

## J.S. Bach's Mein gläubiges Herze frohlocke Mark Sedio's Rich in Promise

Jonathan B. Hall

For the upcoming CAGO exams, candidates will be required to play two challenging—and very different—choral/vocal accompaniments. Bach's "Mein gläubiges Herze frohlocke" (My Heart Ever Faithful) from *Cantata 68 (Also hat Gott die Welt geliebt)* is a beloved soprano aria. Mark Sedio's *Rich in Promise* is an attractive contemporary composition for two-part mixed voices and keyboard.

Interestingly, Bach's aria is found in a very different form in *Cantata 208*, the lengthy secular cantata for the birthday of Duke Christian of Saxe-Weissenfels. Here we find the bass line only of "My heart ever faithful," outfitted with an entirely different tune and text. (The glorious "Sheep may safely graze" also comes from this cantata.) In *Cantata 68*, the present aria is the second movement, but the original is still quite different from the familiar arrangements (such as the one readily found on IMSLP). The aria is scored for violoncello piccolo and basso continuo; a violin and oboe are held in reserve for a lengthy postscript to the soprano part. This part is excised from the usual vocal score. The score you probably hold in your hands is a realization for solo keyboard.

Given the usual arrangement, and the fact that the original has no change in orchestration, it is best to approach the accompaniment with a simple and unchanging registration. Given the rapidity of the left-hand part, which is the violoncello piccolo of the original, pedal is out of the question—unless you wish to make use of silent pedal here and there, as you think best. As the popular arrangement places one ritornello in the highest register of the organ, and as the original has a restrained orchestration, I suggest keeping the registration to something like Swell flute 8' and principal 4'. Other solutions are possible, but I would avoid going above the four-foot range. Keep it consistent for the sake of the music, and keep it simple for your own sake.

Regarding articulations, the common

vocal-keyboard score has many added staccato markings and the like. You might consult the full score to get a clear sense of how the violoncello piccolo is in dialogue with the soprano, and practice accordingly, using such articulations as provide clarity and structure. Regarding tempo: obviously, don't rush, and don't drag. A moderately-quick tempo—say, ♩ = 84—should do just fine. It's not a speed-reading contest; you get no kudos for pulling off the 16th notes at a speed no singer could ever match.

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Mark Sedio is cantor of Central Lutheran Church, Minneapolis. His *Rich in Promise* is a lyrical, mystical setting of words by Hildegard of Bingen, adapted by Susan Palo Cherwien. The piece is for two-part mixed voices and "keyboard," but it is definitely a keyboard with a damper pedal or sustain pedal that is intended. Several passages absolutely require recasting in order to work at the organ.

I would register most of the piece on quiet 8' flues—including strings, if possible. On my instrument, I have no issues using celeste ranks as a component of this kind of soft and prayerful registration; there are those who would forbid them entirely in choral accompaniments, but you may use your best judgment, based on the instrument in question. I would reserve the pedal for the low notes beginning in m. 6 and thereafter. I do not recommend soloing out, as there are no true

solo lines in an organistic sense. To create one would require significant rewriting and seems unnecessary in any case.

Several spots simply cannot be played on the organ as written. One is the section including mm. 57 and 58. Here, the damper pedal of the piano can sustain appropriately, and this is undoubtedly what the composer intended. The organist should not simply lift and strike the high clusters, but rather work out a way to sustain as much of the lower chord as feasible (including all the chord tones, in some good voicing), and playing the high clusters over this. These clusters should "shimmer"; they are not "splash" effects.

This piece will definitely challenge the organist to come up with a musical and elegant solution. The good news is that the piece contains enough lyricism and introspection that different solutions may be found. Never use this lyricism to excuse sloppy rhythms or wholesale simplifications; you can and should be penalized if you do this. The 16th notes, in particular, are virtually always realizable, and should be played. Also, do not hang about the bottom octave of the pedalboard, but play the bass notes in their proper register, according to the logic of the music. They are an integral part of the voice-leading. The fact that bass notes are mixed with eighth and 16th notes does not mean that they are not a singing line in their own right.

If you are determined to change registration, you might consider intensifying the sound at m. 41. The question will then arise, though, of how to get back to the original sonorities. Do not purchase effects of registration at the high price of musical integrity. Remember that the reduction of stops is most effective on weak beats, unless there is something in the music that inherently requires another solution.

