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Twentieth Century Organ Works as Pedagogical Devices: Using Select Compositions by
Hermann Schroeder, Jean Langlais, and Daniel Pinkham as Teaching Tools for the Beginning
Organ Student

Mary-Katherine Fletcher

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Requirements for Departmental Honors in Music

Bridgewater State University

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Introduction

Countless teaching methods, articles, and books have been written about organ pedagogy. But even with so many options from which to choose, a few of these have emerged as some of the most frequently used teaching materials for beginning organ students. Among the most often used are “The Organist’s Manual” by Roger E. Davis and Howard Gleason’s “Method of Organ Playing.” Both address the basic aspects of organ-playing including registration selection, finger independence, articulation, substitution, hymn-playing, and, of course, pedal technique, to name a few. To teach many of these essential aspects of organ-playing, both methods contain dozens of exercises to introduce the concepts and build strong foundations.

Additionally, both the Davis and Gleason methods are similar as they provide a substantial section of organ music spanning centuries, separated into two large sections- those for manuals only and for manuals and pedals. The pieces within these collections provide students the opportunity to reinforce and practice previously learned technical skills. However, though there are a few instances of twentieth century organ pieces within both books, these occurrences are minimal when compared with the music of previous eras.

With such a broad and extensive catalogue of organ works from the Baroque and Romantic periods to choose from, it can be too easy to neglect the remarkable and varied modern compositions. The centuries-old works were obviously selected for their pedagogical value, but there are twentieth century works which possess equal pedagogical value. It is the purpose of this study to propose, support, and explore the use of select twentieth century pieces not traditionally thought of as pedagogical tools for young organists. The result will be a study whose intent is to provide organ teachers with a new repertoire for teaching their beginner

students and provide beginners the opportunity to become acquainted with modern music and become more well-rounded musicians versed in the unusual sounds and harmonies of twentieth century organ literature.

All the music proposed for this study is drawn from one of three different collections by different twentieth-century composers: Hermann Schroeder's *Kleine Praeludien und Intermezzi*, Jean Langlais' *Vingt-Quatre Pièces*, and Daniel Pinkham's *First and Second Organbooks*. While most of these pieces were not originally composed for teaching purposes, there is enormous value to be gained in using them as such. Though only selected pieces will be examined, any composition from these collections can offer valuable lessons to the beginner as each one addresses many of the same technical skills introduced in the aforementioned methods books.

The study of works by these three composers will offer the student and teacher a good introduction to some of the various styles of twentieth century music. Hermann Schroeder (1904-1984) was strongly influenced by composers of the late Romantic period and is considered by many as a Neoclassical composer. Daniel Pinkham (1923-2006) is well-known for his experimental approach to writing music and blending old ideas with modern techniques. Jean Langlais' (1907-1991) music is written in a free tonal style, with rich and complex harmonies.

Despite their different compositional styles, all three men shared similarities, aside from being twentieth-century composers, as they served as teachers in their respective countries. Additionally, all three composers were church musicians and performers. As a result, any of the pieces within this study would be appropriate for use in a religious setting, making them an excellent learning supplement, but these pieces would work well on a recital program.

The diverse nationalities of Schroeder, Langlais, and Pinkham means that these pieces together represent the broadest possible spectrum of organ pedagogies from across Western Europe and the United States, thereby ensuring a more well-rounded pedagogical approach.. With Schroeder born in Germany, Langlais in France, and Pinkham from the United States, a study of these composers' respective collections will provide students with an understanding of different schools of organ playing. Students will learn not only how these different approaches shape the ideas and techniques used to write the music but help dictate how the pieces should be played.

While these collections are useful pedagogical tools, they are also collections that clearly speak to the diversity of styles and backgrounds. Yet, despite this, little research has been conducted on any of these collections. Following a biographical account of their composers' lives, careers, and musical styles, this study will examine the valuable lessons offered by each selected piece. Additionally, the examination will include a closer look at the musical elements and techniques utilized in the compositional process, especially those which are unique to the twentieth century. At the conclusion of this study, there should be little doubt remaining as to the pedagogical value of these pieces and that these collections are fully deserving of a place within the catalogue of works regularly used in beginning organ instruction.

Hermann Schroeder's Biography, Career, and Musical Style

Hermann Schroeder is considered one of the most important German composers of the twentieth century. (Hermann Schroeder Society n.d.) He was born on March 26, 1904 in Bernkastel, Germany, and grew up in a Catholic family. Schroeder began piano lessons at age 6

before transitioning his studies to the organ by the time he was 11. Despite his early training in music, after high school, Schroeder did not attend a music school to continue his education, instead, attending the Jesuit Seminary in Innsbruck, Germany, studying theology from 1923-1926. While there, he gave lectures of his own on both philosophy and musicology.

Following his studies at the seminary, Schroeder entered the Cologne Academy of Music, completing his education in 1930, during which time he studied church music as well as composition, conducting, Gregorian chant, music pedagogy, piano, harpsichord, and organ. It was not long after his studies at Cologne that he began to make a name for himself as not only an organist and composer, but also as the author of fundamental articles on the reform of church music. (Hermann Schroeder Society n.d.) He joined the International Society for the Renewal of Catholic Church Music, a group founded in Frankfurt in 1930, and it was through Schroeder's work with this society that his musical works first attracted the attention of a wider public. The early 1930s saw Schroeder travelling throughout the Rhineland with Heinrich Lemacher, a fellow German composer and music pedagogue, and the two spoke at various events about new, contemporary church music. (Hermann Schroeder Society n.d.) Decades later, Schroeder would again work with Lemacher to publish several significant music theory textbooks, (though none are available in translation.) (Key, Hermann Schroeder: Mid-Life & Choral Works 2016)

Schroeder's first professional post was as teacher of theory at the Rheinische Musikschule in Cologne, where he taught from 1930 to 1938. (Key, Hermann Schroeder: Mid-Life & Choral Works 2016) In 1938, he became a cathedral organist at St. Paulin in Trier, and in 1939 until his convocation for military service in 1941, he was a student counselor and director of the Trier Municipal Music School. (Hermann Schroeder Society n.d.) After the war, Schroeder was appointed as professor of composition, music theory, conducting, and history at

the Academy of Music in Cologne, where he remained until 1981. At the same time, he also taught as a lecturer for music theory at the musicology seminar of the University of Bonn (1946-1972), conducted the Cologne Bach Association (1946-1961), and the Madrigal Choir at the Cologne University of Music (1946-1974).

In 1961, a serious illness curtailed many of Schroeder's artistic activities, most especially his practical work as performer and conductor. (Skeris 1984) This illness eventually forced him to give up many of his positions and reduce his teaching responsibilities at the University of Bonn to a minimum. With fewer public appearances as conductor and organist, Schroeder turned to composition as his link to musical practice. On May 31, 1974, the University of Bonn awarded Schroeder an honorary doctorate, in grateful recognition of his accomplishments as musician and conductor. From 1981-1983, he held a teaching position for musical composition at the church music school in Regensburg, (Hermann Schroeder Society n.d.) his last post before his death in 1984.

