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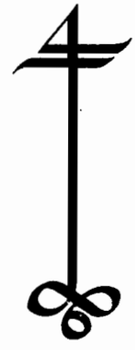

Dr. Wm. C. Carl

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To
JOSEPH BONNET

PREFACE

The development of organ music from its earliest beginning, continuing through the centuries to the present day, is a subject of paramount importance and intrinsic interest. One of the earliest specimens, a Prelude by Conrad Paumann, although of the simplest form and but small value from a harmonic standpoint, is reproduced to show from small beginnings, how the art of Composition for the Organ has grown and developed through the centuries.

When one contemplates the limitations and character of the instruments first built, the genius of the primitive composers shine with an incomparable brilliance and lustre that can never be effaced.

These men worked with a seriousness of purpose and fidelity to their art, laying a solid foundation for the further development of the principles they formulated and advanced. Not only from a contrapuntal standpoint, or in the art of fugal writing, but in the variety of expression, the nuance, and in the perfection with which they were able to extemporize with such amazing facility, did they excel.

The late Alexandre Guilmant, to whom the French school of organ playing owes so much, performed a noble task in preserving the works of many of the early writers.

Several years of his life were devoted to compiling and editing "*Les Archives des Maîtres de l'Orgue*," from which several pieces in this collection have been chosen.

In preparing a work of this character and dimensions, all composers could not be included. The choice made has been as representative as possible in order to demonstrate the development and marvelous progress accomplished.

If all the pieces are played in chronological order, it will require two recitals, concluding the first programme with Clerambault. Otherwise a judicious choice can easily be made, with selections for a single recital.

WILLIAM C. CARL

New York,
September, 1918

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HISTORICAL NOTES

CONRAD PAUMANN

Born blind, about 1410, in Nuremberg, Germany. Was adopted by Ulrich Grundherr, burgher of Nuremberg, who recognized the child's musical gifts and had them carefully cultivated.

Paumann attained an honored position as musician and organist. In 1446 he was appointed as organist of the Church of Saint Sebald, Nuremberg, and a year later was eulogized by the poet Rosenplut as an organist and contrapuntist. In 1467 he became organist to Duke Albrecht III, and played the organ before Friedrich III.

Paumann excelled his contemporaries in his knowledge of the organ, and his fame soon extended over the continent of Europe. The historical value of his compositions lies in the fact that they were amongst the earliest attempts at serious instrumental composition.

Although of simple construction they are of large value to the historian, as they form the basis on which much was built in after years.

Paumann died in Munich, Jan. 24, 1473, and was buried in the Frauenkirche.

ANDREA GABRIELI

Born of noble parentage in Venice, Italy, about 1510. Studied under Andrea Willaert. In 1536 he became precentor of the Ducal Chapel, and in 1566 was appointed organist of the second organ in the Cathedral of St. Mark's in Venice, which post he held for twenty years. He was commissioned to compose the music for the public fêtes given in honor of Henry III, during the latter's visit to Venice.

Gabrieli had several distinguished pupils, amongst whom were, Jean Gabrieli, his nephew; Leo Hassler and Jan P. Sweelinck, the distinguished Dutch organist-composer.

Gabrieli died in Venice, in 1586.

CLAUDIO MERULO

Born at Correggio, Italy, in 1533. He studied under Menon, a French musician of that period.

After this, he held the position of organist in Brescia, and then went to Venice for further study.

In 1557 he became organist of the Grand Organ at St. Mark's, Venice. His reputation spread rapidly, and in 1574 he was chosen to compose music for a tragedy, in honor of the visit of Henry III to Venice.

A few years afterwards he founded a music printing establishment in Venice, where he published some of his works.

In 1584 he accepted an invitation from the Duke of Parma, as musician, and joined the Court, here he remained for twenty years.

Merulo constructed a small organ, with four stops, which may still be found in perfect condition at Santa Claudia.

He died at Parma, May 4, 1604, in wealth and affluence.

WILLIAM BYRD

William Byrd, considered as one of the greatest musicians of the 16th century, was born in London, about 1538, and believed to be the son of Thomas Byrd, a member of the Chapel Royal.

He was a chorister in St. Paul's Cathedral in 1554, and studied under Thomas Tallis.

About 1563 he accepted the post as organist of Lincoln Cathedral, and in 1575 was appointed organist of the Chapel Royal, in conjunction with his master, Thomas Tallis. In the same year they both received a patent giving them the right to print music for the period of twenty years.

Byrd was one of the greatest English composers of his day, and may be considered as the Palestrina of England. He died July 4th, 1623, in London.

BERNHARD SCHMID

Born in Strassburg, Alsace, in the 16th century, held the position as organist of the Church of Saint Thomas and of the Cathedral in Strassburg.

J. S. Bach had previously played in the Church of Saint Thomas, and his (Schmid's) father had held both positions. Schmid was made famous by a Tablature-Book, published in 1607. This book contained Preludes, Motets, Madrigals and Fugues "to be played on organs and instruments," "coloured and accommodated to the hand." The date of his death is not known.

JEAN TITELOUZE

Born at St. Omer, France, in 1563. The merit of the works of Titelouze entitle him to occupy a place in the first rank of the composers of the early centuries. He was fortunate in beginning his musical studies while young, and received his first appointment as organist of the Church of Saint Jean, Rouen, at the age of twenty-two.

Three years later, he entered the competition for the post of organist at the Cathedral of Notre Dame, Rouen. His remarkable talent for improvisation secured him the place, which he held for twenty-three years.

In 1610 he was appointed Canon.

The works of Titelouze are amongst the earliest to take first place in organ literature, and are of large value.

His "*Hymnes de l'Eglise*" and the "*Magnificat*," in all keys, with the Versets, were collected and edited by Guilmant in the "*Archives des Maîtres de l'Orgue.*"

Titelouze died October 25, 1633.

GIROLAMO FRESCOBALDI

Born at Ferrara, Italy, in 1583. The most distinguished organist of the 17th century. As a boy his voice brought him much renown, and amateurs of music followed him from town to town in order to hear him sing. While young he became proficient on the organ, and went to Holland, where he remained several years before returning to Italy. He studied under Luzzasco Luzzaschi, the cathedral organist.

He was appointed organist of St. Peter's in Rome, 1608. Twenty years afterwards he became organist to Ferdinand II, in Florence, returning to his former post at St. Peter's in 1633. When first chosen organist of St. Peter's, so great was his renown, that an audience of 30,000 assembled to hear him play. His organ works are important and prolific. His influence over the art of his day cannot be calculated. He died in 1644.

NICOLAS GIGAULT

Born near Paris, in 1624. When still young, Gigault had the advantage of hearing many of the great musicians of his day, which helped in developing his talents and musical ability to a large degree. He succeeded Estienne Richard as organist of the Church of St. Martin des Champs, in 1669. Sixteen years afterwards he was appointed organist of the Church of St. Martin and St. Nicolas des Champs, Paris, the most important of the various positions he filled. Jean-Baptiste de Lulli was at one time one of his illustrious pupils.

Gigault was an excellent organist and an artist serious and devoted to his work. He followed the ancient traditions in organ composition, notably those founded by Gabrieli, Froberger, Buxtehude and J. S. Bach.

Gigault died about 1707.

JOHANN CASPAR KERL

The records in the old Augustine Church in Munich give the date of birth as 1628.

He removed at an early age to Vienna, where he studied the organ under Giovanni Valentini. Through his influence, Ferdinand III sent him to Rome to study with Giacomo Carissimi, and probably with Girolamo Frescobaldi. He returned to Germany in 1656, and remained in Munich eighteen years. During this period he composed numerous Toccatas, Canzonas and Ricercares for the organ, besides several important works for the church service.

In 1674 he returned to Vienna, and three years afterwards was appointed Court Organist, which position he held about fifteen years. He died in Munich, Feb. 13, 1693.

