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Music Samples

IN A MONASTERY GARDEN

Characteristic Intermezzo

by ALBERT W. KETELBEY

Arranged for Organ
by HUGH WARE
Hammond Organ Registration
by CHARLES R. CRONHAM

For Pipe Organ
Gt. 8 & 16 ft.
Sw. Vox Humana or Soft Reed & Tremulant.
Ch. 8 ft. Flute
Ped. 16 ft. Coup. to Gt.

For Hammond Organ
Prepare Drawbars
A# 00 5644 331
10
B 32 5422 222
11
A# 00 3630 010
10
B 00 4701 000
11
Pedal 2-1 Trem. 1/4
Off Chorus Control

Set {
A# 10
F# 6

Andante espressivo ♩ = 76
molto legato

MANUAL

PEDAL

SONG OF THE BIRDS.

Reduce

p poco rit.

a tempo

Reduce to Soft 16ft.

MANUAL

PEDAL

MANUAL

PEDAL

Albert W Ketèlbey (1875-1959) was an English composer whose early music won the praise of Elgar and gained first place over Holst. From ages 16 to 20, he was a church organist as well as a piano soloist. After 1912, Ketèlbey became a music editor for Chappell and music director of the Columbia Gramophone Co. This piece was the first of many short tone poems with exotic titles (*In a Persian Market, In the Mystic Land of Egypt, In a Chinese Temple Garden*) that he composed with elaborate orchestrations over the next 15 years. His positions helped to get these atmospheric pieces published and recorded. Theatre organists such as Reginald Foort, Reginald Dixon, and Jesse Crawford have performed and recorded them. If you want evocative music to play that will appeal to the senses, this is it! This is an exceptionally atmospheric piece; many Pops Orchestra fans will recognize it, and so will some cartoon fanciers. Moderate difficulty. Includes Hammond registration. 9½"x12½"

ARKANSAS TRAVELER

Arranged by
FRED FEIBEL

Registration for HAMMOND ORGAN	
Solo (Upper Manual)	Accompaniment (Lower Manual)
Ⓐ or A# — 008038770	Ⓐ or A# — 006434353
Ⓑ or B — 658757666	Ⓑ or B — 007655454
(All other Registration markings are standard Hammond Pre-set Combinations.)	

Set } Solo A# Ⓐ
 } Acc. A# Ⓐ
 } Ped. 54

Organ Solo

1052 *Allegro moderato*

Manual *p* *Acc. Both hands cresc.* *mf* *Solo*

Pedal *Ped.*

Fred Feibel (1906-1978) played on Jesse Crawford's Wurlitzer organ at the Paramount Theatre, Times Square, broadcast organ music over the radio, and wrote a technique book for the Hammond organ. This quirky arrangement of the famous folk tune sounds good on the Hammond but with clever registration would be a very effective novelty number on the pipe organ. Moderate. 9½"x12½"

SONATA II.

Op. 5.

EUGENE THAYER.

Fuga, a. 5. voci, maestoso.

MANUAL.

Mit vollem Werk.

PEDAL.

Eugene Thayer (1838-1889), a contemporary of Dudley Buck and John Knowles Paine, was one of the early American organ virtuosi who composed many works for the organ. In the second half of the 19th century, it was fashionable to compose music based on patriotic music of the time. Thayer's Sonata II contains two such movements: a stately fugue on *America* ("God Save the King") and an engaging set of variations on "The Star Spangled Banner." In between these moderately difficult movements, there is a short slow one that is easy to play and could be used for an offertory or quiet prelude. 9½" x 12½"

Theme, Variations and Fugue

Swell: soft 8'
Great: (*mf*) 8'
Choir: Flute 8' and Clarinet 8'
Pedal: soft 16' and 8'

G. W. CHADWICK

Andantino con moto

Manuals

Pedal

Sw. *p*

mf

add Flute 4' to Sw.