Throughout his career, Hermann Schroeder played an important role in the re-orientation which took place in contemporary Catholic church music. As a composer, Schroeder found much inspiration in the music of the Medieval and Baroque periods, and these centuries-old musical elements such as Gregorian chant and modal scales can be found alongside the modern harmonic practice of the twentieth century, including occasional hints of atonality. His ability to cleverly combine stylistic techniques both ancient and modern in his liturgical music earned the praise of Pope John Paul II. His unique musical blend of the old and the new ultimately caused Schroeder to be classified as a member of the Neo-Baroque/Neo-Classical movement of the twentieth century, alongside Paul Hindemith and Hugo Distler. (Heiskanen 2018)

Schroeder, like so many German composers, particularly organ composers, greatly valued the idea of counterpoint in his music. Following the traditions set by their famous Baroque predecessors including Diedrich Buxtehude and J.S. Bach, German composers have historically been drawn to musical structures designed to showcase contrapuntal techniques. Polyphonic pieces like preludes and fugues, and improvisatory-sounding pieces like toccatas and fantasia are among the preferred forms. Examples of Baroque elements can be clearly heard within Schroeder's music in his use of motorized rhythms, multi-layered counterpoint, fugal textures, short forms (Key 2016), set against extended, yet relatively conventional, tonality.

Schroeder often kept his compositions simple, designed to serve the Catholic liturgical setting, and, as a result, his style has been described by some as "austere and emotionally temperate". (Contre Bombarde 2016) But Schroeder saw music as a "practical" commitment to the "mandatory inheritance" from Bach. In his works, he did not seek to simply copy or go back to the past. Instead, Schroeder was able to look both forward and backward in a way that created an eclectic, yet internally cohesive modern musical language. (Key 2016)

Kleine Praeludien und Intermezzi

Schroeder composed a substantial body of music during his life, but his "Kleine Praeludien und Intermezzi" was an early work. While well-renowned in Germany, as a composer, Schroeder is lesser known within the United States. Published in 1932, his Opus 9 is one of his most widely regarded collections, (Key 2016) written during Schroeder's time at the Rheinische Musikschule in Cologne, his first professional post.

To fully appreciate the pedagogical value of Schroeder's *Kleine Praeludien und Intermezzi*, it is necessary to study and analyze the individual pieces found within the collection. Though any of the six pieces offer excellent works of study for the beginner organist, for the purpose of this study, III, IV, and VI have been chosen as representatives of the important lessons that organ teachers can impart in their teaching of the overall work.

Schroeder's "III," *Allegro Moderato*

Hermann Schroeder's "III," *Allegro Moderato*, is, like all of the pieces in the set, very modest in size, numbering only twenty-seven measures. Yet within these twenty-seven measures can be found many of the stylistic qualities for which the composer was best known. The perpetual movement of the sixteenth notes, the compact form, and contrapuntal texture well-represent Baroque-era traditions. But alongside these traditional elements, modern ones appear also, as evidenced by the shifting time signatures and some distinctly twentieth century harmonies, particularly at the conclusion. Schroeder's penchant for blending the old and the new enables students to simultaneously learn techniques that will aid them in playing both Baroque and twentieth century music. Additionally, other important techniques are presented as well, including registration, articulation, and independence of hands and feet.

In ternary form, the opening A section consists of measures 1-9. The digressive B section follows and reaches its conclusion in measure 16. Next comes a varied restatement of A that leads to the conclusion in measure 27. Beginning right at measure 1, Schroeder's tempo and registration notes simply read "*hell, ohne 16*". Translated to English, the piece calls for a full, bright sound, with no 16' stops in either the pedals or the manuals. The specificity of the

instructions to avoid 16' stops seems to suggest that the piece, comprised of three independent voices, should be reminiscent of a trio sonata, a popular composition in the Baroque period. The obviously contrapuntal texture of the piece, right from the start, seems to support this interpretation. For a beginner organist, being called on to play three melodically and rhythmically independent voices is challenging. Aided by the ternary form of the piece, once the opening measures are learned, the student will have learned nearly half of the piece. The technical benefit of navigating the independence between the hands and the feet is that students will find themselves better equipped when approaching more advanced pieces, such as trio sonatas and fugues.

This independence starts right at the outset, but in m. 5, the composer lessens the complexity but introduces a new compositional idea- imitation. Examples of this technique occur in mm. 5-8, where Schroeder starts a dialogue between the upper voices. Starting in m. 5, the left hand begins a short statement that concludes in the following measure. This same motive is then echoed by the right hand, an octave higher and nearly a whole beat later than the original statement. Almost immediately after the right hand's restatement, the motive repeats, this time starting in the right hand, imitated similarly in the left hand. Though not necessarily easily played for beginners, the relative simplicity of the examples of imitation used in these measures are both easily seen and heard, providing students with a suitable introduction to a compositional technique they will inevitably encounter again.

Among the many twentieth century techniques used, changes in meter appear to present another point of interest. Although changing time signatures in a piece certainly occur in traditional works, they are more frequent in twentieth century music. This change in meters can be implied by shifted accents or syncopations, or they can be expressly notated by the composer.

(Kostka 2016) In the case of Schroeder's "III," metric changes are expressly notated. Though the piece remains largely in common time, Schroeder introduces a measure in 5/4 time, a meter sometimes referred to as an asymmetric meter. The numbers 5 and 7 are especially favored as the top number of time signatures for post-tonal music (Kostka 2016). Within the context of this piece, these changes in meter are neither frequent nor particularly challenging, but the brief but notable use of 5/4 can serve as an excellent introduction to a typical twentieth century compositional technique for the student. In addition, these changes in meter can also provide students with phrasing indications. Throughout the piece, these time signature changes all occur at cadential points in the piece, as seen, for example, in m.4, m.15, and m.19. The return to common time in each measure following the meter changes then indicates the start of a new phrase or section of the piece.

Along with the change in meter in m.23, both a *ritardando* and a *crescendo* appear at the end of the measure, the only occurrence of either within the piece. Until m.23, the closing A section is nearly identical to that of the opening A section. But the change in meter, the dramatic decrease in tempo and the increased dynamics at the end of m.23 represent the conclusion and act as the piece's *codetta*. This *codetta* features a thickening of the texture of the piece by adding a fourth voice, and a dynamic increase as well.

With the chords built by these four voices, Schroeder then implements harmonies far more dissonant and chromatic than anything heard previously in the piece. The sound of dissonance within these measures comes from his use of a variety of unresolved seventh chords, and it is these unresolved dissonances that ultimately contribute to a temporary sense of suspended tonality as the piece nears its conclusion. This dissonance, combined with the rhythmic motion slowing in m.26 adds a definite feeling of finality to the D major chord that is

enhanced by the use of a Picardy third, a common conclusion in Baroque pieces composed in minor keys.