FRANÇOIS COUPERIN, Sieur de Crouvilly

Born in Chaumes-en-Brie, France, about 1631. Couperin was the second of three brothers who were noted musicians. He played both organ and violin. He held the position as organist of the Church of St. Gervais, Paris, where several members of the Couperin family had preceded him. Although his compositions were not published during his lifetime, he left a considerable fortune.

His music is of marked individual character, and the form of his Offertories appear to have been created by him. He possessed abundant imagination,—his harmonies were ingenious,—and he was prolific in the many ornaments introduced in his compositions. He died about 1701.

DIETRICH BUXTEHUDE

Born in Helsingör, Denmark, in 1639, where his father, Johann, was organist of the Olai Church.

After locating in Germany he obtained, in 1668, the position of organist in the Marienkirche, Lübeck, where his admirable playing was at once recognized.

His skill and artistry found their proper field and enabled him to organize great musical performances in connection with the church services. In 1673 he inaugurated the Abendmusiken (evening musicales), on which Lübeck prided itself.

These evening performances continued for many years, and attracted musicians from far and near. J. S. Bach walked fifty miles on foot that he might become acquainted with them. Buxtehude became a great musical authority, and young musicians flocked about him.

His compositions are remarkable as the earliest assertions of pure instrumental music, which, in later years, was enlarged and developed by Bach. He wrote many Chorales, Preludes, Fugues and other works for the organ. He died in Lübeck, May 9th, 1707.

JACQUES BOYVIN

Born in France about 1653. Nothing is known of his early life, until the time of his appointment as organist of the Cathedral of Notre Dame in Rouen, in 1674, which position he held thirty-two years.

The organ of the Cathedral was destroyed in 1683 and the new organ completed under his direction six years later. The success of this instrument brought much fame to Boyvin, who was frequently consulted and invited to inspect other organs.

He wrote two important volumes of organ music. He died in 1706.

JOHANN HEINRICH BUTTSTEDT

Born at Bindersleben, Germany, April 25, 1666, and studied under Johann Pachelbel.

He held several positions as organist, going to the Reglerkirche in 1684, then to the Kauffmanskirche in 1687, and four years later to the Hauptkirche, all in Erfurt. He wrote a number of Choral-Preludes for the organ, four Masses, and pieces for the Harpsichord. He died at Erfurt, December 1, 1727.

LOUIS MARCHAND

Born in Lyons, France, Feb. 2, 1669. At the age of fourteen he had already surpassed his father, an organist and teacher of music, and was appointed organist of the Cathedral in Nevers. At the age of twenty-four he resigned to accept the same position in the Cathedral at Auxerre, where he remained five years. He left for Paris, and established himself there in 1698, and became so famous that nearly every available organ was offered him. In 1702 he had already played in three different churches.

He soon became organist of the Chapel Royal, replacing Nivers. His reputation was so great, that he was not obliged to compete for the place, as is the custom in France. Marchand did not seek public approval, but preferred to play for a few

chosen friends when the church was closed. It was then one could best judge of his genius and remarkable talents. In 1703 he was engaged as organist of the Church of Saint Honoré, Paris, remaining four years. In 1707 he was appointed organist to the King.

Among his compositions is a volume of organ music collected and arranged by Guilmant. He died in 1732.

NICOLAS DE GRIGNY

Born in Reims, France, in 1671. Grigny came from a family of musicians, his father also being an organist. He became organist of the Church of Notre Dame, in that city, at the age of twenty-seven. He was held in high esteem during the reign of Louis XIV. His compositions do not give the impression of improvisations as was the case with many composers of his day. It is doubtful if any other organist of the same period wrote with such profoundness, and preserved the charm, as did Grigny. He was a prolific composer. He died in Reims, Nov. 30, 1703.

DOMENICO ZIPOLI

Born at Nola, Naples, Italy, about 1675. He was educated at the Conservatorio della Pietà dei Turchini. Afterwards he went to Rome, and accepted the position of organist at the Church of the Gesu.

His compositions include various Sonatas, Toccatas, Canzoni and numerous organ pieces.

The date of his death is not known.

LOUIS NICOLAS CLÉRAMBAULT

Born in Paris, December 19, 1676. The Clérambault family contained musicians who had been in the service of the Kings of France since the time of Louis XI. The father, Dominique, played in the Court Orchestra.

Louis' studies in organ playing and counterpoint were under André Raison, organist of the Abbey of Ste. Geneviève, and of the Jacobin Church, in the Rue St. Jacques, Paris, and he succeeded his master in the latter position. Afterwards, he accepted the post of organist in the Church of St. Louis, in the parish of St. Sulpice, and of the Royal House of St. Cyr, near Versailles.

Louis XIV was so impressed with Clérambault's compositions, that he appointed him superintendent of the private orchestra of Madame de Maintenon. In addition to the Cantatas composed for the King, he wrote a book of organ music.

He died in Paris, Oct. 26, 1749.

WILLIAM CROFT

Born at Nether Ettington, Warwickshire, England, in 1678. One of the most noted English composers of the 17th century. At the age of twenty-two, he received his first organ appointment at the Church of St. Anne, Soho, and four years later as organist of the Chapel Royal. In 1708 he resigned to accept the position as organist of Westminster Abbey, succeeding Dr. John Blow.

Croft received the degree of Doctor of Music in 1713, at Oxford.

He wrote many Anthems and Organ Pieces, which gained for him a distinguished place amongst English composers.

He died in 1727, and was buried in Westminster Abbey.

JOHANN GOTTFRIED WALTHER

Born in Erfurt, Germany, Sept. 18, 1684. Walther was a relative and intimate friend of J. S. Bach. He pursued his studies with Jacob Adlung and J. Bernhard Bach. In 1702 he accepted the position of organist in the Church of St. Thomas, in Erfurt, and five years later, left for Weimar to become Town Organist.

In the arrangement and Variation of the Chorales for the Organ, Walther is considered next to J. S. Bach.

His greatest work was a Musical Lexicon, published in Leipzig, in 1732. Many of his compositions are still in manuscript.

He died at Weimar, March 23, 1748.

JEAN FRANÇOIS DANDRIEU

Born in Paris, France, in 1684. He held the position of organist in the Church

of St. Merry, and afterwards in the Church of St. Bartholomew, Paris.

His compositions include a volume of organ pieces, a suite of songs for Christmas Eve, several Sonatas, in three parts, for two trebles and bass, a collection of figured and unfigured basses, and a suite of pieces for strings. He died in Paris, Jan. 16, 1740.

JOHANN SEBASTIAN BACH

Born at Eisenach, Germany, March 21, 1685. It is of Bach that Alexandre Guilmant once said: "If all the music of the world should be destroyed excepting that of this great man,—music would still exist."

His father, Ambrosius Bach, taught him the violin, and after his death, his famous brother, Johann Christoph, then organist at Ohrdruf, instructed him on the Clavecin. His progress was rapid, and his tendency for work soon made itself felt.

He entered the Convent School at Lüneburg at fifteen, and was engaged as chorister in the Church of St. Michael. From there he made frequent trips on foot to hear the famous old Dutch organist, Reinken, in Hamburg.

In 1703 he was appointed organist of the new church at Arnstadt. It was at this time he walked to Lübeck to hear Buxtehude, who was then giving his "Abend-musiken."

He became so engrossed with the art and methods of this great organist, that he prolonged his leave of absence from one to three months, which brought him a curt reprimand from the Church Council on his return.

In 1707 he began his duties as organist of the Church of St. Blasius, in Mühlhausen, Thuringia, and the following year returned to Weimar as Court Organist and "Kammermusikus." Here his fame as the first organist of his day reached its climax, and his chief organ compositions,—to immortalize him for all time—were written. When twenty-nine years of age, he received the appointment as "Hof-Concertmeister" which materially enlarged his scope of work. In 1717 during his appointment as Kapellmeister to Prince Leopold of Anhalt-Cöthen, he was able to devote much time to composition, and frequently travelled with the Prince. Six years later, Bach was appointed Cantor at the Thomas School in Leipzig, and director of the Music in the Churches of St. Thomas and St. Nicholas, where he remained until his death. These positions brought him much renown, and he wrote his most famous Cantatas, the Passions, and the B-minor Mass for the services, which show him at the zenith of his art.