p

George Whitefield Chadwick (1854-1931) was a very unusual man. After dropping out of high school, he entered the New England Conservatory as a "special student" and studied with Dudley Buck and Eugene Thayer. With no degree, he became the director of the music department at Olivet College. After studying in Germany, still with no degree, he began teaching theory and composition at New England Conservatory. He then became their director and supervised their new building (which is still there). After years of teaching, he was finally awarded an honorary degree (M.A.Hon.) from ... Yale! Moderate to difficult. 9½"x12½"

Overture to "A Midsummer Night's Dream"

IV = Solo (Tuba)
 III = Swell (Strings)
 II = Great (Full + III)
 I = Choir (Flute 8)
 Pd = Pedal (Bourdon 16' + I)
 + = add or couple
 - = off

Felix Mendelssohn
 Transcribed by
 Caspar P. Koch

Allegro di molto

The first system of the score is for Manuals and Pedal. It features a treble and bass staff for Manuals and a separate staff for the Pedal. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro di molto'. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). There are also performance instructions like 'Wood' and 'Strings' with corresponding dynamics. The notation includes various note values, rests, and articulation marks.

The second system of the score continues the piece. It features a treble and bass staff for the Manuals and a separate staff for the Pedal. The key signature remains three sharps and the time signature is common time. The tempo is 'Allegro di molto'. The score includes the instruction 'sempre staccato' (always staccato) above the treble staff. The notation includes various note values, rests, and articulation marks.

The third system of the score continues the piece. It features a treble and bass staff for the Manuals and a separate staff for the Pedal. The key signature remains three sharps and the time signature is common time. The tempo is 'Allegro di molto'. The notation includes various note values, rests, and articulation marks.

Caspar P Koch (1872-1970), a German immigrant at age nine, was a hard-working civic organist who held sway over Pittsburgh for over 50 years. Although he did not compose anything for the organ, he left us an impressive collection of transcriptions and arrangements. We include a brief history of Mendelssohn and his music and a capsule biography of Koch. His transcription of Mendelssohn's *Overture to "A Midsummer Night's Dream"* contains the entire symphonic music in a virtuoso organ arrangement. Much of this is fast and exciting for the audience and requires good technique from the organist. Moderately difficult to difficult. 9½"x12½"

The Holy Night.

(Solo)

“There were shepherds abiding in the field,
Keeping watch over their flocks by night.” *

DUDLEY BUCK.

The musical score is divided into three systems. The first system is for the Manual, starting with the tempo marking 'Adagio. (♩ = 70)'. It includes the instruction 'Sw. St. D., Salic. and Bourdon 16:' and a dynamic marking of 'pp'. The second system is for the Pedal, marked 'Pedal.' and includes 'accel.' and 'fin. - al' markings. It also includes the instruction 'Man. 16' off. add Sw. Op. D. and Fl. 4:' and a dynamic marking of 'p'. The third system continues the Manual part with 'poco accel.' and 'poco a poco' markings, and includes the instruction 'Prepare Sw. St. Diap., Quintadena, Salic. and Fl. 4:' and a dynamic marking of 'sf'. The score concludes with 'rall.' and 'Sw.' markings.

Dudley Buck (1839-1909) was the most popular organist of his time. We include a brief biography of Buck, a full-size pictorial engraving, comments on the piece, and a list of Buck's published organ pieces. It is the third of a four-piece set. You hear "Silent Night" and "O Come All Ye Faithful." The notes fall nearly always under the hand, and there is no advanced technique required. 12½" x 9½"

The Lost Chord.

(A. Sullivan.)

Arranged for Organ by
REGINALD BARRETT

Andante moderato.

MANTUAL.

Gr. Op. Diaps. comp. to SW.

cresc.

dim.

add Reed SW.

PEDAL.

Ped. 16' & 8''

Gr. Op. Diaps. comp.

Bourdon comp. to SW.

cresc.

add Reed SW.

poco rall. dim.