Best of luck in your practicing! May you succeed in your every musical ambition.

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*Johannes Brahms's Herzlich tut mich erfreuen**Louis Vierne's Matines*

Andrew Scanlon

**Johannes Brahms:** *Herzlich tut mich erfreuen*, No. 4 from *Elf Choralvorspiele*, Op. posth. 122 (any edition).

IT IS COMMONLY KNOWN that Johannes Brahms wrote relatively little music for the organ, especially with respect to his overall compositional output. Despite this, there is little doubt that he respected this instrument and, from the time of his initial learning to play the organ in his early 20s, remained interested in it. In correspondence with his friend Clara Schumann, Brahms describes his organ practice sessions and muses about a possible tour as a concert organist. Several choral works, including the great *Requiem*, include organ accompaniment or indications. The early organ works by Brahms, dating from the 1850s, include the preludes and fugues in A minor and G minor, the chorale prelude and fugue on “O traurigkeit,” and the Fugue in A-flat Minor.

The publication dates of Brahms's organ works are scattered and do not correspond to the composition dates. A late contribution to the repertoire, the *Elf Choralvorspiele* (11 *Chorale Preludes*) were written as a tribute to Clara Schumann following her death. Often included in a beginning organ student's “shopping list” of repertoire to be covered during the course of study, the pieces are certainly worth more than a cursory examination. The author strongly recommends reading *The Organ Music of Johannes Brahms* by Barbara Owen (Oxford University Press, 2007) as a supplement to your preparations. Owen's writing is superb, and the book includes extensive commentary on the issues discussed in this article.

**On Editions**

Various editions of the organ works of Brahms are currently available. The original Simrock edition of the 11 *Chorale Preludes* is available in its entirety at Imslp.org, and the engraving is still legible. The Kalmus and Dover editions are reprints

of an early Breitkopf & Härtel edition. While it is useful to become fluent in reading C clefs, if you are uncomfortable with reading the alto clef (used in No. 4), know that the Edward B. Marks, Peters, and G. Henle Verlag editions have eliminated the alto clef and rewritten the music in the usual G and F clefs. Occasional publications of the 11 *Chorale Preludes* have also reworked several of the preludes in order to allow for soloing out of the melody. *Herzlich tut mich erfreuen* is not one of the affected chorales, but it is worth noting this when purchasing an edition. The effect achieved by, for example, playing the melody on a solo stop in the pedal can be beautiful and should not be ruled out completely; but it should not be considered authentic to the composer's original intent.

**Registration**

Depending on the edition being used, various suggestions may be offered by the editors. Brahms does not give specific directions for registration, but he does provide dynamic indications. The player should change manuals, using the dynamic markings as the indication of where to do so. Begin on a softer manual, changing to a second, louder sound at the fourth beat of m. 4, where the *cantus firmus* is stated in the soprano, and the pedal enters. Remain there until the fourth beat of m. 8; from there, alternate keyboards according to the dynamic markings. In other words, play on the louder keyboard whenever the pedal is required, the last entrance of the pedal being anticipated by one quarter-note value. (A third keyboard or a still softer registration might be considered for the phrases marked *piano*.) The text of the chorale *Herzlich tut mich erfreuen* is joyful and optimistic in character, yet at the same time demonstrates restraint, longing, and even uncertainty. An overly exuberant registration such as *organo pleno* would be too aggressive for this piece. Two combinations of similar timbre but contrasting volume would

work well, and the pedal, with 16' stop, must balance with the louder of the two manual combinations. Some combination of flutes and/or principals at 8', 8', and 4'—or even as much as a subtle 2' stop—could work, depending on the instrument. A choice as simple as two contrasting 8' principals would be a viable option; while something modestly brighter, such as Principals 8' and 4' on the main keyboard, and Flute 8' with principal 4' on the secondary (softer) keyboard, would also be acceptable. Combining principals and flutes at these pitches is acceptable. Barbara Owen points out that all of the organs that Brahms knew were built after the death of Bach—some well into the 19th century—and therefore a neo-Baroque approach to registration, such as that suggested in the Peters edition, would be ill-advised.

