treated to some ornamentation, octave displacement, and rhythmic freedom. There is considerable chromaticism and some modal shifting, but the entire verse is in the key of C Major (Example 36).

Example 36. "Wachet auf," Measures 1-7



Sequences and descending conjunct-motion eighth-notes are used as unifying devices.

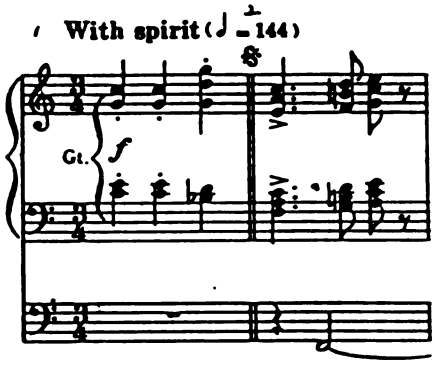
There is no introduction, and only very short interludes between phrases and between the two verses are used. The second verse (measures 26-44) is treated in a freer manner. Although it

begins in its original form, the hymn tune is first chromatically altered in measures 29-30, and then is treated in a free melodic manner. As a codetta, the first phrase returns for a majestic ending. Rhythmic freedom, chromaticism, modal and tonal shifts, sequence, and the descending conjunct-motion eighth-note motive all continue to be used throughout this second verse.

Fourteen of Emma Lou Diemer's hymn settings can best be described, in terms of form, as either ABA or ABA'. In the case of four of these settings, there are two contrasting sections followed by a da capo repetition of the first section. "Praise to the Lord," the earliest of these four, is the only forte setting in Ten Hymn Preludes. Diemer states that this particular prelude "must have been for another purpose" other than the collection of visitors' cards.[1] In the A section of "Praise to the Lord" (measures 1-39), the hymn tune is not present. Fragments of the tune are used in almost every measure. The first two measures present two fragments that are used as unifying motives throughout the A section (Example 37).

[1]Emma Lou Diemer, interview with the author, 16 January 1986.

Example 37. "Praise to the Lord," Measures 1-2



The B section (measures 40-64) contains the entire hymn tune, but with abrupt changes of key after the first and second phrases, taking the tune from F Major to $B^{\flat}$ Major to $A^{\flat}$ Major. Following the repetition of measures 1-28 of the A section, there is a coda, similar in style to the A section.

"Awake, My Heart With Gladness" and "All Things Bright and Beautiful" present the entire hymn tune in both the A and B sections. The entire A sections are then repeated. In both of these settings, the hymn tunes are presented in different keys in A and B with a chromatic mediant relationship. "Our Lord Ascended Up to Heaven" presents the complete hymn tune in both the A and B sections, but in the same key. The style of the accompaniment provides the contrast between sections.

"Art Thou Weary, Art Thou Languid" is also in the form of ABA, but the repetition of the A section is written out. Following a three-measure introduction, the A and B sections both have the hymn tune in its entirety, in the keys of G Major and E Major,

respectively--another chromatic mediant relationship. At measure 35, the repetition of the A section begins and presents an exact restatement of measures 4-12, the entire hymn tune. At measure 42, the material changes, allowing for a small codetta in place of the original transition to B. "Greensleeves" presents one complete verse of the hymn tune in A, followed by a repetition of the third phrase and a free treatment of the melody in B. The first half of A (measures 1-17) returns, with only a few adjustments allowing the return to be played on two manuals instead of one, and making possible a Picardy third to end the setting.

The eight remaining hymn settings in this category employ a three-part form, or ABA'. In the case of "Thou Hidden Source of Calm Repose," the hymn tune appears complete in the A and B sections, accompanied by tremolo chords in A and staccato eighth-notes in B, followed by a repetition of only the final two-thirds of the hymn tune from the A section and a short codetta. "O Come, All Ye Faithful" and "Hark! The Herald Angels Sing" present the hymn tune, highly ornamented, in both A and B sections, followed by an almost exact repetition, but with some changes in the harmony.

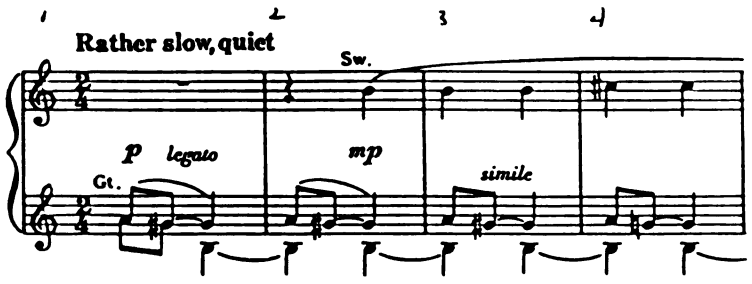
In "Blest Be the Tie That Binds," the A section only hints at the hymn tune with eighth-note melodic material that loosely follows the contour of the tune. Following the B section, in which the hymn tune appears in its entirety, the eighth-note melodic material from A returns. "All Hail the Power of Jesus' Name" is somewhat similar in form. The lengthy A section is a fantasia using fragments of the hymn tune, but following the outline of the tune. The entire tune

is used in B. The return of A is almost identical to the original A section for the first ten measures, but the key has been changed from G Major to F Major. At measure 54, the return suddenly changes key to be exactly the same as in the original A section (measure 8) for three measures, after which the harmony changes. At measure 59, the A' section changes completely to lead to the cadence. This return is considerably shorter than the original A section.

"Diademata," although one of Diemer's larger fantasia hymn settings, is also in a three-part form. The opening A section (measures 1-54) uses fragments of the hymn tune in a free manner, accompanied by thick chordal sonorities, parallelism, alternating eighth-note chords, and changes of key. In the B section (measures 55-74), the hymn tune is presented in the Pedal, in the key of $D^{\flat}$ Major, accompanied by sustained chords. The A' section (measures 75-109) brings a return of the animated style of the opening section, using alternating eighth-note chords and fragments of the hymn tune.

Diemer's first setting of "Now Thank We All Our God" uses only phrases and fragments of the hymn tune throughout all three sections of its ABA' form. The hymn tune is never presented in its entirety. The A section is unified by the rhythmic motive presented in the first measure and appearing in every measure of the A section (Example 38).

Example 38. "Now Thank We All Our God," Measures 1-4



The B section uses primarily quarter-note motion. There is a short return of the opening motive, starting at measure 57.

"Ancient of Days," which Diemer describes as being "forceful, more chordal"[2] than many of her hymn settings, employs an ABA' form with a codetta. Parallelism is used as a unifying device throughout this setting. The A section is a free fantasia based on the first two phrases of the hymn tune. The tune is presented in its complete form in the B section (measures 12-19), but with the first phrase treated in inversion. The A' section brings a return of the opening fantasia, but with even fuller chords than in A. The codetta, using the first phrase of the hymn tune, presents massive chords on the full organ.

Several of Emma Lou Diemer's hymn settings use larger forms. Concerning the form of "He Leadeth Me," her earliest hymn setting, Dr. Diemer has written the following:

> There is a brief introduction, then two quiet variations on the tune, smoothly connected, then a faster middle section which develops parts of the

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[2]Emma Lou Diemer, "Fantasies and Improvisations," Journal of Church Music 23, no. 7 (September 1981): 15.

> tune and goes further away from the central tonality as it progresses, building to a return to the original key with the first half of the hymn full, and the last half returning to the quiet mood of the beginning.[3]

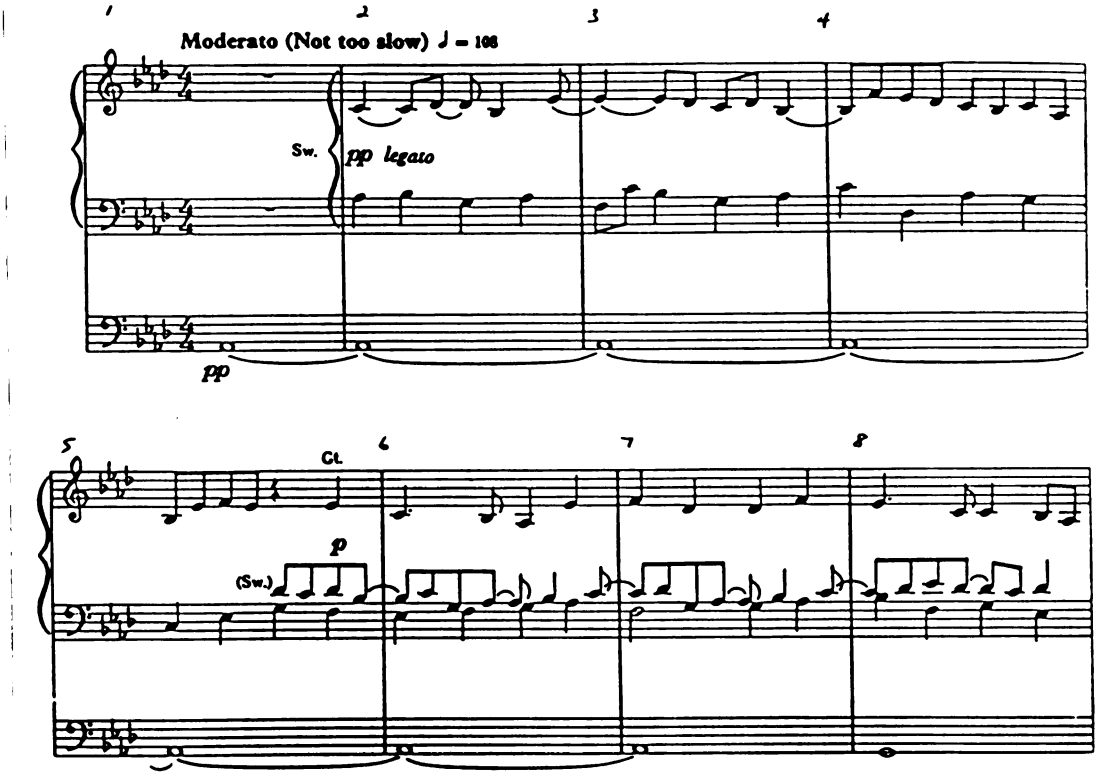
The formal pattern for this setting is as follows:

Introduction	Measures 1-5
Verse 1	Measures 5-26
Verse 2	Measures 26-45
Development	Measures 45-94
Verse 3	Measures 94-120

In the introduction, compositional devices used throughout the setting are presented. These include the pedal point, syncopation, imitation, and a cambiata figure. The first verse brings in the hymn tune above the accompaniment style established in the introduction (Example 39).

[3]Ibid., 14-15.

Example 39. "He Leadeth Me," Measures 1-8

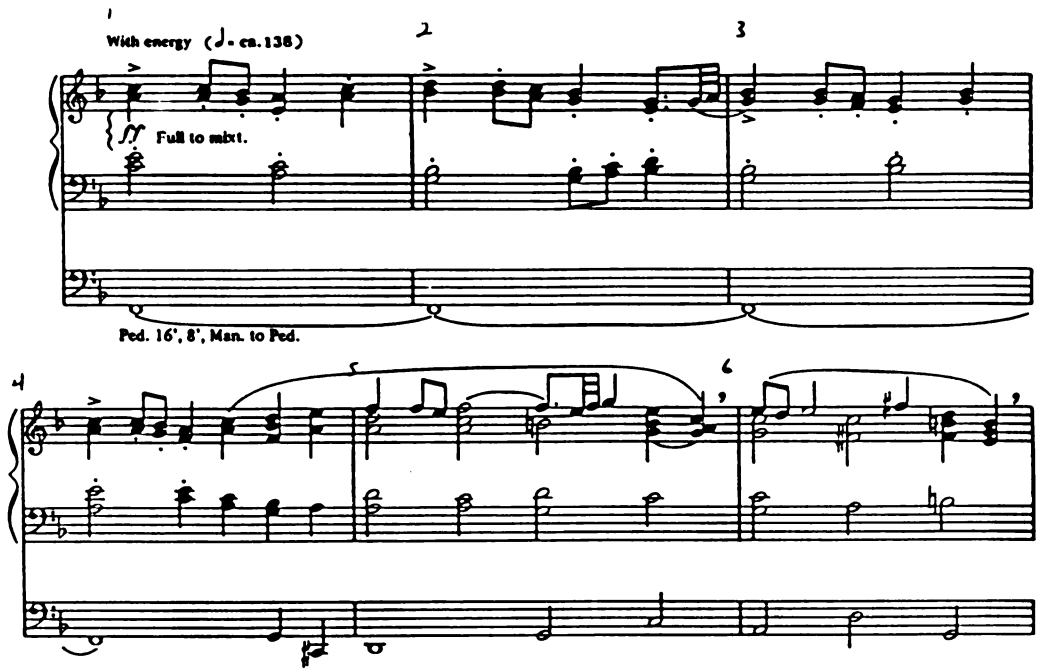


The first two verses each present the complete hymn tune pandiatonically in the key of $A^{\flat}$ Major. In the development, the first half of the hymn tune appears in its entirety, but treated rhythmically free in a rocking half-note-quarter-note pattern. As the "refrain" of the hymn tune begins in measure 60, the melodic treatment becomes much freer. Fragments of the hymn tune appear throughout the remainder of the development, treated with rhythmic freedom, imitation, and shifts in tonality and modality. The meter changes quite often, creating a free, unstructured feeling. In the final verse, the hymn tune reappears in its entirety, with some

octave displacement and rhythmic freedom, mostly in the form of augmentation.

In form, "Christ the Lord Is Risen Today; Alleluia!" most closely resembles a rondo, using the following outline: ABACDA. The A section (measures 1-8) has features of an introduction and uses fragments of the hymn tune (Example 40).

Example 40. "Christ the Lord Is Risen Today, Alleluia!," Measures 1-6

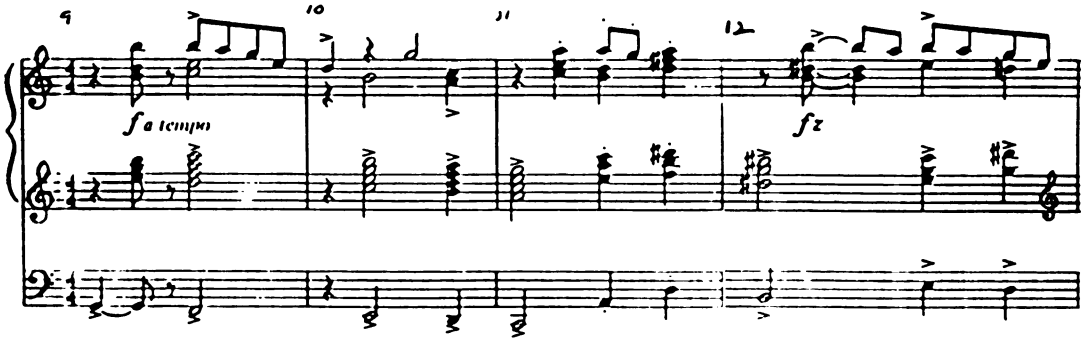


The B section presents one complete verse of the hymn tune, followed by an almost exact return of A (measures 25-32), with only changes of harmony in the second half, as it modulates to A^{b} Major. One complete verse is presented in the C section. Three of the four

phrases appear in the Pedal, accompanied by constant eighth-notes in parallel thirds, sustained triads, and seventh-chords. This is followed by a freer section (measures 54-63), in which the hymn tune begins, but is interrupted by free material related to the tune. There is one more return of A at measure 64, which is exact until the fifth beat of measure 70, where a large chordal ending is inserted.

"Go, Tell It on the Mountain" can best be outlined as AA'BCA''. The A section (measures 1-17) is a strongly rhythmic, syncopated fantasy that uses fragments of the refrain of the hymn tune, followed by a rhythmically free presentation of the refrain (Example 41).

Example 41. "Go, Tell It on the Mountain," Measures 9-12



On the third beat of measure 17, a repetition of A begins. For nine measures, the repetition is exact. In measures 26-36, this A' section contains some rhythmic and harmonic changes to the refrain of the original A section, followed by a bridge related to the

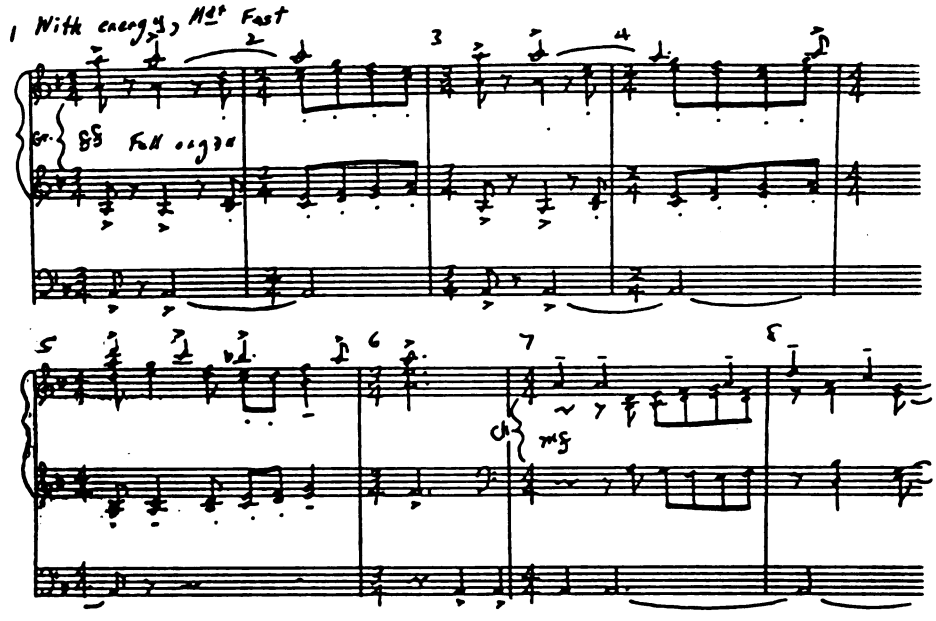
opening fantasy and leading to B. In the B section (measures 37-49), there is one complete verse, treated to rhythmic freedom and syncopation. This is followed by the refrain of the hymn tune, treated freely melodically and rhythmically, in the C section (measures 50-63). The refrain is repeated, followed by another bridge. There is a return of the refrain as it was treated in A. Again, there are rhythmic and harmonic changes to the refrain in this A'' section (measures 64-79), followed by a return of the opening fantasy material, which brings the setting to an end.

Structurally, Diemer's extensive setting of "Lauda anima" is a set of short improvisatory sections, each with a distinctly different flavor. The final section is somewhat related to the opening section in material and style. The overall formal pattern could best be described as follows:

	A	B	C	D	E	F	A'
Mm:	1-15	16	17-35	35-48	48-63	64-76	77-84

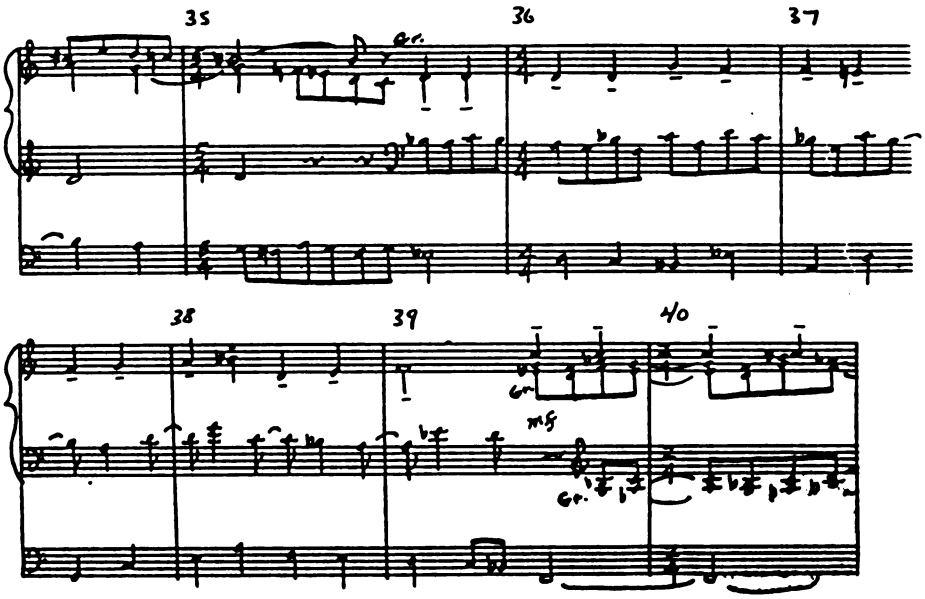
The A section uses fragments of the hymn tune and presents several devices that serve to unify the entire setting, including repeated open octaves, chordal writing, parallel motion, and the motive of a descending tetrachord (Example 42).

Example 42. "Lauda anima," Measures 1-8



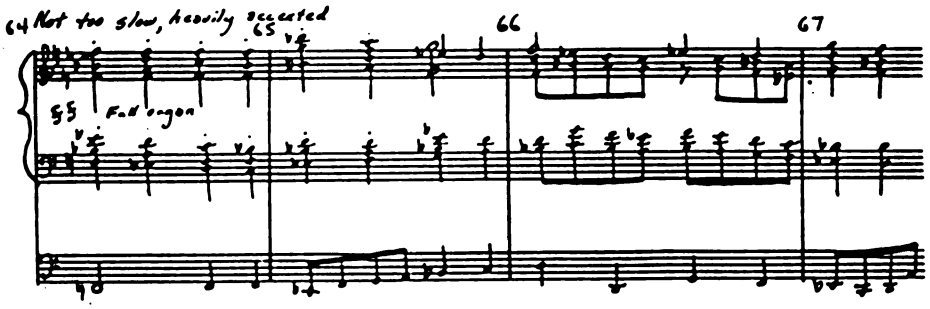
The B section is a cadenza passage made up mostly of arpeggios and sequences. There are no bar lines, adding to the improvisatory nature of this section. The C section provides a contrast, using legato touch, scale passages, imitation, and continuous eighth-note motion. D is the first section to present any substantial melodic material from the hymn tune. The last two phrases of the hymn tune appear twice. (Example 43).

Example 43. "Lauda anima," Measures 35-40



In the E section, Diemer uses toccata-style chordal writing with extensive use of parallelism and descending tetrachords. The hymn tune finally appears in its entirety in the F section, accompanied by large block chords, moving eighth-notes, parallelism, and the descending tetrachord motive (Example 44).

Example 44. "Lauda anima," Measures 64-67



The short final section is based on A, but leads almost immediately into an exciting ending on the full organ.

Emma Lou Diemer's most extensive hymn setting is her Fantasy on "O Sacred Head." This fantasy is really broken into seven separate sections, with three short returns to the opening material. The formal scheme is as follows:

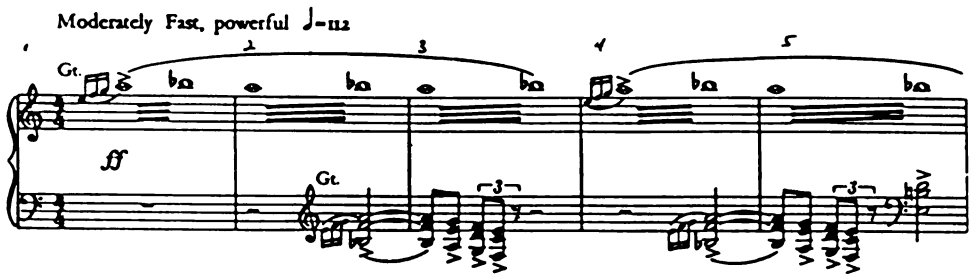
	A	B	A′	C	D	A′′
Mm:	1-13	14-34	35-41	42-84	85-98	99-110

E	F	G	A′′′
111-116	117-124	125-132	133-140

Each section of the setting develops a different phrase of the hymn tune, and the tune never appears in a complete form.

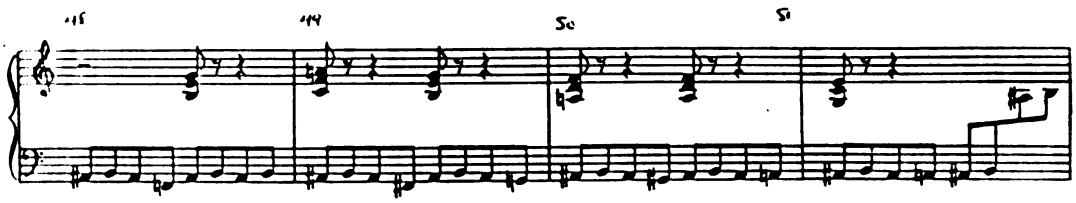
In the A section, fragments of the first phrase of the hymn tune appear, treated very freely and surrounded by trills and descending parallel chords (Example 45).

Example 45. Fantasy on "O Sacred Head," Measures 1-5



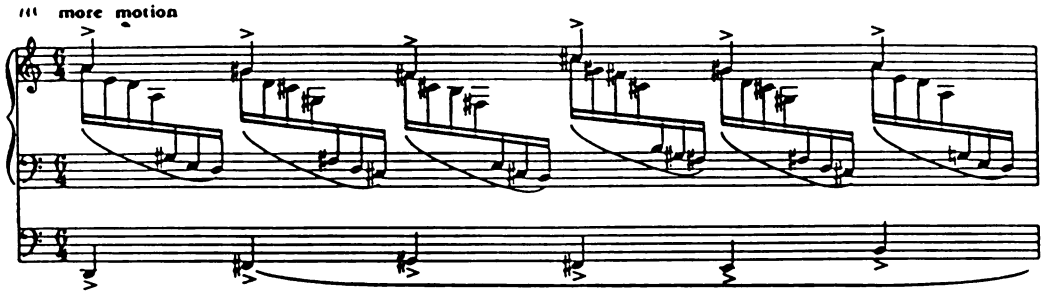
The B section is made up of arpeggios, descending tetrachords, sequences, and single and double pedal points in the Pedal. Following a short return of A, an extensive C section begins, made up of continuous eighth-note motion and detached triads that freely present fragments of the sixth phrase. Finally, the entire phrase appears (Example 46).

Example 46. Fantasy on "O Sacred Head," Measures 48-51



At measure 62, the seventh phrase appears in long notes and is treated in imitation and sequence. The very free D section is composed entirely of descending scale passages, parallelism, pedal points, and trills. Another return of A follows. The E section freely treats the last phrase of the hymn tune in imitation between the right hand and Pedal, accompanied by descending arpeggios (Example 47).

Example 47. Fantasy on "O Sacred Head," Measure 111



The F section brings back fragments of the seventh phrase, surrounded by sweeping arpeggios and a double pedal point. A short improvisatory G section and a return of A brings this fantasy to a close.

"Valet will ich dir geben," the second of the Three Fantasies on Advent/Christmas Hymns, treats the hymn tune in a similar fashion, using the following formal outline:

	A	B	A′	C
Mm:	1-30	31-64	64-89	90-128

A	D	E	Coda
129-148	149-154	155-186	187-199

Dr. Diemer gives the following summary of this sectional setting:

> It treats each phrase of the chorale. Each phrase is given a different section of the music. The first section is very declamatory, mostly treating

> the first phrase. The next section is very fast and detached. The third section is entirely different, and made up of different chord structures--fourths and seconds. There are little patterns in the bass, coming from the phrase of the tune. Then the first phrase comes back, treated in a similar manner. There is a transition and a short slow section, in which another phrase is treated--a different mood altogether. After the cadenza, there is a big harmonization of the chorale in its entirety. . . . This is a different sort of form, giving a different feeling, different mood, different tempo, different key for each phrase.[4]

"When Morning Gilds the Skies" is a through-composed setting, best outlined as ABCDE. The A section (measures 1-22) is an improvisatory section based on fragments of the hymn tune. In the B section (measures 22-35), the complete hymn tune appears in the Pedal, accompanied by alternating parallel seventh-chords or triads. The C section (measures 35-46) is somewhat similar in style to A, but utilizes thicker sonorities. The D section (measures 47-63) freely uses melodic material from the hymn tune. This pianissimo, rather lyric section contrasts sharply with the other sections of this setting. The spirit of the previous sections returns in E (measures 64-80), which uses fragments of the tune surrounded by thick sonorities, alternating chords, and parallelism.