Sir Arthur Sullivan (1842-1900), was quite comfortable playing the organ, and for two years held two concurrent positions as organist/choirmaster! This organ arrangement was made during Sullivan's lifetime by **Reginald Barrett**, an Englishman who lived in America. We include brief comments, the cover of the original sheet music, and some evocative postcards just for fun. This piece was high on the request list and is one of my personal favorites. Easy. 12½"x9½"

Suggested registration
for general Electronic
and Pipe Organs

Swell: Strings (Violin 8; 4'
Violin celeste 8; 4'
Gamba 8'
Great: Tibia clausa 16; 4'
or 8; 4'
or add Horn Diapason
Pedal: Strings 16; 8'
Dulciana 8'
Tremulant: Full

Dreaming

(En Rêvant)

by ROSA RIO

Suggested registration for
Pre-set Models

Swell:	(A) 00	3636	000
	(B) 00	6646	433
Great:	(A) 31	8824	000
	(B) 66	8876	333
Pedal:	5-2		
Vibr:	3		

Manuals

Both hands Swell String ensemble

Pedals

The first system of the musical score for 'Dreaming' consists of three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the pedals. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a swell pedal marking and a string ensemble marking. The notation includes various chords and melodic lines.

Great *con affetto*

ritard. *pp*

add Flute 8; 4'

Pedal add Bourdon 16'
Flute 8'

The second system of the musical score continues the piece. It features a 'Great' registration change marked with a box containing 'A#' and 'Great'. The tempo is marked 'con affetto'. There are dynamics markings 'ritard.' and 'pp'. A swell pedal marking is present, along with an instruction to 'add Flute 8; 4\''. The pedal part includes instructions to 'add Bourdon 16\'' and 'Flute 8\''.

The third system of the musical score continues the piece. It features various chords and melodic lines for both hands and the pedals. The notation includes various chords and melodic lines.

We are proud to publish all of the music of legendary **Rosa Rio**. Her arrangements demonstrate superb musicianship, great style, and practical keyboard techniques. Included in **Organ Arrangements Volume III** is Rosa's own composition, *Dreaming*. This dreamy number written in 1969 will awaken memories and recall dreams from any audience! It was a hit when played in 2006 by Lew Williams at the ATOS Convention in Tampa, Florida. Also in Vol III is Glenn Miller's famous *Moonlight Serenade*, *Forgotten Melody*, and what many regard as tied with *Jalousie* (Vol I) as her best arrangement, and that is the lilting and quirky *Holiday*. 12½"x9½"

ADVANCED COURSE -- LESSON XIV "GLISSANDO"

Point 5) Downward glissandos are the most natural with decreasing volume (decrescendo) but upward glissandos may be performed with crescendo (<) or decresc. (>)

SEE EX. 4.

EX. 4

Point 6A) Glissandos may be single, as in the example above.

Point 6B) Double, as in the following example. SEE EX. 5.

EX. 5

Though the glissandos in the above example are actually single, they convey the effect of a double glissando to the listener when well played. The point made here is that right hand passages in duet form (usually 3rds or 6ths) may have glissandos added. Their addition to the upper or lower part of the duet will depend on the direction of the melody (up or down) and the student's enterprise in working out a fingering and then practicing it until it sounds smooth. A melody moving downward is the most readily treated in this manner, but no possibility should be eliminated until removed through the process of "trial and error."

NOTE: When the duet parts are a wide interval, such as the sixths in bars 3 and 7 above, the part not being subjected to glissando should be played as legato as the demands of the other part will permit.

Jesse Crawford Studio

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Jesse Crawford (1895-1962) was the organist who brought popular organ music to the people through the medium of recordings, beginning with 78 rpm records. He was known for his playing of the great IV/36 Wurlitzer in the Paramount Theatre, Times Square, New York City. George Gershwin heard him there, and Crawford's organ arrangement of "Rhapsody in Blue" was the result. This restoration preserves the original full 9 x 12 inch paper with a coil binding that allows for easy display on the music rack. It is my hope that this reissue will stimulate better playing in the "popular" organ style and garner more of the respect that Crawford richly deserves from all organists. 9"x12"

Rhapsody In Blue

Transcribed for Organ by
JESSE CRAWFORD

Organ Solo

GEORGE GERSHWIN

Allegro non troppo

Organ

Gl. *ff* *cresc. Ped.* *opened full* G.P.