**Interpretation**

An initial glance at chorale No. 4 immediately reveals the pianistic, arpeggiated texture. Arpeggiation not being immediately idiomatic to the organ, the first interpretational challenge will be arriving at a touch that sounds natural. Lean in the direction of legato, but a slightly brighter legato that allows the type of clarity that a piano's percussive attack would provide. The constant eighth-note motion should be clean and precise, but not deliberately detached or articulate. (This texture is reminiscent of some organ music by Mendelssohn—such as the opening of Sonata IV of Op. 65 or the Prelude in C Minor of Op. 37, for which a similar key touch works well.) A further peculiarity of the opening texture is the use of double-stems (such as on the very first A-natural). Barbara Owen states, with regard to these double-note-value pitches, that they “must be brought out with care, sufficiently to make them noticeable, but not at the expense of the free-flowing movement that underlies them.” Select a tempo that allows the music to proceed with ease, while still allowing for flexibility.

A metronome marking of around ♩ = 96 is a good place to start; yet the use of hemiola in this piece means the player must take care to place emphasis correctly, without overaccenting.

The manual changes described above also present a challenge, both in terms of tempo and fluency. Avoid a “leaping” or “stabbing” approach to the manual changes. Carefully consider the arrangement of Manuals I and II as upper/lower, to facilitate ease of manual changes. Many organs have a manual transfer switch, the use of which could be advantageous. Take extra care to work out the fingering at manual changes, and allow a subtle give-and-take in your tempo at the point of transition.

**Louis Vierne, *Matines* from *Triptyque*, Op. 58 (Editions Lemoine, Masters Music Publications, or [Imslp.org](http://Imslp.org)).**

Vierne’s *Triptyque* is somewhat of an overlooked jewel among the smaller works of 20th-century French composers. Not as frequently performed as the smaller *24 Pieces in Free-Style*, the three movements of this set are roughly the same level of technical difficulty, and are composed with the typical evocative flair that we expect of Vierne’s music. The CAGO exam options recommend the first, *Matines* (dedicated to Maurice Duruflé), as one of the Group B possibilities. The title is an obvious allusion to the morning; given the following movement’s title of *Communion*, the other obvious connection is to the monastic office of Morning Prayer. Peaceful and mesmerizing, *Matines* is equally useful for concert or church services.

### Registration

In contrast to the Brahms work discussed above, Vierne gives very specific registration directions. This is typical of French composers going back as far as the French Classic period. While the instructions call for three manuals, the piece can be easily adapted for a two-manual organ by playing the first section on either the Great or the Swell, whichever has the more beautiful flutes. Of note here is the difference between open and stopped flutes. Vierne asks for both a *Cor de nuit* and a *Flûte*, as he clearly has in mind a color that combines that of a stopped and an open flute. Insofar as is possible, it would be ideal to recreate this

combination. Realizing the limitations of some organs, it may be necessary to use whatever flute stop is available. The mood of the piece, however, requires one to find a flute combination that is sweet and free of excessive chuff. It’s also interesting that, although the score indicates both hands should play on the Positive, expressive dynamic markings are included. Most French organs do not have an enclosed Positive division. This strengthens a case for playing the first section on the Swell if adapting to a two-manual organ.

As always, any and all dynamic indications in French Romantic music are to be interpreted as directions to manipulate the swell box. When the indication is *piano*, the box should be closed; conversely, when the dynamic states *forte*, the box should be open. Beginning at the third system of page 2, where the texture changes from chordal to contrapuntal, play on two manuals: the left hand on the oboe with flute 4’, and the right hand on a flute. Adjust the pedal balance, if needed.

At the second section of page 3, the indication “GR” indicates to play on the Great with the swell coupled. The three-measure sequence at the bottom of page 3 can either be played on the Positive, or on another keyboard, by using a divisional piston; but make sure the sound is a flute, as called for in the composer’s instructions. At the turn to page 4, play on the Swell, using the strings only (you should take off the oboe and flute 4’). Maintain this registration until the end, using the box to shape the phrases as indicated in the score. Save the tightly closed box position for the last chord, closing it fully before playing the pedal F-sharp.