In three of the hymn settings of Emma Lou Diemer, every note in the piece is part of the hymn tune. Two of these are based on canon. Diemer describes "Now the Green Blade Rises" as follows:

> This setting is canon all the way through. There's not a note of this that isn't part of the tune in succession. The Pedal has it in augmentation. The two hands are in canon. The

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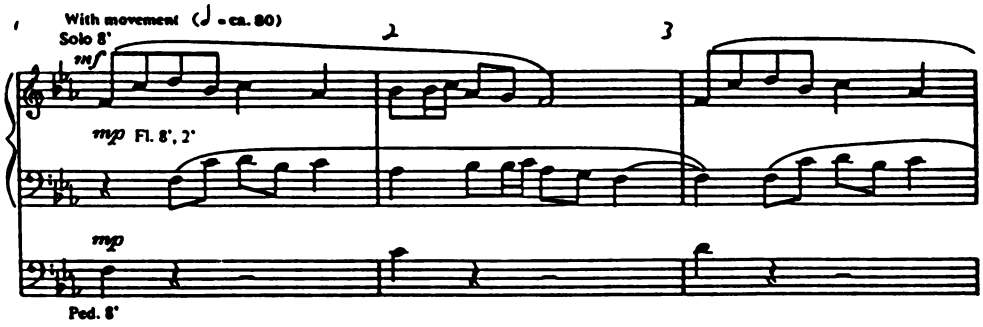
[4]Emma Lou Diemer, interview with the author, 16 January 1986.

> chords have the tune. It's completely organic, which is kind of fun to do sometimes.[5]

In measures 1-8, the strict canon between the hands occurs at the interval of an octave and the rhythmic interval of one beat. The Pedal has the first phrase detached and in augmentation, moving eight times as slowly (Example 48).

Example 48. "Now the Green Blade Rises," Measures 1-3



Measures 9-21 present the hymn tune in strict canon between the right hand and Pedal, at the pitch interval of two octaves and the rhythmic interval of one beat. The left hand also plays the hymn in parallel inverted seventh-chords and in augmentation, moving twice as slowly.

In measures 22-37, the canon between the hands uses the hymn tune in inversion. This canon is also strict, with pitch and rhythmic intervals of one octave and one beat, respectively. The

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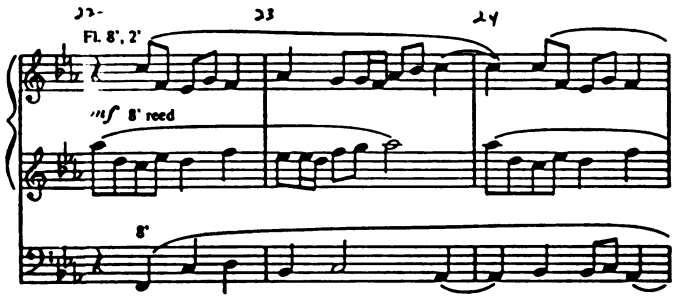
[5]Ibid.

Pedal has the hymn tune in augmentation, moving twice as slowly (Example 49).

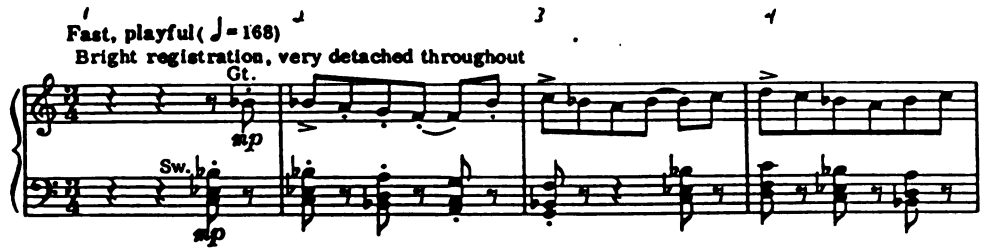
Example 49. "Now the Green Blade Rises," Measures 22-24



From measure 34 to the end of the setting, the two hands both have the hymn tune, the right hand in parallel inverted seventh-chords and in augmentation, moving twice as slowly. The Pedal has the tune in inversion and in augmentation, moving eight times as slowly. The right hand slows to double augmentation (four times as slowly as the left hand) as the setting comes to an end.

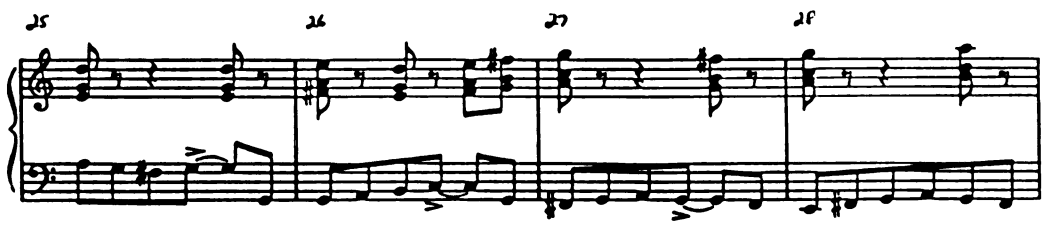
In "Wareham," every note in the setting is also a part of the hymn tune. The left hand enters first, presenting the entire hymn tune in staccato eighth-notes at a quarter-note pace. The tune is harmonized in parallel seventh chords. The right hand enters one half beat later, and plays the entire hymn tune two times in a row, but in rhythmic diminution, moving twice as fast (Example 50).

Example 50. "Wareham," Measures 1-4



The hymn tune in measures 1-17 is in the key of B$^{\flat}$ Major. At the end of measure 17, there is an abrupt shift in tonality to G Major. The hands reverse manuals and treatment of the hymn tune. The right hand is now moving at the quarter-note pace, and presents the entire hymn tune in parallel seventh-chords. The left hand has the faster eighth-note pace. This is followed by a complete verse in inversion, starting at the end of measure 25 (Example 51).

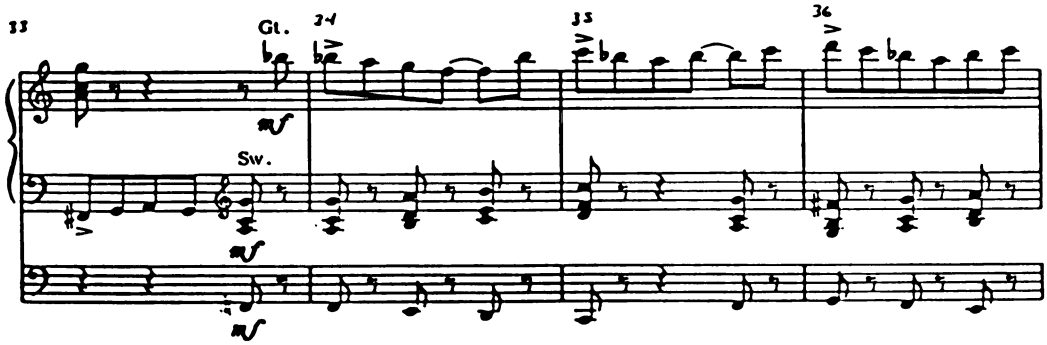
Example 51. "Wareham," Measures 25-28



At the end of measure 33, the hands reverse rhythmic treatment of the hymn tune again. The right hand has the faster eighth-note procedure, and presents the hymn tune in its entirety in B$^{\flat}$ Major.

This is followed immediately by the hymn tune in inversion, starting at the end of measure 41. At measure 33, the left hand has the hymn tune in inversion, still in G Major, using the quarter-note guise accompanied in parallel seventh chords. The Pedal enters for the first time, having the entire hymn tune homorhythmically with the left hand. It employs the hymn tune in its original form, but in the key of F Major. This creates an interesting example of polytonality, in which B^{b} Major, G Major, and F Major are present for the three simultaneous presentations of the hymn tune (Example 52).

Example 52. "Wareham," Measures 33-36



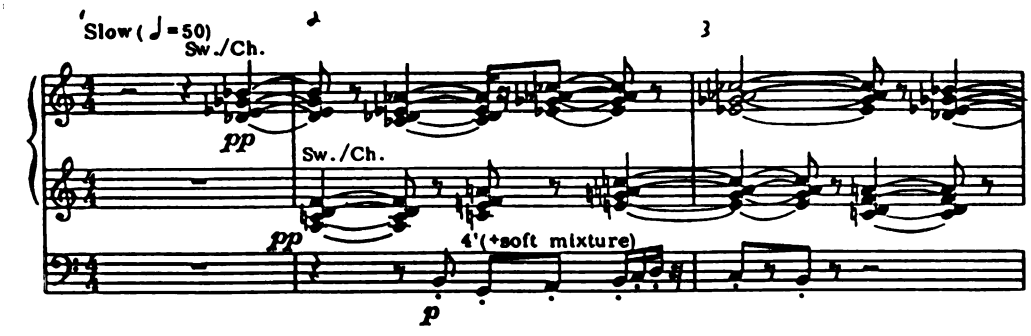
In measure 49, the right hand completes the hymn tune and presents an unaccompanied last phrase of the hymn tune in B^{b} Major. In the left hand and Pedal, the end of the hymn tune is rhythmically augmented in measures 48-49, and the final note is delayed until measure 52.

Concerning her setting of "Innsbruck," Emma Lou Diemer states, "'O Bread of Life from Heaven' divides the melody into pitch-clouds between the hands--each in a different key--with the melody also appearing in the pedal in diminution."[6]

This prelude is in two sections, with each presenting one complete verse of the hymn tune. The entire setting is polytonal, with three completely different keys present at the same time.

In the first section of this hymn setting (measures 1-14), the right hand is in $G^{\flat}$ Major, the left hand, in F Major, and the Pedal, in G Major. In the manuals, the hymn tune is alternated, note by note, between the two hands. The melody lies in the top note of each four-note sonority, and each note is sounded in the key of the respective hand. Every note of the hymn tune is present. The Pedal presents each phrase in rhythmic diminution beneath the manual presentation (Example 53).

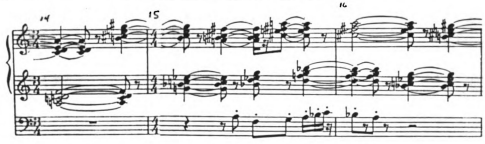
Example 53. "Innsbruck," Measures 1-3



[6]Diemer, "Fantasies and Improvisation," 15.

The second section of the prelude begins with the last beat of measure 14, in the right hand. This second verse is handled in precisely the same manner, with only the tonal centers changed. The right hand is now in E Major, the left hand is in E♭ Major, and the Pedal is in F Major (Example 54).

Example 54. "Innsbruck," Measures 14-16



The hymn setting ends with the manuals remaining in two different keys. The right hand finishes on an F♯-Minor triad with an added perfect fourth. The left hand adds an E♭-Major triad with an added major sixth.

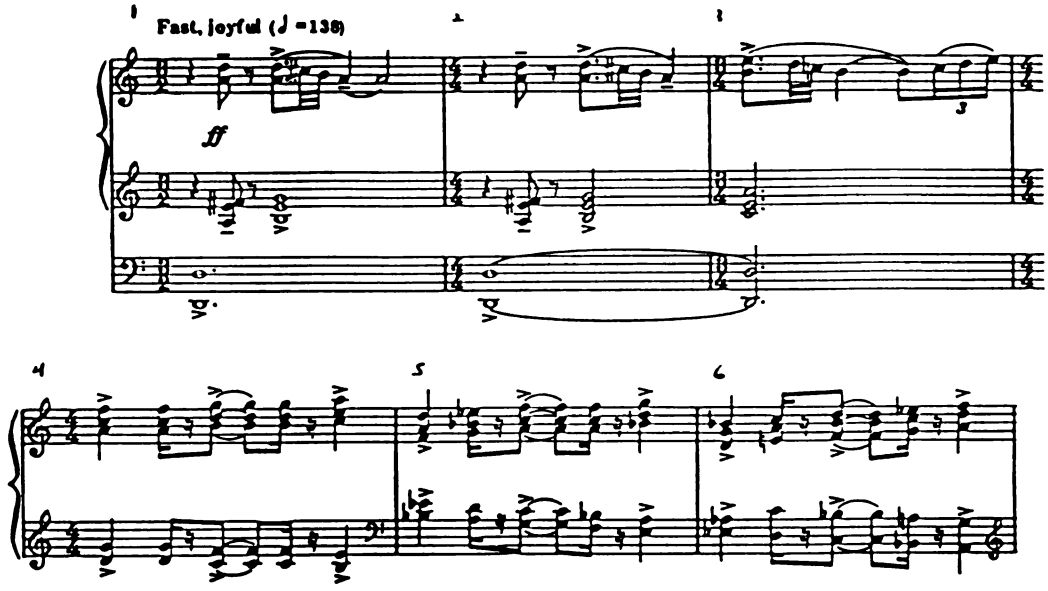
Seven of Diemer's hymn settings are essentially free, through-composed fantasies that do not have a formal structure. In "Gounod," the only complete appearance of the hymn tune takes place in measures 1-12. The right hand plays the first phrase of the hymn on top of triads and seventh-chords, while the left hand has steady eighth-note seventh-chord arpeggios. The second phrase is heard in the Pedal, while the manuals have a fast tremolo on descending eleventh-chords. The third phrase (measures 9-12) returns to the

form of the first phrase, with the hymn tune in chords in the right hand and eighth-note arpeggios in the left hand, both detached.

Following this rather structured presentation of the entire hymn tune, the music becomes freer in its use of the hymn tune and of changes in musical material. Passages of staccato eighth-note arpeggios, chords played in tremolo, semi-detached and legato writing, huge accented chords, canon, sequences, pedal point, imitation using fragments from the hymn tune, ascending and descending scale passages related to the hymn tune, chromatics, modal and tonal shifts, and manual changes are all devices used in this fantasia.

"Antioch" is a fantasy in which the hymn tune never appears in its complete form. Only fragments are used. The setting is unified by its use of recurring rhythmic figures, syncopation, parallelism, and sequences (Example 55).

Example 55. "Antioch," Measures 1-6



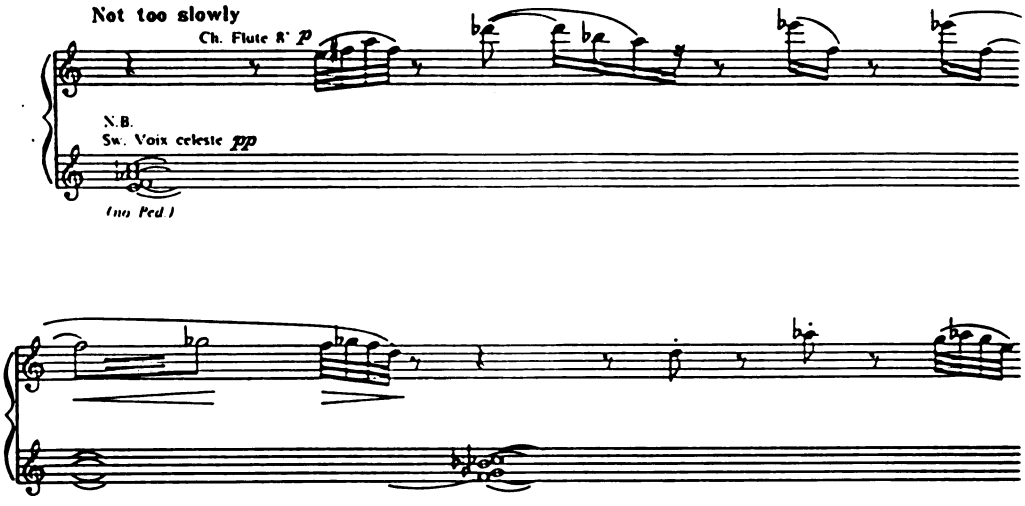
Concerning the composition of her second setting of "Silent Night," Diemer states:

> It just uses the motives to create a particular atmosphere. To me the atmosphere of the hymn is the most important thing, rather than to try to make a strict chorale prelude setting. I would like to do more of this type of thing.[7]

In this setting of "Silent Night," Diemer uses pianissimo sustained cluster-like chords, tiny fragments of melody, occasional detached Pedal notes, and no bar lines (Example 56).

[7]Emma Lou Diemer, interview with the author, 16 January 1986.

Example 56. "Silent Night, Holy Night," Page 21



In "Not Alone for Mighty Empire," the first phrase is heard in its original form and then in inversion, accompanied by two sets of parallel thirds, and a pedal point in the Pedal. The second half of the hymn tune appears in measures 9-16. The remainder of the hymn setting is free, although portions of phrases reappear, both inverted and in their original form. Parallel thirds, scale passages, pedal point, and staccato writing help to unify this free setting.

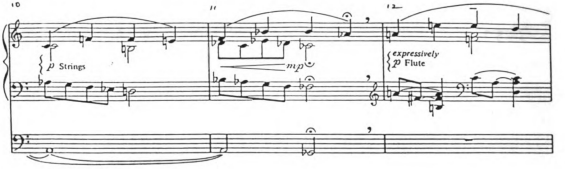
Concerning "Here, O My Lord, I See Thee Face to Face," Diemer has written the following:

> The tonality of this piece is very shifting, and the treatment of the melody is quite free pitch-wise and rhythmically. The melody never appears in its original form, the piece rather developing its own organic ideas that are vaguely like the melody. I find the style more interesting than

some "here's the hymn tune!" settings I've written since.[8]

"Good News: Christ Has Come" is similar in style to "Silent Night," in that it uses fragments of melodic material entering in a free, unbarred rhythm to create an "atmosphere." In this case, the phrases of the hymn tune do appear one by one in the Pedal, separated in time by the other material. "For the Bread, Which Thou Hast Broken" is a meditative setting which only hints at the actual hymn tune through the appearance of small fragments, particularly the second phrase of the hymn tune, which appears three times in a row in measures 10-12 (Example 57).

Example 57. "For the Bread, Which Thou Hast Broken," Measures 10-12



In addition to the eighty hymn settings for solo organ, Emma Lou Diemer has also written twelve introductions and accompaniments

[8]Diemer, "Fantasies and Improvisations," 14.

for Hymn Preludes and Free Accompaniments, Volume Two. Because these are intended for congregational singing, the accompaniments must strictly adhere melodically and rhythmically to the hymn tune as it appears in the Lutheran Book of Worship. Only the harmonies can be treated freely. The introductions are also somewhat restricted, particularly in terms of length. Depending on the mood of the hymn, Diemer has made these hymn introductions lyric, fanfare-like, dignified, or spirited.

Diemer's large number of hymn-based works shows evidence of her strong concern for providing the church with fine literature for the organ. Few composers in this century have contributed this large a body of hymn settings. It is also of interest that the hymns she chooses to set are very often tunes that are familiar to large numbers of people. Many of these hymn tunes have an emotional attachment for people, because they have known them since childhood. This is important to Diemer as a composer, for it provides her with the opportunity to communicate with the listener through both an interesting musical composition and a familiar and "comfortable" hymn tune.

CHAPTER IV

FORMAL DESIGN IN THE FREE WORKS

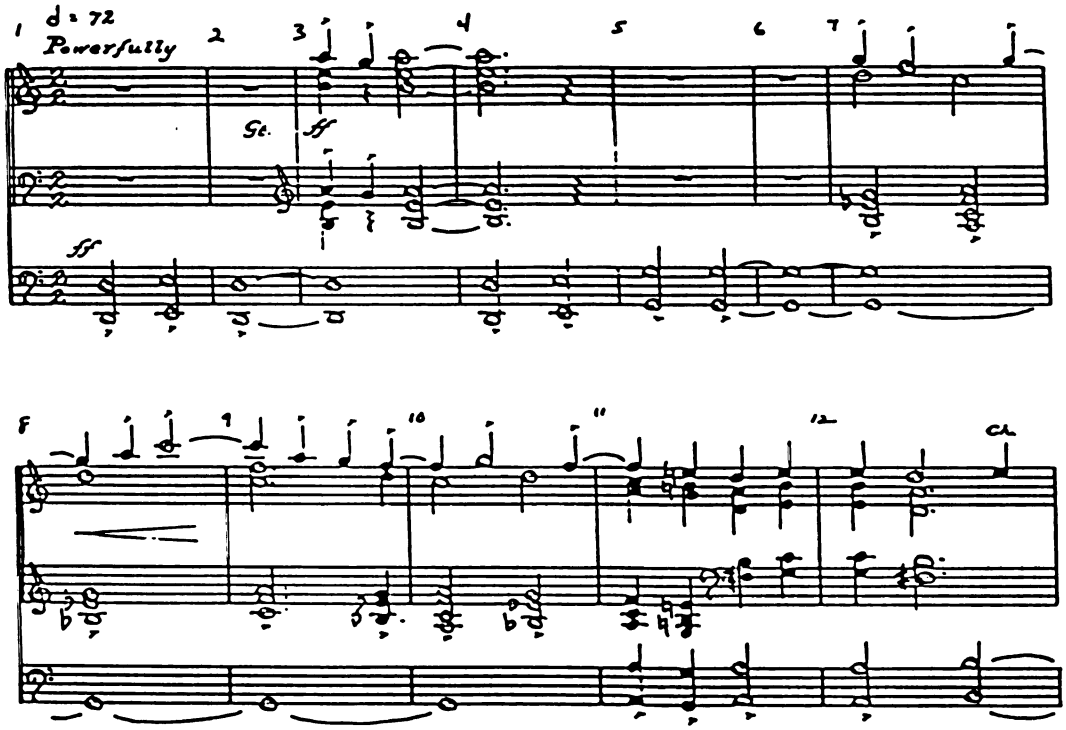
Emma Lou Diemer has written eleven compositions for solo organ, including two with three separate movements, and four pieces for organ and other instruments. There is considerable variety among the styles and forms of these works. The majority of Diemer's free works are sectional. Several are based on the use of two contrasting sections. Four of these make use of ternary form, and two others alternate the two contrasting sections to form patterns of ABA'B' and ABA'B'A''. Several of the free works are multi-sectional pieces. Two of these employ a type of rondo and four others are large-scale works with as many as seven to nine sections, including some returns to previous material. The remainder of the works or movements can best be described as a continuous unfolding, with no sectionalization.

The Festival Voluntary for the Feast of St. Mark is Diemer's only free work for solo organ that is based on a given melody. This melody, a plainsong melody, is part of the Episcopalian proper of the Introit for the Feast of St. Mark. This work takes the form of a through-composed fantasy based on the melody. There are four main sections, each presenting a different tempo and style of treatment.

Fragments of the basic tune appear throughout to unify the composition. Dynamic, registration, and tempo changes are used frequently, creating an improvisatory effect. Parallelism and open octaves are used throughout as unifying devices.

The majestic first section (measures 1-84) opens with fragments of the melody in the Pedal in parallel octaves, accompanied by large chords (Example 1).

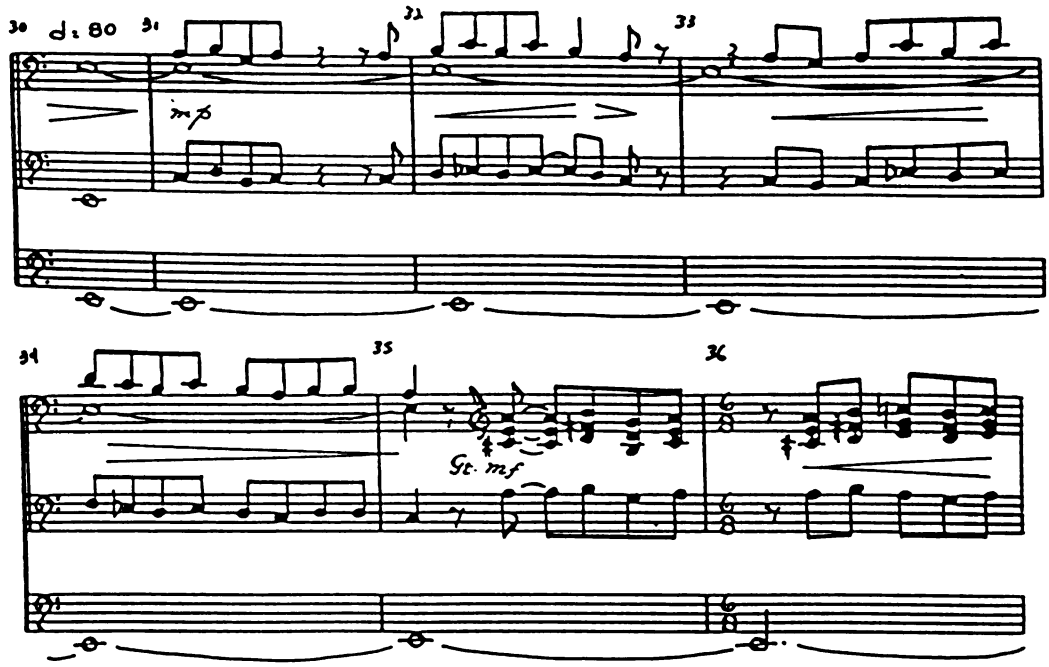
Example 1. Festival Voluntary for the Feast of St. Mark, Measures 1-12



At measure 26, eighth-note motion is introduced, followed by an accelerando, generating a sense of excitement. The melody is now

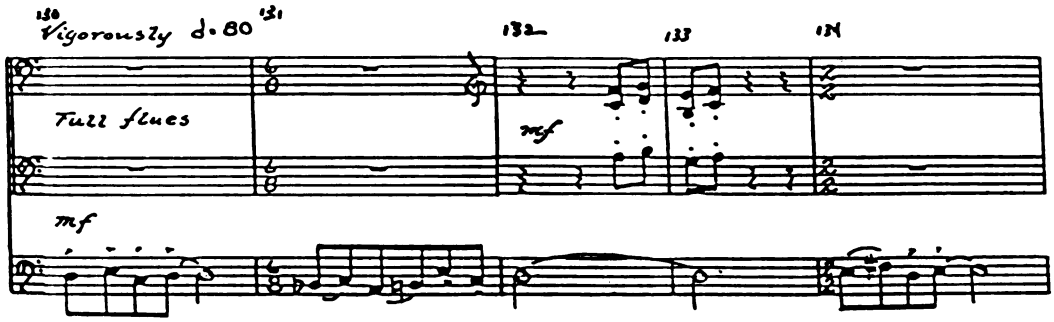
treated in a faster tempo and in eighth-note parallel sonorities above a pedal point (Example 2).

Example 2. Festival Voluntary for the Feast of St. Mark, Measures 30-36



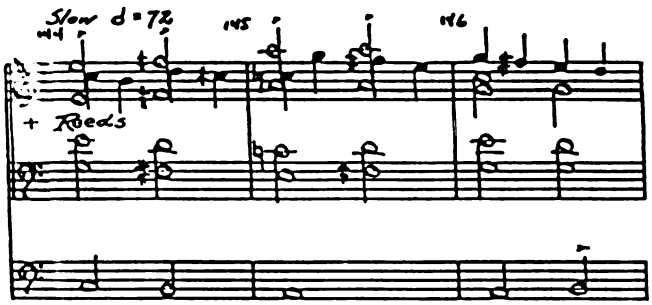
The second section (measures 85-129) provides complete contrast. It is registered on soft strings and presents slow, sustained chords over a pedal point. The melody enters on a solo stop in a legato manner. A vigorous, highly rhythmic third section follows (measures 130-143), alternating fragments of the melody between the Pedal and the manuals in parallel sonorities (Example 3).

Example 3. Festival Voluntary for the Feast of St. Mark, Measures 130-134



A final section (measures 144-179) returns to the majestic character of the opening and presents portions of the tune in large block chords (Example 4).

Example 4. Festival Voluntary for the Feast of St. Mark, Measures 144-146

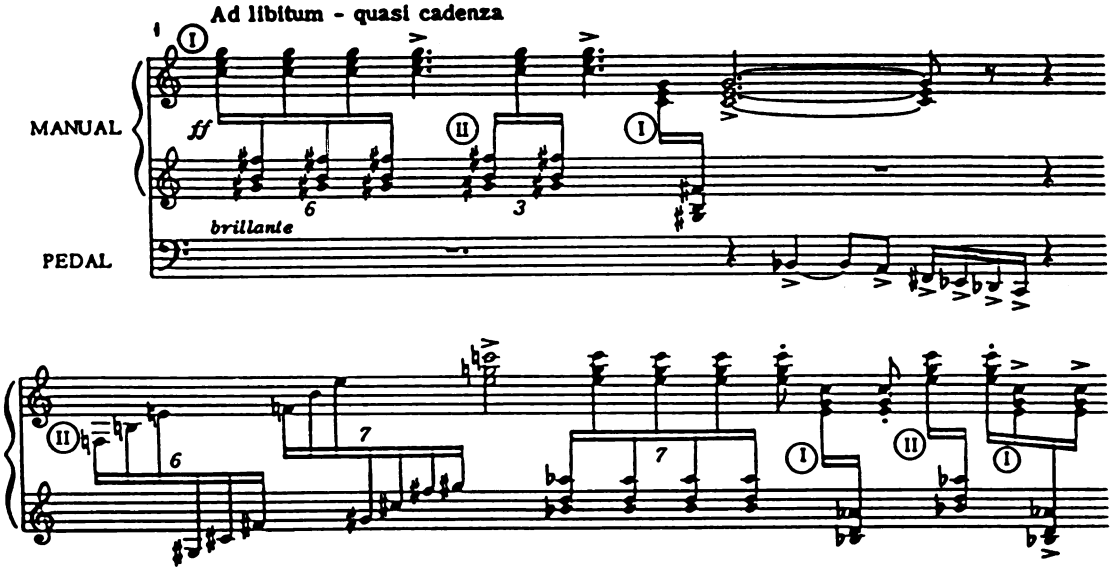


Parallel sonorities, open octaves, and fortissimo, accented chords are used throughout this closing section.