1-A *mf* (Acc.)

1-B *tr* *acc.*

1-C

R.H. on Gl. *poco rit* 40

1-D

Jesse Crawford was as much a New York City organist as George Gershwin was a New York City composer. Crawford's arrangement of the *Rhapsody* was crafted for a two-manual organ likely to be found in the typical theatre or auditorium of the time. This is a true theatre organ arrangement, and it uses the terminology of that instrument. This moderately difficult to difficult arrangement contains the best known themes in the *Rhapsody*. 9½"x12½"

PASTORALE

Accouplés { Récit. Hautbois
Positif. Flûte de 8 P.
G^d Orgue. Bourdon de 8 P. Flûte de 8 P.
Pédales. Bourdon de 8 et 16 P.

N°5 Modéré et rythmé
Réc.

MANUALE

Pos. *p* *pp*

Pédales

“Pastorale” is Number 5 in *Douze Pièces*, by **Albert Ribollet**. The 12 pieces in this collection are useful for service and concert and virtually unknown outside of France. They offer great contrasts in mood, style, and key. Ribollet always included some little bit of freshness in his compositions to awaken the listener’s ear. 67 pages, 8½"x11"

- | | | |
|----------------|--------------|------------------|
| 1. Prélude | 2. Fantaisie | 3. Adagietto |
| 4. Toccata | 5. Pastorale | 6. Improvisation |
| 7. Cantabile | 8. Menuet | 9. Caprice |
| 10. Intermezzo | 11. Aria | 12. Postlude |

Media Samples

American Impressionist

This is a collection of American organ music, rarely heard these days, that is evocative of a time when composers were unafraid to be programmatic. The highlight here is Russell's *St Lawrence Sketches*, of which this is the first recording on CD and only the second recording of the piece (after Richard Ellsasser's LP record from the 1950s). *Dreams* was made famous by Virgil Fox in concerts and on record. The *Andante Serioso*, dedicated to Vierne, is heard here in the only recording still available. James Flood made this recording in Niagara Falls, NY, on the historic III/42 Hall organ (1939). Booklet includes complete specification.



- ♦ **Bishop's Promenade**, Norman Coke-Jephcott
organist at St John the Divine, New York City for 21 years
- ♦ **The Song of the Lonely Njeri**, Stanley Saxton
studied with Widor and Dupr , taught at Skidmore College
- ♦ **Dreams**, Hugh McAmis *student of Widor and Bonnet, FAGO*
- ♦ **Andante Serioso**, Clarence Dickinson
founded School of Sacred Music at Union Theological Seminary, organist at Brick Presbyterian Church, New York City, for 51 years, Founder of AGO, student of Widor
- ♦ **St Lawrence Sketches**, Alexander Russell *student of Widor, director of Music for Wanamaker's Store, professor of music at Princeton University*
 - ♦ The Citadel at Quebec
 - ♦ The Bells of St Anne de Beaupre
 - ♦ Song of the Basket-Weaver
 - ♦ Up the Saguenay

Sowerby Symphony at Washington Cathedral

In our opinion, this is still the best recording of the Sowerby Symphony. The sound of the organ in the glorious acoustic space of the building and a stunning performance make this the recording to have. It also contains Sowerby's rarely-heard Wedding Processional. William Whitehead (d. 2000) played the great IV/185 organ by Ernest Skinner and Aeolian-Skinner (1938/1958), which was enlarged by Joseph Whiteford in 1963 and 1974. Booklet includes complete specification of the organ.



- ♦ **Symphony in G Major**, Leo Sowerby.
- ♦ **Carillon**, Sowerby. *In this short piece, from Sowerby's early years of composing, we find lovely melodic lines used in various voices of the organ along with the chromatic writing common with Sowerby during this period. This is a very comforting, relaxing piece for the listener and the performer.*
- ♦ **A Wedding Processional**, Sowerby. *Written in 1952 and rarely heard today, this large broad processional is the equivalent of a grand march in the British Empire style but using Sowerby's tonal palette.*

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Stamp