### Interpretation

With a few exceptions, the notes in *Matines* lay under the fingers naturally. I would recommend beginning your preparation of the work with a study of the chromatic and enharmonic portions, to build in a comfort level with reading the myriad accidentals. The two portions that will require a bit of dissecting are mm. 15–19, and mm. 75–80. The short scope and poignant character of the work, with its gentle rocking motion, does not require that the player emote a great deal or use excessive rubato. A straightforward

rendition of the notes, taking care to maintain a very consistent legato touch throughout, will allow the uncluttered gracefulness of the work to reveal itself. In several places, a rest in the right hand allows for a breath in the musical line (e.g., m. 9, beat 3). Lift the soprano voice precisely, while connecting the remainder of the voices in hands and feet. In the first and second systems of page 2, it is helpful to play the occasional alto voice in the left hand, allowing for more ease of legato without awkward substitutions. In mm. 43–46, note the stem direction/voice leading challenges, and be sure to keep the alto voice legato. Between mm. 78 and 79, even though a slur might suggest a lift in the soprano voice, it makes more sense to play through without a breath at that point, to avoid an unmusical accent on the G-sharp.

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*J.S. Bach's Choral Prelude "Wachet auf, ruft uns die stimme"*  
(from Schübler Chorales, any edition)

Anne Marsden Thomas

**S**urely, the most famous Advent music of all time is Bach's "Wachet auf," BWV 645 ("Wake, awake"), recommended for Advent I. Philipp Nicolai wrote his Advent text in 1599. Take time to learn its beautiful melody by heart; your interpretation of the chorale prelude will certainly benefit from familiarity with the chorale that inspired it.

Ex. 1: "Wachet auf" chorale

"Wachet auf" is the first of six chorale preludes published by J.G. Schübler, probably in 1748 or 1749. At least five of the six pieces are transcriptions by Bach of arias from his cantatas; "Wachet auf" was originally the fourth movement of Cantata 140. In the original composition, tenor voices sing the chorale melody, while above it violins and viola play an original melody in unison. Peter Williams (*The Organ Music of Bach*, Cambridge University Press, 1980, Vol. 2) quotes several theories about the symbolism of this added melody: Does it represent the call of the watchmen, Zion's heart leaping for joy, or even the arrival of the bridegroom? Beneath the chorale, continuo players (keyboard plus string bass) provide the bass line and fill in the harmonies. In the composer's transcription for organ, the right hand plays the string melody, the left hand represents the tenor voices, and the continuo is replaced by a single pedal line.

**REQUIREMENTS**

Most of the Schübler chorale preludes are more difficult to play than they appear or sound. Bach's usual practice when composing for organ was to consider the comfort of hands and feet; but here he composed the pieces originally for other media, so

his usual preoccupation with such practical matters could not apply. The pedal line in "Wachet auf" is particularly awkward, and requires agile feet (see Ex. 3) plus constant pivoting of the lower body. The right hand and feet need lively articulation, in the manner of string playing, while the left hand needs a clearly defined touch.

Any two-manual organ, provided it has at least two octaves of pedals and a consistent, relatively lively action is suitable for this music.

**EDITIONS**

The best editions are by Bärenreiter (published with the *Orgelbüchlein* and the *Chorale Partitas*, catalog no. BA 5171), and Breitkopf and Härtel (*Schübler Chorales* only, catalog no. EB 8352, or published with *Clavierübung III* and other chorale preludes, catalog no. EB 6588). The new Breitkopf Bach edition (Vol. 6, edited by Werner Breig, EB 8806) is certainly one to consider if you are investing in a new book, but I have not had the opportunity to examine it. The Peters Edition is also reliable. If the Novello is the only edition available, please white out all inappropriate editorial additions. These include marks of tempo and mood, dynamics and registration, and the articulation marks in the left hand and pedal.

**REGISTRATION**

Bach has left us some registration marks: Pedal 16 Fuss (Pedal 16 foot), Sinistra 8 Fuss (left hand 8 foot), Dextra 8 Fuss (right hand 8 foot). These simply confirm for us the *foundation* pitch of each department. In other words, you should draw Pedal 16' *plus at least 8'*; and for each hand, you should draw 8' plus, if you like, higher pitched stops. The balance of the three lines should be roughly equal in dynamic level but contrasting in character. Beyond this advice, you can register the piece as you like. Bear in mind the bold, invigorating character of the text, but also consider the warmth of the original scoring. For example, you might choose for the left hand: reed or principal 8' (no louder than *mf*); for the pedal: flute 16', principal 8'; right hand: flute 8', principal 4'.