Diemer's Fantasie is a large-scale, multi-sectional work which, according to the composer, is based on one motive and "permutation of this motive goes throughout."[1] Throughout this extensive composition, Diemer alternates free, improvisatory writing with metered, contrapuntal passages. The freer sections contain no bar lines, which contributes to the improvisatory nature. The overall formal scheme of the Fantasie is ABA'CDE Coda.

The A section is a fortissimo cadenza passage featuring large chordal sonorities alternating between the hands and descending scale passages in the Pedal. The chords are treated to parallelism and primarily use seconds, thirds, fourths, and sevenths, intervals that help to unify the entire Fantasie (Example 5).

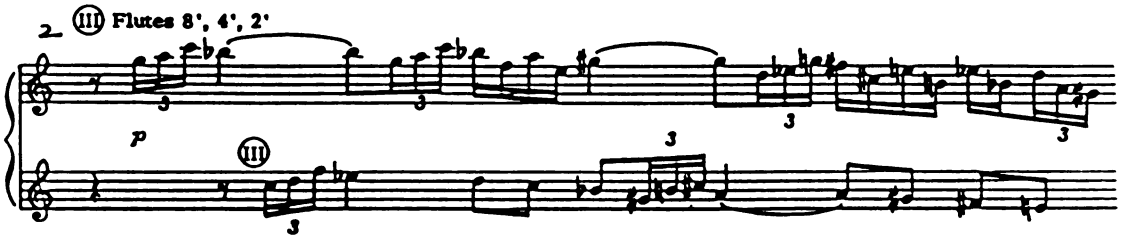
Example 5. Fantasie, Page 2



[1]Emma Lou Diemer, interview with the author, 15 January 1986.

The B section (starting on the second system of page 3) is made up of two voices in imitative counterpoint. The unifying motive of the Fantasie, consisting of an ascending second, an ascending third, and a descending second, is presented at the beginning of this section (Example 6).

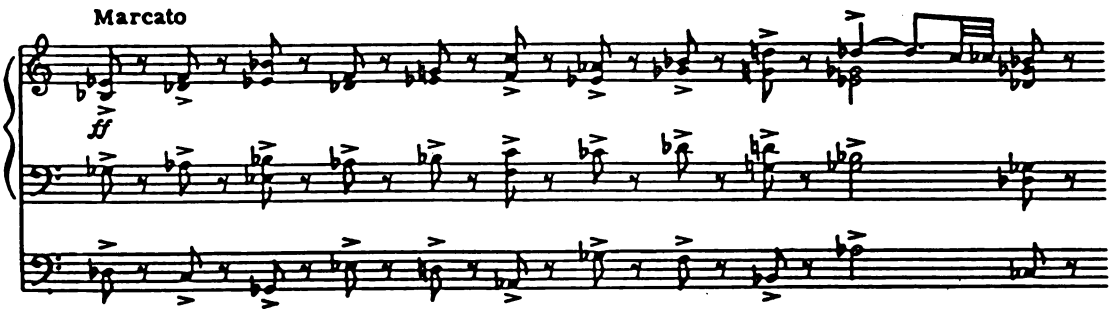
Example 6. Fantasie, Page 3



The C section is made up of glissando passages, alternating-hand sonorities, and arpeggiated sonorities over pedal points. A short D section follows, which the composer calls a transition to the fugue.[2] This transition is slightly more structured, consisting of detached triads, seventh-chords, and sonorities that mix seconds, thirds, and fourths (Example 7).

[2]Ibid.

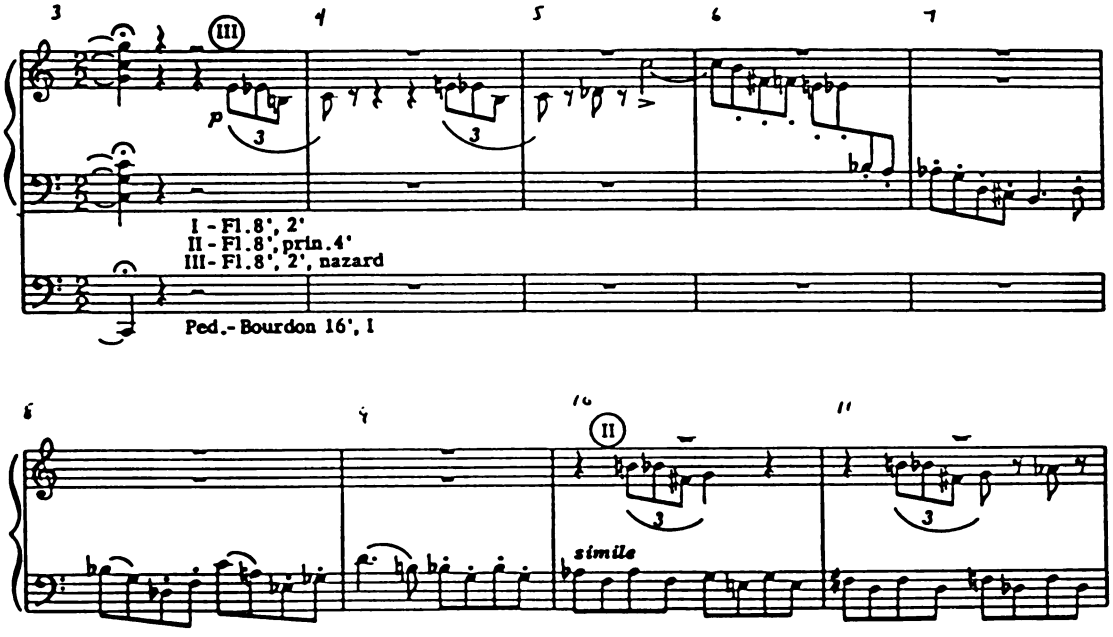
Example 7. Fantasie, Page 6



The E section, the only section utilizing bar lines, is a lengthy fugue based on a subject derived from the unifying motive. Concerning the subject, Diemer has said that she remembers very well composing this subject while in an Eastman practice room and thinking that it is an excellent fugue subject "because it covers quite a bit of range."[3] This extensive subject is over six measures long and has a pitch range of over two octaves (Example 8).

[3]Ibid.

Example 8. Fantasie, Page 7, Measures 3-11



A climactic chordal passage (measures 77-79) closes the fugue and leads into the coda. This coda brings a return of the alternating-hand sonorities of the A section and the glissando writing of the C section.

The Toccata is also a large, multi-sectional composition. In describing the Toccata, Emma Lou Diemer states the following:

> It has very free sections; it has rhythmic sections; and it has a fugal, imitative section. It has certain motives that return. The opening motive uses seconds, augmented fourths, and perfect fourths. These particular intervals I use a lot in my music, getting away from the use of thirds. I like to use perfect fourths and augmented fourths--not just perfect fourths which are overused.
>
> There are gestures that cover a wide span--lines that swoop up and down--and things that create excitement, because you don't know what's going to

> happen next. I've always liked that quality in music--where there's an anticipation, usually created by a long note somewhere and some kind of rhythmic action going on that's somewhat hesitant --in other words, things to keep the listener awake.
>
> There are also various kinds of idiomatic writing: broken chords, in certain patterns--I always have patterns in my music--carrying on the motive of the seconds and fourths; going into different registers; letting the Pedal come in a dramatic way with something important--which is a contrapuntal characteristic--rather than to just fill in the bass, entering with the augmented fourth and a kind of ostinato pattern; and percussive chords--very diatonic in a certain rhythmic pattern--because I feel the organ needs to be a rhythmic instrument also, rather than just a legato Franck-Reger type of instrument.[4]

Formally the Toccata uses the following pattern:

	A	B	C	B′	D
Mm:	1	2-16	17-25	26-31	32-62

A′	B′′	A′′	Coda
63	64-70	71	72-75

The A section is an improvisatory fantasie, with no bar lines, that constantly changes ideas. There are parallel octaves, arpeggios, sweeping scale passages, and alternating chords between hands. The motive that opens the Toccata, made up of half steps, whole steps, and fourths, appears throughout in many guises (Example 9).

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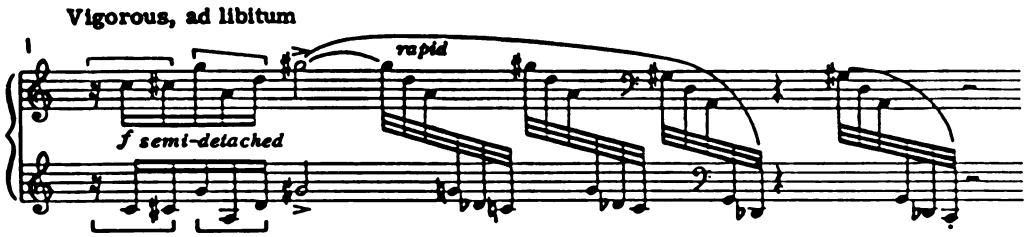
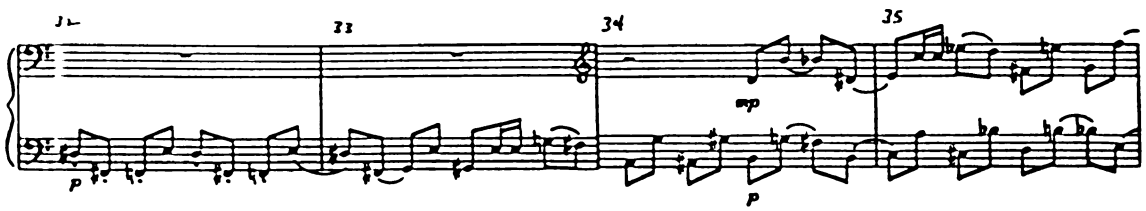
[4]Ibid.

Example 9. Toccata, Page 3



The D section, beginning at measure 32, is fugal in style, but not a strict fugue. The subject is made up mostly of steady eighth-notes alternating disjunct and conjunct motion (Example 10).

Example 10. Toccata, Measures 32-35



Concerning her Toccata and Fugue, Emma Lou Diemer has the following to say:

> I remember I had a definite influence on this from the record, "Switched-on Bach." I felt that was an exciting use of counterpoint and sound timbre. Although the toccata doesn't have any direct relation to "Switched-on Bach," the fugue is somewhat Baroque influenced.
>
> I think the whole thing probably has a structure to it. I use a chord at the beginning that comes back towards the end, using certain intervals, and a contrast of a dissonant chord and a more

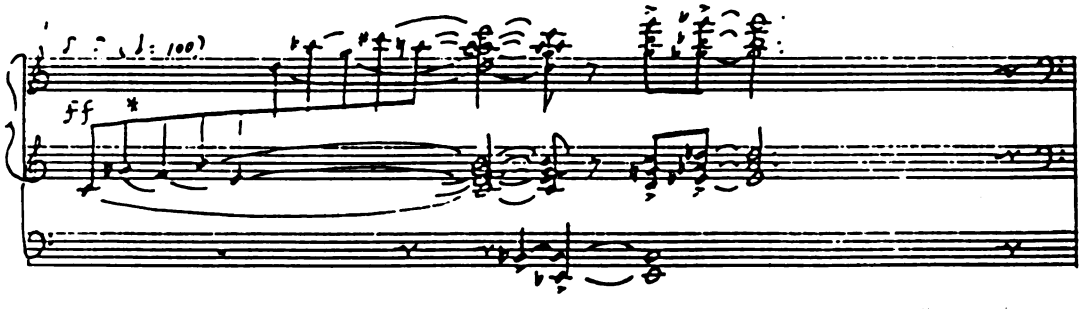
> consonant one. This is sort of a characteristic that runs through a lot of my music. I don't like to hear dissonance constantly. Somewhere I want to hear a consonant chord.[5]

The Toccata and Fugue is in a ternary form, as follows:

	A-Toccata	B-Fugue	A'-Coda
Mm:	1-9	10-69	70-71

The toccata is a somewhat free fantasie that changes ideas several times and uses few bar lines. The opening motive is a broken chord made up primarily of diminished fifths and minor seconds. Of interest is a moment when the Pedal enters, creating a sonority with all twelve pitches present. This is followed immediately by two chords made up of fourths and thirds. The two chords in each hand move in parallel motion, but the two hands move in contrary motion to each other (Example 11).

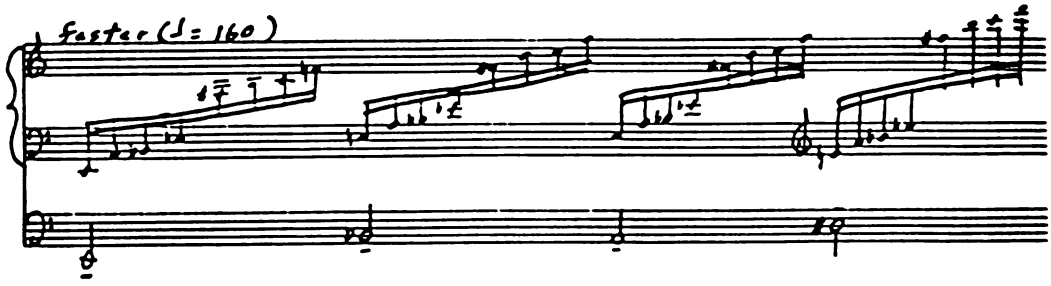
Example 11. Toccata and Fugue, Measure 1



[5]Ibid.

The entire toccata, according to the composer, involves "just a free use of these elements. One of these chords is in everything. All the patterns use the seconds, the thirds, and the fourths--all the way through."[6] The two opening motives recur frequently, interspersed with detached chords and arpeggiated chords based on seconds, thirds, and fourths. In measure 7, the Pedal has the opening motive in augmentation (Example 12).

Example 12. Toccata and Fugue, Measure 7



In describing the fugue, Diemer states:

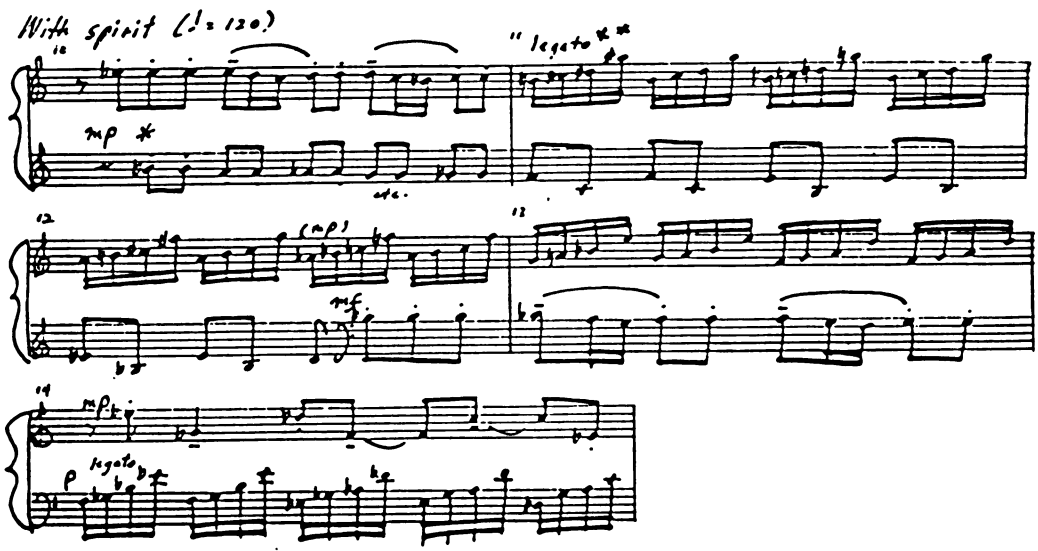
> It is a concert-type fugue--sort of Baroque influenced. It is very rhythmic, but regular rhythmically. And it has three different elements. It has a repeated figure--a very Baroque sort of thing--which accompanies the subject right away. . . . Then there is a sixteenth-note pattern, and then the next idea is a syncopated pattern using sixths and sevenths. And I think that all you'll find, all through this whole fugue, is these three ideas.
>
> I call it a concert fugue because it has a lot of figuration. In some ways, it's more related to

[6]Ibid.

> the kind of music Vivaldi would have written--more figuration than straight counterpoint.[7]

The fugue subject and all three secondary ideas are presented within the first five measures of the fugue (Example 13).

Example 13. Toccata and Fugue, Measures 10-14



Declarations is the only organ work of Emma Lou Diemer that uses serialism, although the composer calls it "more traditional than innovative."[8] The twelve-tone row that is used is as follows (Example 14):

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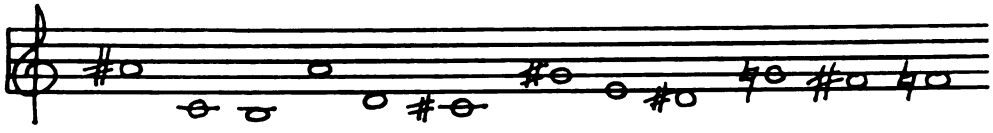
[7]Ibid.

[8]Emma Lou Diemer, "Loneliness of the Long Distance Organ Composer," The American Organist 16, no. 9 (September 1982): 47.

Example 14. Declarations



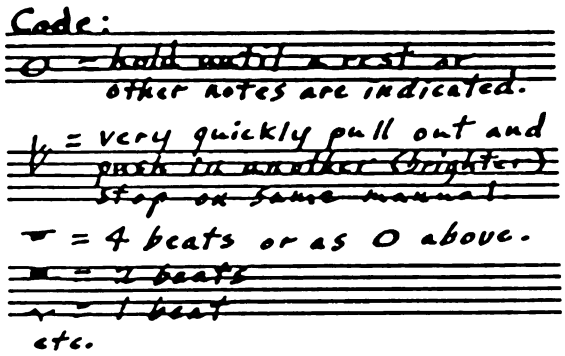
Concerning the use of twelve-tone technique in Declarations, Diemer writes:

> Declarations incorporates an uncomplicated application of serialism, some innovation of stop usage and hand technique, and traditional structure. The 12-tone row on which it is based is divided into four three-note segments. . . . The segments contract directionally in the original, and of course expand in the retrograde. The minor 2nd is the prevailing interval, with the major 7th, perfect 5th, and major 3rd also present. The piece uses the row in its consecutive segments almost exclusively, though sometimes transposed.
>
> There is also a very simple rhythmic series of 7-6-5-4-3-2-1 . . . which is used extensively throughout the piece. Here the serialization ends, no attempts being made to apply it to other elements.[9]

The composer supplies the following code in the music to explain symbols that are used (Example 15):

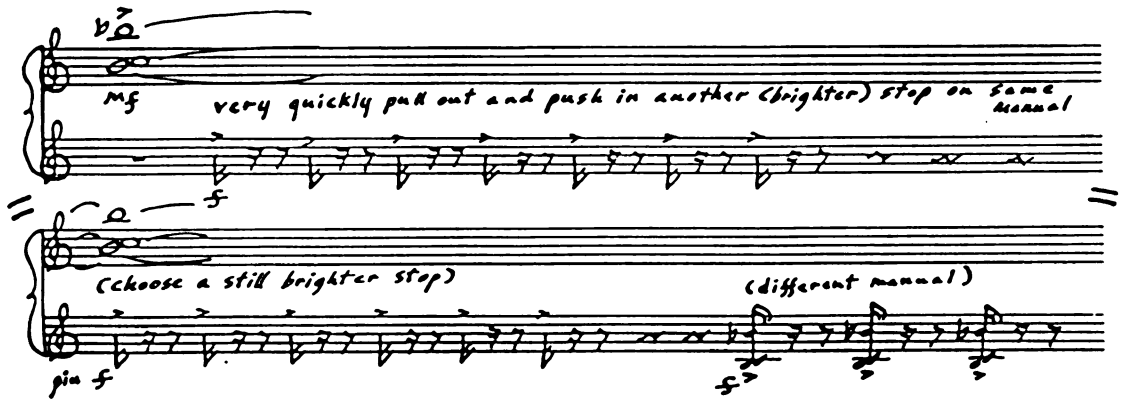
[9]Ibid., 45.

Example 15. Declarations



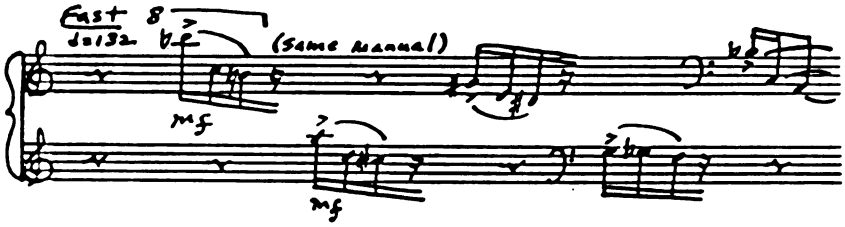
In terms of form, Declarations is ternary, with the sections clearly marked by double bar lines. No other bar lines appear in the work. The A section begins with the first three pitches of the tone row presented in a sustained vertical sonority, during which time the organist is to pull out quickly and push in a brighter stop seven times and then, after a pause, six times. This sets in motion the rhythmic 7-6-5-4-3-2-1 series (Example 16).

Example 16. Declarations, Page 1



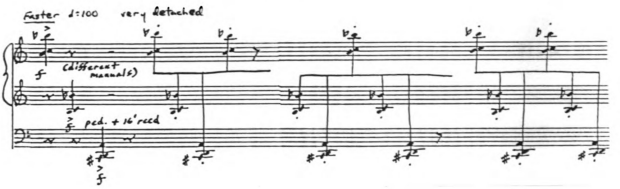
This is followed by the first presentation of the entire tone row, in very fast sixteenth-note groups of three (Example 17).

Example 17. Declarations, Page 1



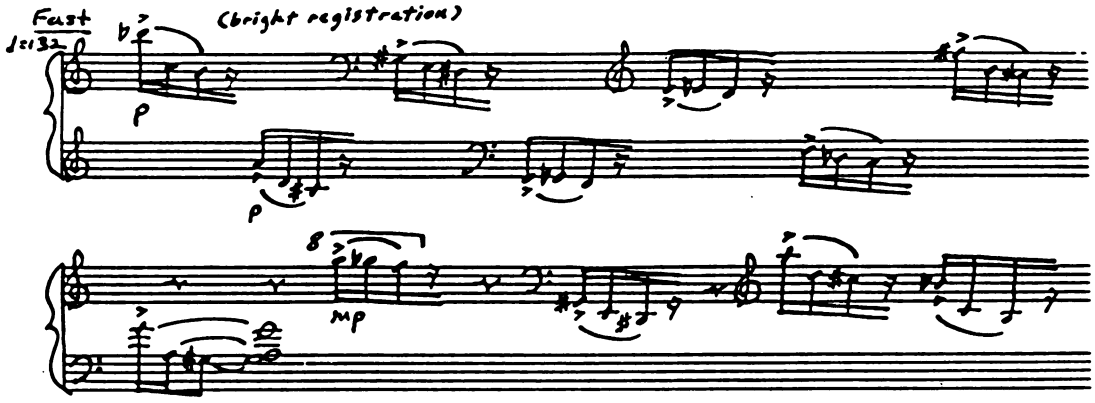
The first three notes from the tone row are restruck and sustained in the right hand and the fourth, fifth, and sixth notes enter in a vertical sonority and are sustained in the Pedal. A 16-foot Pedal reed is pulled on and pushed off quickly four times, followed by a bright manual stop quickly pulled on and pushed off three times and then two times, continuing the rhythmic series. The same two vertical sonorities begin to alternate quickly between three different tone colors on the two manuals and Pedal, in successive groups of three, four, five, and six (Example 18).

Example 18. Declarations, Pages 1-2



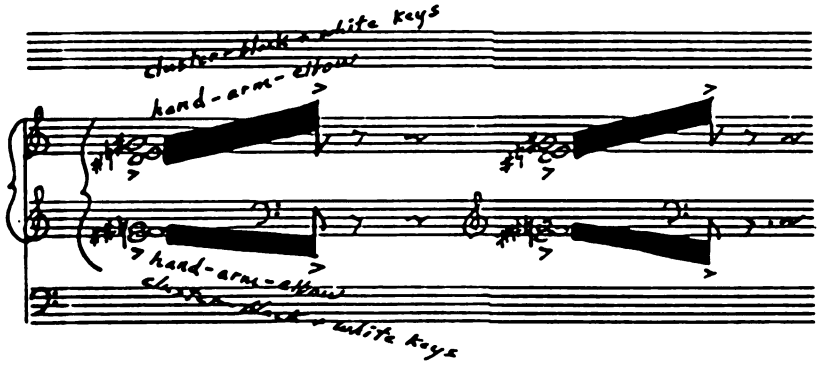
Very fast horizontal groups of three notes each, some of which are sustained, follow. The tone row is used in its entirety. This is followed by freer use of the tone row by rearranging the four groups of three notes, most often in the configuration 9-10-11-6-7-8-3-4-5-0-1-2, and by using the tone row in its original pitch class and transposed (Example 19).

Example 19. Declarations, Page 2



A short passage follows that brings back the opening vertical sonority, the pulling on and pushing off of a bright stop, and alternating vertical sonorities, all making use of the rhythmic series. Diemer then uses two identical tone cluster glissandos, starting with the pitches from the second half of the tone row and extending to the use of the arms and elbows in both hands (Example 20).

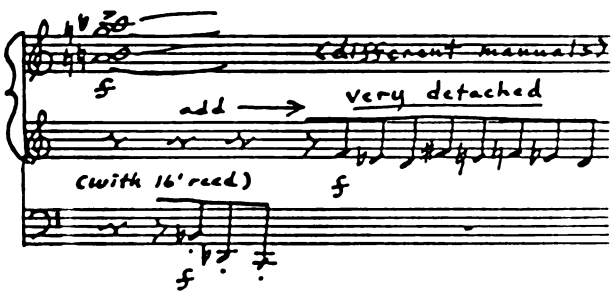
Example 20. Declarations, Page 3



Sustained vertical sonorities are now combined with the fast horizontal three-note groups. Rearrangement of the three-note groups continues, and the fragments of the tone row are treated to transposition and inversion.

The remainder of the A section uses three sonorities: a four-note sustained sonority; a three-note detached Pedal horizontal figure, which later becomes a vertical sonority; and a detached eighth-note figure based on major and minor seconds and a major third (Example 21).

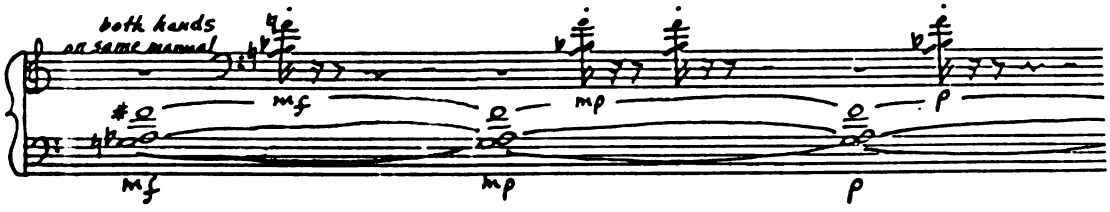
Example 21. Declarations, Page 4



Rhythmically, these three elements increase in activity, leading to a climactic ending of the A section with two descending tone cluster glissandos using both arms.

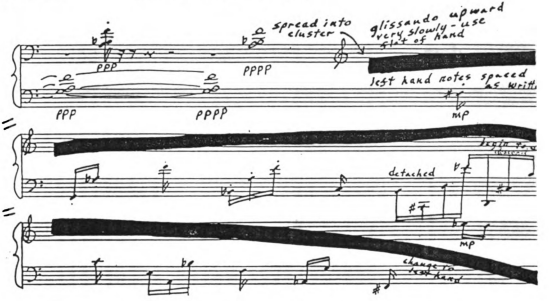
The B section is in a small ternary form. The first part consisting of a sustained vertical sonority and occasional short strikes of another vertical sonority which, in effect, fits inside the sustained sonority, and is played on the same manual (Example 22).