In 1747 he was invited to appear before Frederick the Great, where his marvelous improvisations accorded him the highest consideration of the King. His ardor for work when young, which often caused him to pass entire nights in study, began to effect his eyesight, and he became totally blind previous to his death in Leipzig, July 28, 1750.

Bach was twice married and had twenty children, eleven sons and nine daughters.

His sons, Wilhelm Friedmann and Philip Emanuel, enjoyed large reputations as musicians.

Bach's home life was especially enjoyable, and his house became a centre of musical culture. Performances of vocal and instrumental works were frequently participated in by his numerous family and his pupils. Notwithstanding his great genius, he was the most modest of men, and deeply imbued with a religious sentiment and feeling. His activity and capacity for work was extraordinary and unceasing.

Bach developed music to its highest state of perfection and left it there. His work will probably never be equalled or surpassed.

The heart of Bach lies in his Chorales for the organ, which, perhaps, show his real character more than in any of his other works.

Bach's music will live for all time, and will always remain one of the greatest monuments to this wonderful art.

GEORGE FREDERICK HANDEL

Born at Halle, Lower Saxony, Feb. 23, 1685.

His father determined that the child should become a lawyer, but was dissuaded from this by the Duke of Saxe-Weissenfels, who was greatly impressed by young Handel's remarkable ability. He began his studies under Zechau, organist of the Cathedral at Halle, with whom he studied for a long time. In 1702 he was appointed organist of the Palace and Dome Church of Halle, and the same year entered the University there. In 1703 he played in the orchestra of the Grand Opera, in Hamburg, where two years later his first opera was produced. In 1706 he went to Italy, where several of his operas were sung, and four years afterward returned to Germany to accept the post of Kapellmeister, offered by the Elector of Hanover, afterwards George I of England.

At the close of the year he went to London. Shortly after his arrival his opera "Rinaldo" was written and produced with phenomenal success, and established at once his reputation.

Handel returned to Hanover, but was soon again in London, finding there a better field for his talents.

The Elector of Hanover was now George I of England, and unfriendly on account of his (Handel) having left his post in Germany.

A reconciliation was effected by the playing of his "Water Music" under Handel's direction, the orchestra being seated in a Barge following the King's boat, as they sailed down the Thames. In 1716 he accepted the post of Chapel-Master to the Duke of Chandos, and four years later directed Italian Opera for the Royal Academy of Music. He was now in high favor. Many operas were composed and produced, and he was the idol of the public for eighteen years. In 1734 he became his own Impressario, which proved unfortunate, for in three years he became bankrupt, and his health failed him at the same time. It was not until his 53d year that he began to compose the works that afterwards immortalized his name. The "Messiah," considered by many as his greatest oratorio, was first sung in Dublin, at a charitable concert, and produced in London, March 23, 1743. The audience was so thrilled during the singing of the Hallelujah Chorus, that the entire assemblage, including the King, rose to their feet, and remained standing until the close. In later years, Handel lost his eyesight completely, but continued to preside at the organ during the performance of his own oratorios, and to play his organ concertos.

With the exception of J. S. Bach, he was undoubtedly the greatest organ and harpsichord player of his age. His ability to improvise was remarkable and he never lacked ideas and the ability to express them. When performing his organ concertos he would frequently improvise an entire movement. He composed with great rapidity. "Rinaldo" was written in fourteen days, and the "Messiah" in twenty-four. His written works include many operas, oratorios and instrumental pieces, with several organ concertos and eleven fugues for the organ. He died April 14, 1759, and was buried in Westminster Abbey.

JOHANN PETER KELLNER

Born September 24, 1705, at Grafenrode, in Thuringia, Germany. He studied under J. C. Schmidt, and was personally acquainted with J. S. Bach and Handel. In 1725 he obtained the post of Cantor at Frankenhain, and three years later returned to Grafenrode to take up his duties as Cantor in his native town. We owe the preservation of several of Bach's works to copies made by him.

His compositions include several Suites, Sonatas, Chorales, and other organ works, and music for the church service. He died at Grafenrode, in 1788.

GIOVANNI BAPTISTA MARTINI

Born at Bologna, Italy, April 24, 1706. Known as "Padre" Martini, and one of the most important of the scientific musicians of the 18th century.

Ordained as a priest in 1722, he returned to his native city three years later, to accept the position as *Maestro di Cappella* at the Church of San Francesco.

His extensive library contained no less than 17,000 volumes. Martini's two great works were the *Storia della Musica* (3 vols.) and *Exemplare ossia Saggio . . . di Contrapunto* (2 vols.).

The first is a most learned work, each chapter begins and ends with a puzzle—Canon, the whole of which was solved by Luigi Cherubini.

Martini was a prolific composer for the church, and the list includes several Organ Sonatas. He died in 1784.

SAMUEL WESLEY

Born at Bristol, England, Feb. 24, 1766. He was undoubtably the greatest English organist of his day. In his performances of the fugues of J. S. Bach and Handel, and in his improvisations, he was unrivalled. He was a prolific composer, and his numerous compositions were varied and of high value.

Wesley came from a family of musicians, and, therefore, inherited his remarkable talent. From infancy he had the advantage of hearing his elder brother, Charles, play the organ, which aided materially in developing his talent.

In 1811 he was engaged as solo organist and conductor of the Birmingham Festival, and in 1824 as organist of Camden Chapel, Camden Town. He died Oct. 11, 1837.

ALEXANDRE PIERRE FRANÇOIS BOËLY

Born at Versailles, France, April 19, 1789. Studied at the Paris Conservatoire, but was obliged to leave at the age of fifteen to accompany his father to the provinces, where he remained for two years without instruction. On his return, he was not able to re-enter the Conservatoire—but made an exhaustive study of the great masters.

Boëly, as a composer, did not seek popularity, but won the esteem of all connoisseurs. His organ works may be conceded to be the best written during the first half of the century.

For several years he held the position as organist of the Church of St. Germain-l'Auxerrois, Paris. He died in Paris, December 27, 1858.

FELIX MENDELSSOHN-BARTHOLDY

This celebrated composer was born in Hamburg, Germany, Feb. 3, 1809. The family soon afterwards removed to Berlin, where his education was begun.

When eight years of age, Felix was able to read music at sight and harmonize correctly a given bass. At sixteen, his literary and scientific studies were completed. He could read Greek and Latin authors in the original; spoke several languages, and cultivated drawing and painting. His hands were unusually flexible, enabling him to execute correctly the most difficult passages of piano-forte music. It is said that his mother remarked that, when a child, he had "Bach fugue fingers."

Favored by fortune, his father being a Banker in Berlin, Mendelssohn was able to develop his talent with ease. In 1829 he left for a tour embracing France, England, Scotland and Italy. While in Rome he met Berlioz, who became his friend. In 1830 he went to Paris, remaining there about two years. His compositions did not, however, impress the Parisians as he had anticipated. In England where he made seven lengthy visits, he was received with great favor and enthusiasm.

He conducted many concerts, and his oratorios "St. Paul" and Elijah" were produced there. His organ playing excited much attention amongst the English organists, and he was considered the greatest of the German organists who had come to England.

In 1833 he was appointed Director of Music at Dusseldorf, and retired two years afterwards to Leipzig, where he was made Director of the famous Gewandhaus Concerts. The King of Saxony, because so impressed with what Mendelssohn had accomplished, appointed him his Honorary Chapel-Master.

From this time on, repeated visits to England, and his conducting in his native country, kept him constantly occupied. He wrote Six Organ Sonatas, and Three Preludes and Fugues for the Organ, besides smaller works for the instrument. He died in Leipzig, Nov. 4, 1847.

