

A HANDBOOK  
FOR INTRODUCING UNDERGRADUATES  
TO THE ORGAN AND ITS LITERATURE

BY  
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## PREFACE

College-level music programs have recently experienced a decline in the number of students enrolled in organ study at all levels (baccalaureate, master's, and doctoral). Enrollment statistics between 1998-2014 from the National Association of Schools of Music illustrate this decline (see Appendix 1). In recent years, some schools have closed organ departments altogether because of a lack of enrollment, lack of necessary funding, or both; two American institutions that have done so are Northwestern University, Evanston, Illinois and New England Conservatory, Boston, Massachusetts.

An educational initiative sponsored by the American Guild of Organists – weeklong Pipe Organ Encounters (POEs) for young students – has generated interest in the organ and related fields of study. Colleges and universities that remain committed to organ and sacred music programs have devoted financial resources to attracting new students of all ages and ability levels, including: construction of new instruments, the establishment of continuing education programs, the offering of workshops and colloquia, and the continued cultivation of alumni and supporters of said programs.

The nature of the organ, its history, and its literature is arguably the most complex and far-reaching of any instrument. Consequently, mastery as a player and a scholar can be difficult, especially at the undergraduate level, where students are often exposed to a variety of subjects and ideas across the liberal disciplines. However, the multi-faceted history of the organ and organ literature make the instrument an ideal vehicle for introducing students to a variety of genres, national styles, distinct “organistic” sounds, as well as connecting the organ with other musical and historical concepts.

This project is a resource, in the form of a course handbook that will enable an instructor at the undergraduate level to introduce the organ to an appropriate audience, including: current organ majors; pianists with an interest in the organ; or musicologists and music historians. The project includes as part of its target audience prospective organists, in order to recruit new performers and scholars for the instrument. The project will be flexible in scope and content, centered on a series of modules that can be used over the course of an academic semester, perhaps in a studio class setting. The course handbook presents an outline of significant composers, instruments, and compositions within a chronological framework of organ history and literature. The course is not designed to be comprehensive or all-inclusive. Through reading and listening, the student will be better prepared for further study at the graduate level.

There is a noticeable gap in literature and teaching materials for the organist who has had a limited or no introduction to college-level study. The AGO and several publishing companies offer resources for the beginning organist or the pianist-turned-organist. The amount of in-depth, scholarly material for the upper-level organist is ever increasing. It is the “middler” organist at which this course is primarily aimed – a course that will serve a different purpose from a beginning method book, yet less demanding or comprehensive than a multi-semester organ literature course.

An informal survey of American higher educational institutions (including Indiana University) reveals no systematic approach to the teaching of organ literature at the undergraduate level, or, in most cases, even an introductory repertoire or literature course. This course aims to offer one solution in bridging that gap.

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CHAPTER ONE:  
DESCRIPTION OF THE COURSE

Designed as a survey, the course will engage the student in the exploration and study of organ literature from some of the earliest known literature for the instrument up to the present day. As a means of organization, the course will be guided by geographical and national trends during each of four historical eras (Renaissance, Baroque, Classic/Romantic, Modern), using organs and organ literature that are significant because of their historical, stylistic, or compositional merit. The course will explore other topics, including: the history and origins of the instrument; the organ's place as an instrument in the church; distinctions between the piano, organ, and other keyboard instruments; and an exploration of common career options for organists.

The course will be divided into modules that highlight important aspects of the organ and organ literature since the sixteenth century. The course is conceived as a point of entry to the study of organs and organ literature for undergraduate organists and non-organists alike, with a two-fold mission:

- 1) Engage undergraduate organists in topics that will give them a solid foundation for graduate level study
- 2) Encourage undergraduate non-organists through the exploration of unique aspects of the organ (construction and design; touch at the keyboard)

A variety of instructional methods will be employed, including but not limited to: lecture; discussion (student- and instructor-led); listening to representative recordings; field trips to see, hear, play, and examine organs, when possible; presentations by outside experts on related topics, when possible; and score study. Because the history of the organ and organ

literature is intrinsically linked to geography, chronology, and national history, an effort will be made to use recordings of geographically and historically significant instruments. Just as humans in different regions of a given country speak with varied accents, organs and organ literature are best-heard and understood according to geographic location and native musical language.

The course will require one text: *The Cambridge Companion to the Organ*, edited by Nicholas Thistlethwaite and Geoffrey Webber, published by Cambridge University Press, 1998. This course is designed for the student to earn three academic credits, meeting three times per week at fifty minutes each.

CHAPTER TWO:  
COURSE OBJECTIVES AND EXPECTATIONS

1. Students will acquire a working knowledge of literature written for the organ as it relates to historical periods and national styles.
2. Students will learn vocabulary to discuss topics appropriate to the organ and organ literature, including: basic organ construction descriptors; nomenclature for identifying stops and registers across national boundaries; and the ability to apply said vocabulary in performance situations.
3. Students will be able to identify and discuss organs that illustrate (or are considered “landmarks” of) important styles of organ building and how the instruments shaped the literature written for them (and vice versa).
4. Through listening to and discussing representative recordings, students will acquire critical skills to identify distinguishing characteristics of style, period, and genre.
5. Students will develop criteria for and an understanding of compositional and formal models, including but not limited to:
  - The North German *praeludium* (and “stylus phantasticus”)
  - Prelude and Fugue
  - Hymn tune-based and chorale settings: preludes, partitas, fantasias, variation sets
  - Organ mass settings, especially those of the French Classic era
  - Sonatas, especially those of the Romantic era
  - Symphonies, especially 19<sup>th</sup> and 20<sup>th</sup> century French

6. Students will be better prepared for further study of organ literature at the graduate level.

The student must be willing to go beyond what is contained in the course handbook, understanding that this course is an introductory survey. One semester is barely enough time to scratch the surface of more than six centuries of organ literature. It is assumed that this course will be a gateway for further study, perhaps on the graduate level where a more in-depth course or sequence of courses in organ literature may be available. From the perspective of a performing organist, the discovery and study of organ literature will be a perpetual endeavor of one's academic and professional careers.