**LEARNING THE NOTES**

Consider your touch before planning fingering and pedaling. Bach has included bowing marks in the right hand, which we should follow, making small articulations before and after each slur and between each beat, in the manner of Baroque string playing. These bowing marks are not quite complete (see mm. 40 and 50, where the editor in your volume may have suggested slurring

each of the first two beats to be consistent with mm. 5, 9, etc.), and you should play through the right hand to ensure that you are clear about the touch for every note. The left hand should separate very slightly between each beat, replicating the consonants of the chorale text in the original scoring. The feet too should slightly separate between beats, like a string player using separate bows. Note that these separations therefore coincide, so you will need to take care to release the hands and feet simultaneously between each beat.

These tiny gaps between the beats, absolutely normal for keyboard players of this period, contribute clarity of melody and harmony plus a dancing vitality in the rhythm. They also make the piece much easier to play, as shifts of hand or foot position frequently coincide with these gaps.

Ex. 2: mm. 14–15

Now that you know where the gaps are, it is time to plan the pedaling. Usually, when playing music of this period, an all-toes policy is the most comfortable and effective. However, as the bass was not originally conceived with feet in mind, this pedal line does not lie obviously under the feet, and you may even find it convenient to use an occasional heel. My pedaling here includes alternate toes (sometimes crossing), single toe on consecutive notes, plus a rare heel.

Ex. 3: mm. 8–13 (pedal)

Before planning the fingering, I suggest you consider the ornaments—because it is easier to learn them first. We have the following ornaments in this piece:

### APPOGGIATURA

The right-hand appoggiatura in m. 7 is identical in rhythm to those in mm. 8, 24, 25, 30, 38, 39, 48, and 49.

Ex. 4: m. 7

The right-hand appoggiatura in m. 12 (in the first box), begins on the beat. It is identical in treatment to the one in m. 52.

Ex. 5: m. 12

Similarly, the left-hand appoggiatura in m. 20 begins on the beat, then rises on the second 16th to the main note.

Ex. 6: m. 20

### SLIDE

The sign in m. 8 (right hand) indicates a slide. Check that you begin the slide on the beat. This means that the slide supplants the main note: begin the slide where the main note is printed.

Ex. 7: m. 8

### TRILL

As with the appoggiatura and the slide, all trills begin on, not before, the beat. This rhythmic placement demands extra care when playing trills. The right-hand trills in mm. 11, 28, and 41 are on eighth notes, so there is plenty of time to make a graceful, metrical trill.

Ex. 8: m. 11, first and second beats

In m. 12, the trill with printed closing notes is much simpler than it looks. Once again, a graceful metrical trill works best. See Ex. 5 (second box) for this trill.

The right-hand trills in mm. 9, 10, 26, 27, 39, 40, and 49 (right hand) are on 16ths, so they need to be rapid and clean. Effective fingering is therefore essential. Probably, you will prefer second and third fingers, repositioning your hand in the breaks before and after the trill. Depending on your preference, and also on the nimbleness of your fingers, you can start either on the upper auxiliary (making a total of four notes) or on the written note (making a total of three notes).

Ex. 9: m. 9, first and second beats

#### option 1

#### option 2

Most of the left-hand trills are on quarter notes (mm. 21, 30, 33, 45). Closing notes (that is, a four-note turn to finish the trill) are often added here; personally, I think that it is more effective, as well as much easier, to stop the trill on the final eighth.

Ex. 10: m. 21 (first time, third and fourth beats)

Similarly, in m. 35, the trill sounds best if it stops on the final eighth.

The trill in m. 18 (left hand) indicates closing notes, and the slur over the second half of this measure is best interpreted by tying the two Ds together.

Ex. 11: m. 18



You may wish to add extra ornaments: m. 25 should probably be identical to m. 8, and m. 29 to m. 12. Most people add a short trill in m. 52 on the final beat (right hand).

### FINGERING

In this piece, your right-hand fingering can be somewhat unorthodox: experiment until you find the fingering that promotes the best sound, the most graceful hand, and the most reliable accuracy. You will certainly shift the position of your right hand very frequently within each phrase.

Don't forget to plan the left-hand fingering too. Even though it has the fewest notes, it has the most important line and needs to be played with perfect conviction and style.