FRANZ LISZT

Born October 22, 1811, at Raiding, Hungary. His father, Adam Liszt, a steward in the service of Prince Esterhazy, instructed him in the rudiments of music and in piano-forte playing. His progress was so extraordinary that at the age of nine he played at a public concert in Ödenburg, and attracted the attention of several Hungarian noblemen who offered to contribute 600 florins annually, for six years, for his education. The family removed to Vienna, and he made his first public appearance there January 1, 1823. His genius and unusual gifts were immediately recognized by Beethoven and the entire musical public. His studies were conducted by Czerny on the piano-forte, and Randhartinger in composition. He made the trip to Paris in the hopes of entering the Conservatoire. His admission was, however, refused by Cherubini, the Director, on account of his being a foreigner. He studied composition for a short time under Paër and Reicha.

At different periods from this time his concert tours in various countries brought him great fame, and he was acclaimed as the greatest of pianists. In 1849 he accepted the position of Kapellmeister at Weimar, and his home became the mecca for artists and students from all countries. In 1859 he left Weimar and lived for a considerable time in Rome.

Liszt is one of the great personages in the world's history. He was one of the most brilliant pianists the world has seen, and a prolific composer. The long list of his compositions includes those for the orchestra, piano-forte, choral works, songs, and for the organ. The latter include the Prelude and Fugue on B. A. C. H., the Fantasia and Fugue on the Choral "Ad nos ad salutarem undam," and smaller pieces. He died in Bayreuth, Germany, July 31, 1886, and was buried there.

JOSEF GABRIEL RHEINBERGER

Born at Vaduz, capital of the small principality of Liechtenstein, March 17, 1831. His musical ability was so marked that at the age of five years he had already attained a local reputation. Sebastian Pöhly gratuitously taught him the organ, piano-forte and musical theory, and, as he was unable to reach the pedals, had a second pedal-board built for him.

At the age of seven years, he was appointed organist of the Vaduz Parish Church, and during the following year, his first composition, a three-part Mass with organ accompaniment, was produced. In 1848 he studied under Schmutzer, in Feldkirch, and three years afterwards entered the Munich Conservatorium, studying organ under Herzog, and piano with Leonhard, and counterpoint with Maier. After three years he left the Conservatorium with the highest honors. After studying privately with Lachner, he was, in 1859, appointed Professor of the Piano at the Munich Conservatorium, and one year later Professor of Composition.

When the Conservatorium was dissolved, Rheinberger was appointed Repetitor at the Court Theatre. From 1860 to 1866 he was organist of the Court Church of St. Michael, in Munich; and in 1864 he was elected Director of the Munich Choral Society. In 1867 Von Bülow founded the "Königliche Akademie der Tonkunst," and Rheinberger was appointed Professor of the Organ and Composition and Inspector of the Instrumental and Theory Classes, which he held with great fame until his death. While there he received the title of Royal Professor; and in 1877 succeeded Wüllner as Director of the Court Church Music.

The degree of Doctor of Music was bestowed upon him in 1899.

Rheinberger became famous as a teacher of the organ, and his pupils included several noted Americans.

He was a prolific composer, his compositions covering all branches of musical art. The long list includes twenty Organ Sonatas, and many smaller pieces for the instruments.

He died in Munich, Nov. 25, 1901.

CHARLES ALEXIS CHAUVET

Born at Marines (Seine-et-Oise), France, June 7, 1837. Chauvet entered the Paris Conservatoire in 1850, as a member

of Benoist's Organ Class, and in composition under Ambroise Thomas.

He won the *Premier Prix* in 1860, and nine years later was appointed to take charge of the new organ constructed by Cavaillé-Coll for La Trinité, Paris, which position he held for two years (1869–1871).

Chauvet was a brilliant organist, and his organ works have much refinement of style and charm. He died suddenly at the height of his career, Jan. 28, 1871, at Argentan, France.

FÉLIX ALEXANDRE GUILMANT

Born at Boulogne-sur-mer, March 12, 1837. The dean of French organists, and acknowledged as the greatest organist of his day. His father, Jean-Baptiste Guilmant, played the organ in the Church of St. Nicolas for nearly fifty years. He studied harmony with Carulli, and organ with Lemmens; was an eager student of musical literature, and practiced diligently on the organ, often eight or ten hours at a time, with locked doors, tiring out a succession of blowers. At twelve years of age he substituted for his father; at sixteen he became organist of the Church of St. Joseph, in Boulogne. In 1871 Guilmant took up his residence in Paris. His remarkable playing at the inauguration of the organs of St. Sulpice and Notre Dame, caused his appointment as organist of the Grand Organ at La Trinité, succeeding Chauvet, where he remained for thirty years.

His life was one of constant activity. As a contrapuntist he was unsurpassed.

Marvelous as was his work at the organ, his *extempore* playing stood alone, and his improvisations were perfection itself.

Guilmant was a prolific composer. His organ pieces number up in the hundreds, and include eight Sonatas, two of which have been arranged for organ and orchestra. His "*Archives des Maîtres de l'Orgue*" is a monumental work, and the list also includes Masses, Motets, and an Oratorio.

For years he was president of the Schola Cantorum, in Paris, and in 1896 he was appointed Professor of the Organ at the Paris Conservatoire. He made frequent concert trips in Europe and came to America three times. The influence and importance of these visits can probably never be fully estimated.

The University of Manchester (Eng.) bestowed upon him the degree of Mus. Doc. He was a Chevalier of the Legion of Honor, decorated by Pope Pius IX, receiving the Order of St. Gregory.

He was Honorary President of the Guilmant Organ School, New York, and took a large interest in the development of organ music in America. He died at Meudon, France, March 30, 1911.

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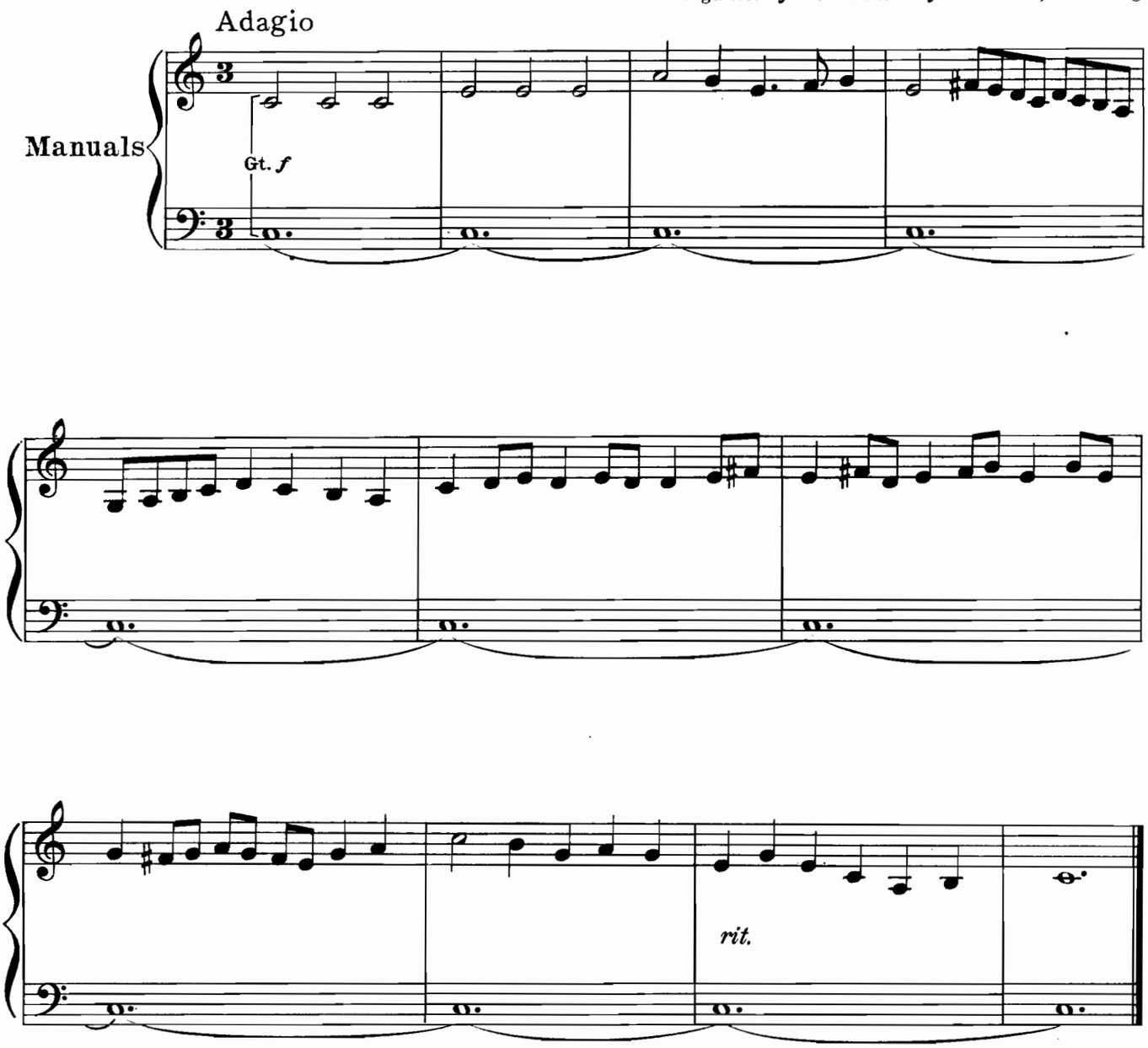
PRELUDE*