The course will require independent thinking from the student. Standard questions to consider throughout the course will include: Why is this composer, organ, or work significant? What are its noteworthy aspects? What musical characteristics make this work unique? As such, skills will be developed for more advanced musical inquiry. At the end of the course, students should be able to outline major points in the history of the organ and music written for it. The student must never be afraid to ask, "Why?" This basic question is the fuel for the engine of inquiry in every discipline, not just music. The student must be willing to engage multiple senses in this course, especially listening and seeing, and do so in a thoughtfully critical manner.

This course will better inform the student as performer when he or she applies knowledge in the practice room. Informed performance practice is a requirement of any modern performance-based study. Written assignments will help the students become clearer, more concise communicators through the written word.

In-class discussions will enable the student to develop skills in clear oral communication, as well as constructing thoughtful opinions and arguments. Guest presentations will allow the students to ask questions about specific ideas in the field.

CHAPTER THREE:  
COURSE TOPICS AND LESSON STRATEGIES

The course is divided into modules, each of which deals with a particular aspect of the organ's history. It is assumed that students will prepare reading and listening assignments ahead of the class session for which they are assigned, so that the majority of time spent in class will be used for interactive discussion, demonstration, listening, or performing.

The course is constructed chronologically and geographically in order for the student to ascertain the lineage of organ composition, organ building, and other trends as they progressed and changed over time. Following are topics and lesson strategies for each week, consisting of several major areas: objectives for the week; reading assignments; listening assignments; key instrument(s) to be discussed; and teaching strategies.

All readings and listening assignments within this chapter are fully cited at the end of the document.

## Modules 1 and 2: Origin of the organ; basic organ construction principles

### Objectives for the module

- Give students an overview of basic principles of organ construction and design, with particular focus on: organ vocabulary, especially parts of pipes and windchests; mechanical/tracker action; case design and layout
- Discuss aspects of how the organ is similar to or different from other keyboard instruments (i.e., harpsichord, clavichord, piano, portative organ; electricity, pneumatics)
- Take students on a field trip to various keyboard instruments on campus or in the community to illustrate differences (scheduled as a single class period or a required outside-of-class field trip)

### Key instruments to be discussed and explored

- Basilique de Valère, Sion, Switzerland (among the oldest organs in the world still extant, built 1435)
- Wanamaker Organ, Macy's City Center, Philadelphia (among the largest organs in the world)

### Reading

- 1) *Thistlethwaite* Chapters 1, 2 and 5; *Owen/Grove* Section II: 1-4
- 2) Webster, Donovan. "Pipedreams." *Smithsonian Magazine* (July 1997): 100-108.
- 3) *Leupold* Chapter 1 ("An Introduction to the Organ")

### Listening and viewing

Bovet, Guy. *L'orgue de Valere (1390)*. Gallo CD 88, VDS-Gallo Records. CD. 1998.

Bovet, Guy. *L'orgue de Valere (1390) Vol. 2*. Gallo CD 281, VDS-Gallo Records. CD.

2008.

- 1) *Piece without stops* (Anonymous)
- 2) *Felix namque* (Anonymous)

Conte, Peter R. *The Wanamaker Legacy: Wanamaker Grand Court Organ, Lord & Taylor, Philadelphia*. Gothic Records G-49240. CD. 2010.

- 1) *Toccata* from *Pieces de Fantaisie* (Louis Vierne)

Excerpts from *To Hear the Music: The Opus 139 Project*. DVD. Produced and directed by Dennis Lanson, 2014.

### **Teaching Strategies**

Major questions to consider:

- 1) How do you define the term “organ”, based on the assigned readings? What are the most basic and necessary elements to constitute an “organ”?
- 2) What is the early history of the instrument? Can you identify the beginnings of the organ?
- 3) What characteristics of modern organs can be traced back to antiquity?
- 4) How is the organ similar to or different from other keyboard instruments?

Methods:

- 1) Introductory lecture using photos, slides, drawings of various organs over time, along with sound clips.
- 2) Day 1 “three minute” question: What attracted or still attracts you to the organ? Give examples of why this instrument excites you.
- 3) Invite students to reflect on Thistlethwaite readings via discussion questions.
- 4) Invite students to reflect on the Lanson DVD, particularly in terms of vocabulary and concepts about organs and organbuilding.



- 5) For the field trip, invite students to bring a piece of music (manuals only) to play on each keyboard instrument. During the field trip, ask for their reflections about touch, sound, articulation, musical impressions of playing on different keyboards.

Semester strategy: To emphasize the international influences on the organ and organ literature, I plan to keep a world map posted on the classroom/studio wall (primarily focused on Europe, large enough for specific cities to be easily identified) in order to visually alert students to the various geographic locations that will be “visited” during the semester. This will also give students an idea about how trends in organ building and organ composition “migrated” from one place to another over time. I will also attempt to create a digital version of this resource, perhaps via Google Maps or Google Earth.