Example 22. Declarations, Page 5



During this passage the dynamic level is gradually decreased, at the indicated points. A note in the score indicates that on tracker organs, stops should be pushed in by increments (two or four), in order to create the effect of flatting the pitch before the stop cuts off completely. The next portion of the B section uses an ascending and descending tone cluster glissando, played with the flat of the right hand. The left hand presents tiny fragments of sound which are freely based on the tone row and the rhythmic series, which appears twice in the form of 1-2-1-3-1-4-4-1-3-2-1 (Example 23).

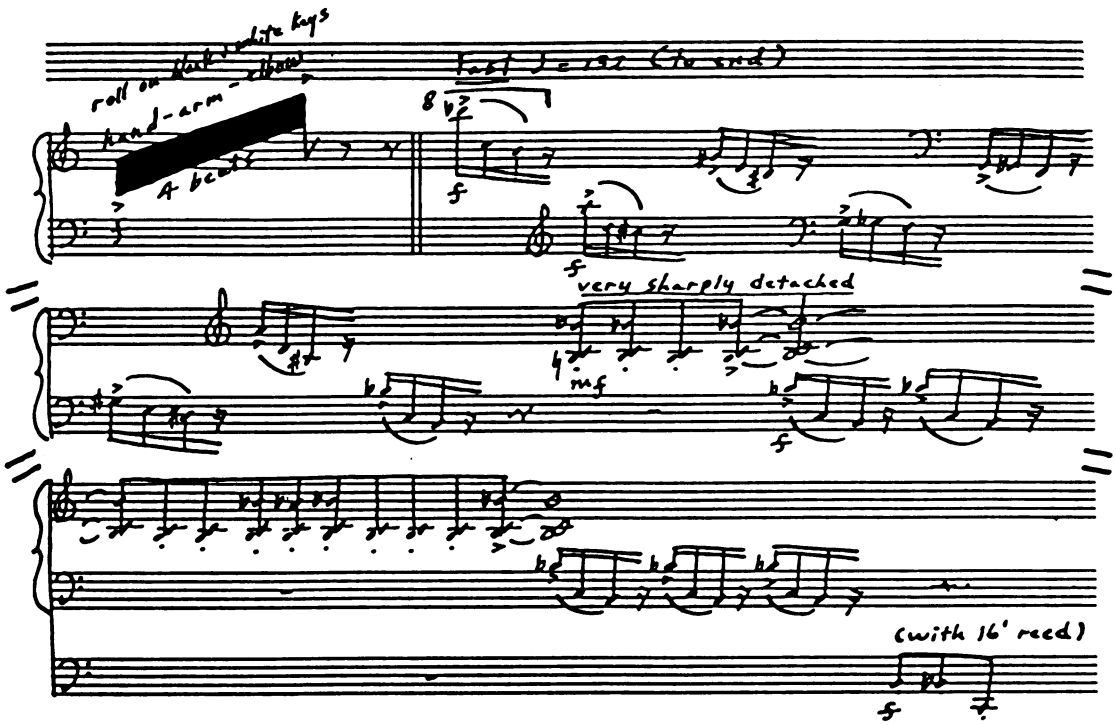
Example 23. Declarations, Page 6



The B section closes with a return of the opening, the dynamic level beginning very soft and increasing in volume. Stops on tracker organs are to be pulled half way out, and then all the way out. A full-arm tone cluster glissando finishes the section.

A return of A material follows, alternating horizontal three-note groups with passages of even eighth-note sonorities which make use of the rhythmic series. The entire return of A uses the tone row on its original pitch classes (Example 24).

Example 24. Declarations, Page 7



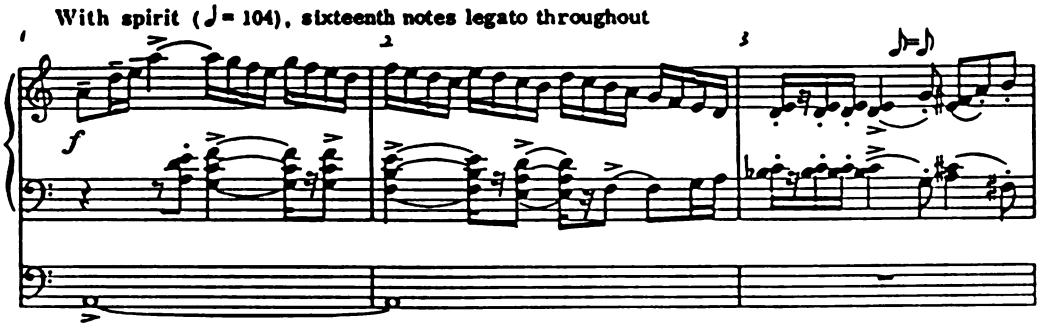
A fortissimo closing section includes sustained vertical sonorities, repeated eighth-notes using the rhythmic pattern, and alternating sonorities between the two manuals and Pedal in successive groups of three, four, five, and six. A Pedal sonority is then played seven times. A sustained sonority then builds, leading to the inclusion of all twelve tones. Four statements of a group of three quick, staccato sonorities follow, which between them include all twelve tones. The composition ends with a descending tone cluster glissando involving both arms.

Jubilate is a small-scale work in ternary form, using the following pattern:

	A	B	A′
Mm:	1-11	12-24	25-35

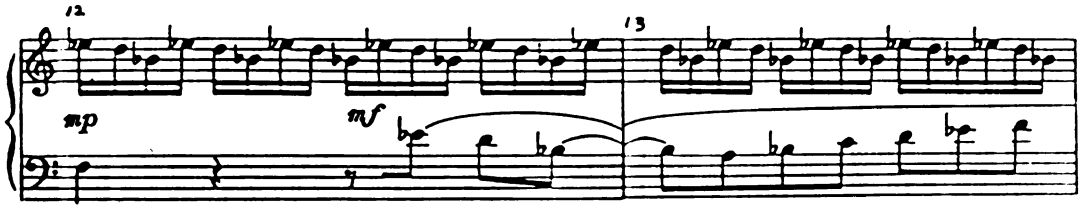
The lively A section is based on an opening four-note motive, made up of two outer perfect fourths and an inner major second. The rhythm of this motive--an eighth-note followed by two sixteenth-notes and a longer value--is also important throughout the A section (Example 25).

Example 25. Jubilate, Measures 1-3



The B section provides contrast, using perpetual sixteenth-note motion. The first measure of this section provides a three-note unifying motive, in both hands, made up of a minor second and a major third. The right hand presentation, because of its three-note grouping, almost functions as an asymmetrical ostinato (Example 26).

Example 26. Jubilate, Measures 12-13

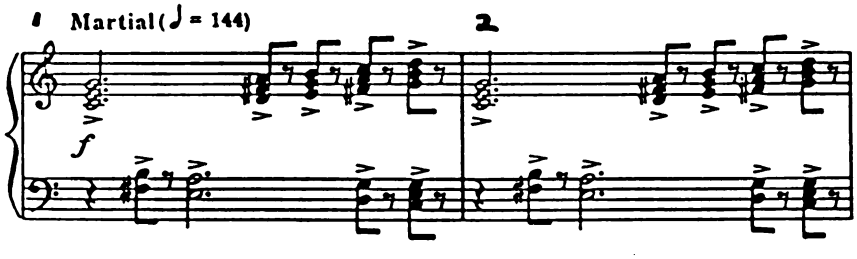


Contrasts is a fairly short composition that is descriptively named, as it alternates two contrasting ideas:

	A	B	A′	B′	A′′
Mm:	1-5	6-10	11-14	15-20	21-26

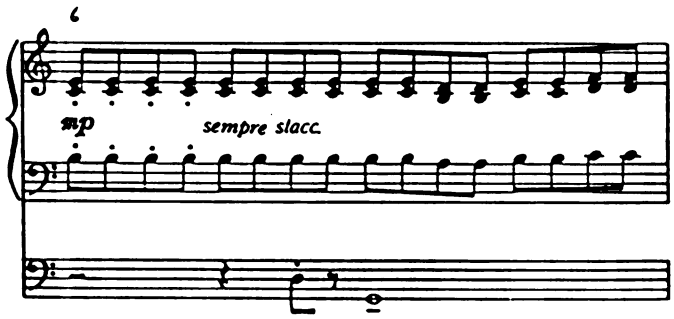
The A sections feature detached sonorities, including tertian triads, perfect fourths, and quartal sonorities, which move primarily in contrary motion (Example 27).

Example 27. Contrasts, Measures 1-2



The B sections are based on a repeated staccato eighth-note chord pattern in the manuals and a short-note long-note figure in the Pedal (Example 28).

Example 28. Contrasts, Measure 6



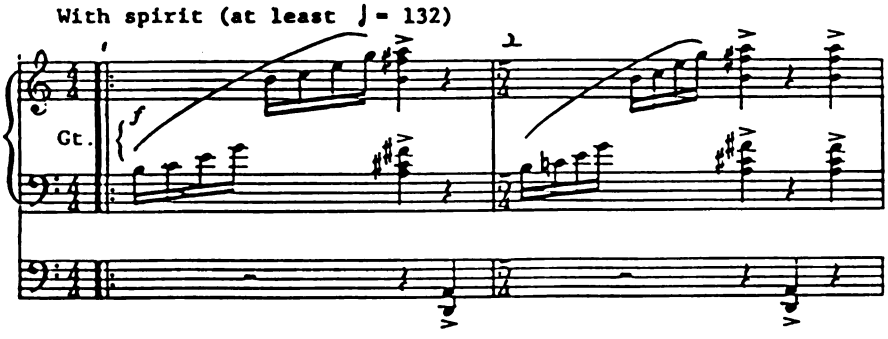
Emma Lou Diemer's Little Toccata is a sectional piece that could be described as a type of rondo:

	A	B	A′
Mm:	1-15	16-20	20-40

	C	B′	A′′
	41-46	47-58	58-72

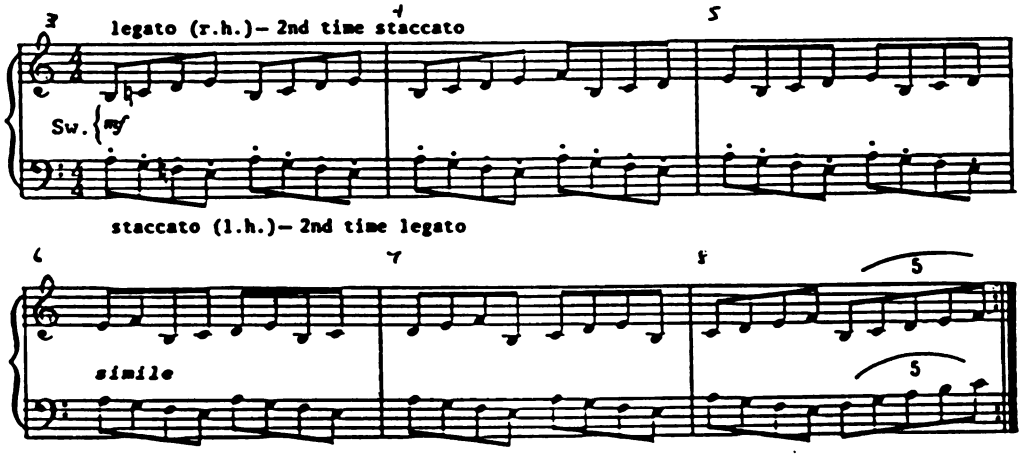
There are two important unifying devices presented in the A sections. The first is an arpeggio followed by a big chord (Example 29).

Example 29. Little Toccata, Measures 1-2



The second idea is the use of steady eighth-note scale passages in both hands that contrast with each other. Contrast is provided on three levels: one hand is legato while the other is staccato; the hands are moving in contrary motion; and the scale groupings are often not both rhythmically symmetrical (Example 30).

Example 30. Little Toccata, Measures 3-8



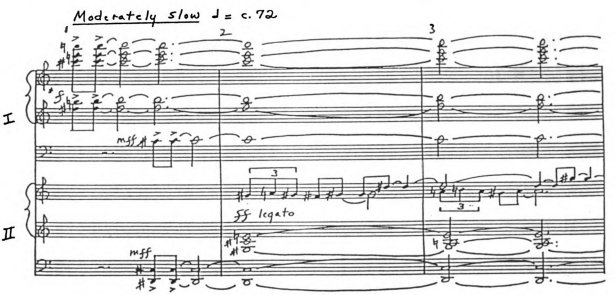
The B sections are made up of chordal writing in both hands, with each hand containing considerable parallel motion, and the two hands often moving in contrary motion. The interval of a second remains important, as the chords move mostly in conjunct motion. The short C section consists of steady eighth-note arpeggios in the left hand contrasting with sixteenth-note ascending scale passages in the right hand.

Elegy: Organ Duet is Diemer's only work for two organists. It is scored for both organists to play from the same console. Formally, the Elegy is a rondo:

	A	B	A′	C	A′′
Mm:	1-17	18-43	44-58	59-75	76-82

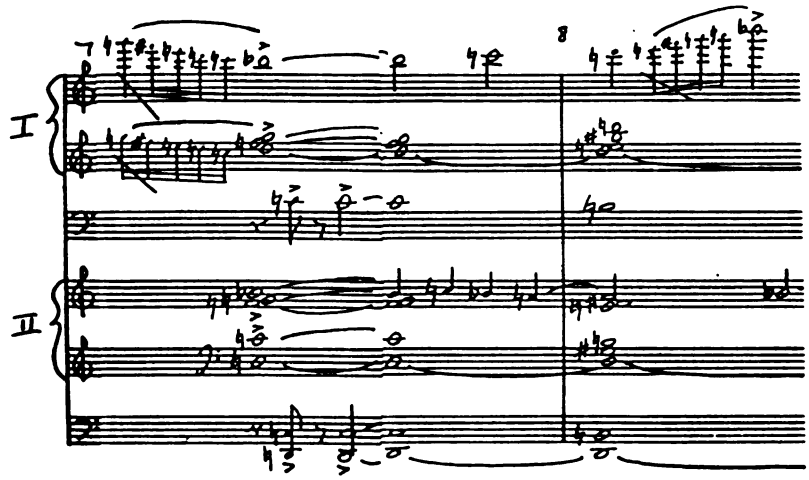
The A section opens with several elements that are important in unifying the entire work. These elements include the opening rhythmic figure of two accented chords, an eighth-note followed by a long, sustained note; the intervals of a second, third, fourth, and seventh; and the rhythmic motive of a triplet followed by several eighth-notes (Example 31).

Example 31. Elegy: Organ Duet, Measures 1-3



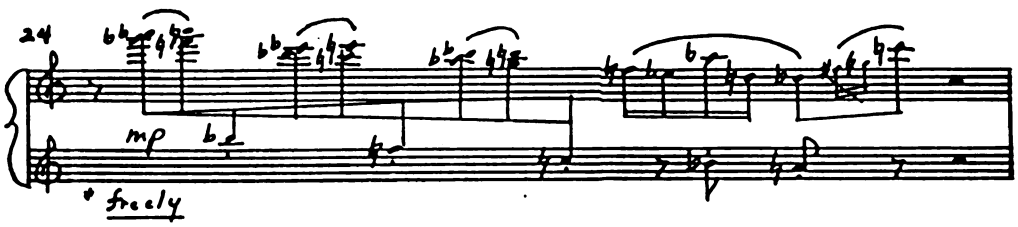
Another important motive is presented in measure 7, made up of a grace-note followed by a group of sixteenth-notes in a scale pattern. This appears in both ascending and descending directions (Example 32).

Example 32. Elegy: Organ Duet, Measures 7-8



At measure 24, a more melodic figure using sequence enters in a rather freely accelerating rhythm (Example 33).

Example 33. Elegy: Organ Duet, Measure 24

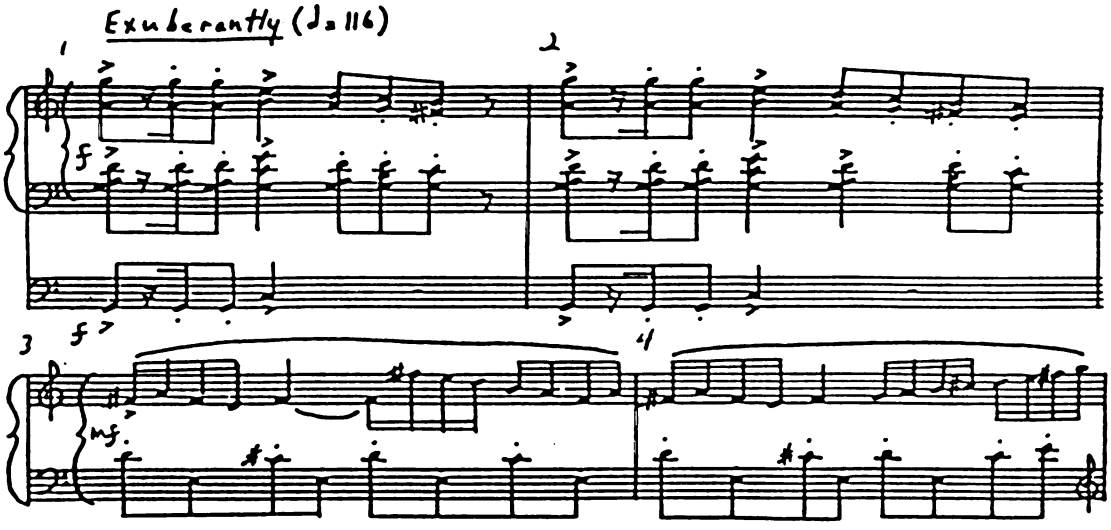


Emma Lou Diemer's Romantic Suite for Organ contains three movements, each a tribute to a different composer. Diemer states, "I wanted to write some music after different composers that had not written for the organ--some of my favorite 'good old boy' composers. I wrote in my own style. Obviously you don't imitate somebody, other than their general character and personality."[10]

[10]Emma Lou Diemer, interview with the author, 15 January 1986.

The first movement, "Homage to Poulenc," is a continuous unfolding that uses traditional tertian harmony and sonorities using seconds and fourths. Diemer describes the characteristics of Poulenc that she is trying to capture as "lightness, exuberance, seeming naiveté, short phrases, and repeated figures."[11] Three important unifying motives are presented in the first three measures: the rhythmic pattern, repeated notes, and descending conjunct motion in measure 1; the right hand eighth-note-sixteenth-note melody in measure 3; and the detached left hand eighth-note sevenths and sixths in measure 3 (Example 34).

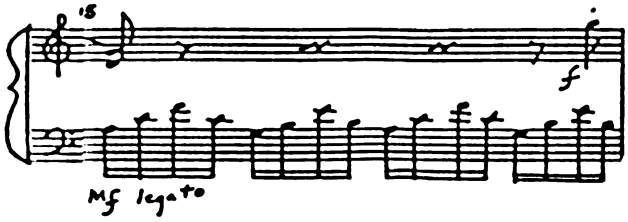
Example 34. "Homage to Poulenc," Measures 1-4



Another important motive enters at measure 15 in the form of a sixteenth-note arpeggio accompaniment figure (Example 35).

[11]Emma Lou Diemer, Romantic Suite (1983, Photocopy).

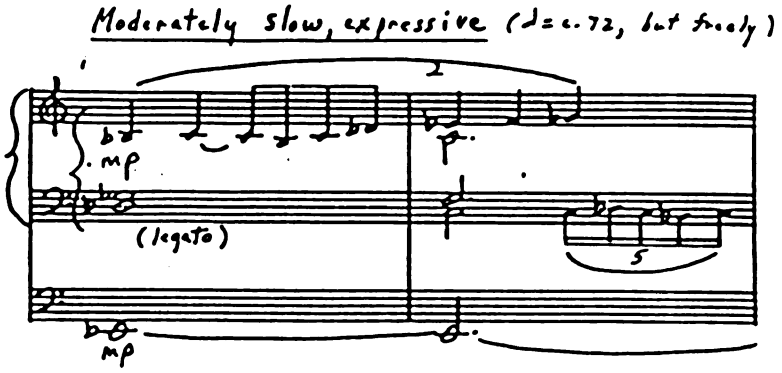
Example 35. "Homage to Poulenc," Measure 15



These four motives provide the material for the entire movement.

"Homage to Tchaikovsky," the second movement, also has a continuous unfolding. This slow, very lyric movement is based entirely on the two elements of the opening motive in the right hand. These elements are a "turn," a step up and back, and an ascending scale. The five-note accompaniment "turn" in measure 2, derived from the opening "turn" figure also becomes important as a melodic motive (Example 36).

Example 36. "Homage to Tchaikovsky," Measures 1-2



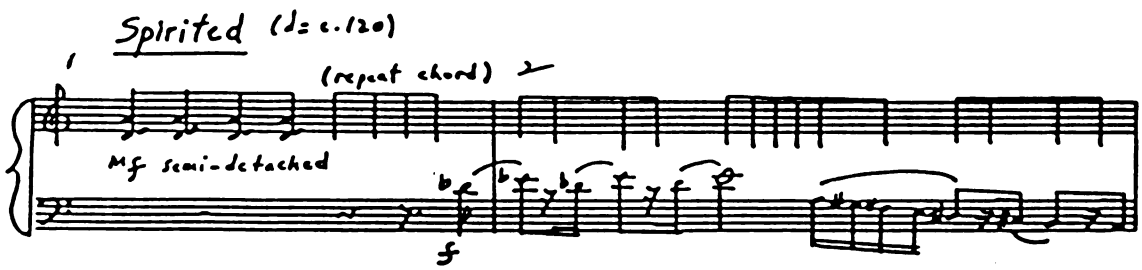
The entire movement is a Romantic "spinning out" of these two ideas. Diemer states that the characteristics of Tchaikovsky that can be found include "sequential melodic patterns, repeated phrases, crescendos, and expanding lines."[12]

The third movement, "Homage to Prokofiev," is made up of two contrasting sections, as follows:

	A	B	A′	B′
Mm:	1-17	18-28	29-62	63-79

The A section is fast and highly rhythmic. Several important ideas are presented immediately, including the opening steady eighth-note repeated chord that is made up of a second and a fourth. The left hand melody contains two motives used throughout: a rhythmic sixteenth-note-eighth-note figure and a descending scale pattern (Example 37).

Example 37. "Homage to Prokofiev," Measures 1-2

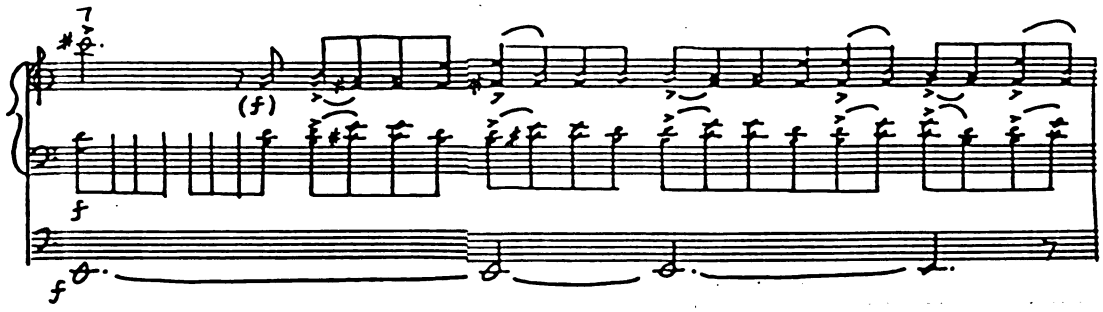


One other important motive that is introduced is the steady

[12]Ibid.

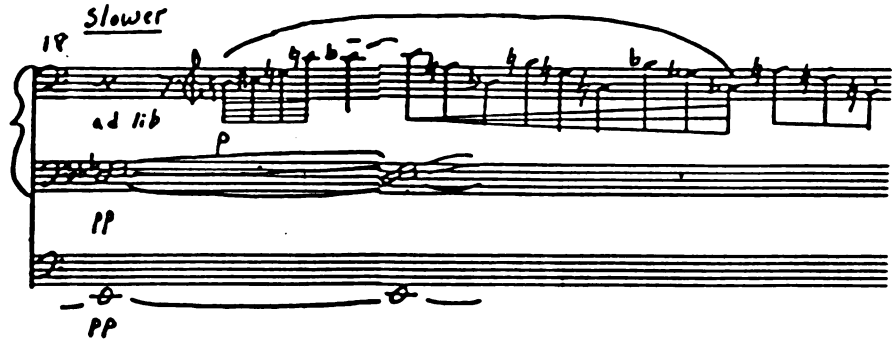
eighth-note melody in measure 7, in which parallel motion and the intervals of the second and fourth are important (Example 38).

Example 38. "Homage to Prokofiev," Measure 7



The contrasting B section is slower and improvisatory, with flexible rhythms which accelerate and decelerate. Long, sustained sonorities, made up of seconds and fourths, underlie melodic material that consists mostly of arpeggios of tertian and quartal sonorities and scale passages. Sequence is used throughout (Example 39).

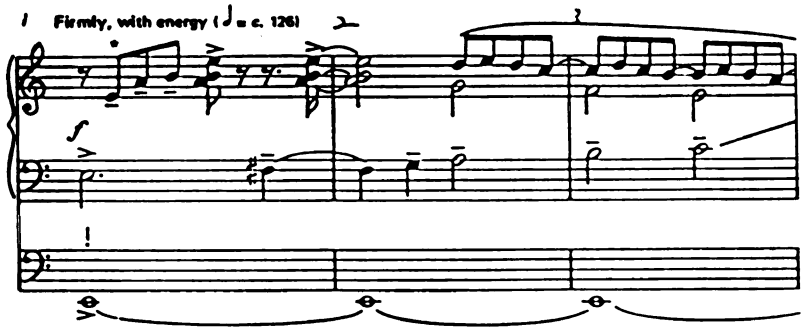
Example 39. "Homage to Prokofiev," Measure 18



The composer notes that the following Prokofiev characteristics can be found: repeated chord accompaniment, motor rhythm, idiomatic keyboard writing, and repetitive and climactic building of phrases toward the end.[13]

Diemer's Little Suite contains three movements, "Prelude," "Offertory," and "Postlude," each of which is a continuously unfolding small-scale piece. "Prelude" is based entirely on three unifying motives, all of which are presented in the first four measures. These include the opening right-hand figure, made up of a fourth, a second, and a fourth; the descending sequential eighth-note pattern presented in measure 2; and the sequential ascending pattern in measure 3 (Example 40).

Example 40. "Prelude," Measures 1-3



The more lyric "Offertory" also presents the important motivic material in the first few measures: the repeated staccato eighth-note chord pattern; the melodic ascending scale rhythms of even

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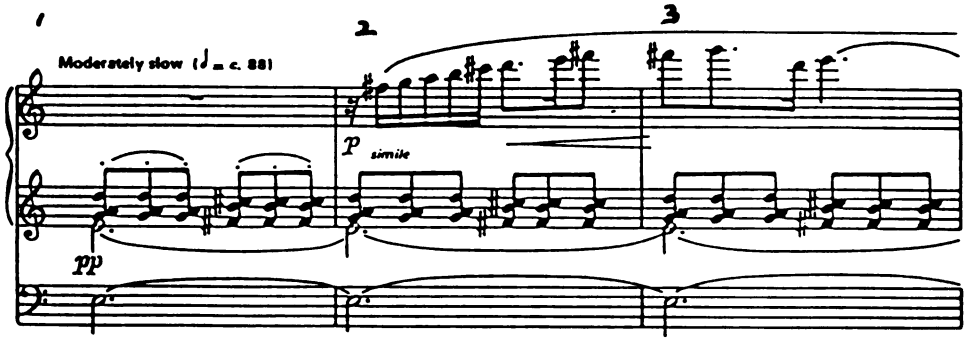
[13]Ibid.