Prepare { Swell: Foundation stops, 8′ and 4′
Great: Foundation stops, 8′ and 4′ (Sw. to Gt.)
Pedal: *tacet*

Edited by Dr. WILLIAM C. CARL

CONRAD PAUMANN
German; about 1410-1473
Organist of the Church of St. Sebald, Nurenberg



*) One of the earliest pieces written for the organ. It was intended to be played slowly, probably with the fists, on account of the heavy touch found on the organs of this period.

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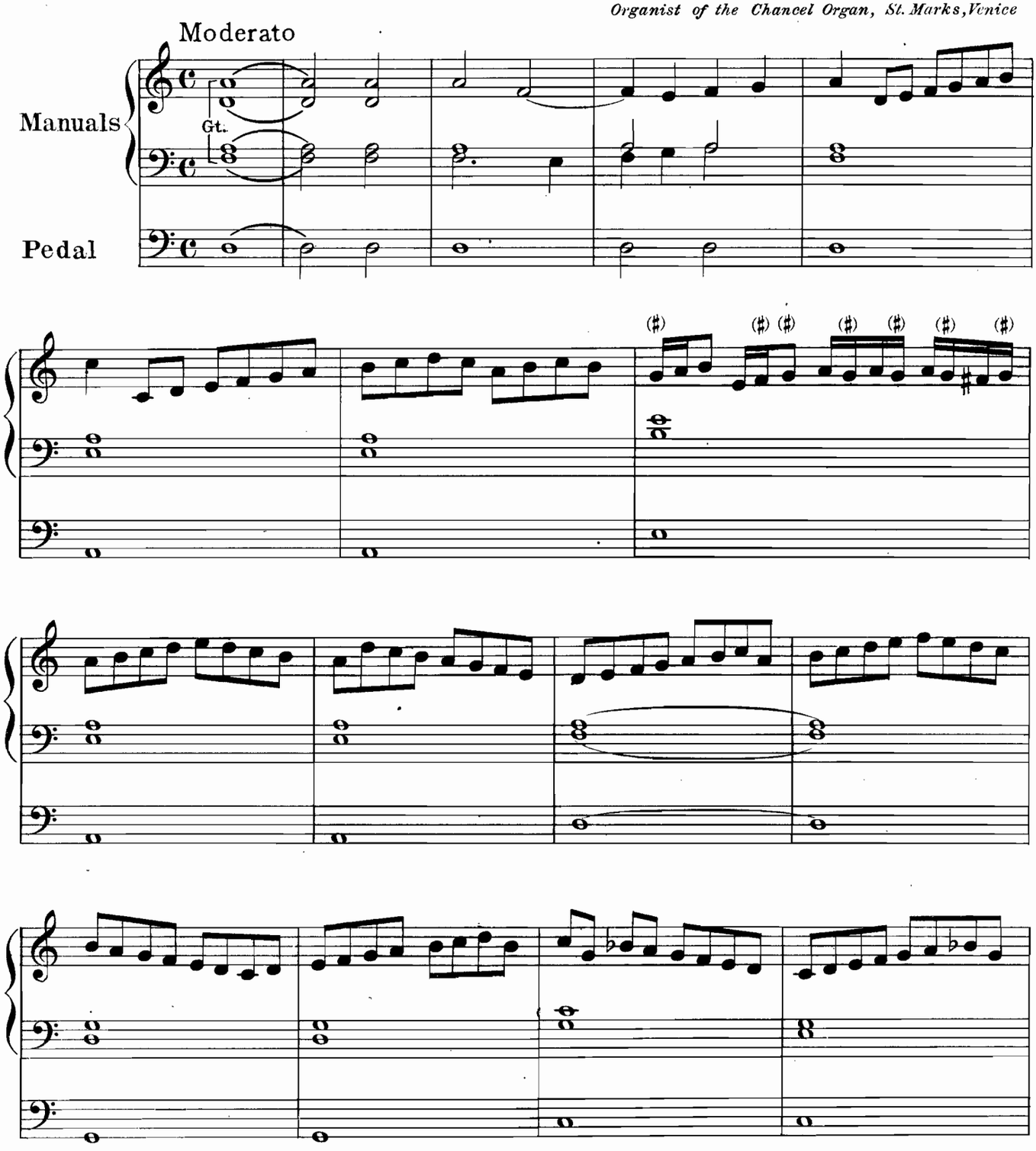
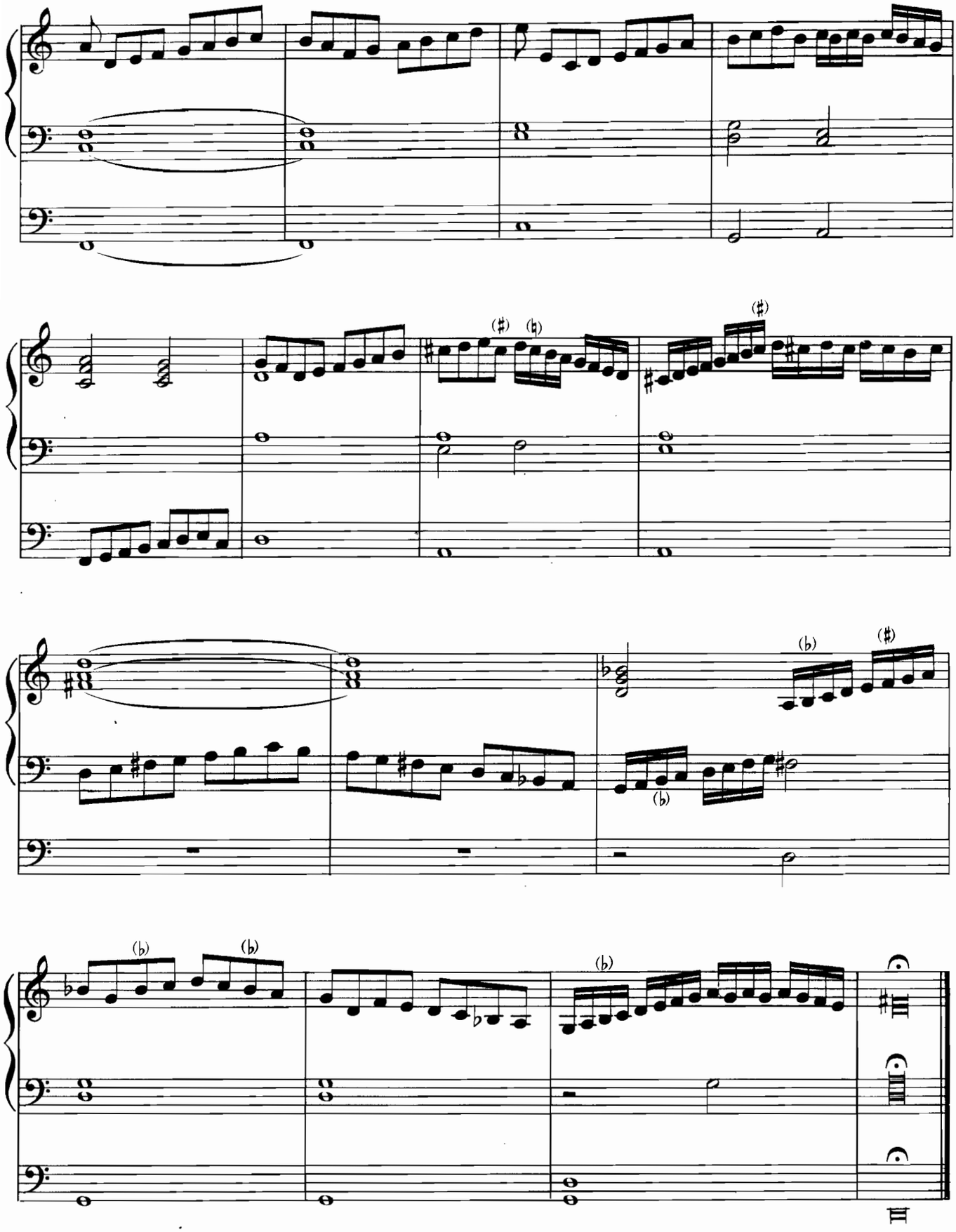
PRELUDIO PER ORGANO