### Module 3: Earliest organ music (14<sup>th</sup> century)

#### Objectives for the module

- To understand the evolution of the earliest organ music from its roots in choral music
- To define the term *intabulation* in the context of early sources of organ music
- To understand the relationship between choral and early organ music – both of which have “vocal” characteristics
- To explore the contents of the Robertsbridge Codex, one of the earliest collections of printed organ music

#### Key instrument to be discussed and explored

- Basilique de Valère, Sion, Switzerland (among the oldest organs in the world still extant, built 1435)

#### Reading

- 1) *Thistlethwaite* Chapter 9 (“Organ Music and the Liturgy,” Edward Higginbottom)

#### Listening

Bovet, Guy. *L'orgue de Valere (1390)*. Gallo CD 88, VDS-Gallo Records. CD. 1998.

Bovet, Guy. *L'orgue de Valere (1390) Vol. 2*. Gallo CD 281, VDS-Gallo Records. CD. 2008.

- 1) Excerpts from Robertsbridge Codex
- 2) “Canzona la spiritata,” Giovanni Gabrieli
- 3) Four “Ricercare,” Girolamo Cavazzoni

#### Teaching Strategies

Questions questions to consider:

- 1) How would you describe the sound of the excerpts from the Robertsbridge Codex?  
From a theoretical standpoint, what is noteworthy?
- 2) What is “early keyboard technique” and why is it important?
- 3) What were the early models for organ music? Dances?
- 4) What was the intent behind early organ music? Entertainment? For church?

Methods:

- 1) Display a score/facsimile of the Robertsbridge Codex (available on microfilm); guide students through a discussion of the characteristics of early manuscripts and music writing.
- 2) [Using Thistlethwaite Chapter 9 as a guide] What is the definition of “tabulature” and “intabulation”? How do these terms relate to organ music? Do they point to the *function* of early organ music?
- 3) Display examples of early organ tabulature. Before explaining the process of “decoding” the tabulature, ask students for their impressions of the notation: What are the various parts of the notation? Does our modern notation look similar?
- 4) For the early fingering demonstration, ask students to literally “tape down” their thumb (and perhaps fifth finger), so that they cannot be used. Bring single-line examples for students to try at the keyboard using “early” fingering. Scale passages work well, using only 2-3 or 2-3-4. How does this affect the rhythmic patterns or groups within the musical line? How does it affect the articulation?
- 5) Invite students to reflect on paper (a “three minute” exercise) as to how they felt when playing without thumbs and fifth fingers; did it feel restrictive or freeing? Why do you think early keyboard technique eschewed the use of the thumb?

## Module 4: The French Classic School

### Objectives for the module

- Understanding the basic design concepts of the French Classic organ
- Relating the organs to the music conceived for them; specifically, the *organ mass*
- Applying the compositional structure of the organ mass to *alternatim* singing practices
- Understanding basic principles of singing Gregorian chant and applying these principles to playing chant-based organ works

### Key instrument to be discussed and explored

- St. Louis-des-Invalides, Paris
- St. Pierre de Chartreux, Toulouse

### Readings

- 1) *Thistlethwaite* Chapter 12 (“The French Classical Organ School,” Edward Higginbottom)
- 2) Douglass, Fenner. “Introduction” in *The Language of the Classical French Organ* (p. 1-6).
- 3) Howell, Almonte. “Preface” from *Five French Baroque Organ Masses*.

### Listening

Hurford, Peter. *Francois Couperin: Messe pour les Paroisses; Messe pour les Couvents*.

London: Decca Records. CD. 2003.

- 1) Selected movements from “Messe des paroisses”, Francois Couperin

## Teaching strategies

Questions to consider:

- 1) For the first time, a major body of organ literature has the *singular* purpose of being played for worship. What does this say about the evolution of the organ as an instrument?
- 2) Does the organ's association with the church pose any problems in modern culture?
- 3) What are some of the distinctive characteristics of a "French Classic" organ? Would you be able to identify such an organ simply by hearing it or by reading a stoplist on paper?
- 4) What is a "*livre d'Orgue*"? What musical forms are germane to it?
- 5) Why is it important for an organist to know the chants on which organ music is based?
- 6) What is the *Liber Usualis*? Why should organists know about it? Should non-Catholics be concerned about its contents?

Methods:

- 1) Distribute a stoplist of the organ from St. Louis-des-Invalides, Paris, built by Alexandre Thierry between 1679-1687. What terminology looks familiar? What "organistic" features can you identify that have been continued for the three hundred years since this organ's construction? Can you group the various stop names into groups or families?
- 2) Using a score of the Couperin *Messe des paroisses*, invite students to simply *look at the pages*. What can be discerned by reading the stop combinations? What do the registers of the various solo lines tell us? Where is the chant located in the musical texture, and how is it ornamented/decorated with other voices (or not)?

- 3) For day three, invite the university choral director to give a guest presentation on Gregorian chant and the *Liber Usualis*. Prepare the students to be able to sing the *Kyrie eleison* and *Gloria in excelsis deo* (from the mass titled “Cunctipotens genitor Deus,” on which the organ mass is based) before the guest presentation. At the end of the presentation, the instructor will play excerpts from the Couperin setting *in alternatim* with the students who form the choir.