When learning this piece, repeat each voice (right hand, left hand, and pedal) separately, to ensure equal character and confidence. At every release, bring your finger and foot to the surface of the key, and then move across the keys to the next position; avoid aerial journeys of the hand or foot. Feel how every phrase makes a journey toward the cadence and how each cadence is immediately followed by a breath. To achieve confident pivoting of the lower body, learn the pedal line in two stages. First, play the pedal part alone, with your hands resting on a stable surface, such as the console cheeks; then, repeat the pedal part with your hands in the air. (For further guidance on pivoting, see 7.3 in my book *A Practical Guide to Playing the Organ* [Cramer Music, London, 1997]).

Next, combine the voices in pairs, ensuring that the tiny gaps between each beat are perfectly coordinated. Choose your learn-

ing tempo imaginatively: while over-fast practice causes error and stress, over-slow practice is boring and results in a dull performance. Remember to backtrack often, perhaps repeating each phrase two or three times before moving on.

### TOWARD THE PERFORMANCE

Now that you have learned the notes, you will want to work toward a performance speed. I suggest  $\text{♩} = 76$ . The playing time takes  $4\frac{1}{2}$  minutes at this tempo. A metronome will be helpful while you work on gradually increasing the speed of the chorale prelude. (Check that you do not speed up too suddenly.)

As the piece becomes more familiar to you, notice how cleverly Bach expresses the text of the hymn. Observe how the rest in m. 2 really "wakes up" the listeners! (Make sure that you do not sustain over the rests—a common fault.)

Ex. 12: mm. 1–3



I love the way the right hand calls us to attention again in m. 21 (second time), interrupting the left hand's cadence with a surprise repeat of its previous phrase, and how stirring the last page is, as the music steadily climbs through mm. 42–45, before the emotional peak in m. 47.

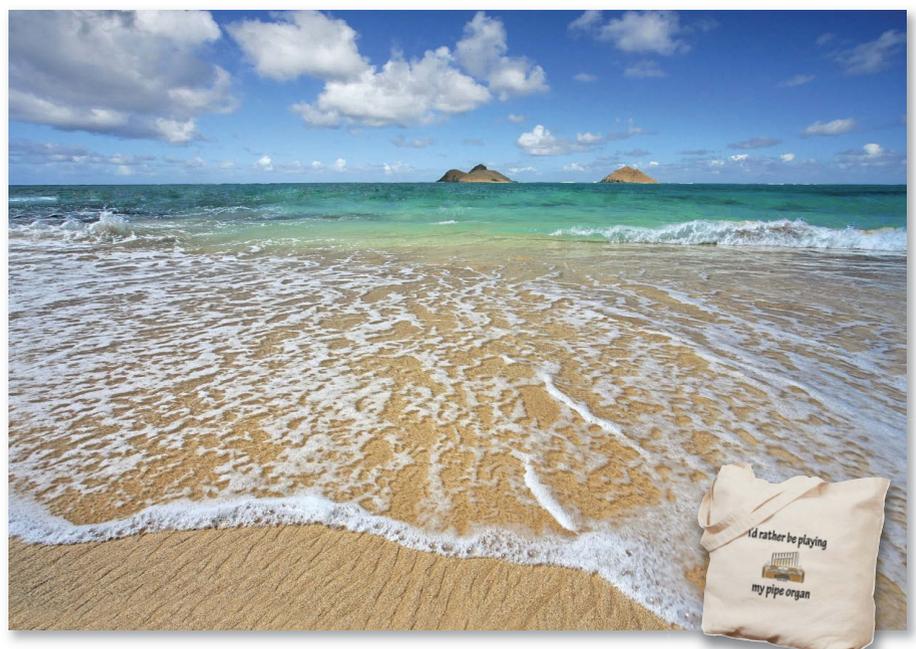
*This article has been updated since its first publication in the November 2002 issue of TAO.*

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*David Ashley White's A Second Light*  
*Robert J. Powell's Dear Nightingale, Awake!*

