

Playing  
Time:  
73:42

All rights in this sound recording, artwork, texts and translations reserved.  
Unauthorized public performance, broadcasting and copying  
of this compact disc prohibited. © & © 2021 Naxos Rights (Europe) Ltd  
Made in Germany.

DDD



8.559887



# Vincent PERSICHIETTI

(1915–1987)

## Organ Works

- |       |   |       |
|-------|---|-------|
| 1     | Foundations: Creator Spirit, by whose aid the world's foundations first were laid, Op. 68, No. 4 (1955) | 0:49  |
| 2–6   | Dryden Liturgical Suite, Op. 144 (1980)   | 21:18 |
| 7     | Prince: Drop, Drop Slow Tears, Op. 68, No. 13 (1955)  | 0:51  |
| 8     | Chorale Prelude: Drop, Drop Slow Tears, Op. 104 (1966)  | 7:11  |
| 9     | Primal: Our Father, whose creative will asked being for us all, Op. 68, No. 1 (1955)                    | 1:06  |
| 10–23 | Auden Variations, Op. 136 (1977)  | 27:18 |
| 24–26 | Sonata for Organ, Op. 86 (1960)   | 14:40 |

## Iain Quinn, Organ

Perkins and Wells Memorial Organ,  
C.B. Fisk, Opus 126

St. Paul's Episcopal Church, Greenville,  
North Carolina, USA

A detailed track list can be found inside the booklet.

Recorded: 8–10 July 2020 at St. Paul's Episcopal Church,  
Greenville, North Carolina, USA

Producer, engineer and editor: Andrés Villalta

Booklet notes: Frank K. DeWald

Publisher: Theodore Presser Company

This recording was kindly sponsored by the Council on  
Research and Creativity, Florida State University  
and the Society for American Music

Cover photo courtesy of C.B. Fisk, Inc.



AMERICAN CLASSICS

Vincent Persichetti's organ music holds an important place in 20th-century repertoire. Steeped in tradition and yet open to the currents of modernity, he developed a thoroughly distinctive musical language. The selections from his *Hymns and Responses for the Church Year*, Op. 68 explore traditional form with a refreshing harmonic palette, while the *Dryden Liturgical Suite* contrasts meditative elements with virtuoso bravura. Persichetti's most extensive organ piece, the *Auden Variations*, is supremely contrapuntal and accomplished, whereas the *Sonata for Organ*, though conventionally structured, daringly explores free tonality.

[www.naxos.com](http://www.naxos.com)



6 36943 98872 5