## Module 5: Dieterich Buxtehude and the North German School

### Objectives for the module

- Introduction to the North German School of organ building, composition, and improvisation: geographic location; significant instruments; key composers; “stylus phantasticus”
- Understanding of the significance of Dieterich Buxtehude (1637-1707) to the North German School

### Key instrument to be discussed and explored

- Marienkirche, Lübeck

### Readings

- 1) *Thistlethwaite* Chapter 15 (“The North German Organ School”, Geoffrey Webber, pp. 219-235)
- 2) Snyder, Kerala J. “Dieterich Buxtehude: His life and times,” *The American Organist* (May 1987): 58-62.
- 3) Snyder, Kerala J. “Buxtehude’s Organ Music: Drama without Words,” *The Musical Times* (June 1979): 517-521.
- 4) Snyder, Kerala J. “Buxtehude’s Organs: The Scandinavian Organs,” *The Musical Times* (June 1985): 365-369.
- 5) Snyder, Kerala J. “Buxtehude’s Organs: The Lübeck Organs,” *The Musical Times* (July 1985): 427-434.

### Listening

Bryndorf, Bine. *Dieterich Buxtehude Complete Works for Organ Vol. 1*. Dacapo Records 8.226002. CD. 2003.

- 1) Buxtehude, *Praeludium in C Major*, BuxWV 137

### Teaching strategies

Questions to consider:

- 1) Why is Dieterich Buxtehude's organ music so important? What does it do that previous organ composers' music did not? How did Buxtehude's compositions influence future generations, including J. S. Bach?
- 2) Does the complexity of Buxtehude's job in Lübeck ("clerk of works," not simply organist) seem overly complex or burdensome?
- 3) How does the art of improvisation come into the picture in Buxtehude's music? What is your own concept of the "stylus phantasticus" that was championed by Buxtehude?

Methods:

- 1) Invite students to make a connection between the spoken word and music that is played. Ask them to examine the differences in tones and styles of speech – asking questions, demanding answers, consoling a friend, whispering a secret, praying a soft intercession. How can these modes (moods?) of speech be translated into music at the organ?
- 2) What sorts of rhetorical devices can be identified in Buxtehude's music? The "question-answer" formula is often present. Using the *Praeludium in C* (listening assignment), ask students to write down their thoughts as the recording is played in class. What is Buxtehude "saying" in a given passage? Is he asking a question, making a statement, being funny, being serious?



- 3) Ask students for their ideas about the extra-musical aspects of organ music. Does it mimic other arts?
- 4) For the guest presentation on day 3, make sure that the guest has some understanding of Buxtehude's style and process (send links to recordings, score samples ahead of time). Ask the guest to make some connections between spoken rhetoric and musical rhetoric.

## Modules 6 and 7: Eighteenth-century Germany and J. S. Bach

### Objectives for the module

- To learn key dates and periods in J. S. Bach's life, and to gain a broad outline of his compositional output for the organ
- To explore some of J. S. Bach's earliest works (even the spurious "Eight Little Preludes and Fugues") and link their compositional devices to composers that he knew or studied
- To be introduced to the genre of the German chorale, and how Bach used chorale melodies in selected organ works

### Key instruments to be discussed and explored

- St. Wenceslaus, Naumburg (organ by Hildebrandt, 1743-1746; J. S. Bach was likely involved in designing this instrument)

### Reading

- 1) *The New Bach Reader*, Chapter 1 ("Johann Sebastian Bach: A Portrait in Outline")
- 2) Preface to Clark/Peterson edition of the *Orgelbüchlein*

### Listening

Bach, Johann Sebastian. *Johann Sebastian Bach Complete Organ Works Played on Silbermann Organs*. Aeolus Records AE-10761. CD. 2012.

- 1) *In dir ist Freude*, BWV 615 (disc 1, track 6)
- 2) *Ich ruf zu dir, Herr Jesu Christ*, BWV 639 (disc 19, track 12)
- 3) *Wenn wir in höchsten Nöten sein*, BWV 641 (disc 19, track 14)
- 4) *Fantasy and Fugue in G minor*, BWV 542 (disc 15, tracks 8-9)
- 5) *Prelude and Fugue in C Major*, BWV 547 (disc 1, tracks 1-2)

- 6) *Sonata in G Major*, BWV (disc 18, tracks 9-11)

Clark, Robert. *Bach at Naumburg*. Calcante Recordings Ltd. CD 041. CD. 2001.

- 1) *Komm, heiliger Geist, Herre Gott*, BWV 651 (disc 1, track 1)
- 2) *Concerto in D minor after Vivaldi*, BWV 596 (disc 1, tracks 6-10)
- 3) *Sei gegrüßet, Jesu gütig*, BWV 768 (disc 2, tracks 12-23)

### **Teaching Strategies**

Questions to consider:

- 1) Based on the reading from *The New Bach Reader*, what do you discover about Bach's professional career? What were the geographical and musical influences on his life?
- 2) Based on the reading from the *Orgelbüchlein* edition, what was the scope and purpose of the collection? Did Bach completely realize this goal?
- 3) What are some of the musical characteristics of the small chorale-based settings in the *Orgelbüchlein*? What musical language can you use to describe them? How are they constructed? How is the chorale melody presented?
- 4) How are the larger works (non-chorale based) constructed? What forms are used?
- 5) Compare and contrast Bach's transcription of Vivaldi's violin concerto (based on Vivaldi's Op. 3, No. 11, RV 565) with the original, through an in-class comparative listening assignment. What musical characteristics remain the same or are changed?
- 6) Using the short variations of Bach's chorale partita on *Sei gegrüßet, Jesu gütig*, BWV 768, explore the different compositional techniques employed. This partita would be an especially useful exercise for pianists in the course, since few of the variations require pedals.