Prepare { Swell: Foundation stops, 16′, 8′, 4′, 2′ and Mixtures
Great: Foundation stops, 16′, 8′, 4′, 2′ and Mixtures (Sw. to Gt.)
Pedal: 16′, 8′ and 4′ (Gt. to Ped.)

Edited by Dr. WILLIAM C. CARL

ANDREA GABRIELI
Italian; 1510-1586
Organist of the Chancel Organ, St. Marks, Venice





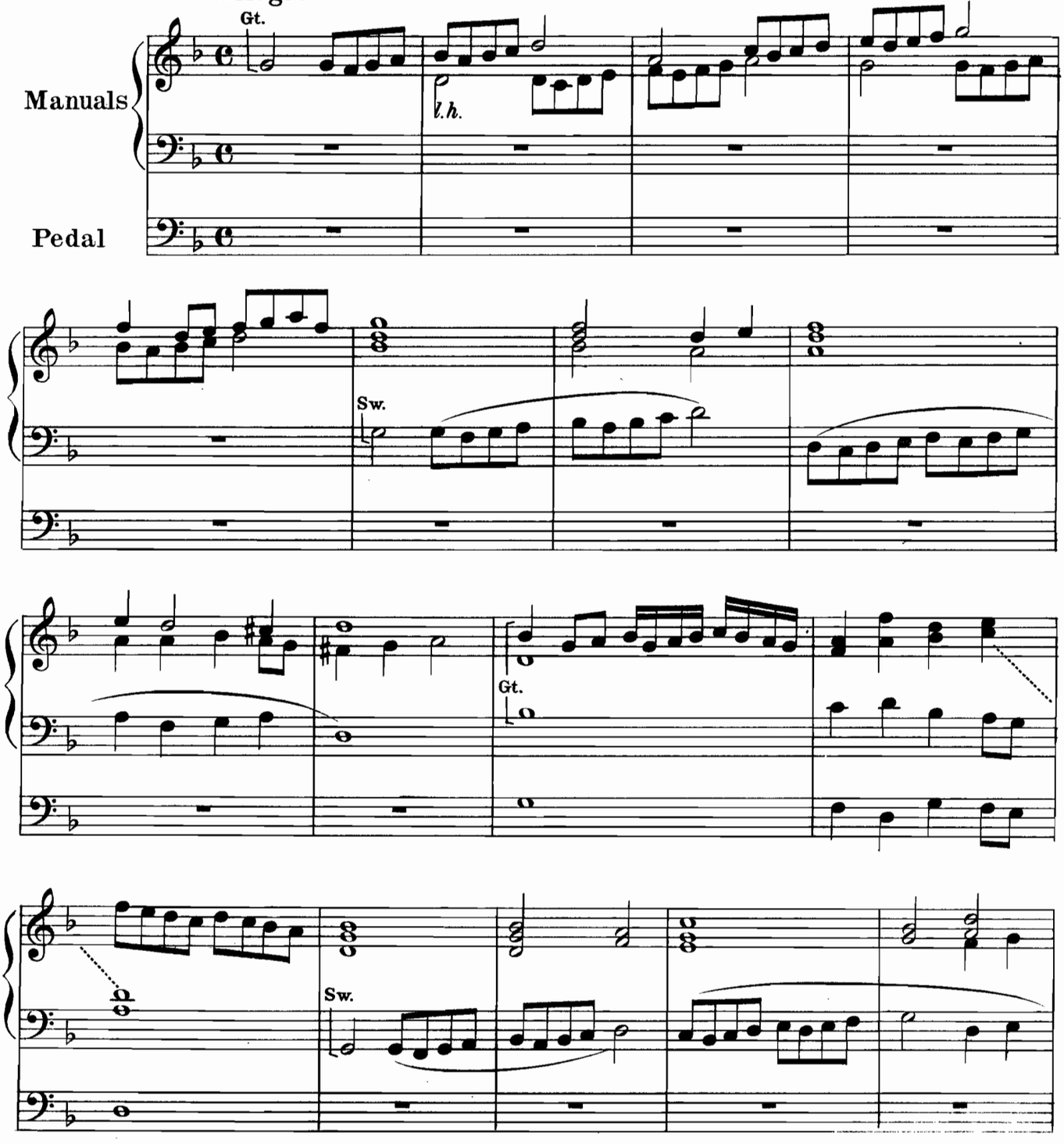
ECHO POUR TROMPETTE

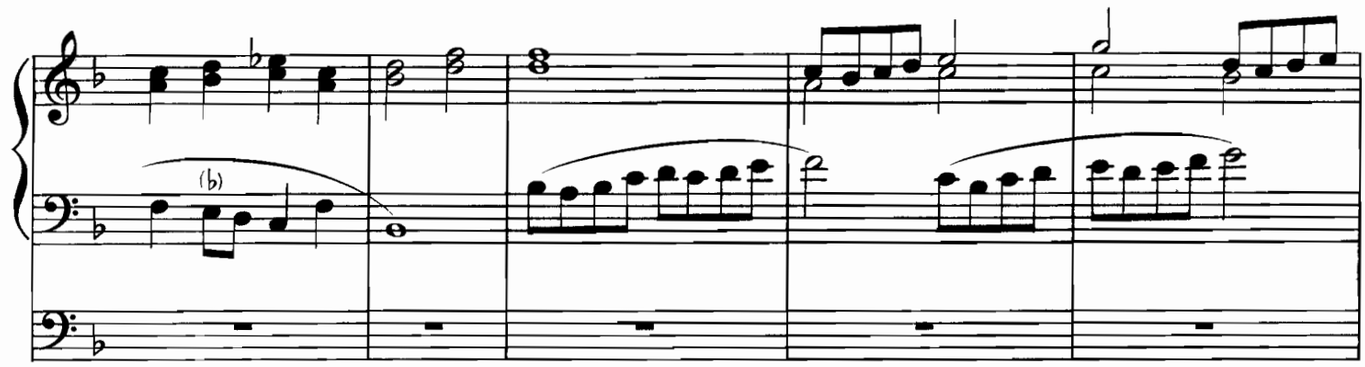
Prepare { Swell: Trumpet 8′ (or Cornopean 8′) and Stopped Diapason 8′
Great: Flute 8′, light Diapason 8′, Principal 4′, (or Flute 4′)
Pedal: 16′ and 8′