One more important lesson can be taught from this piece by Schroeder. Throughout the piece, the composer very clearly indicates the changes in tempo, dynamics, meter, and even manuals. In the music, he also includes a handful of slur marks throughout the piece, such as the two found in the top voice in the first full measure. Occurring only between two notes in the few times they are included, these marks are definitely too short to be considered as phrase marks, and so then the inclusion of these slur marks brings into question exactly what kind of articulation Schroeder had in mind when he composed this piece. Articulation in organ music can vary based on several factors, one of the most important of which is when a piece was written. For example, non-legato touch is considered the normal touch for most organ music in the Baroque period. However, new trends emerged in the nineteenth century, and under the long line and legato touch of the Romantic piano idiom, legato playing became the norm for the organ as well (Kim 2002). Knowing that in his music, Schroeder saw himself as continuing the legacy begun by Bach, it seems logical to assume then that a non-legato articulation is what Schroeder had in mind for his “III.” The occasional slur marks in the score should technically then be the only truly legato notes of the piece, and as such should be emphasized. The challenge for students, or any organist for that matter, is to play the rest of the piece with non-legato articulation without having the music sound too choppy or disconnected. Carl Philipp Emanuel Bach’s words, first published in 1753, address this perpetual struggle for not only organists, but all keyboard players as well: “There are man who play stickily, as if they had glue between their fingers. Their touch is lethargic; they hold notes too long. Others, in an attempt to correct this,

leave the keys too soon, as if they burned. Both are wrong. Midway between these extremes is best. Here again I speak in general, for every kind of touch has its use.” (Kim 2002)

To achieve this “midway [point]” that CPE Bach described, it is necessary to choose careful fingering to avoid an overly choppy sound. Nowhere in this piece is this truer than in the closing measures where the fourth voice and the string of parallel sixths in the right hand part require the player to use substitution and to share notes between hands to meet the technical demands. As with much organ music, Schroeder provides no fingering suggestions, offering students an excellent opportunity to come up with their own fingerings that should ultimately enable the desired articulation.

Schroeder’s “VI,” *Poco Vivace*

Schroeder’s “VI,” *Poco Vivace*, is the final piece in his *Kleine Praeludien und Intermezzi*. This concluding piece shares some similarities with “III”, both musically, as well as pedagogically. Because of these similarities, and because “VI” is less technically difficult than “III,” organ teachers might want to consider starting students with “VI,” and then introduce “III” as a follow-up piece to reinforce some of the pedagogical concepts found in “VI.” It is important to note, however, that “VI” is much more than a reiteration of the pieces preceding it, and features its own unique opportunities for learning as well.

Like “III,” “VI” contains similar Baroque elements mentioned above. Also, with no other articulation marks, it can safely be assumed that once again the organist is called to play with a neutral touch. In essence, the entire piece could be played this way, but the B section of this piece,- measures 17-27,- presents a much more lyrical line that contrasts with the chordal,

processional sound of the material on either side of it. At the start of the B, Schroeder introduces a change in tonality, dynamics, texture, as well as a change in manuals. These structural phenomena combined with the shift in character justifies an adjustment in articulation as well. A more legato touch in this melodic section creates more contrast as well as introducing the importance of making informed musical decisions based on the material in the score. This is a vitally important part of their education.

Another similarity between “VI” and “III” are the occurrences of shifting meters that are found in both pieces. But where in the “III,” these instances are few and far between, the use of changing meters in the “VI” is much more frequent, particularly in the outer sections, where the meter changes with nearly every measure. In order to perform with consistent rhythm and tempo, these frequent metric shifts in m.1-10 will require division of the beat, in order to feel the eighth note pulse regardless of the meter.

An unusual development in this movement is the use of parallel fifths. These fifths are another example of Schroeder’s tendency to combine elements of the old and new. All hollow fifth chords, triads containing no third, these sonorities are reminiscent of the organum used in the Medieval and Renaissance Eras for much of the sacred music, and from which polyphony was derived. Since much of Schroeder’s music was intended for Catholic liturgical use, it stands to reason that he would seek and find much inspiration in the church’s ancient music traditions. But Schroeder’s use of parallel fifths shows not only the influence of the past, but of the present as well. Though in traditional tonal music parallel fifths might occur on rare occasions, their use was exceptional. In modern music, composers have no aversion to parallel intervals of all kinds, which leads to a redefining of aspects of counterpoint and to new developments in texture.

(Kostka 2016)

But besides serving as an excellent introduction to ancient and modern music composition, these parallel fifths also serve as a technical teaching tool. The fifths, particularly those of the descending scale of m.15, require proper fingering and articulation to achieve the desired neutral touch. This challenge, combined with the chromaticism of the fifths, as well as the descending alternating thirds in the pedal part, makes these few measures some of the most technically challenging measures.

Following this tricky passage, the B section begins where Schroeder calls for many changes, including a dramatic change in dynamics- changing from fortissimo to piano- and both hands moving up to another manual. The texture changes to a two-voice duet, and even the tonality changes, briefly tonicizing the flat VI, A-flat major. The character of the piece also undergoes a change, as the B section is more lyrical than the opening. Just as he did in his “III”, Schroeder again uses imitation in his “VI,” and nearly the entire middle section of the piece is built around the motive introduced by the left hand at the start of the section. After its initial statement, the motive is repeated in the right hand an octave higher. From there, the motive is either fragmented or transposed in nearly every measure of the section, a single idea able to span ten measures, not totally dissimilar to the idea of a fugue.

In the pickup to m.28, the greatly diminished dynamics suddenly return to fortissimo. Along with this change, both hands return to the Great and the chordal texture and opening material returns. This restatement of the opening section clearly defines the ternary form, ABA', because Schroeder introduces concluding material that serves to end the piece with an impressive V11- I cadence in mm.46-47.

The cadence there concludes not only the individual piece, but the entire set of preludes and intermezzi. The cadence is a prime example of twentieth century composers extending

tertian harmony beyond just the basic triads and seventh chords. Ninth, eleventh, and thirteenth chords can be built on any triad. In practice, though, it is most often dominant and secondary dominant chords that receive this treatment. Chromatic alterations, especially of chords with a dominant function are often used, thus explaining the A-flat in the V11 chord. (Kostka 2016) Chords expanded beyond a seventh are frequently incomplete, but in the penultimate measure of the “VI”, Schroeder uses all six pitches of the eleventh chord, and providing with a bold and bigger alternative to the traditional V or V7-I cadence.

Also found within the piece are a few other technical challenges that deserve mention and from which, beginner organists will undoubtedly benefit. The piece’s opening is a prime example of sharing notes between hands on the manuals. One might look at the opening measures and assume they were written for the right hand only, and a beginner organist, might at first attempt to play the piece in this manner. But if the notes are divided between both hands, it becomes easier to play the passage with the proper articulation and with much greater ease, given the rapid tempo. More than this, though, by teaching students the technique of dividing notes between the hands regardless of where on the staff the notes appear, it lays the foundation for a technique used throughout organ repertoire and, is a technique frequently used in hymn playing.