Kathleen Thomerson

**David Ashley White: *A Second Light*, Selah Publishing Co., 160–660.**

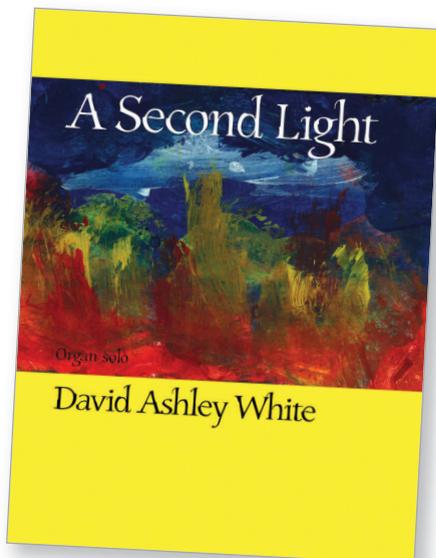
**D**AVID ASHLEY WHITE, born in 1944, is Moores School of Music Professor of Composition at the University of Houston in Texas. He holds a bachelor of music degree in oboe performance and a master of music in composition from the University of Houston. His doctor of musical arts degree is from the University of Texas at Austin. He served as director of the Moores School from 1999 to 2014. His vocal and instrumental music is recorded on several labels, including Albany, Gothic, and Zephyr. Hymn tunes by White are published in several denominational hymnals, and four volumes of his hymns are published by Selah Publishing Co., most recently *I'll Sing and Joyful Be* (2014). A seventh-generation Texan,

he is composer in residence at Palmer Memorial Episcopal Church, Houston. The AGO 2016 National Convention in Houston will premiere his anthem *With a Shining Like the Sun* for mixed chorus, brass, timpani, organ, and congregation.

The organ solo *A Second Light*, written January 16, 2010, in Houston, is based on the plainsong melody “Jesu dulcis memoria.” A two-manual instrument is specified. Before starting to learn this piece, it would be useful to listen to a recording of the plainsong melody, adjusting to the flowing, nonmetrical style of the chant on which it is based. There are several good a cappella versions available on YouTube. A peaceful, reflective mood should be established when playing the introduction and first entry of the plainsong. Between the two stanzas of the chant melody, there is a contrasting interlude, and the work ends with a soft coda. The beginning choice of stops is left to the player. On some organs, an 8' Princi-

pal or Diapason could be used on Manual I; but on other organs, that might be too sturdy. Flutes and strings would be likely, but the same sound blend should not be on both keyboards. The sound on Manual I should be clearly differentiated from the accompanying Manual II.

The addition of bright reeds is indicated on page 2. Both hands are on the same



manual at that point, and it must be one on which the expression box can be opened twice. There is no diminuendo indicated between the *ff* of m. 24 and the *mp* and *mf* indications of m. 25, so a gen-

eral piston should be used at the comma break between these measures. If a three-manual organ is being played, the left hand could be on a softer registration on Manual III at m. 25. If a two-manual organ is being used, make sure the expression box is almost closed before starting the left-hand chord on beat 1, then open half way before playing the right-hand eighths. At m. 42, the right-hand melody is on Manual I, with a diminuendo marked. If Manual I is unenclosed, one solution would be to have Manual II coupled to Manual I from the piston change at m. 25. In this case, remove the coupler during the rest at m. 45. It is also possible to change to a softer stop on Manual I at this time.

**Robert J. Powell: “Dear Nightingale, Awake!” No. 3 in *From Heaven Above*, MorningStar Music, MSM 10-180.**

Robert Powell was born in 1932 in Benoit, Mississippi. He earned a bachelor

of music degree from Louisiana State University and was Alec Wyton’s assistant at the Cathedral Church of St. John the Divine in New York City while earning his master of sacred music degree at Union Theological Seminary. From 1968 to 2003, he was director of music and organist of Christ Church (Episcopal) of Greenville, South Carolina. He holds the Fellowship and Choir Master certificates from the AGO. His Service of Holy Communion is widely used in many Episcopal churches. Presently the organist at Trinity United Methodist Church, Greenville, he has about 400 compositions in print. “Dear Nightingale, Awake!” is included in three pieces for Christmas in the suite *From Heaven Above*. Based on a 17th-century German carol tune, this setting was published in 2013. It uses only one manual, and the registration given is Swell flutes 8’ and 4’ with Pedal of 16’ and 8’. The Nazard  $2\frac{2}{3}$ ’ is added to the flutes at m. 25. This piece has an easy pedal part. Melodic figurations in the manual part suggest birdsong. In addition to the nightingale, there are three cuckoo calls at the end of the piece.