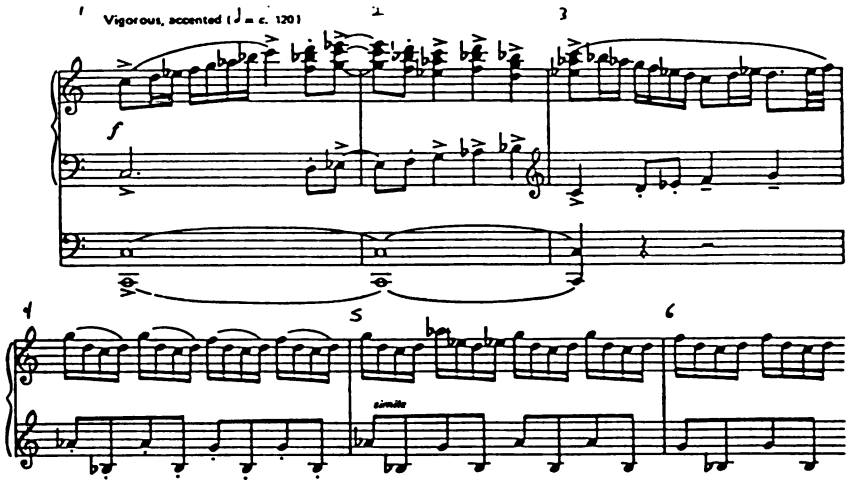
sixteenth-notes and a dotted-eighth-note followed by a sixteenth-note and eighth-note; and the pedal point in the Pedal (Example 41).

Example 41. "Offertory," Measures 1-3



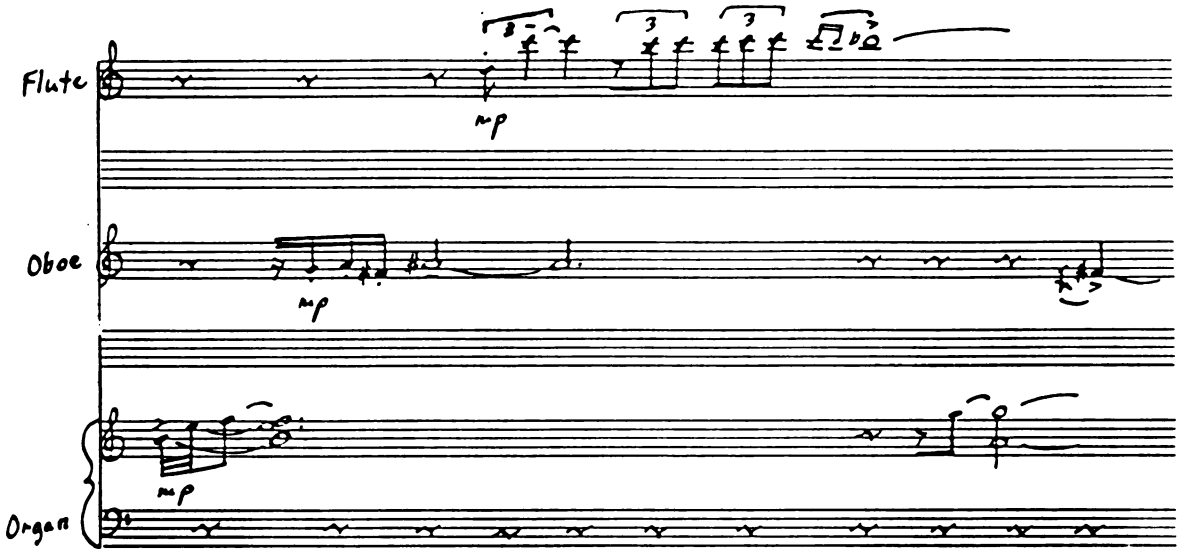
"Postlude" is strongly rhythmic and presents four unifying motives in the first four measures. These include an ascending sixteenth-note scale; a syncopated chordal passage; even sixteenth-note arpeggios; and staccato eighth-note sevenths and sixths (Example 42).

Example 42. "Postlude," Measures 1-6



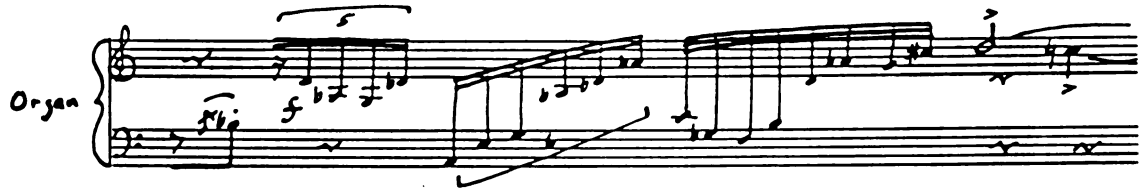
Of Emma Lou Diemer's works for organ and other instruments, the earliest to be written was her Movement for Flute, Oboe, and Organ. In form, it is probably best described as through-composed. It has a free, improvisatory effect throughout, which builds to a busy climactic passage and then thins out to the end. There are no bar lines used. Four motives are presented immediately that are important in the entire work. The first of these is the opening figure in the organ part of two thirty-second-notes followed by an eighth-note and a sustained sonority. The intervals of a second and a fourth, which make up this motive, are also important. The second motive opens the oboe part, made up of a second and a third. The flute entrance presents the third motive, which includes the leap of a seventh, a group of repeated notes, and an ornamental figure. The fourth motive appears in the organ part and consists of a downward leap of a seventh (Example 43).

Example 43. Movement for Flute, Oboe, and Organ, Page 1



Seconds, thirds, and sevenths remain important intervals throughout the Movement. A new melodic idea, made up of broken chords, is presented later in the organ part (Example 44).

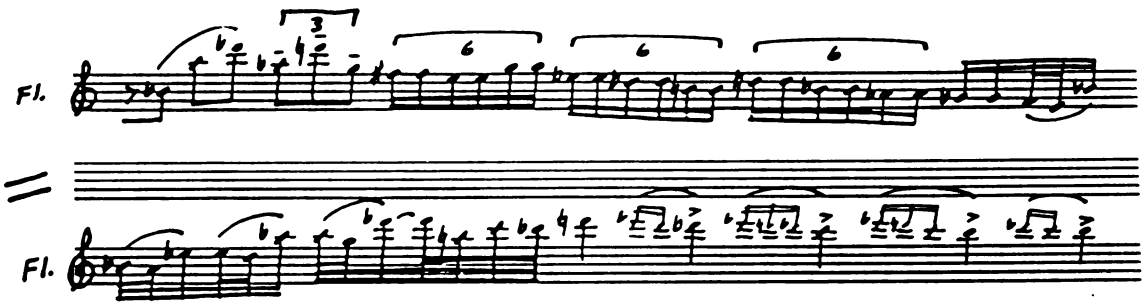
Example 44. Movement for Flute, Oboe, and Organ, Page 5



Another melodic idea, based on the important intervals of a

second and third, is presented by the flute in a solo passage (Example 45).

Example 45. Movement for Flute, Oboe, and Organ, Page 13



Pianoharpsichordorgan is composed for the three keyboard instruments in the title and may be performed by three live performers or by a single performer recording each part on a separate track. In either event, a counting track for the performers is almost essential. The score, which contains no bar lines, has numbers present that represent each second. The tempo is set at one quarter-note per second. Diemer states that Pianoharpsichordorgan "uses the particular qualities of the instruments. It begins with a long chord played by the organ--just a sustained chord that goes over seconds and seconds--and both the harpsichord and piano use on-string playing, glissandos, and arm clusters--effects that I hadn't really used much."[14]

Pianoharpsichordorgan is strongly influenced by Diemer's work

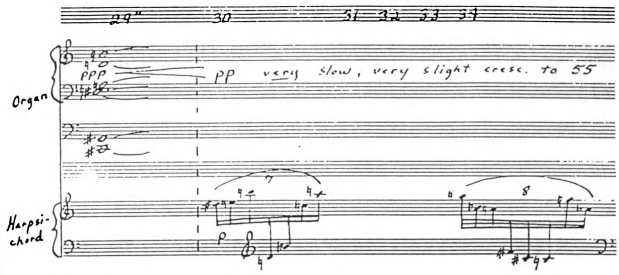
[14]Emma Lou Diemer, interview with the author, 15 January 1986.

with tape compositions, which she began about three years before composing this work.

The particular colors and sonorities that can be achieved on each of these keyboard instruments are more important to the structure of this work than the traditional elements of melody, harmony, and rhythm. Fragments of melodic sound and rhythm are treated with great freedom, creating an atmosphere associated with aleatory music and tape compositions.

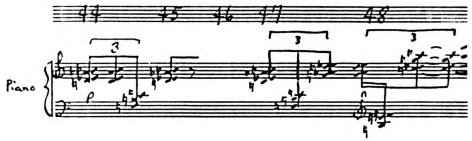
The work is in a ternary form, with the B section beginning at 200" and the return of A at 360". There are three motivic ideas put forth at the beginning of Pianoharpsichordorgan that remain important throughout the work. The first is a sustained seven-note chordal sonority presented in the organ and sustained for the first fifty-four seconds. The overall color of this sonority is more important than the particular intervals that make up the chord. The second important motivic idea, presented during the harpsichord entrance, is a seven-note horizontal sonority using mostly disjunct motion (Example 46).

Example 46. Pianoharpsichordorgan, 0"-34"



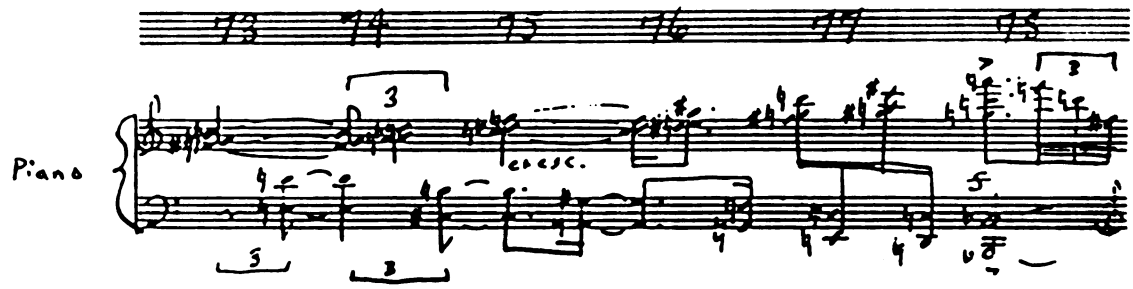
The piano enters with the third motivic idea, a group of chords which alternate between the hands, using the intervals of seconds and fourths (Example 47).

Example 47. Pianoharpsichordorgan, 44"-48"



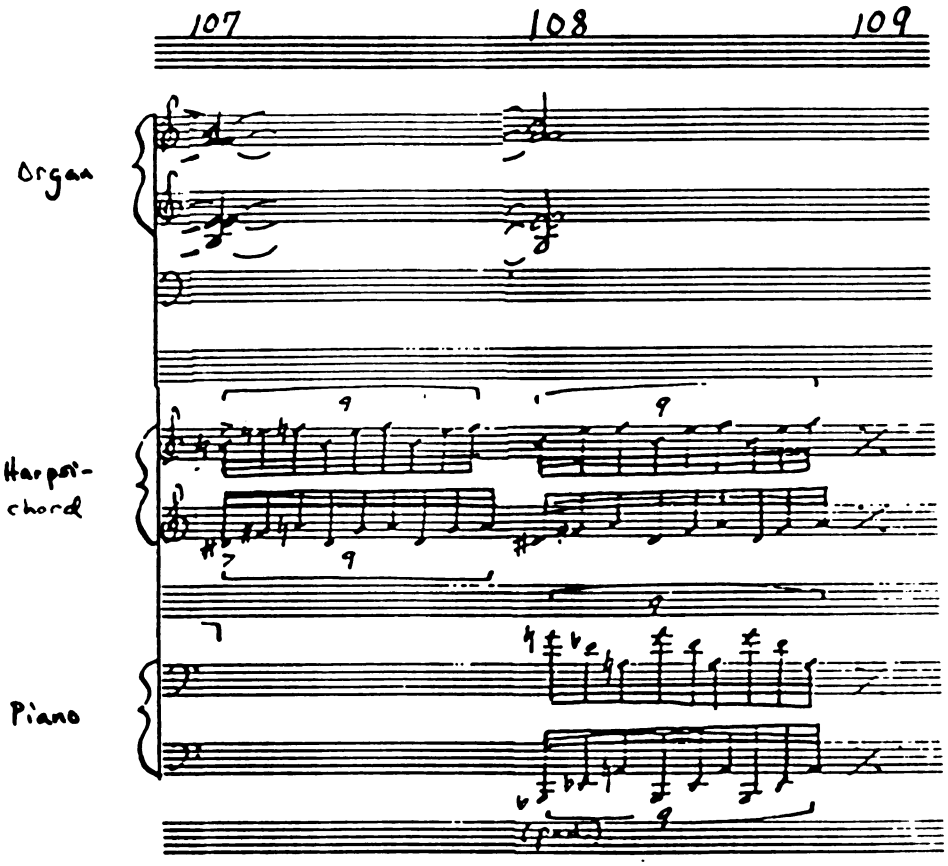
These three ideas are then developed and alternate among the three instruments. A longer, conjunct melodic line is introduced by the piano. The right hand has a sonority derived from the alternating-chord motive using seconds and fourths. The sonority is treated in parallel motion as it ascends and increases in volume. The left hand has a series of parallel sevenths moving in contrary motion to the right hand (Example 48).

Example 48. Pianoharpsichordorgan, 73"-78"



A full-chord tremolo, a device used a great deal in this work, is introduced by the harpsichord at 79". As the overall texture thickens, a new idea is introduced, derived from the alternating-chord motive. The harpsichord introduces this very fast succession of fourths and seconds, which is then imitated, in free inversion, by the piano (Example 49).

Example 49. Pianoharpsichordorgan, 107"-109"



Following a passage of thick sonorities in all three instruments (116"-125"), the texture thins out and dialogue among the instruments continues to develop ideas derived from the opening motives. The A section then slowly builds toward another climax, and by 168" all three instruments have fortissimo chordal tremolos. This is followed almost immediately by each instrument taking on rapid scales. These canon-like scales eventually give way to tremolos, which then are treated to a diminuendo. A pianissimo sustained sonority opens the B section. This sonority, presented by

the organ, is very similar to the opening sustained sonority of the A section, but it is even thicker, using a number of major seconds.

The B section concentrates on the use of sounds and colors that are idiomatic to each of the instruments. The organ part consists of sustained chordal sonorities, sustained hand and feet clusters, and alternating tone clusters between the two hands and Pedal. The harpsichord and piano use rapid fragments of earlier motives, hand and arm clusters, rapid tremolos, glissandos on the strings with finger pads and back of the fingernails, plucking of strings with finger pads, and hitting of the keys with flattened fingers and flats of hands. This B section gradually builds in volume level and intensity until all three instruments present huge, agitated blocks of clusters. This is followed by a fortissimo sustained cluster, which then gradually drops in volume, leading to a short return of A material. The opening sonority and motives are used in this pianissimo return, which, beginning at 390", gradually winds down to the end through augmentation of motivic fragments and increased use of sustained sonorities.

Emma Lou Diemer's Concert Piece for Organ and Orchestra is scored for a full orchestra of two flutes, two oboes, two B^{b} clarinets, two bassoons, four French horns, three B^{b} trumpets, three trombones, tuba, percussion, and strings. The composer describes the Concert Piece as "a combination of kind of bravura writing with sort of Baroque figuration."[15]

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[15]Ibid.

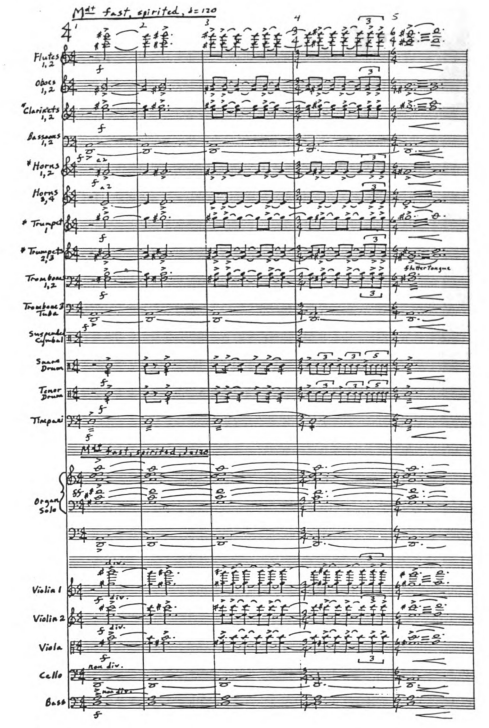
Concert Piece is a multi-sectional work with returns to previous material. The formal outline is as follows:

	A	B	A′	C
Mm:	1-32	33	34-61	61-91

D	C′	E	A′′
92-173	173-199	200-209	210-259

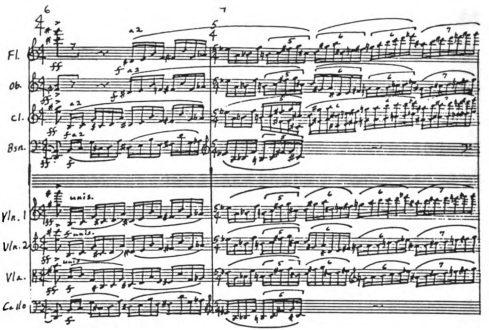
The A section begins with a rhythmic set of repeated chords, using a D13 sonority. This fanfare opening becomes an important rhythmic motive throughout the work (Example 50).

Example 50. Concert Piece, Measures 1-5



This rhythmic chordal idea is alternated with virtuosic passages of rapid notes in groups of four, five, six, and seven. Two important motivic ideas are presented at this time: a figure of three notes, made up of a second and a fifth, which is then treated in sequence; and scale passages (Example 51).

Example 51. Concert Piece, Measures 6-7

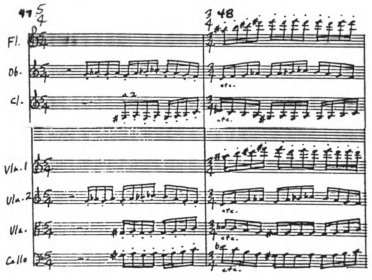


These ideas are used throughout the A section. The B section is an organ solo cadenza made up of an unbarred passage of continuous thirty-second-notes moving in sweeping scales (Example 52).

Example 52. Concert Piece, Measure 33

A return to material from A follows. At measure 47, a new motivic idea is added, starting with four sixteenth-notes moving back and forth between two pitches (Example 53).

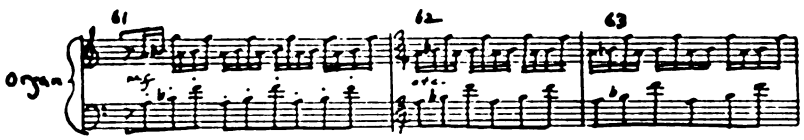
Example 53. Concert Piece, Measures 47-48



The C section begins with another perpetual-motion organ solo. The right hand presents sixteenth-notes while the left hand has

staccato eighth-notes. Both hands present a repeated pattern based on the opening three-note motive (Example 54).

Example 54. Concert Piece, Measures 61-63



At measure 69, this three-note figure is used in retrograde in the right hand while the left hand continues the pattern in the original direction. The woodwinds and percussion enter to accompany the organ at measure 72 and become increasingly busy. At measure 86, the strings replace the woodwinds, providing a sustained accompaniment to the organ, which is still moving in perpetual-motion sixteenth-notes.

The lengthy D section is made up, for the most part, of sustained sonorities with interjections of motivic material by various instruments. All of the previous motivic material is used, quite freely and very often in fragments. The organ part consists of both sustained chordal sonorities and short passages of motivic figuration or continuous sixteenth-notes.

Another organ cadenza follows, bringing back the three-note motive as it appeared in C. The right hand has the figure in retrograde, while the left hand presents the motive in its original direction. Sustained double notes are added in the Pedal. At

measure 189, the manuals change to continuous tremolos, while the Pedal presents fragments of sound. A brief new section begins at measure 200, where the organ has fortissimo tremolos and the orchestra presents sustained sonorities, ornamental notes, and punctuating chords.

Instruments are added and the overall texture becomes thicker, leading to a return of the A section at measure 210. At measure 251, the organ has hand-cluster glissandos in both hands, which lead to a return of the three-note figure. The orchestra occasionally punctuates with a fortissimo chord, followed by a concluding $B^{\flat}M7$ chord played by the full organ and orchestra.

Church Rock for organ and tape is essentially an improvised piece within certain guidelines. There is no written score, but rather only a general plan. Diemer has described Church Rock as follows:

> The work is divided into contrasting sections of taped sounds, which I created on a Yamaha DX7 synthesizer, a Mirage sampler with samples of organ sounds from the 1st Presbyterian organ, a drum machine, reverb/mixer, etc. Some of the timbres in the tape part resemble bells, a tremulous choir, thunderous roars, and climactic explosions; there are motives that ascend, descend, are jazzily syncopated with help from the percussion; the opening phrase of "Yigdal" comes in several times. I pre-planned the tape part as to the succession of timbral sections and some of the basic ideas, and then improvised while recording it, the method I use in all my other tape works. In performance, the organist improvises with styles/motives/figuration/timbres that are similar to those on the tape. (I particularly enjoyed playing the piece at Heiliggeistkirche in Heidelberg last summer with its 8" reverberation!). Incidentally, the tape sounds best when it is sent through the sound system of the church and is heard through a number of speakers in addition to being sent through a

> high quality amp and stereo-speaker set-up. The sound then comes from all over the sanctuary.[16]

The work is divided into sections, with designations given concerning the key and category of sonorities desired.

These free works show the versatility of Diemer as a composer. The motivic material of her free works includes traditional melodic writing, fragments of sound, horizontal sonorities, and a wide assortment of rhythmic ideas. There is great variety in terms of her development of motivic material. Her formal structures show a wide range of styles, from clearly defined sectional forms to long continuous-unfolding fantasies. Diemer's free works also vary greatly in length and scope. In addition, these works show Diemer's ability to use a wide variety of compositional techniques, musical devices, and experimental sounds in creating music for the organ.

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[16]Emma Lou Diemer, letter to the author, 4 July 1989.

CHAPTER V

TREATMENT OF MUSICAL ELEMENTS

In her organ compositions, Emma Lou Diemer uses a wide variety of musical devices and elements. There are, however, certain characteristics that appear frequently in her writing for organ.

Diemer's melodic material in her free works is generally made up of short themes. At times, two or more short motives are joined together to form a recurring theme. Usually, an entire work is based on a limited number of small recurring motives, often as few as three or four. These unifying motives are then treated to a large variety of alterations and development. Diemer's motives generally fall into two categories: those consisting of both disjunct and conjunct motion, usually emphasizing certain intervals--most often seconds, fourths, fifths, and sevenths; and those made up of diatonic scale passages or tetrachords. This second category is then often developed into huge, sweeping scale passages.

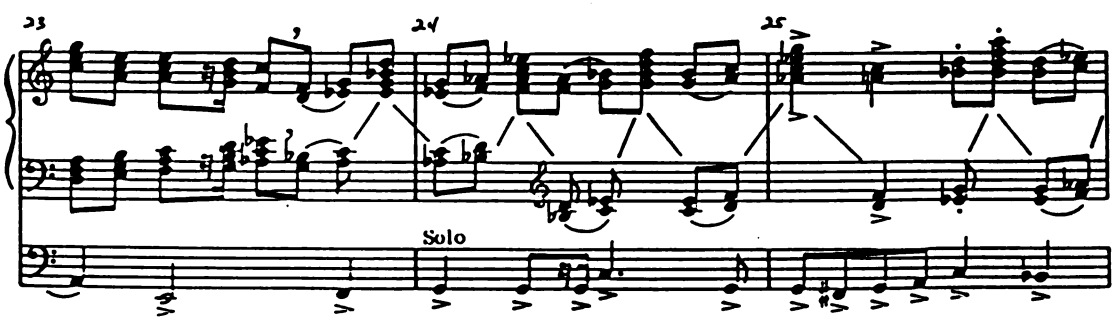
In the hymn-based compositions, Diemer treats the given melodies to rhythmic elongation of notes, particularly final notes of phrases; various degrees of ornamentation; octave displacement of notes within a phrase and entire phrases; changes of key or mode for

different phrases; alternation of phrases between two manuals or manuals and Pedal; contrapuntal techniques; and a wide range of melodic and rhythmic freedom and development.

Building entire compositions by developing a limited amount of melodic material, both in the free and hymn-based organ works, is one of the most remarkable characteristics of Diemer's style. Melodies and small motives are treated to fragmentation, ornamentation, diminution, augmentation, inversion, retrograde, and even retrograde inversion.

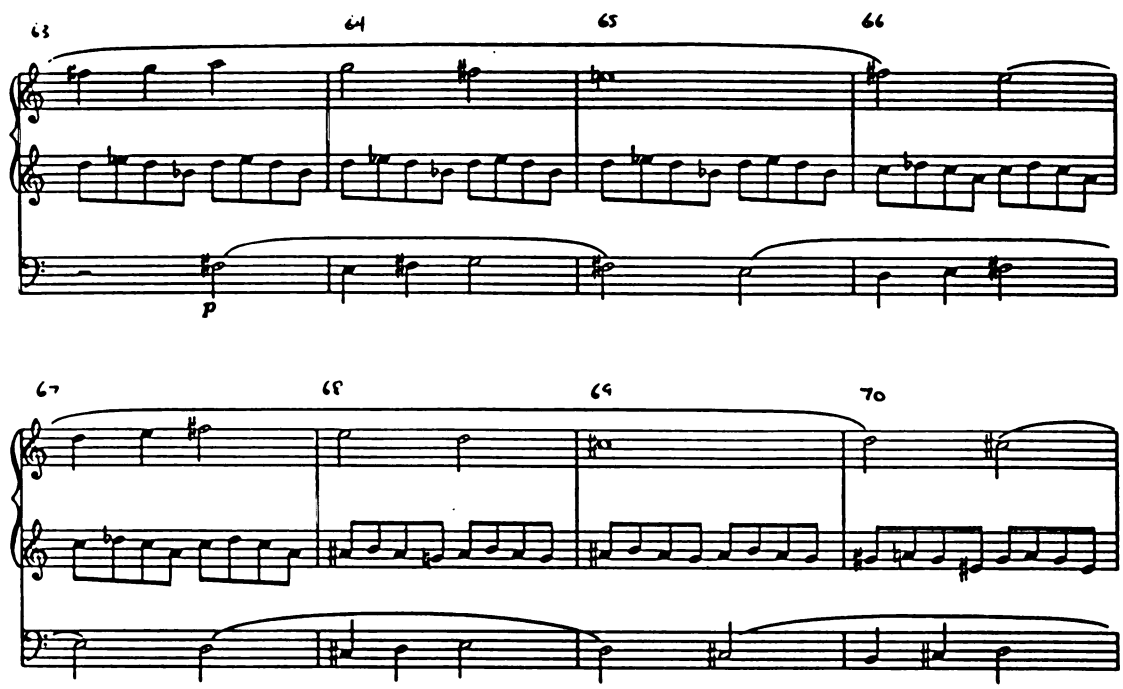
A favorite melodic device of Diemer's is sequence. Examples of sequence can be found in virtually every composition for organ. Diemer uses both symmetrical and asymmetrical sequences, and they can be found treated in strict, modified, and free formats. An asymmetrical example of a modified sequence, in parallel seventh-chords, can be found in "Ancient of Days" (Example 1).

Example 1. "Ancient of Days," Measures 23-25



Ostinato is an important structural element in Diemer's organ works. Strict ostinatos are used in both symmetrical and asymmetrical patterns. Rhythmic ostinato patterns, in which the pitch intervals change, are found very often in the organ compositions. One of Diemer's favorite uses of ostinato is a recurring strict pattern in a passage of continuous eighth-notes or sixteenth-notes, which, after several stages, becomes free melodically but continues rhythmically, as in Fantasy on "O Sacred Head" (Example 2).

Example 2. Fantasy on "O Sacred Head," Measures 63-70



Emma Lou Diemer's use of tonality varies greatly within her organ works. In many of the hymn-based works, a tonal center is well-defined throughout the work and modulations are common. These modulations are sometimes accomplished through transitional passages and other times are quite sudden and abrupt.