Another place for a potential learning opportunity comes in mm.16-17 where Schroeder introduces double pedal notes at the octave. Though two-note dyads are not necessarily difficult to play, these notes call for the organist to play with two hands and two feet simultaneously and could very well be a student’s first encounter with such a technical challenge. Also in the pedal part of this piece, Schroeder incorporates several instances of leaps of a seventh, octave leaps, and in the penultimate measure, the leap of a ninth. These large intervals could pose a challenge for students still familiarizing themselves with the pedalboard. It should be noted that out of

every piece and every composer in this study, the pedal parts in Schroeder's "VI" and "III" are the most technically demanding.

Schroeder's IV, "*Allegretto*"

Without a doubt, Schroeder's "IV," *allegretto*, is the least challenging piece examined in this study from the set. This is not to say that the piece does not offer any pedagogical benefits. On the contrary, this piece offers some unique opportunities for learning that are not found in the other aforementioned works. Rather, the lesser degree of difficulty is mentioned only to recommend the piece as a possible starting point for students beginning to learn the entire set.

The "IV" stands in marked contrast from the other works studied here in more ways than just the level of technical difficulty. The tempo of the "IV" is slower, the character of the entire piece is lyrical and more subdued than its energetic counterparts. Where the "III" and the "VI" are contrapuntal and largely polyphonic, the "IV" is chordal and homophonic. The pedal part is also less difficult, as it is noticeably absent from much of the work.

But the biggest difference between Schroeder's "IV" and the others in the study is the difference in articulation. Where, in the "III" and the "VI" the articulation was not explicitly indicated and required the player to make informed decisions on the correct approach, "IV" is clearly marked as legato for the entirety of the piece. By all appearances, the piece is uncomplicated, due to the simplicity of the rhythmic and technical material, but the legato touch makes the piece more of a challenge, especially for beginners. In mm.1-19, this challenge exists primarily in the left-hand part, which is asked to play not only the parallel fifths of mm.1-9 absolutely legato, but the even more difficult parallel sixths which follow. For proper

articulation, the organist is required to use a great deal of finger substitution in order to keep the legato line. For a beginner organist, particularly one with a piano background, the idea and the use of substitution, may be a new one, but it is an essential component of good organ playing that should be introduced to beginners as early as possible. Because of the few other technical challenges, “IV” represents an excellent piece for either introducing or reinforcing this concept.

The form of “IV” is different from the other pieces. While “III” and “VI” use ternary form, “IV” is an arch form- ABCB’A’. Arch form is an entirely symmetrical form, similar to a rondo, but every phrase is the same length and once a piece in arch form reaches the C section, the phrases move in reverse order, like a palindrome. This form was used by other twentieth century composers including Bela Bartok, who used it widely in his string quartet music, and Samuel Barber, who used the form in his famous “Adagio for Strings”. (Ross n.d.)

Somewhat unique to this piece, cadences, at least in the traditional, tonal sense, do not always indicate the end of each section. Instead, other structural phenomena must be considered to determine where each section ends. These other phenomena are tempo and dynamics.

The opening A section employs a four-voice texture with the melody in the right hand’s quarter notes played over the descending line of parallel fifths in the left hand. Measure 8 sees the start of a *poco ritard* followed then by an e minor chord in m. 9, the iii in the tonic key of C major. Though a iii chord is by no means a chord on which either a cadence or a section would traditionally end, this chord does in fact conclude the A section, reflecting the twentieth century affinity for non-dominant relationships. The reasoning can be explained in m. 10, where the dynamics increase from *piano* to *mezzo forte*, and at the same time, the pedal part begins, adding a fifth voice. These two changes, when combined with the *poco ritard* in m. 8, clearly support m.9 as the conclusion of the A.

In the B section, along with the aforementioned changes, the parallel fifths in the left hand become parallel sixths. These parallel sixths continue until m.16, where a rest on the third beat is found in both the left hand and the pedal. As this rest in the left hand is the first interruption of the sustained dotted half note rhythms, and it coincides with the rest in the pedal, m.17 seems like a logical “cadence” point. However, the definition of arch form specifically calls for absolute symmetry. Bearing this in mind, and going back to the A section, this opening section lasts for nine measures. To remain symmetrical, then, it seems logical that the end of the B section is m.18. This is seemingly confirmed by yet another change in dynamics as well as the return of the pedal in m.19.

The C section features contrasting rhythms in all parts, a disjunct pedal line, and extreme chromaticism. The end of the C section arrives on a half cadence on a hollow G chord in m.27 combined with the *ritard* and the decrescendo, all of which lend weight to a sense of repose there. More importantly, the material of the B section returns in m.28.

The exact repeat of the B section ends in m.33. Rather than the expected A major chord heard initially, m.33 instead contains an A minor chord which then leads into new material. The variation from the original material that begins in m.35 is different enough from the original B section to justify calling this second B section, B'. In arch form, while the phrases move in reverse order following the C section, those sections following the C can be varied, as they are here.

The conclusion of the B' section is followed by a variation of the A section, but the rhythmic variations in mm.38-39 definitely call for a A' label. This is not the only change found in this closing section. In mm.46-48, Schroeder uses a cadential extension that introduces concluding material that when combined with a *molto ritardando* and dynamic change, brings the

piece to its end on a G major chord with an added sixth. From a teaching perspective, the variations found in the B' and A' sections, while not drastically different from the original material, could be used as a good introduction for students, preparing them to play more complicated variations later in their studies.

As seen from the above analysis, the start of every one of this piece's five sections is marked by a change in dynamics. This requires the organist to make artistic and musical decisions which will vary with every instrument. One possible option is the use of the Swell box which can be opened or closed to assist in providing some of the needed dynamic changes. Another option would be for the organist to vary the dynamics using a variety of stops, or possibly changing manuals to adjust dynamic levels. Either option, or even a combination of both options, is certainly possible. Exploring these possibilities presents an excellent opportunity for students to learn more about the expressive aspects of organ playing. It is entirely possible that some of these concepts may be foreign to new students, especially those with piano backgrounds who generally control dynamics through touch.

Jean Langlais' Biography, Career, and Musical Style

Jean Langlais was one of the most significant organ composers and performers of his century. (Virginia Chapter of the American Guild of Organists 2015) Born on February 15, 1907, in La Fontenelle, Brittany, France, Jean Langlais became blind at the age of two. In 1918, his family sent him to study at the National Institute for the Young Blind in Paris where he learned piano, violin, harmony, and organ from teachers including Albert Mahaut and Andre

Marchal. (Langlais n.d.) After completing his studies there in 1927, Langlais then attended the Paris National Conservatoire of Music where he studied organ with Marcel Dupre, improvisation with Charles Tournemire, and composition with Paul Dukas.

In 1930, the organ teacher post at the Institute for the Blind became available and in the fall of that same year, Langlais, just twenty-three years old, was appointed as a professor, a position he held for forty years. (Labounsky 2000) Langlais obtained his first regular church position at Notre-Dame-de-la-Croix in 1931. Two years later, he became titular organist at Saint-Pierre-de-Montrouge, where he played for more than a decade. From 1935-1939, Langlais also occasionally substituted for Tournemire at the Basilique Sainte-Clotilde, (Labounsky 2000) where he himself would eventually become the organist in 1945.