## Module 8: Nineteenth-century Germany and Felix Mendelssohn

### Objectives for the module

- Surveying the organ landscape in Germany after J. S. Bach's death; understanding Mendelssohn's role in the "Bach revival" in Leipzig and elsewhere
- Learning about Mendelssohn's travels in England; discovering Mendelssohn's reputation as a virtuoso performer
- Examining Mendelssohn's use of chorales in his organ works (particularly the six sonatas, Op. 65)

### Key instrument to be discussed and explored

- Katharinenkirche, Frankfurt
- Marienkirche, Berlin

### Readings

- 1) *Thistlethwaite* Chapter 17 ("German music after 1800," pp. 250-262)
- 2) Preface and introductory materials to *Felix Mendelssohn Bartholdy Complete Organ Works in Five Volumes* (critical edition published by Novello, edited by William A. Little). Pay careful attention to the sections about publishing and various editions.
- 3) "Mendelssohn and the Organ" (pp. 41-58) in Siegwart Reichwald, *Mendelssohn in Performance*.

### Listening

Marshall, Kimberly. *Divine Euterpe*. Loft Recordings 1021. 2001.

- 1) *Prelude in F Major*, Fanny Mendelssohn Hensel (track 26).

Murray, Thomas. *Felix Mendelssohn Six Organ Sonatas, Op. 65*. Raven Recordings OAR 390. 1997.

- 1) *Sonata in D Minor, Op. 65, No. 6* (tracks 18-20)

## Teaching strategies

Questions to consider:

- 1) In what ways does Mendelssohn's relatively small output of organ compositions make him historically and chronologically significant?
- 2) From the perspective of understanding registration, articulation, and volume – areas of importance for all performing organists – what is clear or unclear in Mendelssohn's sonatas? Using Little's critical edition as a guide, what are the difficulties encountered with articulation (for example, slurs and breath marks) and registration (only dynamic markings given, without calling for specific colors)?

Methods:

- 1) Assign each student an individual sonata movement to play (at least a portion), study, and broadly analyze, with the goal of a two- to three-minute, in-class presentation. What are the formal elements in the movement? What other distinguishing features are noteworthy?
- 2) Use the individual sonata movements to talk about problems in registering Mendelssohn's work on modern instruments. In light of the Katharinenkirche instrument on which Mendelssohn performed all of his Op. 65, what broad assumptions can a modern performer make about appropriate sounds?

## Module 9: Nineteenth-century France – Aristide Cavallé-Coll, César Franck

### Objectives for the module

- Surveying the work and influence of organ builder Aristide Cavallé-Coll; tracing the lineage of his early work from the French Classic school (Saint-Denis)
- Understanding the strong connection between organs of the period and compositions inspired by them
- Understanding the concept of the “orchestral” organ
- Learning how to interpret Franck’s score markings and apply them to registrational practices

### Key instruments to be discussed and explored

- Basilique-Cathédrale de Saint-Denis, Paris (1841)
- Saint-Sulpice, Paris (1862)

### Readings

- 1) *Thistlethwaite* Chapter 18 (“French and Belgian organ music after 1800,” pp. 263-278)
- 2) Chapter 17 in Snyder, *The Organ as a Mirror of its Time* (Eschbach and Archbold, “Aristide Cavallé-Coll: Master of Masters”)
- 3) Smith, Rollin. “César Franck and the organ.” *The American Organist* (November 1990), 66-76.
- 4) Lueders, Kurt. Franck, Cavallé-Coll, and the organ of Sainte-Clotilde. *The American Organist* (December 1990), 115-119.

### Listening and Viewing

Penin, Olivier. *Hommage aux Maîtres des Sainte-Clotilde*. Festivo CD 6962432. 2013.

- 1) *Prelude, Fugue, and Variation*, Op. 18 (tracks 3-5)
- 2) *Pièce héroïque* (track 1)

Pincemaille, Pierre. *Franck: L'Oeuvre d'Orgue*. Solstice SOCD 231. 2006.

- 1) *Cantabile* (disc 2, track 2)

Murray, Michael. *Franck: The Complete Masterworks for Organ – The Organ at Saint Sernin*. Telarc Digital CD 80234. 1990.

- 1) *Prelude, Fugue, and Variation*, Op. 18 (disc 1, track 5)
- 2) *Pièce héroïque* (disc 1, track 3)

Excerpts from Disc 1 of *The Genius of Cavallé-Coll*. DVD/CD. London, United Kingdom: Fugue State Films, 2012. (Chapter 1, “Part 1: 1811-1840”)

### **Teaching strategies**

Questions to consider:

- 1) After viewing the excerpts from *The Genius of Cavallé-Coll*, what conclusions can you draw about the state of organ building and organ composition in the late seventeenth and early eighteenth centuries?
- 2) How did Aristide Cavallé-Coll break away from the French Classic school of organ building and organ composition that preceded him? What were some of the mechanical and musical innovations he introduced in his instruments?
- 3) Some time will be spent with Franck’s scores, to examine the particular instructions he gave for performing his music. From a practical standpoint, what do his markings mean? How can they best be translated on an instrument not designed to specifically play French music? The instructor will lead the class through a step-by-step registrational process for one of the assigned listening pieces for the week.