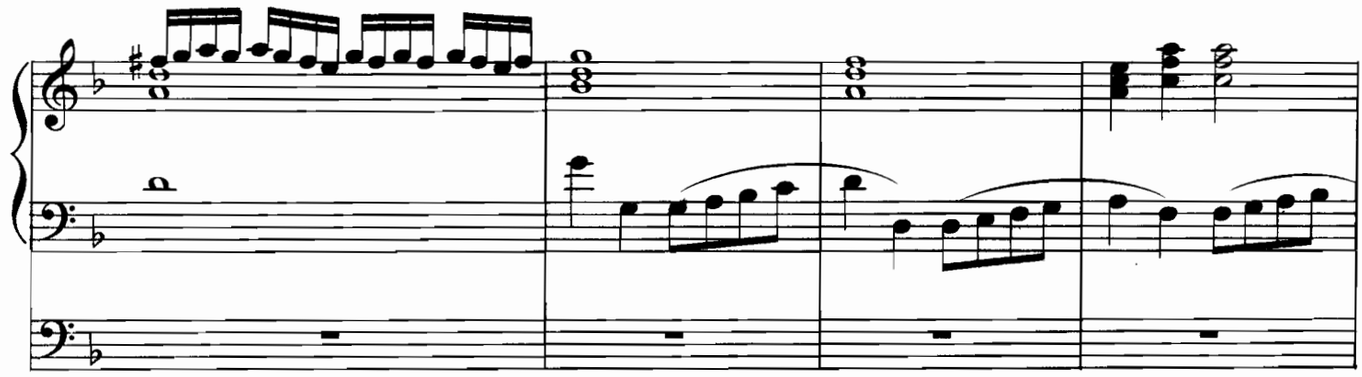
Edited by Dr. WILLIAM C. CARL

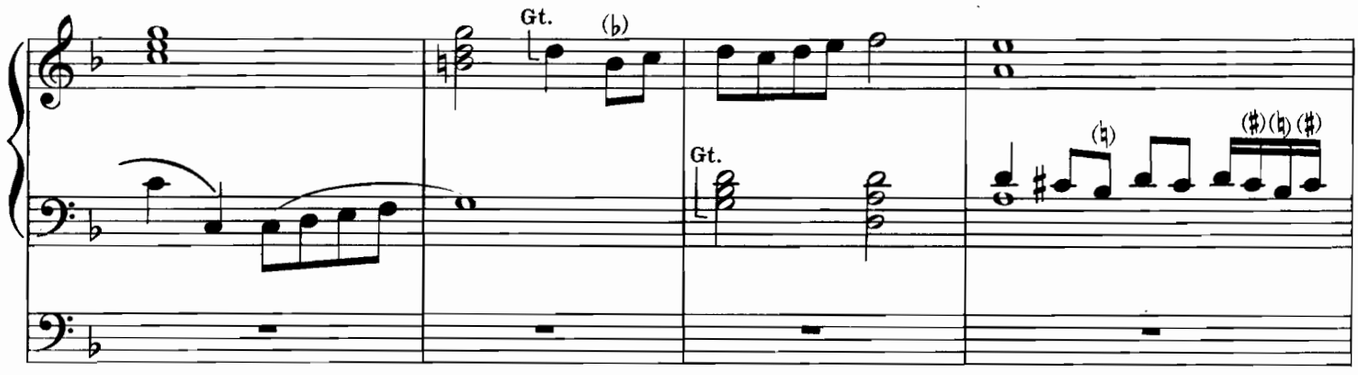
CLAUDIO MERULO
Italian; 1533-1604
Organist of the Grand Organ, St. Marks, Venice