In addition to his teaching and organist positions, Langlais also made a career as a performer. Europe sought and celebrated his concerts, and he performed throughout the continent. (Langlais 2016) He found equal success in North America, where he first toured in 1952. Langlais' first trip to America was so successful, he regularly toured America almost every other year. On several of these tours, he taught two-week courses at the Liturgical Music Workshop in Boys Town, Nebraska. He would also make the trip for special concerts and premieres of commissioned works, giving nearly three hundred recitals in North America in addition to performing throughout Europe. (Thomerson, Jean Langlais A Bio-Bibliography 1988)

Langlais is best known as a composer and he was prolific. His catalogue of works comprises more than two hundred and fifty opus numbers. This catalogue includes both sacred and secular pieces, including some vocal and instrumental works, as well as numerous organ pieces, some of which are already considered twentieth century classics. (Langlais, Jean Langlais

n.d.) His compositional style was influenced greatly by his studies. Marchal had instilled in Langlais the taste for color as well as a very “French” elegance. Tournemire had taught him the infinitely rich and varied domain of the “Gregorian paraphrase,” a genre that Langlais would cultivate throughout his career. (Langlais 2016) From Dukas, Langlais learned to see musical form as nothing more than a vehicle for the creative ideas of the composer. (Thomerson, Jean Langlais A Bio-Bibliography 1988)

In his faith, Langlais found much inspiration as well. He was a devout Roman Catholic, and elements of medieval chants can be found within much of his work. But at the Conservatory, Dukas had constantly urged his students to search for new ideas, so that no two pieces would sound alike. Langlais heeded this advice, and his frequent use of polymodality, synthetic scales, and new combinations of the colors and timbres of the organ reveal his continuous search for innovation. (Voix du Vent n.d.)

On July 1, 1984, Langlais suffered a stroke after playing the *grande messe* in the Cathedral of Dol-de-Bretagne. As a result, he lost the ability to read language, but still retained the ability to read and write music in braille, (Thomerson, Jean Langlais A Bio-Bibliography 1988) and he remained in his position as titular organist at Sainte-Clotilde until 1987. He died in Paris on May 8, 1991 at the age of eighty-four.

Vingt-Quatre Pièces

Despite their modest individual size, Langlais’ “Vingt-Quatre Pièces” occupy a special place in his catalogue of works. They are a veritable laboratory where he experimented with many different forms and styles. (Remembered) Playable on either harmonium or organ, the set

is comprised of twenty-four individual pieces. Following in the footsteps of J.S. Bach, Frederic Chopin, Louis Vierne, Marcel Dupre, and many other French composers, Langlais wrote a piece in each of the major and minor keys. Within these works, he displayed a wide variety of traditional musical structures, including the prelude, the fugue, the ricercar, the toccata, variations on a theme, the fantasy, songs without words, the chorale, and the Gregorian paraphrase. (Langlais, Jean Langlais Remembered 2016)

The pieces were composed between 1933 and 1939 and represent his only organ collection written during this period. *Vingt-Quatre Pièces* was published in two volumes, the first in 1939, and the second in 1942. The registrational colors are varied and imaginative, and the works feature many elements that, even decades later, that would remain an integral part of his compositional technique. A favorite device is the use of modes, especially the Lydian mode which raises the fourth scale degree. Other compositional elements found within the works include rapid shifts to unrelated keys, octave doublings, chromaticism, organum-like use of parallel fifths, and free meter. (Labounsky 2000)

Pedagogical opportunities for beginner organ students can be found in any one of Langlais' *Vingt-Quatre Pièces*. For this study, though, only two of the pieces will be considered: "Prélude Modal" and "Scherzetto." Both pieces present limited challenges for beginners, and through the study of these pieces, students can learn a variety of important organ-playing techniques.

Langlais' "Prélude Modal"¹

Langlais' "Prélude Modal" opens the collection entitled *Vingt-Quatre Pièces*. Within this piece are many of the compositional techniques previously discussed, including chromaticism, rapid shifts to unrelated keys, and modality. The combination of these elements would not typically be found within works from the Baroque, Classical or Romantic periods, and as such, learning to play "Prélude Modal" serves as an excellent introduction for organ students to twentieth century compositions and their post-tonal harmonies.

Langlais typically includes registration instructions in his organ works. That of the "Prélude Modal" translates as "soft, 8' foundation stops with no flute" in both the Récit and the Grand Orgue, which are then coupled to the pedals which call for both 16' and 8' bourdons. Selecting appropriate registrations for pieces is an integral part of playing the organ and can be an overwhelming task for beginners as each instrument is different in its disposition of stops. Having the registrations for this piece provided by the composer makes the task somewhat easier, but also presents the pedagogical opportunity to first learn to translate the French instructions and then determine how best to recreate those sounds with the stops available on the organ being played.

The structure of "Prélude Modal" basically follows rondo form, consisting of ABA'B'A'' coda. Though varied with each occurrence, the chordal material of the A section contrasts with the homophonic material of the B section. Because rondo depends more on contrasting themes and less on a contrast of tonal centers (Forms textbook, pg131), the form is well suited to twentieth century compositions.

¹The score of this piece contains some errors* (Thomerson, Errata in Langlais Organ Works n.d.)

Though there are no articulation instructions specified for this piece, it should be played with absolute legato. This need for absolute legato within the piece stems from the French organ tradition of the nineteenth century, a tradition influenced greatly by Belgian organist and composer Jacques-Nicolas Lemmens, who taught at the Conservatoire of Brussels. Lemmens' teaching methods covered various aspects of organ playing, but he placed particular emphasis on the need for absolute legato playing on the organ. Marcel Dupré, who taught Langlais at the Paris National Conservatory of Music, had his own strict set of "rules" for organ playing which students learned from the outset, many based on the teaching of Lemmens. One of these rules required the connection of notes to be produced with neither gaps nor overlaps to create absolute legato. (Langlais 2016)

Though "Prélude Modal" is not technically difficult, the required legato touch for the piece could, at times, present challenges for beginners. One such place is in mm.6-7, where students with smaller hands might have difficulty in navigating the parallel sixths in the left-hand. There are two possible solutions for this challenge, one of which would be the use of finger substitution. But by removing the pedal stops, students could also potentially take the bass notes in these more complicated sections with the feet.

Though modern, "Prélude Modal" introduces students to traditional aspects of the French organ school. Within this piece, there are many dynamic markings and in organ music, these dynamic changes can often be accomplished through either additions or reductions in registration, or even a change in manuals. But in both Romantic and modern French organ music, dynamic markings in the music signal the opening and closing of the Swell box. The markings *p* or *pp* mean the music is to be played with the box closed and *f* and *ff* indicate that the box should be open. Even when playing on the Grand Orgue with the Recit coupled to it,

dynamic markings in the music still indicate the operation of the Swell pedal. (Davis 1985) The ability to operate the Swell pedal is one that will serve students well in not only French organ music, but all other organ music as well, especially in instances where additions or reductions in registration are simply not possible.