- 4) To develop skills in critical listening, invite students to compare and contrast the assigned recordings of several of Franck's works. Invite them to utilize the rubric for critical listening in the appendix.
- 5) The works of Franck chosen for this module exhibit his use of specific colors found on Cavaillé-Coll's instruments. They also illustrate Franck's ability to create beautiful, singing lines (even the title "Cantabile" suggests as much) along with thrilling harmonies. How do these characteristics lend themselves to a "symphonic" style of writing, which Franck is said to have initiated in nineteenth-century France?



## Module 10: Late nineteenth- and early twentieth-century France

### Objectives for the module

- To examine the musical lineage from Franck to Charles-Marie Widor and Louis Vierne through their teaching and church positions, as well as representative compositions
- To learn about the Paris Conservatoire and its history of organ pedagogy, including Franck's emphasis on improvisation followed by Widor's stronger emphasis on literature
- Continue to observe the influence of chant in French organ literature (particularly Widor's late symphonies), and the organ's still-strong link to the Catholic church and its liturgy

### Key instruments to be discussed and explored

- Saint-Sulpice, Paris (Cavaillé-Coll, 1862)
- Saint-Ouen, Rouen (Cavaillé-Coll, 1890)

### Reading

- 1) John Near, "Preface" to his edition of the Widor organ works (particularly Symphonie I)
- 2) Cantrell, Scott. "Louis Vierne: His life and works." *The American Organist* (November 1980), 42-49.
- 3) "Introduction" in Murray, Michael. *French Masters of the Organ*. New Haven: Yale University Press, 1998.

### Listening and Viewing

Excerpts from *The Genius of Cavaillé-Coll*. DVD/CD. London, United Kingdom: Fugue State Films, 2012.

- 1) Vierne, *Carillon de Westminster* from *24 Pièces de fantaisie* (Olivier Latry, organist, at Cathédral Notre-Dame de Paris; CD 2)
- 2) Widor, *Toccata* from Symphony No. 5 (Gerard Brooks, organist, at Saint-Ouen, Rouen; DVD 2)
- 3) Daniel Roth, Improvisation and demonstration (at Saint-Sulpice, Paris; DVD 3)

Van Oosten, Ben. *Charles-Marie Widor: Complete Organ Works, Volume 4*. MDG Recordings CD 3160404-2. 1993.

- 1) *Andante sostenuto* from *Symphonie Gothique*, Op. 70

### **Teaching Strategies**

- 1) After listening critically to the selected musical examples for this module, what is aurally discernible about the character of Cavillé-Coll's instruments? Do particular sound qualities present themselves as unique or different than instruments encountered in earlier modules?
- 2) Using scores for the listening examples, invite students to discuss standard practices of registration (John Near's preface to his scholarly edition of Widor's works is particularly helpful). How can American organists approximate French "sounds" and registrations on instruments not particularly suited to such colors and textures?

## Module 11: Twentieth-century France

### Objectives for the module

- To survey the rich landscape of organists, organ composition, and organ improvisation in twentieth-century France
- To survey the musical output of organists of the period within the framework of the Catholic liturgical tradition
- To listen to and discuss \works from several of the century's foremost organists and to begin to understand the musical language of these composers, and to introduce students to the concept of improvisation (particularly with Marcel Dupré)

### Key instruments to be discussed and explored

- Église de la Sainte-Trinité (Cavaillé-Coll, 1869, with multiple revisions through 1965)

### Reading

- 1) Chase, Thomas. "Marcel Dupré, 1886-1971." *Sacred Music* (Vol. 115, No. 1; Spring 1988), 9-14.
- 2) Lade, Gunther. "A conversation with Olivier Messiaen." *The American Organist* (July 2000), 80-81.
- 3) McVicker, William. "Exotic melodies." *Choir and Organ* (Vol. 10, No. 5; May 2002), 26-30.
- 4) Murray, Michael. "Toward perfect technique." *Music: The AGO-RCCO Magazine* (March 1974), 36-38.

### Listening

Excerpts from *The International Organ Historical Recording Collection*. Online resource available at <http://ihorc.blogspot.com>. Maintained by Lars Rosenlund Nørremark, Royal Academy of Music, Denmark.

- 1) Olivier Messiaen, *Apparition de l'Eglise Eternelle* (played by Messiaen at La Trinité, recorded July 1956)
- 2) Charles Tournemire, *Choral-Improvisation sur "Victimae paschali laudes"* (played by Tournemire at Ste.-Clotilde, recorded 1930)
- 3) Dupré, Marcel. *Improvisation on "Veni creator spiritus"*. Netherlands Radio recording (recorded 1961 at Ste.-Sulpice). Available online at <https://www.youtube.com/watch?v=tOnr5uhoPIE>

### **Teaching Strategies**

Questions to consider:

- 1) In light of the reading assignments for the module, what conclusions can be drawn about the academic/musical training and practice regimens of the organists highlighted?
- 2) As an in-class assignment, listen to the Tournemire recording while following a score (re-construction) of his improvisation. What does the score accurately reflect, and where does it differ? What problems, challenges, or ideas does the printed score raise about the art of improvisation (and of transcribing improvisations)?
- 3) Using the Tournemire and Dupré recordings as starting points, ask students to reflect on the lineage of chant-based organ composition and improvisation in France (linking back to module 4, *The French Classic School*).