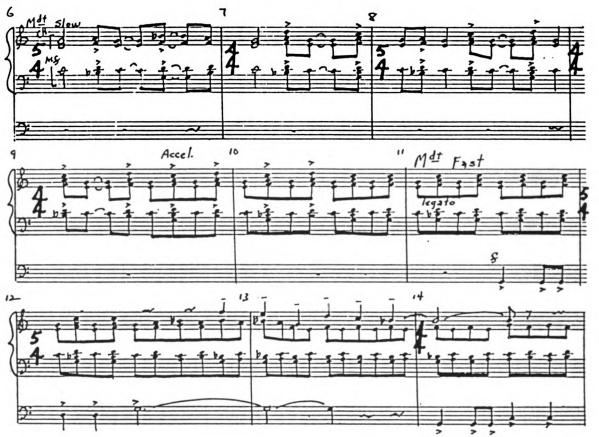
Diemer sometimes uses pandiatonicism for a section or verse of a composition. Modal writing is also common in Diemer's works. For example, the entire opening section of "Lauda anima" is pandiatonic in A Phrygian. Polytonality is also used in Diemer's writing for organ. Examples of bitonality can be found in "Love Divine, All Loves Excelling" and "Only God Can Bring Us Gladness," and polytonality is used in "Wareham" and throughout "Innsbruck."

Many of Diemer's works are not stable tonally, with the tonal center shifting abruptly and very often. Others are so unstable that the tonality is obscured throughout. With the exception of Declarations, Diemer's only twelve-tone work, it is not quite accurate to call her organ writing atonal. Rather, she simply avoids a strong feeling for a tonal center by using chromatic harmonies, non-tertian sonorities, and non-traditional harmonic progressions.

Emma Lou Diemer's use of harmony can be described as colorful and adventurous. Tertian chords appear in many forms. Triads are used both within traditional harmonic frameworks and in textures where tonality is obscured and harmonic progressions do not follow any formal pattern. Seventh-chords, ninth-chords, and eleventh-chords are an important part of Diemer's musical language. The

opening section of "Diademata" provides an almost perpetual eighth-note passage made up of triads, seventh-chords, ninth-chords, and eleventh-chords (Example 3).

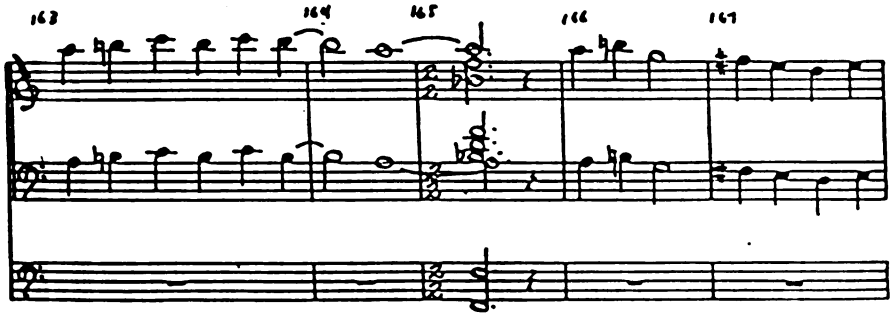
Example 3. "Diademata," Measures 6-14



Thirteenth-chords can be found in Diemer's organ writing in various incomplete forms. She also frequently uses tertian harmonies with added notes (seconds, fourths, or sixths). Open sonorities (octaves and fifths) appear, as in the Festival Voluntary

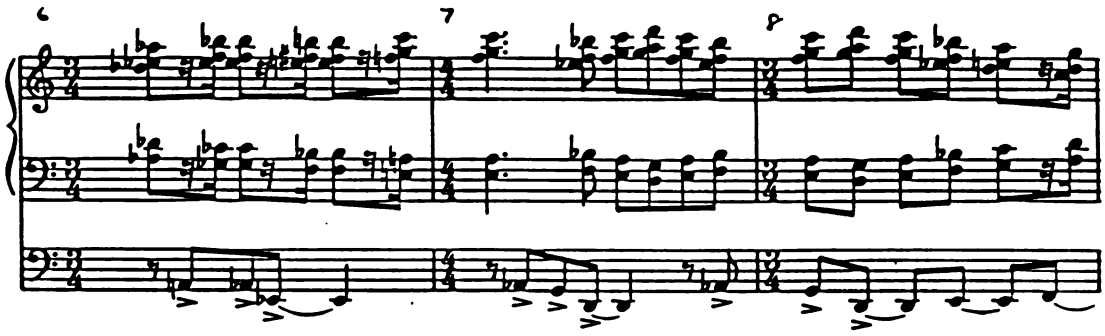
for the Feast of St. Mark, which employs double-octave spacing (Example 4).

Example 4. Festival Voluntary for the Feast of St. Mark, Measures 163-167



Chromaticism is often used in Diemer's organ music. This results in many passages in which tertian harmonies are chromatically altered within a tonal center. She also uses split-interval chords, as in "Ancient of Days" (Example 5).

Example 5. "Ancient of Days," Measures 6-8



Dr. Diemer explores the use of non-tertian sonorities in her organ works. She often uses quartal sonorities. Quintal sonorities can also be found. Diemer very often uses sonorities that are combinations of intervals, most often including seconds and fourths. These sonorities can contain as few as three notes or be very thick, as in the opening chords of Pianoharpsichordorgan or Toccata and Fugue. In her later free works, Diemer uses these large sonorities based on combinations of intervals as important unifying musical elements, allowing vertical structures to be as important motivically as horizontal melodic material.

In works that have clearly defined tonal centers, Diemer frequently uses chromatic root progressions, particularly chromatic mediant relationships and tritone relationships. In the organ setting of "Wesley," each verse begins with an abrupt change to a new tonal center. The keys used are A Major, F Major, $D^{\flat}$ Major, and G Major--two chromatic mediant relationships and one tritone relationship.

Parallelism is one of the most prominent characteristics of Diemer's writing for organ. She uses parallelism as a unifying device throughout many of her organ compositions. Parallelism is used in connection with a number of intervals, most often thirds, fourths, and sixths, and many other sonorities, including triads, seventh-chords, ninth-chords, and sonorities based on various combinations of intervals.

In her music, Diemer uses dissonance for color and dramatic reasons. She avoids prolonged dissonance, and tends to balance

dissonance by resolving the tensions with a consonant sonority. She uses cross relations as one of many means of creating dissonance in passages of tertian sonorities. Diemer frequently uses the pedal point and often sustains one or two notes over very long periods of time. Most often, the pedal point is sustained by the Pedal, but Diemer does use this device in other voices as well.

Emma Lou Diemer uses contrapuntal writing in a great variety of ways in her organ composition. Concerning this, Diemer states:

> I've always liked contrapuntal music. I use lots of fugues. But, I'm not fond of writing just strict fugues. I like a concert fugue. I get bored with what would come out as a textbook fugue. It has to be something that comes about naturally during the course of a piece and which has more interest, I think, than a lot of fugues. The Bach fugues are wonderful works of art, but I wouldn't be able to write one.[1]

Diemer's contrapuntal writing generally follows the traditional conventions of counterpoint and harmonic language. Her music is quite free, however, concerning the number of voices present. She reduces or increases the number of voices to achieve the desired effect, and she doubles contrapuntal voices at points of climax. Contrapuntal and imitative techniques abound in Diemer's music, including parallel and contrary motion, diminution and augmentation, inversion, retrograde, sequence, and stretto. Diemer also uses canon extensively in her organ works, from small amounts to entire hymn settings.

Rhythm in Diemer's organ writing in often exciting, vigorous, and extremely varied. She frequently mixes meters, often with

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[1]Emma Lou Diemer, interview with the author, 15 January 1986.

sudden and rapid changes. Diemer also uses irregular and ametric groupings of notes within regular meters, creating a feeling of spontaneity and improvisation. Syncopation is an important characteristic of Diemer's music, and she uses it to great effect in her organ works. In Elegy: Organ Duet and "Homage to Prokofiev" from the Romantic Suite, Diemer uses flexible accelerating and decelerating rhythms.

Several of Diemer's organ works, or sections of compositions, have no bar lines or only an occasional bar line. Concerning this treatment of bar lines, Diemer says:

> One reason that I do that is to get away from the terribly regular meter. In fact, I have students not use bar lines because what they first do with their music is mark out four-beat measures for ten pages; so they're limited to that--every measure must have four beats in it. And I think my rhythmic sense tends to be a little too regular, which is maybe a carry-over from the kind of music I like, including Baroque music, which is very regular.
>
> Another way I like to use bar lines is to introduce a new event or a new phrase, so you have a feeling for the structure from the bar lines rather than just a simple marking off of beats.
>
> Usually when bar lines come back, it's because it's contrapuntal. The rhythm is more regular and a little more rigid.[2]

Regardless of the size of a particular organ work, Emma Lou Diemer generally uses a clear and logical form. One of her favorite forms is ternary, which she uses for a large number of the hymn-based and free works. In Diemer's ternary compositions, the

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[2]Ibid.

contrasting middle section usually contains some unifying relationship with the opening material. The return is most often changed somewhat, rather than being an exact repetition.

Diemer also writes multi-sectional compositions, with some return of previous material. This sometimes results in a type of rondo, but more often features a number of new, contrasting sections with one or two returns of the opening section's material. Generally, multi-sectional works either end with a return of opening material or a coda. Sometimes both are present.

Free fantasias that provide a continuous unfolding, without any sectionalization, are also present among Diemer's organ works. The effect of improvisation that this free form gives is very important to Diemer's compositional style.

An important characteristic in Diemer's organ works is her use of contrasting elements. This is the basis of her hymn settings which contain several contrasting verses or variations. It is also important in her multi-sectional works, in which each new section provides a contrasting style of writing or new treatment of the motivic material. Diemer uses contrapuntal writing, block chords, melody and accompaniment passages, and sweeping scales, as well as all forms of soft and bravura writing to provide contrast within her works for organ.

CHAPTER VI

USE OF THE ORGAN

Emma Lou Diemer's approach to the organ in her compositions is both traditional and innovative. The hymn-based works, in order to be usable either in concerts or in the more conservative atmosphere of worship services, are more conventional in their treatment of the organ than many of her free works.

In terms of registration on the organ, the use of contrasting colors, textures, and timbres is very important to Diemer. This characteristic is in keeping with her approach to composing for any musical medium. Each new section of music, or new verse in a hymn setting, calls for a change of registration. Diemer is fond of contrasting thicker and thinner textures, the full organ and lighter ensembles, solo reeds and soft strings or flutes, and higher and lower registers. She often achieves contrast even within a section or verse by alternating between manuals, or between manuals and Pedal, or by using contrasting registrations on different manuals and Pedal simultaneously.

Although Diemer always meticulously indicates the desired dynamic levels and changes in dynamics in her organ music, she in general prefers not to indicate exact registrations to be used. She

would rather leave those decisions to the performer. Concerning this, Diemer states:

> Usually there are some suggestions. In these settings that Dale Wood had me do, he or I put in little registration suggestions. Unless there is something specific--like strings or flutes or oboe--that all organs have, I'm a little afraid to. Also, I'm probably influenced by the fact that the Hindemith sonatas have no registrations.[1]

In her free works, only three--Fantasie, Declarations, and Little Toccata--contain any specific indications for registration. These three works and the Festival Voluntary for the Feast of St. Mark are the only free works to indicate manual changes.

The hymn settings contain more general suggestions and specific indications than the free works, often, as Diemer noted, at the request of the publisher. Her larger settings--those published separately and the Three Fantasies on Advent/Christmas Hymns--have only dynamic and manual changes indicated, with the exception of "Valet will ich dir geben," where specific registrations for the softer sections are called for. Three of Diemer's collections--Ten Hymn Preludes, Seven Hymn Preludes, and Folk Hymn Sketches--have specific registrations indicated for each setting. The remainder of her collections contain dynamic and manual indications, along with many general registration suggestions, such as "light 8'," "soft 8', 4'," or "solo 8'," and some specific indications.

When specific registrations are called for in Diemer's hymn settings, there are a number of traditional sounds that appear. She tends to use reeds or combinations of flutes for softer solos. She

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[1]Emma Lou Diemer, interview with the author, 15 January 1986.

is particularly fond of the flute combination of 8′ and 2 2/3′. Accompaniments to solos are generally on strings or soft flutes. For softer settings with both hands on the same manual, Diemer generally prefers strings or flutes 8′ and 4′. Diemer is fond of bright ensemble sounds, particularly flute combinations of 8′, 4′, 2′ or 8′, 2′ or 8′, 2′, 1 1/3′. When contrapuntal writing is involved, flue stops at 8′, 4′, and 2′ are most often used. Diemer often indicates the color of the fuller ensembles by marking whether or not she wants mixtures included, or mixtures and reeds. Pedal generally is registered to balance the manuals, with a 16′ and 8′ sound present. The most common exception is when the Pedal has the hymn tune melody, in which case either a soft solo reed at 8′ or 4′, or a full Pedal ensemble sound, including a 16′ reed, is usually suggested.

Concerning the use of Pedal in her organ composition, Diemer exhibits a wide variety of techniques. Pedal is used at times to supply a foundation for chords, either moving homorhythmically with the manuals or with some degree of independence. Diemer often writes a Pedal part made up of long, sustained notes. The Pedal quite often has long pedal points and even, on occasion, double pedal points. Diemer also frequently uses staccato Pedal writing. This sometimes takes the form of a harmonic foundation in detached notes and other times is an independent Pedal part, usually featuring a consistent or recurring rhythmic pattern.

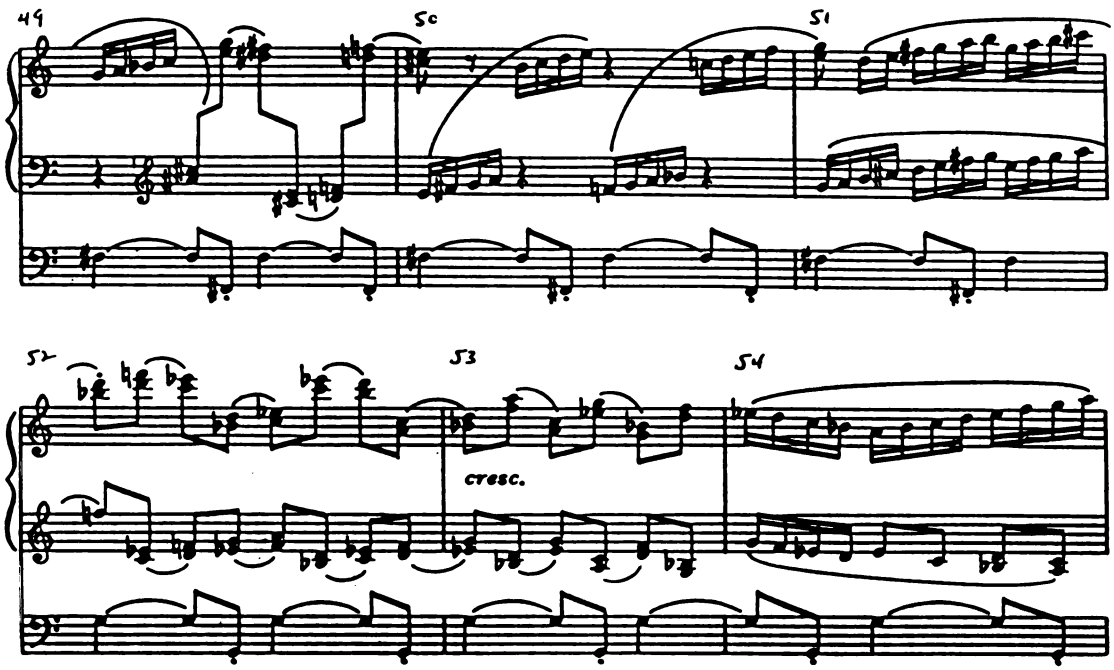
Diemer also uses Pedal for thematic and melodic material. She very often gives the Pedal fragments or entire phrases of hymn tunes

or important motivic material. She frequently uses alternatim writing, in which the manuals and the Pedal alternate phrases of hymn tunes. In her hymn settings, Diemer sometimes gives the Pedal the entire hymn tune, somewhat in the style of cantus firmus Baroque chorale preludes. At times, the Pedal enters very dramatically or emphatically with thematic material.

In imitative and contrapuntal sections of her organ compositions, Diemer often uses the Pedal as an independent and equal contrapuntal voice. This is particularly true of her fugal writing, where the Pedal is used in Baroque fashion to supply the lowest voice of the counterpoint.

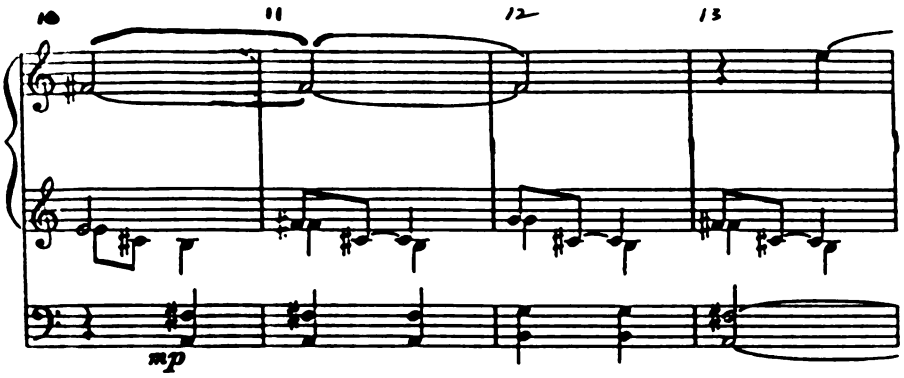
Another of Diemer's frequent uses of Pedal is to supply an ostinato or a rhythmic ostinato pattern. This is common both in the hymn preludes and the free works, as in Toccata (Example 1).

Example 1. Toccata, Measures 49-54



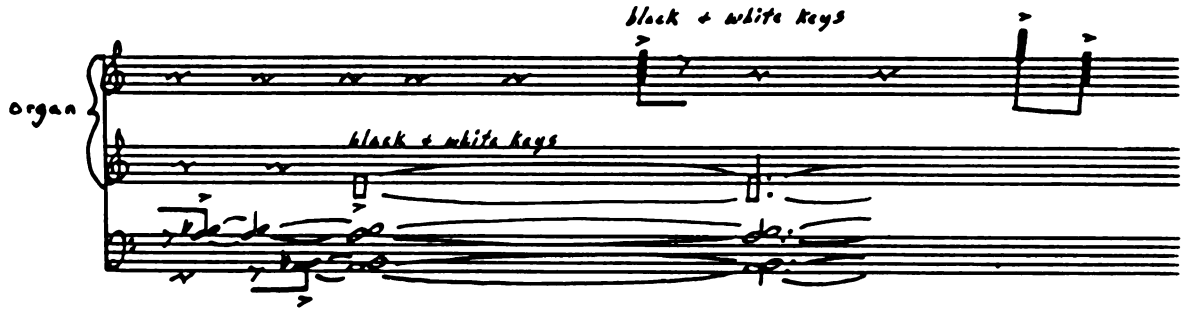
At times, Diemer uses multiple Pedal notes. In the first setting of "Now Thank We All Our God," this takes the form of two Pedal voices, sometimes presenting fragments of the hymn tune in parallel sixths (Example 2).

Example 2. "Now Thank We All Our God," Measures 10-13



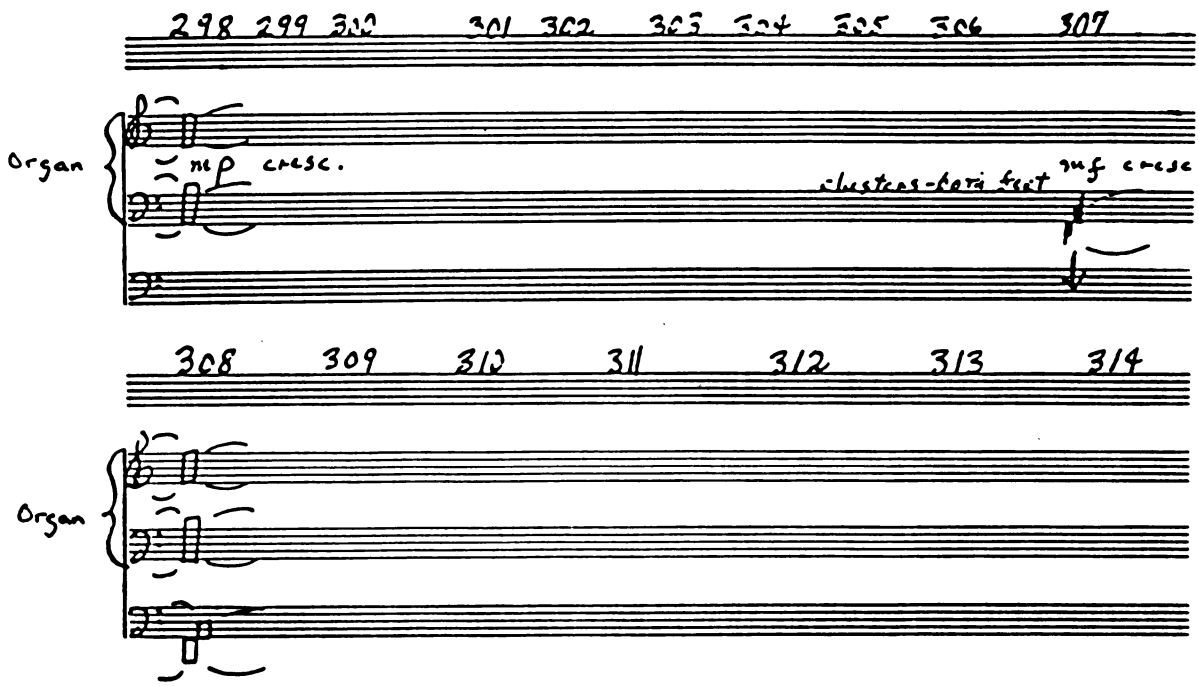
In Elegy: Organ Duet, Diemer often uses Pedal sonorities involving three simultaneous notes. In her Movement for Flute, Oboe, and Organ, Diemer writes sonorities using two and even four Pedal notes at a time, usually involving the intervals of seconds or sevenths (Example 3).

Example 3. Movement for Flute, Oboe, and Organ, Page 16



Diemer calls for tone clusters by both feet in Pianoharpsichordorgan (Example 4).

Example 4. Pianoharpsichordorgan, 298"-314"

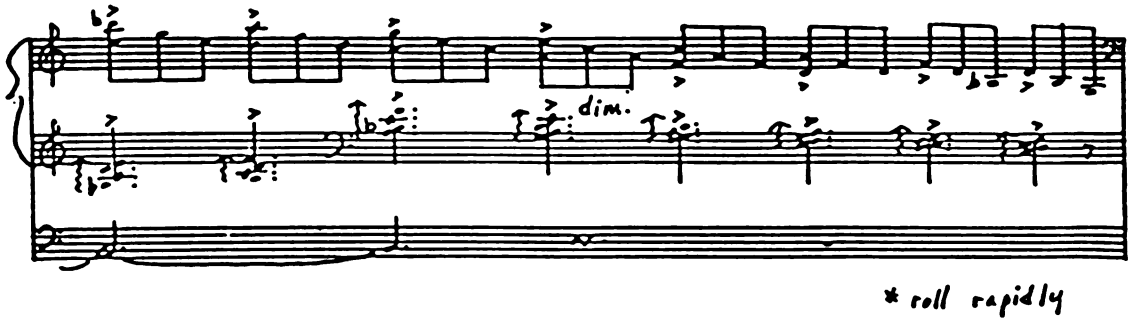


In terms of manual articulation, Diemer appears to use legato as much as staccato writing and, in keeping with her frequent use of contrast, often alternates legato and staccato technique. At times, she uses the two articulations simultaneously, as in Little Toccata. These two techniques, and alternation of the two, are used in her melodic and motivic writing, her contrapuntal sections, and her chordal sonorities. Staccato chords are a particularly favorite feature in Diemer's organ writing. Sometimes these chordal

sonorities are marked with accents, calling for a marcato, percussive attack.

Diemer uses a few devices in her organ works that are more common to piano than to organ. Tremolo appears in both her hymn settings and free works, either as an interesting way of presenting sustained sonorities or as a vehicle to increase tension as she builds toward a climax. Another pianistic device that Diemer uses in her organ writing is glissando. At times, she uses glissando scalar writing, as in Fantasie. In Toccata and "Homage to Poulenc" from the Romantic Suite, she calls for actual glissandos. Pianistic influence can also be found in her "Homage to Prokofiev," where she uses rolled chords (Example 5).

Example 5. "Homage to Prokofiev," Measure 61



One of the most important aspects of Emma Lou Diemer's style of writing for organ is creating a feeling of improvisation. One of her favorite vehicles is to write sections or entire compositions in the style of a toccata. Concerning toccata form, Diemer states:

> I like it because it calls for a lot of technique--in my case, particularly pianistic technique. And it appeals to my style. I always like fast music--music that moves quickly and has a lot of texture to it and falls under the fingers easily.

> Some of the pieces involve fast alternation of chords. One of the toccatas has a glissando--things that I pick up as I improvise.[2]

Diemer also likes to write improvisatory sections in the style of a cadenza. These very often are surrounded by, and therefore contrast greatly with, more rhythmically structured sections. Examples of this can be found in "Lauda anima," "Valet will ich dir geben," and the Concert Piece.

In several of her free works, Emma Lou Diemer experiments with innovations in creating sounds which are idiomatic to the organ. One such device is the use of sharp, staccato chordal sonorities, which treat the organ as a percussion instrument (Example 6).

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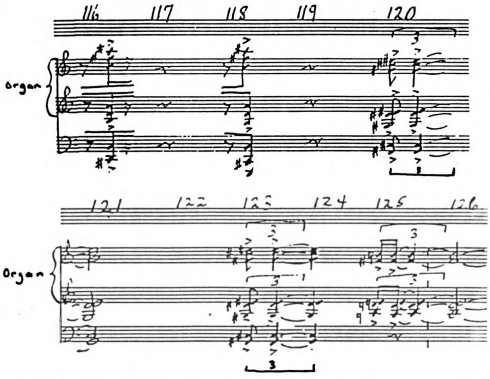
[2]Ibid.

Example 6. Pianoharpsichordorgan, 116"-126"

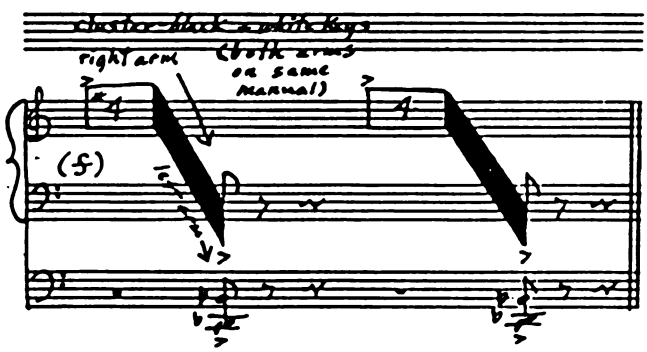


Diemer also uses long, sustained sonorities, a sound that is idiomatic to the organ, as motivically important material. Vertical sonorities become as important structurally as horizontal motives. This device is used extensively in her three works for organ and other instruments, where the organ's ability to sustain a sonority indefinitely can be contrasted with other instruments which do not have that capability.

The organ's ability to have several contrasting timbres or colors available simultaneously is exploited by Diemer in passages that involve very rapid alternation of chordal sonorities between two or three different registrations on manuals and Pedal.

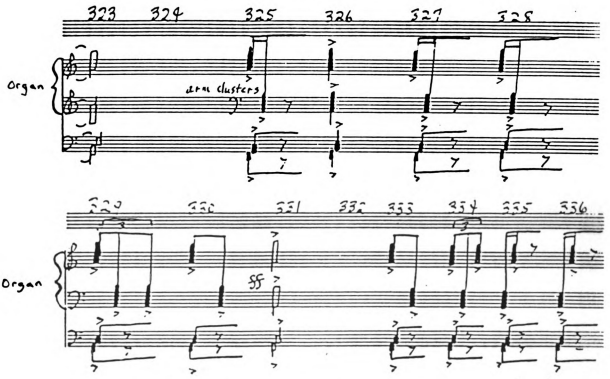
In Declarations, Movement for Flute, Oboe, and Organ, and Pianoharpsichordorgan, Diemer uses blocks of tone clusters for hands, arms, and feet. In Declarations, hand and arm clusters ascend and descend on the manuals (Example 7).

Example 7. Declarations, Page 5



In Movement and Pianoharpsichordorgan, tone clusters are used to function as short, percussive sonorities; long, sustained sonorities; and fast, alternating sonorities (Example 8).