The piece's final section, (mm.29-37,) presents some different challenges and opportunities for learning. The extreme chromaticism of these measures will require substitution to achieve a seamless legato. Students with smaller hands may also find it necessary to share notes between hands. The use of both techniques, as well as determining where and when these techniques are needed, will be an important learning experience for beginners.

The pedal part in these measures also offers some pedagogical opportunities. Navigating the chromatic pedal line in mm.31-34 could be challenging, especially for beginners. But the dynamic changes in these measures add another layer of challenge. The crescendo that builds throughout mm.31-34 will require the player to maneuver the chromatic pedal line and manipulate the Swell box with their feet simultaneously. Learning this skill will be an invaluable lesson for beginners as they explore more expressive pieces.

Following the single note cadence in m.37, the final measures return to the original mode of C Lydian. Fragments of the A theme reappear until the final cadence in m.43, as these final six measures function as a coda. One more challenge for beginners comes in mm.42-43, and this challenge is a rhythmic one. Every voice has a different rhythm, some are sustaining while others are lifting. Though such a brief instance within the piece, these two measures offer students an excellent lesson in finger independence, an important technique across all genres and periods of organ music.

Langlais' "Scherzetto"²

Jean Langlais' "Scherzetto" is the ninth work in his *Vingt-Quatre Pièces*. The title of the piece translates from Italian to English as "little or short joke." Throughout music history, the definition of "scherzo" as a musical term has changed. In the Baroque period, a scherzo was typically an instrumental piece of lighter character. A scherzo in the eighteenth century was a movement within a suite or other multi-movement piece, often replacing the minuet. Beethoven included a scherzo in nearly every one of his symphonies and following his example, the scherzo then became a standard part of both the Romantic and post-Romantic symphony. Because the scherzo was used in place of the minuet, scherzos from the eighteenth century on, are typically in rounded binary form. (Randel 2003) For his "Scherzetto," Langlais chose to follow an imitative structure. It therefore seems logical to view this piece as a scherzo in the Baroque sense: an instrumental piece of a light character, and this piece is certainly light in character. Its lightness is emphasized by the quick tempo marking, the indicated registrations, and the use of a staccato touch throughout. All these features are in marked contrast to what was found in the "Prélude Modal." Because of these contrasts, the "Scherzetto" makes an excellent companion piece to the "Prélude Modal," for teaching, as together they introduce a varied array of technical skills.

The tempo marking for the piece is "*vivo e leggiero*" and calls for the piece to be played lightly, yet vibrantly. The registration calls for a Bourdon 8' and a Piccolo 1' with the Nazard, (a mutation stop,) in the Récit, and an 8' Flute in the Grand Orgue. This registration on the Récit is sometimes referred to as a "gap" registration," often used in duo or trio compositions common in

² This score also contains errors** (Thomerson, Errata in Langlais Organ Works n.d.)

Baroque organ music. Both manuals are then coupled to the pedals which include Bourdon stops at 16' and 8'. As in "Prélude Modal," beginners have the benefit of the composer's recommended registrations but also the challenge of translating these stops and determining how these can best be matched on their instrument. These stops indicated by Langlais create a bright sound, certainly in keeping with the character suggested by the piece's title.

The staccato touch will present students with the biggest technical challenge of the piece but will introduce beginners to an important technique in organ playing. Staccato touch is used in music of all periods, (though rarely in the music of Bach or his predecessors,) and is most frequently used in rapid music such as scherzos or toccatas. (Gleason 1988) Beginner organ students, especially those with a piano background, might be inclined to play notes marked staccato at a decidedly shortened duration, widely separating each note from the next. In French organ music, however, staccato notes are to be played at exactly half the value of the written note, a tradition of the French Organ School. (Gleason 1988) Because the "Scherzetto" has three independent voices, the organist must often play as many as three different rhythms simultaneously, whose values must then be halved. Learning to play this piece with a staccato touch will not only serve to prepare students for more complex pieces like toccatas, but will help develop finger independence.

As already stated, the "Scherzetto" essentially follows the structure of a fugue. In mm.1-4 a single voice begins a subject that is then answered a perfect fourth lower by a second voice in mm.5-10. The upbeat to m.11 introduces a third and final voice, the subject now an octave lower. The end of the third voice's entrance in m.14 closes the exposition.

One of the most distinctive features of the "Scherzetto" is its chromaticism, and unlike in the "Prélude Modal," this extreme chromaticism is found throughout the piece. The resulting

dissonances may be unsettling and will likely be quite different from what students have studied previously. The dissonance and chromaticism can make learning the piece potentially challenging, especially at first, as even when played correctly, sonorities might not sound so. Because students will not be able to use their ears to hear correct notes, the piece can be a useful pedagogical tool to increase students' note-reading abilities.

The imitative ideas found throughout mm.15-29 are not technically difficult. In addition, they should be both easily seen and heard throughout the piece. This provides students with an excellent introduction to the imitative procedures they will undoubtedly encounter again within inventions and larger, more complicated fugues.

Though not quite to the extent of dynamic changes found in the "Prélude Modal", the "Scherzetto" does include a few small decrescendos, as well as a sudden dramatic change from *pianissimo* at the conclusion of the middle section back to *forte* at the repeat of the exposition in m.1. These instances, though few, nonetheless provide students with the opportunity to gain more experience with the utilization of the Swell Pedal. The lack of any true pedal part in this piece allows students to focus on using their feet solely for the purpose of controlling the dynamic levels.

Though it has such a modern sound, Langlais' "Scherzetto" nonetheless serves as an excellent introduction for beginners to the key elements of fugal technique. While the tonal relationships and conventions of the Baroque fugue are not present, Langlais still follows the traditional fugal structure while incorporating chromaticism and twentieth-century harmonies. Through learning this piece, students will become much better acquainted with the concept of fugue, an important form throughout all periods of music.

Daniel Pinkham's Biography, Career, and Musical Style

Daniel Pinkham is best known for having produced one of the largest bodies of works for choir and organ of any composer of the twentieth century. (Wise 2010) Born in Lynn, Massachusetts on June 5, 1923, Pinkham received much of his music education in his home state. He studied the organ and harmony first at Phillips Andover Academy before studying composition at Harvard, under the tutelage of Walter Piston and Aaron Copland, among others. In addition to composition, Pinkham also studied the harpsichord with Putnam Aldrich and Wanda Landowska and the organ with E. Power Biggs. At Tanglewood, he furthered his compositional studies with Arthur Honegger, Samuel Barber, and Nadia Boulanger. (American Composers Alliance n.d.)