## Module 12: Twentieth-century America

### Objectives for the module

- To explore the major question, “Is there such a thing as an ‘American’ organ?” How have American instruments been influenced and shaped by instruments from other countries and eras?
- To discover some of the key figures in the American organ landscape in the twentieth century
- To attempt to understand styles and influences in organ building and organ composition in twentieth-century America

### Key instruments to be discussed and explored

- St. James’ Episcopal Cathedral, Chicago (Austin, Opus 948, 1929 [with revisions])
- Church of the Advent, Boston (Aeolian-Skinner, Opus 940, 1936)
- Meyerson Symphony Center (McDermott Hall), Dallas (C. B. Fisk, Opus 100, 1991)

### Reading

- 1) *Thistlethwaite* Chapter 20 (“North American organ music after 1800,” pp. 299-315)

### Listening

Cleveland, Douglas. *Celestial Fire: Goulding & Wood Organ, Saint Meinrad Archabbey*.

Gothic Records G-49113. 2000.

- 1) Libby Larsen, “Prelude on *Veni creator spiritus*” (track 1)

Dwyer, Mark. *Great Organ Builders of America, Volume 7: Aeolian-Skinner, Opus 940*.

JAV Recordings 111. 1998.

- 1) George Thalben-Ball, “Tune in E” (in the style of John Stanley)

Higgs, David. *Inaugural Recital: David Higgs premieres the C. B. Fisk Organ of the*

*Meyerson Symphony Center, Dallas.* Delos International Records DE 3148. 1993.

- 1) Calvin Hampton, selections from “Five Dances for Organ” (tracks 9-11: “The Primitives”; “At the Ballet”; “Everyone Dance”)

Maycher, Lorenz. *Organ Works of Leo Sowerby.* Raven Compact Discs OAR-310. 1995.

- 1) *Comes Autumn Time* (track 1)
- 2) *Carillon* (track 10)

### **Teaching Strategies**

- 1) Using the listening examples as points of departure, ask the students to describe the various colors, textures, and musical structures they detect. Use scores of the pieces to help students understand composers’ intentions about particular colors. Such an exercise would be particularly helpful for the Sowerby compositions, since Sowerby’s registration instructions were decidedly ‘orchestral’.
- 2) Ask students to read about and prepare biographical sketches of both Sowerby and Hampton. How were their careers similar and different? How did both musicians enrich their careers outside the realm of church employment?
- 3) Based on the students’ experience with other instruments explored in earlier modules, how do the organs in this module differ? Ask for specific examples, including differences in nomenclature, sound/tonal quality, and number of stops.

## Module 13: Twentieth-century England

### Objectives for the module

- To read about and understand key points in the careers of key composers of the era, particularly Ralph Vaughan Williams and Herbert Howells
- To gain an appreciation for the distinctive British school of choral-organ composition in the twentieth century, and to understand the connection between musical composition and physical architecture (particularly in works of Howells)
- To explore and discuss the Anglican/Episcopal service of Choral Evensong and its attendant musical components

### Key instrument to be discussed and explored

- King's College Chapel, Cambridge

### Reading

- 1) *Thistlethwaite* Chapter 19 ("British organ music after 1800," Andrew McCrea)
- 2) *Excerpts from* Hardick, Peter. *British Organ Music of the Twentieth Century*. Lanham: Scarecrow Press, 2003.
- 3) Webber, Nicholas. "Herbert Howells 1892-1983." *The American Organist* (June 1983), 32-34.

### Listening and viewing

Cleobury, Stephen and the Choir of King's College, Cambridge. *A Celebration of Herbert Howells*. Decca Records 430205. CD. 2007.

- 1) *Magnificat and Nunc Dimittis* (Collegium Regale Evening Service; tracks 7-8)
- 2) Psalm-Prelude, Set 1, No. 2 (Psalm 37:11; track 3)
- 3) Rhapsody in C-sharp minor, Op. 17, No. 3 (track 11)

Marlow, Richard and the Choir of Trinity College, Cambridge. *A Vaughan Williams Hymnal*.

Conifer Records 75605 51249 2. CD. 1996.

1) “Organ Prelude on *Rhosymedre*” (track 6)

Excerpts from *Carols from King’s*, DVD, directed by James Whitbourn. (Cambridge: BBC Video, 2014).

Wells Cathedral Choir and Jonathan Vaughn, Organist. *William Mathias: Choral Music*.

Hyperion Records CDA67740. 2009.

1) “Processional” (Track 6)

### Teaching Strategies

- Ask students to bring a hymnal of their own choosing to class. Invite them to explore the indices at the back of the hymnal. How many tunes in the hymnal are attributed to, edited by, or contributed by Ralph Vaughan Williams? Use this inquiry as a starting point to discuss Vaughan Williams’s contributions to the 1906 *English Hymnal* and the continued influence his work has on present-day traditional worship.
- Listen to the Howells *Evening Service* in class, with scores available. In light of Howells’ own style of composition that attempted to create music that matched the architecture of a given space (in this instance, King’s College Chapel), display photographs of the chapel and invite students to reflect on what they have seen and heard. Use these photographs as a point of departure for viewing excerpts of the *Carols From King’s* DVD.
- Arrange for the class to attend an Evensong service in a local parish church (or listen together to a service online; services from Saint Thomas Church Fifth Avenue, New York are archived for online listening, as are weekly broadcasts from BBC Radio).



What is the organ (and organist's) role within the service with regard to various aspects of organ playing: voluntaries; hymn, psalm, and anthem accompaniment; improvisation?

## *Module 14: The organist as a church musician*

### Objectives for the module

- Give students an overview of the most common career option for organists
- Explore fundamental techniques for hymn playing (four-part chorale style)
- Introduce students to anthem accompanying
- Invite guest speaker(s), including clergy and practicing church musicians from the local community, to speak to students about their respective careers
- Ask students to attend and critique at least one worship service, using the rubric in Appendix 5 as a guide for discussion and reflection.