Example 8. Pianoharpsichordorgan, 323"-336"



Two of Diemer's most unusual innovative devices that produce sounds idiomatic to the organ appear in Declarations. The first is produced by sustaining a chordal sonority with one hand and very quickly pulling out and pushing in a stop with the other hand. The other device is an "effect possible on a tracker organ of pushing or pulling stops in or out part way to cause a slight flatting or sharping of pitch."[3] On organs other than trackers, Diemer advises the performer to subtract or add stops and close or open the swell

[3]Emma Lou Diemer, "Loneliness of the Long Distance Organ Composer," The American Organist 16, no. 9 (September 1982): 47.

box to create the required changes in volume. This device, which is idiomatic to the tracker organ, was written specifically for a performance by the composer on the Flentrop tracker organ at the University of California, Santa Barbara.[4]

These devices clearly show Emma Lou Diemer's ability to be innovative within a basically traditional framework and her desire to create interesting sounds that are idiomatic to a particular instrument.

Diemer's writing for organ shows an understanding and expertise that comes from years of playing the instrument. She shows that as a composer and performer she is as comfortable with rather conservative music and traditional registration as she is with improvisatory and experimental pieces and creating unusual sounds for the organ.

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[4]Emma Lou Diemer, interview with the author, 15 January 1986.

CHAPTER VII

SUMMARY

As a composer, Emma Lou Diemer has been strongly influenced by her teachers, composers of various periods, trends in contemporary composition, and her own experimentation. These influences, coupled with her own highly imaginative compositional skills, have led to a creative personal style.

Concerning her earliest influences, Diemer states:

> Probably from the beginning, music that appealed to me was music that had a lot of rhythm to it and had personality. I know that when I was playing music in my early teens and when I began to really seriously decide I wanted to be a musician--although I always knew that, but in high school it really solidified--I would turn to music that had a rhythmic sort of appeal to it. Sometimes it was popular music like Gershwin. I loved Gershwin. I liked big piano pieces and David Rose--sort of a semi-classical. And then I discovered some of the Russian composers like Katchaturian, and I really liked that sort of colorful, rhythmic, textural kind of style[1]

Additional early influences, according to Diemer, included Debussy, Prokofiev, and Bartok. While studying with Gardner Read, she "wanted to write a piece in which I didn't repeat any notes, and I remember that I wrote a piano piece that didn't repeat any pitches

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[1]Emma Lou Diemer, interview with the author, 15 January 1986.

right away. I didn't know anything about twelve-tone music, but I wrote what was probably an atonal piece without knowing any atonal pieces."[2]

At Yale University, Diemer came under the strong influence of Paul Hindemith. Because of this exposure to Hindemith and his neoclassicism, her "style became even more interested in structure and line."[3]

Diemer also learned the concept of Gebrauchsmusik from Hindemith. Throughout her career she has written music in a wide variety of ranges of difficulty, having learned that it is challenging to compose interesting and usable music for non-professional musical groups and for performers of limited ability.

In 1970, Emma Lou Diemer attended a workshop by Emerson Myers at Catholic University, Washington, D.C. on electronic music. In 1973, she received a research grant from the University of California, Santa Barbara, to explore the use of electronic music. Diemer was interested in merging this new medium with her expressive and rather traditional background, in order to broaden her style and musical resources.

This interest in, and experimentation with, electronic music influenced her keyboard writing with the addition of non-traditional sounds, the use of vertical sonorities and tone clusters as motivic material, and more improvisatory sections. Two of her organ works, Declarations and Pianoharpsichordorgan, are important examples of

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[2]Ibid.

[3]Ibid.

this influence on her keyboard writing.

Her emphasis on improvisation has been enhanced by her work with electronic music, although it has always been of great importance to her, dating from her early days as a church organist. Her electronic works, including Church Rock, call for a live performer on a traditional instrument coupled with the pre-recorded electronic medium. The performer is expected to improvise within a set of given guidelines. Diemer has the following to say about her electronic music:

> The electronic pieces were all done in an experimental way, often by recording 4 tracks, one at a time, and the goal was to create music that was unlike most of the electronic music I've heard; I wanted it to be able to express many kinds of moods and feelings and to have a sense of drama; most of it is fairly light, fairly happy, and there is always a structure woven from timbres and motives, as in all my other music, but of course less emphasis on harmony/chords/melody/ regular rhythm.[4]

Diemer's style has absorbed and offers a blend of these influences, all within a controlled and logical structure. She has learned to use syncopation and ametric jazz rhythms from Gershwin. She also has incorporated jazz harmony, particularly added-note chords. From Debussy and the Impressionists, Diemer has developed a love for parallelism and planing, and the use of seventh-chords and ninth-chords. Hindemith's influence has given Diemer a great concern for clear forms, the development of motivic ideas, counterpoint, and open harmonies. She also shares a love of Hindemith's extended pedal point, in which the tonality is sometimes

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[4]Emma Lou Diemer, letter to the author, 4 July 1989.

established by a repeated bass note, and his approach to a final tonic chord without a preceding dominant chord. From Bartok, Diemer has learned to incorporate intense, percussive rhythms and a harmonic style in which vertical sonorities are controlled by intervals, especially the fourth and fifth, and in which a tonal center exists, although often obscured, and the musical material wanders far from the tonal center before eventually returning.

Diemer also admits being somewhat influenced by Romantic composers, particularly Chopin and Rachmaninoff. This can be seen in her love for melody and accompaniment writing, perpetual eighth-note and sixteenth-note accompaniment patterns, and chromatic harmonies.

Her organ writing has also been influenced by several organ composers that she admires, particularly Messiaen (whose imaginative use of tone clusters impressed her) and Pepping. She also loved "the big organ sound"[5] of the French composers Vierne and Dupré.

Emma Lou Diemer's basic philosophy of composing comes from a strong desire to communicate with the listener. She writes:

> A composer is influenced musically by the sounds on the radio, by speech inflections, by a cat's soft paws on the keyboard, by the rhythm of windshield wipers and turn signals in combination, . . . affected by the political scene, books, any event that arouses humor or compassion.[6]

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[5]Emma Lou Diemer, interview with the author, 15 January 1986.

[6]Emma Lou Diemer, "Composing for the Schools," National Music Council Bulletin 22 (Winter 1961-62): 12.

She tries to create musical compositions with "dramatic appeal, perhaps some humor or whimsy or quixotism--whatever one wishes to call the rejection of dullness"[7]

Her philosophy centers around a desire to balance, and yet contrast, musical styles and elements. She successfully draws on forms, styles, and elements of composers of the past and integrates them with techniques and sounds of the present. Concerning this, Diemer has written:

> My general approach to writing music has been to balance classical concepts of structure, harmony, counterpoint, and timbre with the advancing techniques of the last half of the twentieth century. Some of my compositions, notably the choral works, lean more heavily toward conservatism, while certain chamber and keyboard works, not to mention electronic works, pay more attention to timbral structure and newer expressions of melodic-harmonic ideas. One finds oneself in the position, therefore, of utilizing a variety of styles that have an individualistic core, but differ in parametric detail. The alternative, to become mired in one style for the duration of one's composing life, is detrimental to the creative spirit.[8]

Diemer's reasons for composing have changed during her career, based on her schedule and the needs of her professional positions. She states:

> In the very beginning, I did it because I wanted to express myself musically. In school, of course, it was projects that we did, and so I had lesson deadlines. And then, people asked me to write things. Most of the music I write now is because I am asked to write it, or commissioned. Sometimes I write a piece for myself. Most of the big organ pieces were written for myself to play

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[7]Emma Lou Diemer, "Loneliness of the Long Distance Organ Composer," The American Organist 16, no. 9 (September 1982): 45.

[8]Ibid.

> in a recital, because it would be under my fingers.[9]

Improvisation has always had a central role in Diemer's compositional life. Many of her works have improvisatory sections contrasted with regular, rhythmic sections. Her electronic works call for the performer to improvise. In addition, many of Diemer's compositions were composed by means of improvisation at the keyboard. Concerning this element of her compositional procedure, Diemer says:

> Usually my pattern has always been improvisation. I've written a few pieces away from the piano or the synthesizer, lately. Sometimes I would improvise a whole piece--keep playing it until it was set--exactly what I wanted. When you sit down and improvise, you go through a lot of trial and error, and I wouldn't write down anything until I found something--aha, that's good--and then I might write that down. In college, I would improvise a whole piece, get it all set, and then write it down. But in later years, it's been more a matter of improvising, finding a good idea and writing it down. And then go on through the piece, almost get an idea of the whole thing, and then go back and sketch it out. And then go back and fill it in--do the majority at the keyboard, including for instruments I don't play.[10]

Diemer's writing style calls for a balance of musical intuition and intellectualism. While she writes with an emotional attachment to the composition on which she is working, she also calls on her knowledge and understanding of musical styles, both past and contemporary. Despite this dual approach, writing music is not

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[9]Emma Lou Diemer, interview with author, 15 January 1986.

[10]Ibid.

difficult for her:

> Composing comes easily, and I like to finish things once I've started them. I work hours on end. It's a combination of feeling what you're writing. If it doesn't affect me, I don't write it down, because I don't like music that is just on paper. It has to mean something to me. And then, also, I analyze a lot as I go along. I analyze the structure. I think about what chords I'm using, and what rhythmic patterns. So it's a process of analytical and subjective thought.[11]

She usually composes a particular work within a short period of time, often only a matter of days. For example, her Christmas Cantata was written in two days and her Serenade for String Orchestra took only three days. She states that "this is not to say that I don't take care in composing, but simply that it is easier to write with more intensity and concentration within a shorter span of time. I think 'the seams' sometimes show in works that composers write over a long period of time."[12]

Concerning her organ works, Emma Lou Diemer has two reasons for composing: to "add to the available church literature for myself and other church organists to play" and "for concert use." [13] A number of Diemer's organ compositions were written at the request of a publisher. Contrasts, Jubilate, and Little Toccata were the result of requests for specific types of pieces. In the six collections of hymn settings requested by Dale Wood for The Sacred Music Press, Diemer was able to select the hymns within the suggested categories.

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[11]Ibid.

[12]Emma Lou Diemer, letter to the author, 4 July 1989.

[13]Ibid.

The remainder of Diemer's organ works were conceived with no prior restrictions or guidelines. Some of the large concert works, Toccata, Fantasie, Declarations, Toccata and Fugue, Fantasy on "O Sacred Head," and Church Rock were written for Diemer to perform in recitals--"It is much easier for me to write my own piece than to learn someone else's!"[14]

In terms of Diemer's place among contemporary American composers, she could not be categorized as an extremist in any direction. She is an eclectic composer, drawing characteristics from many influences. She states:

> It depends on who you're comparing me to--if you compare me to a lot of the church composers, I'm probably sort of middle of the road. But if I'm compared to some of the composers who have come out of academia, or are at the top, like Berio and Penderecki, I'm definitely conservative. And I've never particularly wanted to be an avant garde composer, but I've done some things that were experimental in a way, like writing the kind of pieces in which I play on the strings, and the electronic music, and using improvisation quite a bit, which isn't new, but I don't think a lot of composers do that.[15]

Concerning the direct influence of other American composers on her writing, Diemer has the following analysis:

> There have been and are so many diverse, active composers in this century. There are European and Asiatic influences on American composers, also jazz and South American influences. Some composers, those more European-influenced, particularly by German and French serialism, pointillism, and atonality, produce music that is far-removed from folk music (Wuorinin, Perle, Babbitt come to mind). Others are influenced by American and/or Asiatic folk/dance music (Copland,

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[14]Ibid.

[15]Emma Lou Diemer, interview with the author, 15 January 1986.

> Bernstein, even the Minimalists). Still others are influenced by East European coloristic, timbral, sound mass composition (Penderecki, Ligeti). My own compositions are eclectic in that they have characteristics of all of these, but they (I) do lean much more toward folk music including jazz and to East European composers than to the serialists. I do not find most serial, pointillistic music communicative, nor of much value in its extreme forms. It does not have enough variety of tonal emphasis nor any centering of any element of musical expression.[16]

Emma Lou Diemer has written several compositions that are designed to call to mind certain other composers. These works include her Homage to Cowell, Cage, Crumb, and Czerny for two pianos, Variations for Piano, Four Hands, and the Romantic Suite for Organ, which she arranged and enlarged into the Suite of Homages for orchestra. Diemer does not quote directly from other composers, but feels that resemblances to other composers appear in her music. She feels that this is an important aesthetic principle, because it is "one way of continuing the thread from past to present, uniting qualities and characteristics of earlier music with contemporary modes of expression."[17] Diemer also believes that it is aesthetically important for a composer to be able to balance past and present traditions. Concerning her own composition, she writes:

> I've bounced back and forth between neoclassical and neoromantic impetuses through the years, sometimes believing that neoclassical of form and content are the most lasting, and at other times realizing that, especially now, lyrical and expressive music (romantic music) is what people--I, too--want to hear. I believe any good

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[16]Emma Lou Diemer, letter to the author, 4 July 1989.

[17]Ibid.

composer is inclined to both aesthetics.[18]

Diemer places a high value on the aesthetic role of music for the public that she tries so hard to communicate with. She states that one of the reasons that she composes is "to reflect the changing patterns of society and world condition . . . and in doing so to offer some knowledge, philosophy, insight, emotional release, diversion, entertainment."[19]

The aesthetic appeal of Diemer's music can be directly attributed to her enormous talent and ability to balance and contrast so many musical elements, traditions, and styles. She believes this appeal is also dependent on attention to certain musical elements:

> I try to create logical lines in my music, i.e. all the lines, whether single notes or strings of chords, must be smooth, graceful, by themselves, but contrapuntally balanced with the other lines. I like to build structures that make sense to me, which usually means the introduction and subsequent development of several motives or gestures into a convincing and forward-moving whole. I like contrast of tonality and rhythm, but too much contrast destroys the strength of a tighter structure. The larger structures--like that of Homage to Cowell, Cage, Crumb, and Czerny--sometimes evolve from small to larger, less small to still larger, etc. (Small=quiet, slow-moving. Larger=growing louder, faster-moving). However, these structures aren't planned in advance; the music isn't poured into a mold. There are certain inevitabilities of musical structure. The first piano sonata I wrote was in sonata allegro form, but this wasn't planned, nor had I studied the form, but had simply played a lot of sonatas that used it. Form, like pitch, is

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[18]Ibid.

[19]Emma Lou Diemer, "My Life As a Composer," The Piano Quarterly 129 (Spring 1985): 59.

> a product partly of memory and partly of the human brain's capability of and desire for order.[20]

The organ works of Emma Lou Diemer, while greatly varying in scope, form, and content, all exemplify her concern for significant, forward-moving music that is emotionally alive and yet well-conceived in terms of form and direction. It is this balance of elements, as well as the incredible amount of variety and originality that exists, that makes this body of music such an important and valuable contribution to the literature for the instrument. It is also significant and historically important to note that this collection of works probably makes Emma Lou Diemer the most prolific American woman composer of organ music, both for the church and the recital hall.

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[20]Emma Lou Diemer, letter to the author, 4 July 1989.

APPENDICES

APPENDIX A

ORGANIZATIONS

American Society of Composers, Authors, and Publishers
American Guild of Organists
American Music Center
American Women Composers, Inc.
Composers Forum
International Congress on Women in Music
International League of Women Composers
Mu Phi Epsilon
Society of University Composers

AWARDS

Woods Chandler Prize in composition, Yale School of Music, 1950
Fulbright Scholarship in composition and piano, Conservatoire Royal de Bruxelles, 1952-53
Two Mu Phi Epsilon composition awards, 1955
Louisville Orchestra Student Award, 1955
Missouri Federation of Music Clubs (Piano Sonata No. 2), 1955
Delta Omicron prize for The Gift, 1956
St. Mark's Church, Philadelphia, Pennsylvania prize for Festival Voluntary, 1956
Arthur Benjamin Award for orchestra music, 1959
National Presbyterian Church, Washington, D.C. prize for I Will Give Thanks, 1959
Ford Foundation Young Composers grant, 1959-61
ASCAP Standard Award, annually since 1962
National Federation of Music Clubs/ASCAP award for choral and instrumental music for high school and college, 1969
University of Maryland Creative Arts Grant, 1969
Research grants in electronic music from the University of California, annually since 1973
University of California Creative Arts Grant, 1975
Yale School of Music Alumni Association Certificate of Merit, 1977
National Endowment for the Arts Composer Fellowship in electronic music, 1980-81
Virginia Band Directors National Association prize for band work, 1982
Kennedy Center Friedheim Awards semifinalist for string quartet, 1989

COMMISSIONS

Central Presbyterian Church, Kansas City, Missouri (St. Chrysostom, 1956)
Kindler Foundation (Sextet for Piano and Woodwind Quintet, 1962)
National City Christian Church, Washington, D.C. (Cantata for Palm Sunday, 1963)
Maryland State Teachers' Association (Sing a Glory, 1964)
Fairfax County (Virginia) Symphony Orchestra (Fairfax Festival Overture, 1967)
Wayne State University (The Prophecy, 1968)
Armstrong Flute Company (Toccata for Flute Chorus, 1968)
South Carolina Tricentennial Commission (Anniversary Choruses, 1970)
North Texas State University (Quartet for Flute, Viola, Cello, Harpsichord and Tape, 1974)
Lutheran Church in America (Praise the Lord, 1974)
Dallas Civic Chorus (Choruses on Freedom, 1975)
Sacramento Chorale (California Madrigals, 1976)
Dickinson State College (Three Poems by Alice Meynell, 1976)
Mu Phi Epsilon (Four Poems by Alice Meynell, 1976)
Meredith College (A Musical Instrument, 1978)
Texas Choral Directors Association (Tell Me Dearest, What Is Love?; Weep No More; Away, Delights, 1979)
Duke University (God of Love and God of Power; The Church's One Foundation; How Firm a Foundation, 1980)
Church of the Reformation, Washington, D.C. (A Service for the Lutheran Church of the Reformation; God Is Love; Clap Your Hands, 1982)
Bay Area Women's Philharmonic (Suite of Homages, 1985)
St. Lawrence University (Invocation, 1985)
Regis College (Peace Cantata, 1985)
California Professional Music Teachers Association (Lute Songs on Renaissance Poetry, 1986)
Duke University (I Will Give Thanks to the Lord; Let Thy Steadfast Love; Sing Praises to the Lord, 1986)
National Capital Area Composers Consortium (String Quartet No. 1, 1987)
University of California at Santa Barbara (The Sea, 1987)
Central Missouri State University (Christmas Madrigals, 1988)
First Congregational Church, Santa Barbara, California, (May God Be Praised, 1988)
Clavier Magazine (Space Suite, 1988)
Deborah Belcher and Paul Statsky (Catch-A-Turian Toccata, 1988)
Church of the Reformation, Washington, D.C. (I Will Extol You, 1989)
Bay Area Women's Philharmonic (Concerto for Marimba, 1990)

APPENDIX B

LIST OF COMPLETE WORKS

(1945-1991)

(arranged chronologically within each genre)

Orchestra

Symphony No. 1 (May 1953)
First performance: Stanley Chapple, conductor, Seattle Symphony, Seattle, Washington, 1963.

Suite for Orchestra (July 1954)
First performance: Robert Whitney, conductor, Louisville Orchestra, Louisville, Kentucky, February 19, 1955.

Symphony No. 2 (July 1955)

Symphony No. 3 on American Indian Themes (February 1959)
First performance: Howard Hanson, conductor, Eastman-Rochester Philharmonic Orchestra, Rochester, New York, 1959.

Youth Overture (1959)
First performance: Dorothy Baumle, conductor, All-Junior High School Orchestras, Arlington, Virginia, 1960.

Pavane (1959)
First performance: Ann Lee Knoblock, conductor, Yorktown High School Orchestra, Arlington, Virginia, 1960.

Rondo Concertante (1960)
First performance: Dorothy Baumle, conductor, Washington-Lee High School Symphony, Arlington, Virginia, 1960.

Symphonie Antique (1961)
First performance: Dorothy Baumle, conductor, Washington-Lee High School Symphony, Arlington, Virginia, 1961.

Festival Overture (1961)
First performance: Dorothy Baumle, conductor, All-Senior High School Orchestras, Arlington, Virginia, 1961.

Fairfax Festival Overture (1967)
First performance: Harvey Krasney, conductor, Fairfax County Symphony Orchestra, Virginia, 1967.

Winter Day (November 1982)

Suite of Homages (1985)
First performance: JoAnn Falletta, conductor, Bay Area Women's Philharmonic, San Francisco, California, 1985.

Serenade for String Orchestra (1988)
First performance: Heiichiro Ohyama, conductor, Santa Barbara Chamber Orchestra, California, 1988.

Solo and Orchestra

Concerto for Piano and Orchestra (November 1953)

Concerto for Harpsichord and Chamber Orchestra (November 1957)
First performance: Emma Lou Diemer, harpsichord, Howard Hanson, conductor, Eastman-Rochester Philharmonic Orchestra, Rochester, New York, 1960.

Concerto for Flute and Orchestra (August 1963)
First performance: Mark Thomas, flute, Joseph Levine, conductor, Omaha Symphony, Omaha, Nebraska, February 1964.
(also arranged for band)

Concert Piece for Organ and Orchestra (January 1977)
First performance: Emma Lou Diemer, organ, Karen Keltner, conductor, University of Oregon Symphony Orchestra, Eugene, Oregon, February 1985.

Concerto for Trumpet and Orchestra (1983)

Concerto for Violin and Orchestra (1983)
(revision of Concerto for Trumpet and Orchestra)

Concerto for Marimba (1990)

Symphonic Band

Suite, "Brass Menagerie" (1960)
First performance: Washington-Lee High School Symphonic Band, Arlington, Virginia, 1960.

La Rag (June 1981)
First performance: Emma Lou Diemer, conductor, Virginia All-State College Symphonic Band, Symposium VII for New Band Music, Old Dominion University, Norfolk, Virginia, February 13, 1982.

Chamber Music

Suite for Flute and Piano (January 1948)
First performance: Yale University, New Haven, Connecticut, 1948.

Sonatina for Two Violins (November 1948)
First performance: Yale University, New Haven, Connecticut, 1948.

Sonata for Violin and Piano (September 1949)
First performance: Yale University, New Haven, Connecticut, 1949.

Serenade for flute and piano (September 1954)

Quartet for Piano, Violin, Viola, and Cello (1954)
First performance: Yale University, New Haven, Connecticut, 1957.

Sonata for Flute and Piano or Harpsichord (1958)
First performance: David Gilbert, flute, Emma Lou Diemer, harpsichord, Eastman School of Music, Rochester, New York, 1959.

Woodwind Quintet No. 1 (1960)
First performance: Yorktown High School Woodwind Quintet, Arlington, Virginia, 1960.

Declamation for brass and percussion (1960)
First performance: Yorktown High School, Arlington, Virginia, 1960.

Sextet for Piano and Woodwind Quintet (June 1962)
First performance: Emerson Myers, piano, National Capital Woodwind Quintet, Washington, D.C., 1963.

Toccata for Flute Chorus (July 1968)
First performance: W.T. Armstrong Flute Ensemble, 1968.

Music for Woodwind Quartet (1972)

Trio for Flute, Oboe, Harpsichord and Tape (August 1973)
First performance: Burnett Atkinson, flute, Clayton Wilson, oboe, Emma Lou Diemer, harpsichord, University of California at Santa Barbara, 1973.

Pianoharpsichordorgan (July 1974)
First performance: Emma Lou Diemer, University of California at Santa Barbara, April 25, 1976.

Movement for Flute, Oboe and Organ (September 8, 1974)
First performance: Burnett Atkinson, flute, Clayton Wilson, oboe, Emma Lou Diemer, organ, University of California at Santa Barbara, 1974.

Quartet for Flute, Viola, Cello, Harpsichord and Tape (1974)
First performance: North Texas State University, Denton, Texas, April 19, 1974.

Movement for Flute, Oboe, Clarinet and Piano (January 1976)
First performance: Burnett Atkinson, flute, Clayton Wilson, oboe, James Kanter, clarinet, Emma Lou Diemer, piano, University of California at Santa Barbara, 1976.

Quadralogue for flute quartet (1978)

Summer of 82 for cello and piano (1982)
First performance: Geoffrey Rutkowski, cello, Wendell Nelson, piano, Goettigen, West Germany, October 1982.

String Quartet No. 1 (1987)
First performance: The Eakins Quartet, University of Maryland, College Park, Maryland, 1988.

Catch-A-Turian Toccata for violin and piano (1988)
First performance: Paul Statsky, violin, Deborah Belcher, piano, Music Teachers National Association convention, Lawrence, Kansas, March 1989.

Laudate for trumpet and organ (1989)
First performance: Ronald Thompson, trumpet, Emma Lou Diemer, organ, Santa Barbara, California, November 26, 1989.

Vocal Solos and Duets

Miscellaneous Songs for Soprano (May-July 1948)
First performance: Yale University, New Haven, Connecticut, 1949.

1. The Night Will Never Stay
   (text by Eleanor Farjeon)
2. I Had Forgotten April
   (text by Nancy B. Turner)
3. The Dark Hills
   (text by Edward A. Robinson)
4. A Piper
   (text by Seumas O'Sullivan)
5. The Little Turtle
   (text by Vachel Lindsay)

6. Some One
   (text by Walter de la Mare)
7. The Little Rose is Dust
   (text by Grace H. Conkling)

Four Songs for Soprano (July 1948, February 1949)
First performance: Yale University, New Haven, Connecticut, 1949.
(texts by Dorothy Diemer Hendry)

1. Indian Flute
2. Realization
3. Should Our Breathing Cease Tomorrow
4. October Wind

Psalm 137 for Voice and Piano (baritone) (April 1950)

Psalm 121 (soprano or tenor and organ) (April 1956)
First performance: Central Presbyterian Church, Kansas City, Missouri, 1956.

Four Songs for Bass-Baritone and Piano (December 1957)
(text by George Eastman)

1. Query
2. A Sonnet
3. Dust
4. Poem

Songs of Reminiscence (soprano and piano) (September 1958)
First performance: Mary Beck, soprano, Emma Lou Diemer, piano, New York, New York, 1965.
(texts by Dorothy Diemer Hendry)

Three Mystic Songs (soprano, baritone, and piano) (September 1963)
First performance: Peggy and Jule Zabawa, National Gallery, Washington, D.C., 1963.
(ancient Hindu texts)

1. He is the Sun
2. To the Great Self
3. God! There is no God but He

Four Chinese Love-Poems (soprano and harp or piano) (January 1965)
First performance: Rilla Mervine, soprano, Sylvia Meyer, harp, Washington, D.C., 1967.
(texts by Wu-ti, 6th century A.D., and from The Book of Songs, 800-600 B.C.)

1. People Hide Their Love
2. Wind and Rain
3. By the Willows
4. The Mulberry on the Lowland

The Four Seasons (soprano or tenor and piano) (December 1969)
First performance: Kenneth Pennington, tenor, Kathleen Haley, piano, Phillips Gallery, Washington, D.C., March 1, 1970.
(text from The Fairy Queen by Henry Purcell)

A Miscellany of Love Songs (tenor and piano) (1972-73)
First performance: Harlan Snow, tenor, Northwestern University, Evanston, Illinois, 1973.

1. Strings in the Earth and Air
   (text by James Joyce)
2. Love Me Not for Comely Grace
   (anonymous text, c. 1600)
3. How Instant Joy
   (text by Robert Penn Warren)
4. Be Music, Night
   (text by Kenneth Patchen)
5. Spring, the Sweet Spring
   (text by Thomas Nashe)
6. Manliness
   (text by John Donne)
7. Antiquary
   (text by John Donne)
8. Do Me That Love
   (text by Kenneth Patchen)

Four Poems by Alice Meynell (soprano or tenor and chamber ensemble) (May 1976)
First performance: Mu Phi Epsilon Diamond Jubilee Composition Concert, Kansas City, Missouri, August 22, 1977.
(texts by Alice Meynell)

1. Chimes
2. Renouncement
3. The Roaring Frost
4. The Fold

I Will Sing of Your Steadfast Love (high voice and organ) (1985)
First performance: Millie Fortner, soprano, Emma Lou Diemer, organ, First Presbyterian Church, Santa Barbara, California, June 1985.
(from Psalm 89)

Lute Songs on Renaissance Poetry (tenor and piano) (1986)
First performance: Carl Zytowski, tenor, Emma Lou Diemer, piano, California Professional Music Teachers Convention, Ventura, California, October 1986.

Praise the Lord (soprano, baritone, and organ) (1989)
First performance: Millie Fortner, soprano, Ted Fortner, baritone, Emma Lou Diemer, organ, First Presbyterian Church, Santa Barbara, California, June 1989.