After completing his studies at Harvard, Pinkham's initial career focus was on performing. He became one of the first professional harpsichordists in the Boston area and in 1948, he formed a violin-harpsichord duo with Boston Symphony violinist Robert Brink. The two played a varied repertoire that included both early and modern works. In 1950, Pinkham turned down a Fulbright Grant to study in Europe to avoid disrupting his performance career, instead joining the Boston Symphony Orchestra as harpsichordist, where he remained until 1956. In the mid-1950s, Pinkham and Brink founded the Cambridge Festival Orchestra, an ensemble of Boston musicians which Pinkham himself conducted. The group had its own concert series and provided orchestral support for numerous choral groups, including the Handel and Haydn Society, a leading early music vocal ensemble. (Wise 2010)

In the late 1950s, Brink suffered a hand injury that ended the duo's performances, and in 1961, Pinkham's own health necessitated a less active lifestyle. Because of this, Pinkham shifted

his career away from performance and towards composition and teaching. He was first appointed to the faculty of the Boston Conservatory at the age of 23. Simmons College in Cambridge, MA named him a Special Lecturer in Music History in 1953. In the summer of 1954, he visited Devon, England as a lecture-recitalist, and upon his return to the United States the following fall, he joined the Boston University faculty as a teaching associate in harpsichord. Harvard hired Pinkham as a visiting lecturer from 1957-1958, and the following year, he was appointed as guest faculty at the New England Conservatory in Boston, where he taught undergraduate music history, theory, composition, and the harpsichord. In 1960, his position at the Conservatory became permanent, and Pinkham remained at the school for the rest of his career.

With the arrival of Gunther Schuller as the director of the Conservatory in 1967, Pinkham petitioned for a restructuring of the curriculum to enable him to both create and chair his own Department of Early Music Performance. (deBoer and Ahouse 1988) His request was granted, and the department was created, the first of its kind in the country. As chair of the department, Pinkham did not teach applied lessons, but taught numerous classes through which he influenced hundreds of students. Despite being well-known as a contemporary composer, Pinkham's teaching duties at New England Conservatory were focused entirely on early music. (Wise 2010)

In the fall of 1958, Pinkham was alerted to an imminent opening for the position of organist and choir director at King's Chapel, one of Boston's most venerable musical institutions. (deBoer and Ahouse 1988) King's Chapel was the first American church to house a pipe organ in 1713, and it was also the site of the first known American music festival, which was held in 1786. Pinkham was hired for the position and he held the post there until his retirement in 2000. On December 18, 2006, Pinkham died of leukemia. He is considered by

many to have played an enormous role in Boston becoming one of the principal cities for the performance of early music in the country. (Wise 2010)

As a composer, Pinkham wrote numerous works for chorus, orchestra, organ, and combinations of these forces. Because his compositional career was commission-driven, his catalogue of works comprises a broad and eclectic collection of styles and levels of complexity, reflecting the varying size, make-up, and ability of the commissioning ensembles. (Brown 2009) His music was not programmatic. Pinkham himself referred to his works instead as “affective,” his use of titles or narratives providing a background to the music without the need for a literal narrative. (deBoer and Ahouse 1988) His compositions written before 1950 were all in a neo-Classical style. But after 1950, Pinkham began to experiment with serial techniques that he combined with strong, rhythmically driven polyphony. His later pieces explore still more complex constructions and progressions. (Tyranny n.d.)

Despite these evolutions found in his works over the years, one consistent aspect of Pinkham’s writing is his blending of old ideas with the new, an idea we have witnessed in the other composers in this study. His interest in early music influenced all his compositions, seen in his use of church modes and Baroque dance forms. His music would often display rhythmic flexibility reminiscent of Gregorian plainchant, and he is one of few twentieth-century composers to write major works for early instruments such as the harpsichord and the recorder. These centuries-old elements he would then combine with twentieth century harmonies, orchestration, and serial techniques that all attributed to his unique musical sound. Pinkham’s use of harmonies also reveals a blend of the old with the new. While his tonal scheme is based primarily on tertian harmonies, he colors these sonorities with added tones of seconds, thirds,

and fourths. Further into his career, his use of tri-tones and dissonances increased, but were balanced in way that kept his music accessible to the ear. (Wise 2010)

The First and Second Organbooks

Practicality and accessibility were important priorities for Pinkham in his approach to composition and music critics praised his ability to write quality music for all levels of performers. Pinkham credited this ability to his experience as a working professional musician, which he claimed kept him grounded in ensuring that the music he wrote was accessible to both the performer and the audience. As a result of this philosophy, much of his music can be performed by amateur musicians and professionals alike. (Wise 2010)

Daniel Pinkham wrote his *First Organbook* for the dedication of a small positif organ with only three stops, 8', 4', and 2' so his *First Organbook* was written entirely for one manual, without pedal. Pinkham wrote the collections with the intent of introducing beginning organists to contemporary music. In the foreword of both volumes, Pinkham specifically listed the range of difficulty from easy to moderate. Though both collections, numbering sixteen pieces in all, were written as pedagogical material, Pinkham wrote that any of the pieces would be equally appropriate for use at either a religious service or a concert.

Pinkham's "Postlude" from *The First Organbook*

Pinkham's works are famous for their unique sound that preserve a sophisticated, appealing, and modern harmonic sensibility, thoroughly appropriate for his often-religious

subjects. His compositions often feature many tertian harmonies, the color of which are then enriched by added tones. He also frequently employs propulsive rhythms and compact formal designs in his works. His “Postlude,” the final piece of his *First Organbook*, contains all these musical elements.

The name of the piece clearly indicates his intent. The term “postlude” refers to a piece of music played at the conclusion of religious services, and this piece could indeed be used as such. However, as with every piece from his *Organbooks*, Pinkham’s “Postlude” would not be out of place in a concert setting either. Although the piece is short, the “Postlude” contains some valuable lessons for beginning organ students within its twenty-five measures.

Possibly the most distinctive characteristic of Pinkham’s “Postlude” is its propulsive rhythm, prominent throughout the piece. This motorized rhythm could potentially present the biggest challenge for beginners learning the piece. From m.1 all the way to the final cadence in m.25, the right hand maintains the exact same rhythmic figure- two voices consisting of an eighth note and rest with underlying sixteenth note motion. This rhythmic figure, repeated constantly, requires the player to sustain the eighth note through just one of the three sixteenth notes, before releasing both to play the last two sixteenth notes individually. At a slower tempo, this might not present too much difficulty for students, but the piece is typically played as quickly as possible, without exceeding Pinkham’s tempo marking of 104 beats per minute. To achieve not only the right tempo but the correct rhythms, students will most likely have to begin playing the piece at a significantly slower tempo, and gradually work up to the indicated tempo. Through learning the piece in this manner, students will learn a valuable practice technique that will help them with more complicated literature.

Because so much of the material in this piece is largely repetitive, it becomes the task of the player to be aware of and emphasize as much as possible any changes within the piece. Under the right hand's continuous rhythmic pattern, many of the piece's often-subtle changes occur in the left hand's material. At the start of the piece, the left hand begins with staccato tertian chords on every off beat of each of the first four measures. In m.5, and again later in the piece at m.21, these chords are then replaced by a legato phrase in the left hand for just a single measure, before returning to the staccato chords in the following measures. The use of legato is extremely rare within this work, so when used in m.5 and again in m.21, it is important to ensure that it is stressed and brought out in the music on both occurrences. Another example of such an occurrence comes just before these instances, in m.3 going into m.4, and again later, in m.19 into m.20. In these places, the left-hand triads move in alternating ascending fourths and descending fifths, a circle of fifths progression. This traditional chord progression, in the middle of a piece that is anything but traditional, is an excellent example of Pinkham's ability to blend elements of the old with the new. But it also represents another place in the piece where the left-hand changes, however slightly, from the mainly stepwise triads of both preceding and following measures.