### Key instruments to be discussed and explored

- As this module is primarily focused on practical issues for organists who are church musicians, the instructor is encouraged to choose an instrument in a local place of worship that would serve as a model for service playing and anthem accompanying, and to conduct classes during this module in that location.

### Reading

Selections from Westermeyer, Paul. *The Church Musician* (Revised Edition). Minneapolis: Augsburg Fortress, 1997.

- 1) Chapter 5, “The rhythm of the cantor’s life”
- 2) Chapter 8, “Clergy-Musician Relationships”

### Listening

Cleobury, Stephen and the Choir of King’s College, Cambridge. *Best Loved Hymns*. EMI Classics. CD. 2001.

- 1) “All my hope on God is founded” (Track 1)
- 2) “When I survey the wondrous cross” (Track 7)
- 3) “Praise to the Lord, the almighty” (Track 12)

### **Teaching Strategies**

- Using hymn 680 from the Episcopal *Hymnal 1982* (O God, our help in ages past), give students a hands-on group lesson at the organ in basic principles of hymn playing. Focus on first singing the melody, determining spots for breathing via the punctuation of each stanza of text. In successive repetitions, demonstrate principles of breaking or tying repeated notes. Illustrate principles of slow, methodical practice with a metronome through the use of paired voices.
- Using three choral anthems: Samuel Wesley’s “Lead me, Lord” Thomas Tallis’ “If ye love me”, and Wolfgang Amadeus Mozart’s “Ave verum corpus”, assign students passages of each to study and learn from the perspective of a conductor, organist, and singer. Using students in the class as a choral ensemble, explore the art of anthem accompanying and conducting from various viewpoints. What are the challenges for each role? How should each anthem be registered at the organ?
- For clergy/musician guest speaker visits, invite students to prepare questions in advance. Some possible examples:
  - 1) How long have you been a practicing church musician or clergy person?
  - 2) What were your motivations for entering the field, or your personal connections to the church?
  - 3) What is a “typical day” in your professional life?
  - 4) Share any practical advice you may have for someone contemplating a career in church music.

APPENDIX 1.

ENROLLMENT OF ORGAN PERFORMANCE MAJORS BY DEGREE, 1998-2014<sup>1</sup>

	1998-1999	1999-2000	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006
<b>Baccalaureate</b>	303	282	275	261	260	331	276	237
<b>Master's</b>	150	132	133	149	145	142	161	123
<b>Doctoral</b>	121	107	120	130	143	164	163	138
<b>Total</b>	574	521	528	540	548	637	600	498

	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014
<b>Baccalaureate</b>	259	236	221	207	193	182	201	193
<b>Master's</b>	128	116	112	110	112	108	102	88
<b>Doctoral</b>	168	150	163	156	148	147	131	113
<b>Total</b>	553	502	496	473	453	437	434	394

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<sup>1</sup> James Thomashower, "From the Executive Director: Enrollments of Organ Majors 2013-2014," *The American Organist* Vol. 48, No. 6 (June, 2014), 7.

APPENDIX 2.

A RUBRIC FOR CRITICAL LISTENING

Composer:	Composer's dates:
Title of work:	Larger collection/catalog number/identifier:
Year(s) composed:	Genre/defining characteristics:

Listen to a given work three times (same recording) over the course of several hours or days. On first listening, record your own initial impressions and thoughts.

On second listening, while viewing a musical score of the work, record details of texture (number of voices; density; homophonic/polyphonic), form, and structure. What are the key thematic elements? How does the composer develop the musical ideas in the work? Is it a free work or cantus-based?

On third listening, again while viewing a musical score, compare what you see on the page with what you hear on the recording. Are you hearing a truthful representation of what is on the page? How do the performer, instrument, and work interface with each other? In your opinion, is it successful? Why or why not?

How is the performer using the instrument on the recording? What specific colors can you identify? Is the performer being faithful to the composer's intentions (tempo, registration)? Can the composer's intentions be clearly understood from the score?

For further listening, seek out additional recordings of this same work. Compare and contrast them to the first recording heard.

APPENDIX 3.

A RUBRIC FOR CONCERT ATTENDANCE

Date:	Performer(s):
Location:	“Title” or focus of concert:

Describe the concert in general. Give some basic information about the performers, the arrangement of the performance space, the repertoire performed, the size of the audience, and the overall shape of the concert.

Describe the performer’s stage presence. Did he interact with the audience (verbal or written program notes)?

Were there any extra-musical elements included in the performance? (Projected images, special effects, etc.) If so, how did these affect your perception of the performance?

Did the performer communicate the music well? What, in your opinion, was the most successful aspect of the concert? What was least successful?

Describe the sound of the organ. Did the performer utilize the instrument’s colors well? What adjectives would you use to describe the sounds of the instrument?

APPENDIX 4.

A RUBRIC FOR WORSHIP SERVICE ATTENDANCE

Date:	Organist(s) or other musician(s):
Location:	Liturgical observance or focus of service:

Describe the worship service in general. Give some basic information about the liturgical space, the shape of the service itself, the music performed, the size of the congregation, and your overall impression of the service.

Describe the organist's role within the context of the service. Did the organist's role fit well within the service? Why or why not?

What were some of the extra-musical elements included in the service? (Projected images, readings, prayers, etc.) If so, how did these affect your perception of or participation in the service?

Describe the sound of the organ. Did the organist utilize the instrument's colors well? What adjectives would you use to describe the sounds of the instrument?

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