Due to the frequent repeated eighth notes in the carol theme, consider playing most eighths in the organ setting in three-quarter values, and the 16ths almost connected in legierro touch, with a light, delicate style. Most quarter notes would be legato. This will avoid the heavy effect of playing all nonrepeated notes legato and repeated notes as being only half-value in length. The composer has indicated a few places where the 16ths are to be legato. The cuckoo call motif in the last system has staccatos over those eighth notes. This piece will be a short, cheerful addition to Christmas organ music libraries.

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## Bach's Prelude in F Minor, BWV 534

David Enlow

### GROUP A

J.S. Bach: Prelude only from Prelude and Fugue in F Minor, BWV 534 (any edition).

This prelude has been selected to stand on its own for the CAGO exam this cycle; the piece is a great addition to any organist's repertoire. There is no autograph extant for either part of this work, which casts some doubt on certain points of voice leading and chord disposition in the fugue, which may be copyist errors. The prelude, though, is similar in its opening and texture to the *Tocatta in E Minor*, BWV 914, for harpsichord (Williams).

Deriving much rhetorical power from the opening mordent and pedal point with its neighbor note and octave leap, the piece is also similar to the "pedal-point toccatas" of earlier composers in its creative elaboration of the pedal point and figuration above it.

### Tempo

This piece has been likened to a sarabande (H. Klotz, quoted in Williams), and a spacious tempo that still allows for excitement in the 16ths and no feeling of stagnation in the pedal-point sections is ideal. Anywhere from 58 to 76 to the quarter note, depending on the organ and acoustic, can be successful. Anything much faster tends to make the 16ths sound hurried, and a slower tempo drags out the harmonic rhythm.

Some players are in the habit of applying rubato to every downbeat of the first six or seven measures; like a conjurer pulling six identical white rabbits out of the same hat, it grows less interesting with each repetition of the trick. Especially with the mordent on the downbeat of m. 1, it could be very effective there to "place" the pedal entry somewhat; but after the pattern is established, too much rubato in the same place every measure can just make a listener seasick and is, arguably, outside the period and the style.

### Registration

This piece is well served by a plenum that allows for clarity of the manual parts, and a clearly discernible pedal line. It is better to avoid a Pedal registration (a reed, particularly) that is too heavy and loud for the passages when the pedal is only sustaining the pedal point. Be sure that the most important moving parts of the counterpoint can be heard at all times. This is especially important in the examination context, as the piece is being recorded for examiners to listen to on a variety of home audio equipment.

### Ornamentation

The opening mordent may well be extrapolated to successive entries of the same material, as in the left hand in m. 2, and each of the next several measures in both upper voices. It will be a mark of the performer's taste and judgment as to how many times the mordent is used, and in which voice; not every single tied quarter note must necessarily receive the mordent. The 18th century's primary purpose for ornamentation, expression of the affect, will be best served by judicious consideration of the relative importance of the various downbeats.

A trill with appoggiatura is indicated in m. 31, at the very important moment of modulation to the dominant minor. This modulation is sometimes wrongly indicated merely as toward the dominant; of



course, the dominant of F minor is C major, not C minor—an important distinction in this period—and in this piece, C minor is very firmly established at this point. Remember that the 18th-century appoggiatura is not a grace note as in Chopin and Debussy; rather *appoggiare* means "to lean against," and this ornament is executed on the beat, leaning with dissonance into its resolution—in this case, one decorated by a trill.

There is no cadential trill indicated at the very end; the final cadence is busy enough without one, though one might be interpolated to the soprano voice without injury to the score.

### General Remarks

This piece is an ideal introduction to Bach's style for the organist, and a bridge to learning the greater toccatas/preludes/fantasias and fugues. Showing very clearly Bach's absorption of the North German style that preceded him, and also giving indications of where he would take the material of his forebears, this piece should open up avenues of exploration into Bach's more extended and later works for the avid learner of his music.

SOURCES AND FURTHER READING  
 Williams, Peter. *The Organ Music of J.S. Bach*. Cambridge: Cambridge University Press, 2004.  
 Stauffer, George B., and Ernest May. *J.S. Bach as Organist: His Instruments, Music, and Performance Practices*. Bloomington: Indiana University Press, 2000.  
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