Still more changes to the left-hand material come in mm.10-12 and again in m.13, when the left-hand changes from its chordal texture to a single, sustained note. Then, in mm.15-16, there is no left-hand part at all. This results in a much thinner texture in these measures, and because of this, many students might find themselves increasing their tempo as their left hand finds itself with little to do for the first time in the piece. To prevent any change in tempo, students will have to constantly feel and keep the pulse of the piece, an important ability for any musician.

The form of Pinkham's "Postlude" is binary, with both sections of the piece remarkably similar in material. The opening A section runs from m.1 through to the end of m.16, its conclusion marked by the start of the closing section in m.17, which initially features an almost identical restatement of the piece's opening measures' material. The binary form of the piece will make the learning of this piece a little easier for students, since, once mm.1-5 are learned, nearly half of the piece is learned. The closing A section, however, would be more accurately as A', not only because of the addition of the pedal tone D in the pedal part, but also because of the octave change and repetitive concluding material found in mm.22-24, before the final cadence on a D 13th chord.

Throughout the entire piece, Pinkham incorporated harmonies that might sound dissonant and strange. This modern sound comes largely from Pinkham's use of tertian harmonies with added tones, specifically, split chords, a specific kind of added-note chord that features one or more chord members that are "split" by adding a note a minor second away. (Kostka 2016) In his "Postlude," Pinkham used a combination of split chords and unresolved seventh chords to create harmonies that blur any traditional sense of tonality within the piece. Only with the arrival of the pedal tone D in m.16 and the D 13th chord at the final cadence is there any clear sense of D as the tonal center. The modern sound with its distinctly twentieth century harmonies will be an excellent introduction for students to modern music.

Every piece in Pinkham's *First Organbook* was specifically written for a single manual organ with no pedals, but there is actually a pedal part found within the "Postlude." Though the pedal part is essentially just a pedal point to establish the pitch center by assertion, the inclusion of the D2 in the pedals required Pinkham to write two possible endings for his piece so that it could be played on an organ with or without pedals. The first ending requires an instrument with

pedals. The second ending option requires a key weight, pencil or some other small object that can be placed on the D2 in the manuals, causing the pitch to be sustained until the weight is removed, just as it would be if played by the pedals. While not a technical aspect of organ playing, beginner organ students, particularly those with a piano background, might be extremely surprised and interested to discover such an item that can be used to sustain pitches for them.

Pinkham's "Trio" from *The Second Organbook*

Pinkham's "Trio" is the fourth piece in his *Second Organbook*. The piece's title is derived from the trio sonata of the Baroque period, and the obvious inspiration behind this piece. Given Pinkham's specialty in early music, his decision to emulate a genre of music from the seventeenth century in his twentieth century piece is not surprising, and makes the piece a prime example of his ability to blend elements of the old and new. Though inspired by a centuries-old genre of music, Pinkham incorporated melody lines and harmonies that are distinctly modern into his "Trio."

During the Baroque period, a trio sonata was typically a genre of chamber music, written in three parts. Two of the parts were generally played by violins or other high melody instruments, and the third part was a basso continuo line played often by a cello. In his famous trio sonatas for organ, J.S. Bach wrote the two upper parts of the trio for the manuals and the bass voice was played on the pedals. Pinkham, in his "Trio," does the same. Because of this, students learning this piece will be called upon to navigate and play three independent voices between their hands and their feet. This division of voices between manuals and pedal will help

students develop vital organ-playing techniques that, in the future, will allow them to better play more intricate trio sonatas, as well as fugues.

The score of Pinkham's "Trio" does contain registration instructions, and, for the pedal part, these instructions are straightforward and specific, calling for 16' and 8' flue stops. For the manuals however, Pinkham simply instructs the organist to select stops that will result in "two manuals balanced in dynamics but of contrasting tone-colors." By not providing specific registration instructions, and yet still setting a guideline for what he envisioned as the overall sound for this piece, Pinkham presents organ students with a chance to better learn and understand the stops available on the instrument and how these stops can then be combined.

With its easy to moderate difficulty level, Pinkham's "Trio," is clearly an accessible piece for beginners. At the same time though, the piece is not without a few challenges that represent learning opportunities for students. The pedal line, sometimes involving large leaps, other times moving in chromatic half steps, will help improve one's pedal technique. Additionally, the octatonic scale in the pedal portion of mm.11-13 will help students move smoothly through half and whole steps and serve as an excellent introduction for students to scales beyond the traditional major and minor.

Throughout the piece, the two upper voices are engaged in a back and forth dialogue. Because of either eighth rests or tied notes, the two parts often enter on the weak beats of each measure, while beneath them, the bass voice maintains its steady quarter note rhythm on the stronger beats. Correctly observing and playing these three different rhythms simultaneously could prove challenging for students. At the same time, this dialogue between the two upper voices, because of their back and forth, their unusual rhythms, and chromaticism, can easily distract a beginner's attention. This will undoubtedly then cause the pedal part to fall to the

background, thereby turning the piece into more of a duet than a trio. In learning this piece, students will have to learn to hear all three parts simultaneously, maintaining a balance not only between the two more melodic manual voices, but between all three voices of the “Trio.”

Conclusion

The works examined above are just a few examples of individual pieces found within Schroeder, Langlais, and Pinkham’s respective collections. Together, these three collections comprise over forty individual pieces, nearly all of which are suitable for beginners.

Additionally, the duration of nearly every individual piece is only approximately two minutes in length. Yet the analyses of the above examples provide ample evidence of the pedagogical value to be gained not only from the pieces included within this study, but from the entirety of each collection. Through learning any combination of these pieces, students will be able to improve their technique on both manuals and pedals, and at the same time, discover the unique sounds and harmonies of modern music. Together, the learning opportunities presented by these works will result in students who are not only better organists, but more well-rounded musicians.

Without a doubt, these collections by Schroeder, Langlais, and Pinkham are fully deserving of a place within the catalogue of works regularly used in the instruction of beginner organists.

Errors Within the Langlais Scores (Thomerson, Errata in Langlais Organ Works
n.d.)

*** “Prelude Modal” Errors:**

- 1) P.1, m.9: add R. indication before beat 3
- 2) P.2, m.3: add tie in alto voice G# to following F#
- 3) P.2, m.7: beat 4, add quarter rest in alto voice
- 4) P.2, m.20: arrow should point to D

**** “Scherzetto” Errors:**

- 1) P.25, m.2: left hand, G.O. E should be an eighth note
- 2) P.26, m.4: in the right hand, delete the dot from the F# quarter note

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