Organ

He Leadeth Me: Hymn Setting for Organ (January 1951)

St. Anne (O God, Our Help in Ages Past) (1951)

Lauda anima (Praise, My Soul, the King of Heaven) (January 1956)
First performance: Central Presbyterian Church, Kansas City, Missouri, 1956.

Diademata (Crown Him with Many Crowns) (April 1956)
First performance: Central Presbyterian Church, Kansas City, Missouri, 1956.

Festival Voluntary for the Feast of St. Mark (1956)
First performance: Wesley A. Day, organ, St. Mark's Episcopal Church, Philadelphia, Pennsylvania, April 29, 1957.

Fantasie (1958)
First performance: Emma Lou Diemer, Washington, D.C., 1961.

Ten Hymn Preludes for Meditation and Praise (1960)

1. Praise to the Lord
2. Now Thank We All Our God (2 settings)
3. If Thou But Suffer God to Guide Thee
4. All Beautiful the March of Days
5. Away in a Manger
6. What Star Is This, with Beams So Bright
7. Lo, How a Rose E'er Blooming
8. There is a Fountain Filled with Blood
9. The God of Abraham Praise

Toccata (1964)
First performance: Emma Lou Diemer, Washington, D.C., 1964.

Seven Hymn Preludes (1965)

1. Pleading Savior
2. Picardy
3. Munich
4. Hyfrydol
5. Jesu, meine Freude
6. Greensleeves
7. Martyrdom

Fantasy on "O Sacred Head" (February 1967)
First performance: Emma Lou Diemer, Washington, D.C., 1967.

Toccata and Fugue (February 1969)
First performance: Emma Lou Diemer, Church of the Reformation, Washington, D.C. 1969.

Celebration: Seven Hymn Settings for Organ (1970)
First performance: Emma Lou Diemer, Washington, D.C., 1970.

1. Wareham
2. Ancient of Days
3. Hankey
4. Wesley
5. Innsbruck
6. Gounod
7. Were You There

Three Fantasies on Advent/Christmas Hymns (1970)

1. Wachet auf
2. Valet will ich dir geben (St. Theodulph)
3. Antioch

Declarations (January 1973)
First performance: Emma Lou Diemer, University of California at Santa Barbara, 1973.

Jubilate in Preludes and Postludes. Vol.4 (1976)

Contrasts in Preludes and Postludes, Vol.4 (1976)

Little Toccata in Jon Spong Collection of Organ Music (January 19, 1978)

With Praise and Love: Settings of Nineteenth-Century Hymn Tunes for Organ, Volume One (1978)

1. Go, Tell It on the Mountain
2. Jesus, Lover of My Soul
3. I Need Thee Every Hour
4. Rejoice, Ye Pure in Heart
5. Blessed Assurance, Jesus Is Mine
6. Immortal, Invisible, God Only Wise
7. O For a Thousand Tongues to Sing

Hymn Preludes and Free Accompaniments, Volume 2 (1978)

1. Bryn Calfaria
2. Complainer
3. Diademata
4. Donne secours
5. Ellacombe
6. Evan
7. Gloria
8. Holy Manna
9. Hymn to Joy
10. Kirken
11. Morning Hymn
12. O Jesu Christe

With Praise and Love: Settings of Nineteenth-Century Hymn Tunes for Organ, Volume Two (1979)

1. Jesus, the Very Thought of Thee
2. Come, Ye Disconsolate
3. God of Our Fathers
4. Blest Be the Tie That Binds
5. Pass Me Not, O Gentle Savior
6. All Hail the Power of Jesus' Name
7. Jesus Calls Us
8. Not Alone for Mighty Empire
9. Here, O My Lord, I See Thee Face to Face

Carols for Organ (1979)

1. O Come, All Ye Faithful
2. Silent Night, Holy Night (2 settings)
3. Bring a Torch, Jeanette, Isabella
4. Hark! The Herald Angels Sing

Elegy: Organ Duet (August 1982)

First performance: Marilyn Mason, Michele Johns, Women in Music, Op. 2, University of Michigan, Ann Arbor, Michigan, May 7, 1983.

Romantic Suite for Organ (July 1983)

First performance: Emma Lou Diemer, Georgia State University, Atlanta, Georgia, 1984.

Suite of Easter Hymns (May 1984)

1. Jesus Christ is Risen Today
2. Awake, My Heart With Gladness
3. Now the Green Blade Rises
4. Christ the Lord Is Risen Today; Alleluia!
5. This Joyful Eastertide
6. Christ Jesus Lay in Death's Strong Bands

Little Suite (1985)

1. Prelude
2. Offertory
3. Postlude

Folk Hymn Sketches for Organ (1987)

1. I Think When I Read That Sweet Story of Old
2. All Things Bright and Beautiful
3. Wonderful Words of Life
4. Praise Our Father
5. Thou Hidden Source of Calm Repose
6. We Bow Down Before You
7. Our Lord Ascended Up to Heaven

8. O What Their Joy and Their Glory Must Be
9. Good News: Christ Has Come
10. Only God Can Bring Us Gladness

Preludes to the Past: Organ Settings of Enduring Nineteenth-Century Hymn Tunes (November 1989)

1. Abide with Me
2. Art Thou Weary, Art Thou Languid
3. Take the Name of Jesus With You
4. I Am Thine, O Lord
5. When Morning Gilds the Skies
6. Love Divine, All Loves Excelling
7. Lead, Kindly Light
8. Savior, Like a Shepherd Lead Us
9. I Would Be True
10. Sweet Hour of Prayer
11. For the Bread, Which Thou Hast Broken

Piano Solo

Preludes for Piano (1945)
First performance: Emma Lou Diemer, Kansas City, Missouri, 1945.

1. Fog
2. Moonlight
3. West Wind
4. Anger
5. Sorrow
6. Nostalgia

Chromatic Fantasy (April 12-May 4, 1946)
First performance: Emma Lou Diemer, Eastman School of Music, Rochester, New York, 1946.

Piano Suite No. 1 (October 1947)
First performance: Emma Lou Diemer, Yale University, New Haven, Connecticut, 1947.

Second Suite for Piano (March-April 1948)
First performance: Emma Lou Diemer, Yale University, New Haven, Connecticut, 1948.

Sonata for Piano (November 1949)
First performance: Emma Lou Diemer, Yale University, New Haven, Connecticut, 1949.

Suite No. 1 for Children (February 1952)
First performance: Emma Lou Diemer, Brussels, Belgium, 1952.

Suite No. 2 for Children "At the Zoo" (July 1952)

Piano Sonata No. 2 (1955)
First performance: Emma Lou Diemer, Kansas City, Missouri, 1956.

Time Pictures (1961)

Seven Etudes (1965)
First performance: Stewart Gordon, University of Maryland, College Park, Maryland, 1965.

Four on a Row (1966)

Sound Pictures (1971)

Toccata (June 1979)
First performance: Nozomi Takahashi, University of California at Santa Barbara, 1980.

Encore (Fall 1981)
First performance: Betty Oberacker, University of Southern California, Los Angeles, California, April 1982.

Seven Pieces for Marilyn (1982)

1. A Little Sad
2. A Little Imagination
3. A Little Ragtime
4. A Little Passacaglia
5. A Little Drumming
6. A Little Fugue
7. A Little Finale

Space Suite (1988)

1. Billions of Stars
2. Out in Space
3. The Rings of Saturn
4. Space People Dancing
5. Space Monkey
6. Dance in the Light-Year
7. The Surface of the Moon
8. Frequency Bands
9. Radio Waves
10. Walkie-Talkie
11. Data Bass (and Treble)
12. Toward Mars

Harpsichord

Suite for Harpsichord (May 1982)
First performance: Emma Lou Diemer, University of California at Santa Barbara, 1982.

Two-Piano

Suite for Two Pianos "The Sea" (November 1948)
First performance: Emma Lou Diemer, John Strauss, Yale University, New Haven, Connecticut, 1949.

Homage to Cowell, Cage, Crumb, and Czerny (1981)
First performance: Marjorie and Wendell Nelson, Western Maryland College, Westminster, Maryland, Spring 1981.

Variations for Piano, Four Hands (Homage to Ravel, Schoenberg, and May Aufderheide) (1987)

Mallet Percussion

Toccata for Marimba (1955)

Solotrio (Spring 1980)
First performance: Douglas Ovens, University of California at Santa Barbara, 1983.

Carillon

Three Pieces for Carillon (1972)
First performance: Ennis Fruhauf, University of California at Santa Barbara, 1972.

1. Prelude ("Proclamation")
2. Interlude ("Reflection")
3. Toccata ("Resolution")

Bellsong (1983)
First performance: Margo Halsted, University of Michigan, Ann Arbor, Michigan, May, 1983.

Guitar

Echospace (1980)

Bellsong (1983)
(arrangement of carillon work by same name)

Large Sacred Choral Works with Accompaniment

St. Chrysostom (July 1956)
First performance: Henry L. Cady, conductor, Central Presbyterian Church, Kansas City, Missouri, May 23, 1957.
(text based on writings of St. Chrysostom)

Cantata for Palm Sunday "The Triumphal Entry" (February 1963)
First performance: Lawrence Schreiber, conductor, National City Christian Church, Washington, D.C., April 7, 1963.
(texts from Henry Vaughan)

A Service in Music and Poetry (September 1967)
First performance: Vito Mason, conductor, Church of the Reformation, Washington, D.C., November 5, 1967.
(texts from Tagore, Namdev, Norman Ault, Tennyson, Georgia Harkness, L.M. Watt, Kabir, Gibran, Peter Marshall, Malcolm Boyd, Sanskrit, and Oliver Wendell Holmes)

A Service for the Lutheran Church of the Reformation (1982)
First performance: Marian Ruhl Metson, Minister of Music, Church of the Reformation, Washington, D.C., May 23, 1982.
(text from the Lutheran Book of Worship)

Peace Cantata (1986)
First performance: Sheila Voigt, conductor, Regis College, Weston, Massachusetts, April 1986.

The Sea (1987)
First performance: University of California at Santa Barbara, 1988.

Christmas Cantata (1988)
(texts by Dorothy Diemer Hendry)

Chorus and Orchestra

To Him All Glory Give (1960)
First performance: Arlington, Virginia, April 1960.
(text by Dorothy Diemer Hendry)

Sing a Glory (1964)
First performance: Howard Barlow, conductor, Maryland All-State Chorus, Orchestra, and Band, Maryland State Teachers Convention, 1964.
(text by Dorothy Diemer Hendry)

Anniversary Choruses (1970)
First performance: Dwight Gustafson, conductor, South Carolina All-State Chorus and Orchestra, South Carolina Music Educators Association Convention, Columbia, South Carolina, April 25, 1970.

1. I Will Sing of Mercy and Judgment (Psalm 101)
2. Sleep, Sweetly, Sleep (Ode)
   (Henry Timrod and Archibald Rutledge)
3. Sing Aloud unto God (Psalm 81)

Choruses on Freedom (July 3-10, 1975)
First performance: Lloyd Pfautsch, conductor, Dallas Civic Chorus, Dallas, Texas, December 1975.

1. The Call (Thomas Osbert Mordaunt)
2. Retort on the Foregoing (John Scott of Amwell)
3. What is Freedom (Percy Bysshe Shelley)
4. From this hour, freedom! (Walt Whitman)
5. next to of course god... (e.e. cummings)
6. Upstream (Carl Sandburg)
7. Yet Freedom! (George Gordon Noel Byron)

Three Poems by Alice Meynell (May 1976)
First performance: Elwood H. Brown, conductor, Dickinson State College Chorale, Dickinson, North Dakota, November 13, 1976.
(text by Alice Meynell)

1. In Early Spring
2. The Lover Urges the Better Thrift
3. At Night

Invocation (1985)
First performance: Robert Jones, conductor, St. Lawrence University Chorus and Orchestra, Canton, New York, March 1986.
(text by May Sarton)

Choral

Sacred SATB with Accompaniment

Before the Paling of the Stars (1957)
First performance: Park College Choir, Parkville, Missouri, 1957.
(text by Christina Rossetti)

Honor to Thee (1958)
First performance: Central Presbyterian Church, Rochester, New York, 1958.
(text by Dorothy Diemer Hendry)

Noel-Rejoice and Be Merry (1959)
(from The Oxford Book of Carols, based on "A Gallery Carol")

I Will Give Thanks (1959)
First performance: National Presbyterian Church, Washington, D.C., 1959.

O Give Thanks to the Lord (1959)
(from Psalm 107)

Praise of Created Things (1959)
(text by St. Francis of Assisi)

The Angel Gabriel (1959)
(traditional text)

O Come, Let Us Sing unto the Lord (1960)
(from Psalms 95 and 96)

Praise Ye the Lord (1960)
(from Psalm 146)

Outburst of Praise (1961)
(Latin Hymn translated by John Dryden, originally entitled "Te Deum")

Proclaim the Day (1962)
(text by Dorothy Diemer Hendry)

Alleluia! Christ is Risen (1964)

A Babe is Born (1965)

Anthem of Faith (1966)

For Ye Shall Go Out With Joy (1967)
First performance: Martinsville High School Choir, Martinsville, Virginia, 1967.
(from the Bible)

Blessed Are You (1969)
(from Luke 6:20-23 and Matthew 5:3-16)

Praise the Lord (1974)
(from Psalm 149)

Praise the Savior (1976)

Strong Son of God (1976)

Awake, My Glory (1976)

When in Man's Music (1976)
(text by Fred Pratt Green)

Joy to the World (1976)

The Lord is My Light (1977)
(from Psalm 27)

Hast Thou Not Known? (1979)
(from Isaiah 40)

The Lord is Mindful (1979)
(from the Bible)

God of Love and God of Power (1980)
First performance: Benjamin Smith, conductor, Duke University Chapel, Durham, North Carolina, October 19, 1980.
(text by Gerald H. Kennedy)

The Church's One Foundation (1980)
First performance: Benjamin Smith, conductor, Duke University Chapel, Durham, North Carolina, October 19, 1980.
(text by Samuel J. Stone)

How Firm a Foundation (1980)
First performance: Benjamin Smith, conductor, Duke University Chapel, Durham, North Carolina, October 19, 1980.
(text from "K" in Rippon's A Selection of Hymns, 1787)

God Is Love (1982)
First performance: Church of the Reformation, Washington, D.C., May 1982.

Clap Your Hands (1982)
First performance: Church of the Reformation, Washington, D.C., 1982.

The Lord's Prayer (September 1984)

I Will Give Thanks to the Lord (1986)

Let Thy Steadfast Love (1986)

Sing Praises to the Lord (1986)

And in the Last Days (1987)
First performance: Julie Neufeld, conductor, Emma Lou Diemer, organ, First Presbyterian Church Choir, Santa Barbara, California, May 1987.

Christ the Lord Is Ris'n Today (1987)

Glory to God (1988)
(text by Dorothy Diemer Hendry)

May God Be Praised (1988)
First performance: Steven Townsend, conductor, Chancel Choir, First Congregational Church, Santa Barbara, California, October 1988.
(text by Fred Pratt Green)

Christmas Madrigals "A Feast for Christmas" (1988)
First performance: Conan Castle, conductor, Central Missouri State University, Warrensburg, Missouri, December 1988.
(texts by 15th-19th century poets)

I Will Extol You (1989)
First performance: Geoffrey Simon, conductor, Chancel Choir, Church of the Reformation, Washington, D.C., April 1989. (from Psalm 145)

What Child Is This (1989)
(arrangement of "Greensleeves")

Sacred SATB a cappella

As a Hart Longs (1956)
First performance: Central Presbyterian Church, Kansas City, Missouri, 1956.

Praise the Lord (1957)

I Stand Beside the Manger Stall (1959)
(words by Paul Gerhardt; English version by Frederick H. Martens)

At a Solemn Music (March 1960)
(text by John Milton)

O to Praise God Again (1972)
(text by Emma Lou Diemer)

Psalm 134 (April 1973)
First performance: Albert Russell, conductor, St. John Episcopal Church, Washington, D.C., June 18, 1973.

Sing, O Heavens (1975)
(from Isaiah 49)

Choral Responses for Worship (1989)

Secular SATB with Accompaniment

The Bells (1959)
(text by Edgar Allen Poe)

Three Madrigals (1960)

1. "O Mistress Mine, where are you roaming?" (Shakespeare's Twelfth Night, II, ii)
2. "Take, O take those lips away" (Shakespeare's Measure by Measure, IV, i)
3. "Sigh no more, ladies, sigh no more! (Shakespeare's Much Ado About Nothing, II, iii)

A Spring Carol (1960)
First performance: Florence Booker, conductor, Washington-Lee Madrigal Singers, Arlington, Virginia, 1961.
(text from William Blake and Song of Solomon)

Now the Spring Has Come Again (1961)
(text from Piae Cantiones, 1582; translated by Steuart Wilson)

Spring (1965)

Dance, Dance My Heart (1965)
(text from Kabir, 15th Century; translated by Tagore)
Included in A Service in Music and Poetry (1967)

O to Make the Most Jubilant Song (1970)
(text from Leaves of Grass, Walt Whitman, and "Oh Yet We Trust," Alfred Lord Tennyson)

Madrigals Three (1972)

1. Come, O Come, My Life's Delight (Thomas Campion)
2. Daybreak (John Donne)
3. It was a Lover and His Lass (Shakespeare's As You Like It, IV, iii)

Romance (1974)
(text by Robert Louis Stevenson)

Laughing Song (1974)
(text from "Songs of Innocence," William Blake)

California Madrigals (1976)
First performance: Sacramento Chorale, Los Angeles, California.
(texts by Ina Coolbrith)

1. A Fancy
2. Tomorrow is Too Far Away
3. Cupid Kissed Me

The Call (1976)
(text by Thomas Osbert Mordaunt)
From Choruses on Freedom (1975)

From This Hour, Freedom (1976)
(text by Walt Whitman)
From Choruses on Freedom (1975)

Wild Nights! Wild Nights! (1978)
(text by Emily Dickinson)

Three Poems of Oscar Wilde (1854-1900) (July 1984)

1. Under the rose-tree's dancing shade
2. Could we dig up this long-buried treasure
3. Out of the mid-wood's twilight

More Madrigals (August 1984)
(texts by Dorothy Diemer Hendry)

1. I Know A Bird
2. The Persimmon Tree
3. Show and Tell

Caprice (1986)

Secular SATB a cappella

Verses from the Rubaiyat (May 1967)
(text by Omar Khayyam; translated by Edward Fitzgerald)

1. Myself When Young Did Eagerly Frequent
2. With Them the Seed of Wisdom Did I Sow
3. Here with a Loaf of Bread beneath the Bough
4. There Was the Door to Which I Found No Key
5. Come, Fill the Cup, and in the Fire of Spring

Why So Pale and Wan? (1971)
(text by Sir John Suckling)

So Have I Seen a Silver Swan (1974)
(anonymous text, c. 1600)

Men Are Fools That Wish to Die (1974)
(anonymous text, c. 1600)

Tell Me Dearest, What Is Love? (1979)
First performance: San Antonio, Texas, 1979.

Women's Chorus

The Gift (SSA) (April 1955)
First performance: Delta Omicron Convention, 1955.
(text by Dorothy Diemer Hendry)

The Shepherd to His Love (SA) (1959)
(text by Christopher Marlowe)
(available as SSA, SATB, or SAB)

The Magnificat (SA) (1959)

Mary's Lullaby (SSA) (1959)
(text by Helen Barkey)

A Christmas Carol (SSA) (1959)
(text by Robert Herrick)

Alleluia (SSA) (1959)

Dance for Spring (SSA) (1960)
First performance: Mary Lou Alexander, conductor, Yorktown High School Girls' Chorus, Arlington, Virginia, 1960.

Fragments from the Mass (SSAA) (1960)

Four Carols (SSA) (1960)
First performance: Washington-Lee High School Girls' Chorus, Arlington, Virginia, 1961.
(texts from Christmas Carols from Many Countries)

1. Rejoice Thee, O Heaven
2. Come, Hasten, Ye Shepherds
3. Carol of the Flowers
4. Let Our Gladness Know No End

Come Hither, You That Love (SSA) (1963)

The Prophecy (SSAA) (1968)
First performance: Robert A. Harris, conductor, Women's Chorale of Wayne State University, Detroit, Michigan, 1968.
(from Isaiah)

A Musical Instrument (SSA) (December 1978)
First performance: Frances L. McCachern, conductor, Meredith College Chorale, Raleigh, North Carolina, April 17, 1982.
(text by Elizabeth Barrett Browning)

Weep No More (SSA) (1979)
First performance: San Antonio, Texas, 1979.

Prairie Spring (SSA) (September 1982)
First performance: Robert Ritschel, conductor, University of Northern Iowa Women's Chorus, Cedar Falls, Iowa, 1983.
(text by Marguerite E. Hoffman)

Counting-out Rhyme (SSAA) (September 1982)
First performance: Robert Ritschel, conductor, University of Northern Iowa Women's Chorus, Cedar Falls, Iowa, 1983.
(text by Edna St. Vincent Millay)

Prairie Song (SSAA) (1983)

Men's Chorus

O Shenandoah (TTBB) (1959)

Three Poems of Ogden Nash (TTB) (1960)

1. Celery
2. The Centipede
3. Eels

O Come, Let Us Sing unto the Lord (TTBB) (1969)
(from Psalms 95 and 96)
(arranged from SATB original)

A Description of Love (TTBB) (October 1972)
First performance: Carl Zytowski, conductor, The Schubertians, University of California at Santa Barbara, 1972.
(text by Sir Walter Raleigh)

Away, Delights (TTBB) (August 1979)
First performance: San Antonio, Texas, 1979.
(text by John Fletcher)

Miscellaneous

How Majestic is Thy Name (Unison) (1957)
(from Psalm 8)

Your Friends Shall Be the Tall Wind (SSA) (1960)
(text by Fannie Stearns Davis)
(available as SATB)

Thine, O Lord (2-part) (1961)

A Little Song of Life (SA) (1964)
(text by Lizette Woodworth Reese)
(available as SATB)

Winds of Spring (Unison) (1966)
(text by Dorothy Diemer Hendry)

Children's songs in New Dimensions in Music (1970)

1. Your Friends Shall Be the Tall Wind
2. Two Haiku
3. A Little Song of Life
4. Geronimo

Two Madrigals For Young Singers (2-part) (1974)

1. Spring, the Sweet Spring (Thomas Nashe)
2. Love Me Not For Comely Grace (anonymous)

Weep You No More, Sad Fountains (SA or TB) (1974)
(anonymous text, c. 1600)

Love Is a Sickness Full of Woes (SAB) (1974)
(text by Samuel Daniel)

Jesus, Lover of My Soul (2-part) (1974)
(text by Charles Wesley)

Arrangements in The Bicentennial Musical Celebration (1975)

1. Billy Broke Locks (SATB)
2. Aunt Sal's Song (SSA)

Hymn Tunes

Joy to the World (Joy)
(text by Isaac Watts)
In Hymnals: Ecumenical Praise (1977)
Hymnal Supplement (1984)

For the Fruit of All Creation (Santa Barbara)
(text by Fred Pratt Green)
In Hymnals: Lutheran Book of Worship (1978)
Hymnal Supplement (1984)

Christian Women, Christian Men
(text by Dorothy Diemer Hendry)
In Hymnal: The New Presbyterian Hymnal (1990)

Electronic

Patchworks (1978)

Scherzo (1980)

Harpsichord Quartet (1980)

Presto Canon (1980)

Of the Past (1980)

Add One #1 for electronic piano and tape (1981)

Add One #2 for live synthesizer and tape (1981)

Add One #3 for live synthesizer and tape (1982)

God Is Love for SSAATBB and tape (1982)

Three Poems by Emily Dickinson (1984)

1. There came a wind like a bugle
2. Lightly stepped a yellow star
3. There is a morn by men unseen

A Day in the Country for clarinet and tape (1984)

Funfest for piano and tape (1984)

The Lord's Prayer for SATB and tape (or organ) (1985)

Rite of Summer for piano and tape (1986)

Church Rock for organ and tape (1986)

Serenade for woodwind quartet and tape (1989)

APPENDIX C

DISCOGRAPHY

Toccata for Flute Chorus (1968) **Quartet Music for Flute**: The Armstrong Flute Emsemble: Britton Johnson, Walfrid Kujala, Harry Moskovitz, Mark Thomas; Golden Crest Records, Inc., CR-4088 (1968).

Youth Overture (1959) **International Year of the Child**: District of Columbia Youth Orchestra, Lyn McLain, conductor; Technical Unit on Music, Organization of American States, Washington, D.C., OAS-007 (1979).

Fragments from the Mass (1960); Hast Thou Not Known? (1979); Laughing Song (1974); Madrigals Three (1972); O Come, Let Us Sing unto the Lord (1960); Psalm 134 (1974); Three Poems by Alice Meynell (1976); Wild Nights! Wild Nights! (1978) **The Compositions of Emma Lou Diemer**: West Texas State University Chorale, Hugh D. Sanders, conductor; Golden Crest Records, Inc., ATH-5063 (1979).

Toccata for piano (1979) **Music by Women Composers, Volume 1**: Rosemary Platt; Coronet Recording Company, 3105 (1980).

Sonata for Flute and Piano (1958) **Images**: Mark Thomas, flute, Christine Croshaw, piano; Golden Crest Records, Inc., RE-7074 (1982).

Declarations for organ (1973); Toccata and Fugue for organ (1969) **The Capriccio Series of New American Music, Number One**: Emma Lou Diemer; Capriccio Records, CR-1001 (1983).

Quartet for Piano, Violin, Viola and Cello (1954); Sextet for Piano and Woodwind Quintet (1962); Summer of 82 for cello and piano (1982); Trio for Flute, Oboe, Harpsichord and Tape (1973) **Four Chamber Works**: University of California at Santa Barbara faculty artists; Orion Master Recordings, OC-695 (1984).

Homage to Cowell, Cage, Crumb, and Czerny for two pianos (1981) **The Modern Americans**: Marjorie and Wendell Nelson; Contemporary Record Society, CRS-8635 (1986).

Variations for Piano, Four Hands (1987): Marjorie and Wendell Nelson; Contemporary Record Society, CRS 8949 (1990).

APPENDIX D

MATRIX FOR DECLARATIONS

	0	2	1	11	4	3	10	6	5	9	8	7
0	A#	C	B	A	D	C#	G#	E	D#	G	F#	F
10	G#	A#	A	G	C	B	F#	D	C#	F	E	D#
11	A	B	A#	G#	C#	C	G	D#	D	F#	F	E
1	B	C#	C	A#	D#	D	A	F	E	G#	G	F#
8	F#	G#	G	F	A#	A	E	C	B	D#	D	C#
9	G	A	G#	F#	B	A#	F	C#	C	E	D#	D
2	C	D	C#	B	E	D#	A#	F#	F	A	G#	G
6	E	F#	F	D#	G#	G	D	A#	A	C#	C	B
7	F	G	F#	E	A	G#	D#	B	A#	D	C#	C
3	C#	D#	D	C	F	E	B	G	F#	A#	A	G#
4	D	E	D#	C#	F#	F	C	G#	G	B	A#	A
5	D#	F	E	D	G	F#	C#	A	G#	C	B	A#

APPENDIX E

GENERAL PLAN FOR CHURCH ROCK

C Minor. Rapid, descending scales, block ascending chords. Full organ.

E Minor. Rapid, descending scales.

C♯ Minor. Scales, more urgent, percussive chords.

C Minor. More scales, diminishing to:

Low cluster, slow build-up, crescendo, violent clash.

Bell sounds, rapid tremolos on E♭-G-B-D chord, flutes & soft mixtures.

E major. Tremulous triads in key: I-IV-I-V-I. Flutes, mutations.

B major. Tremulous triads in key: I-IV-V-I-IV-I-IV-V-I.

E Major. Quiet, tremulous "voices," celestes.

Beginning of "rock" rhythm, softly at first, gradually taking over and crescendoing to a frenetic "jam session." Build to full organ.

Church melody (first phrase of "Yigdal") in E♭ minor.

Atonal, rhythmic, diminishing. Mutations.

Low rumble, soft, fragments of "rock" rhythm, clashes and roars of sound, diminishing to:

Bell-like church melody in E♭ Minor. Light flutes, zimbelstern.

Descending glisses, soft. Flutes on all manuals.

Soft, tremulous voices in F Major, end PPP.

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