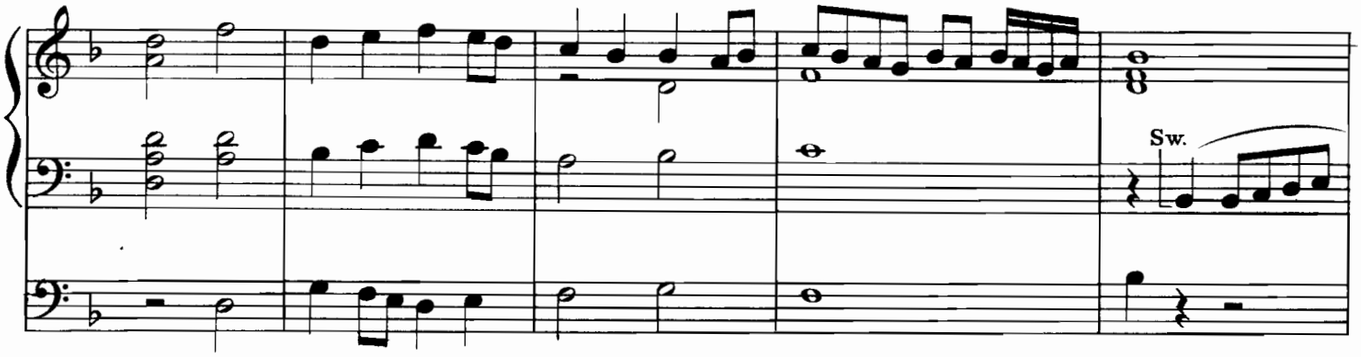
Allegro

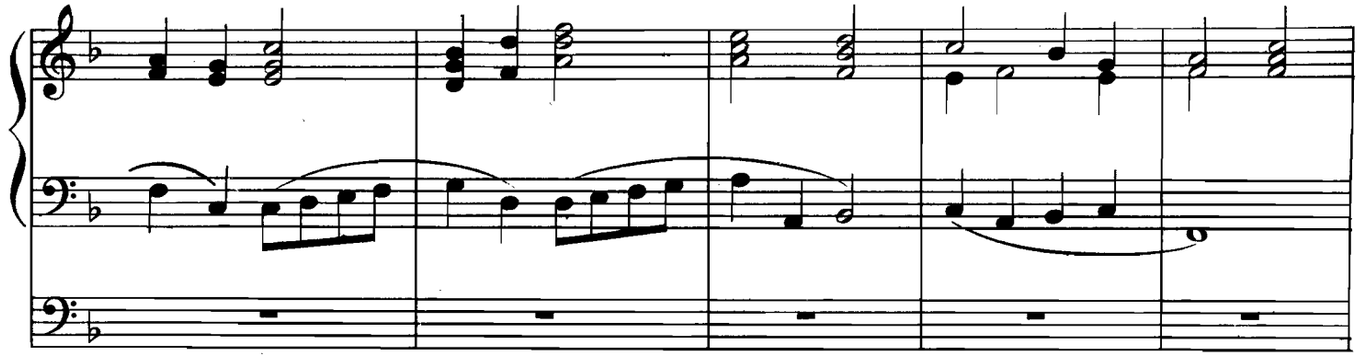


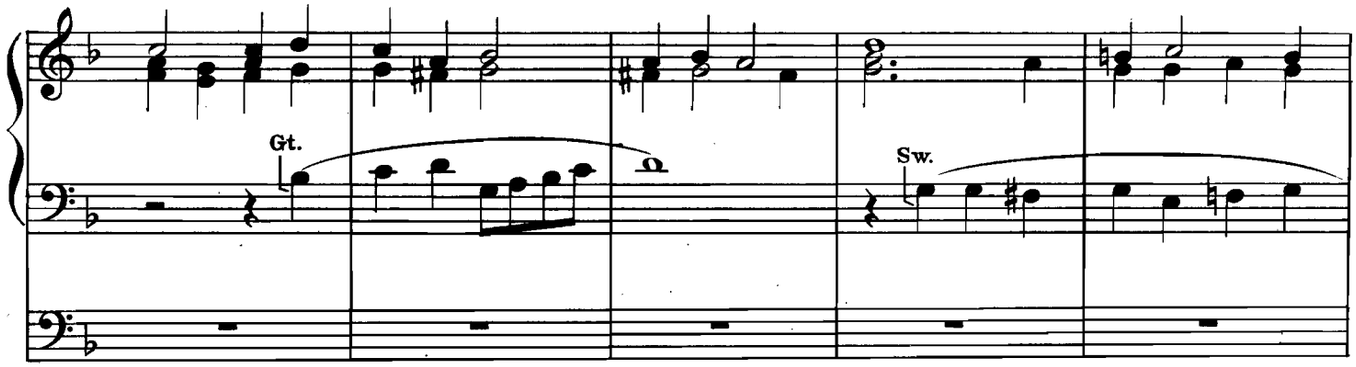


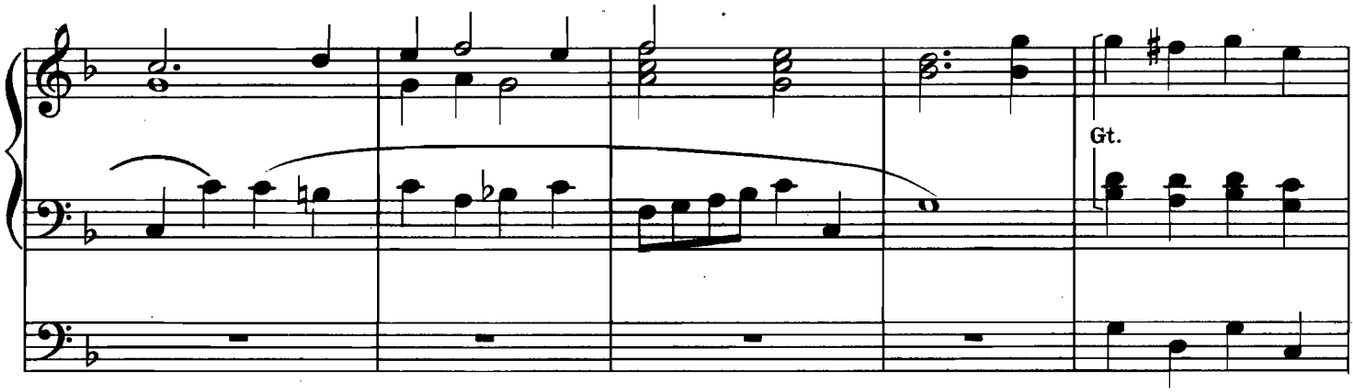


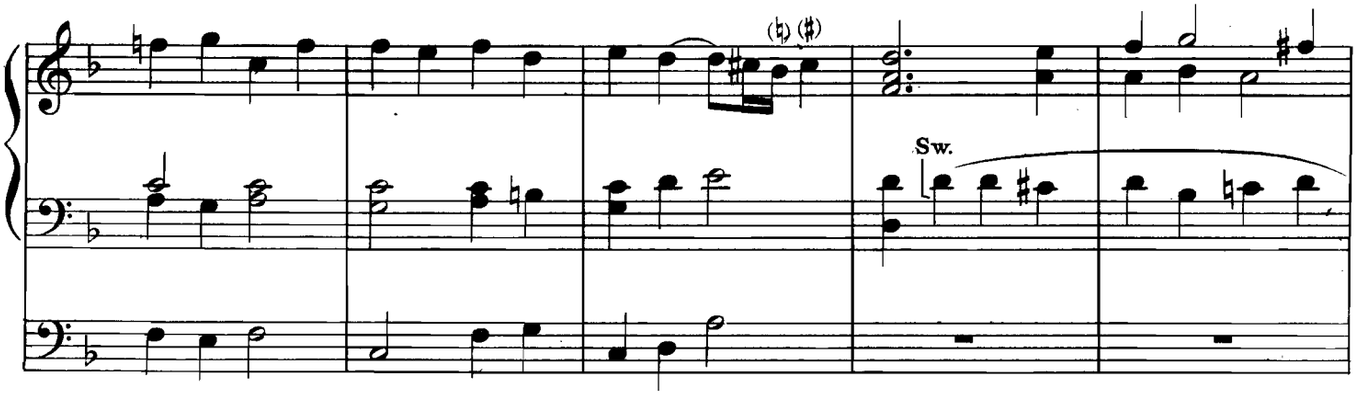

Gt.
Gt.

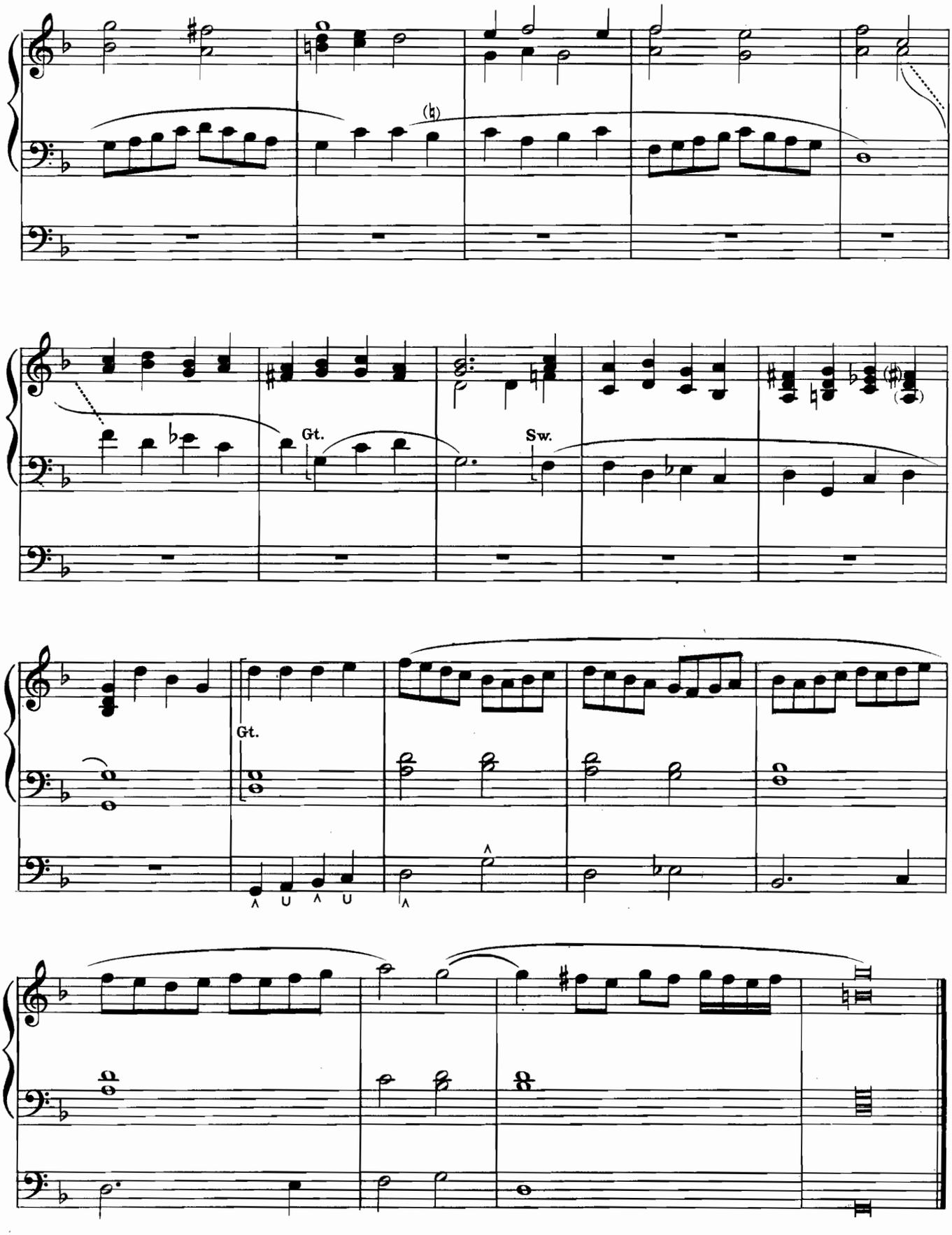

Sw.




Gt.
Sw.


Gt.


Sw.


Gt.
Sw.
Gt.

PAVANE

(The Earl of Salisbury)

Prepare
- **Swell:** Open Diapason 8′ and Stopped Diapason 8′
- **Great:** Flute 8′ (Sw. to Gt.)
- **Choir:** Dulciana 8′
- **Pedal:** light 16′ and 8′

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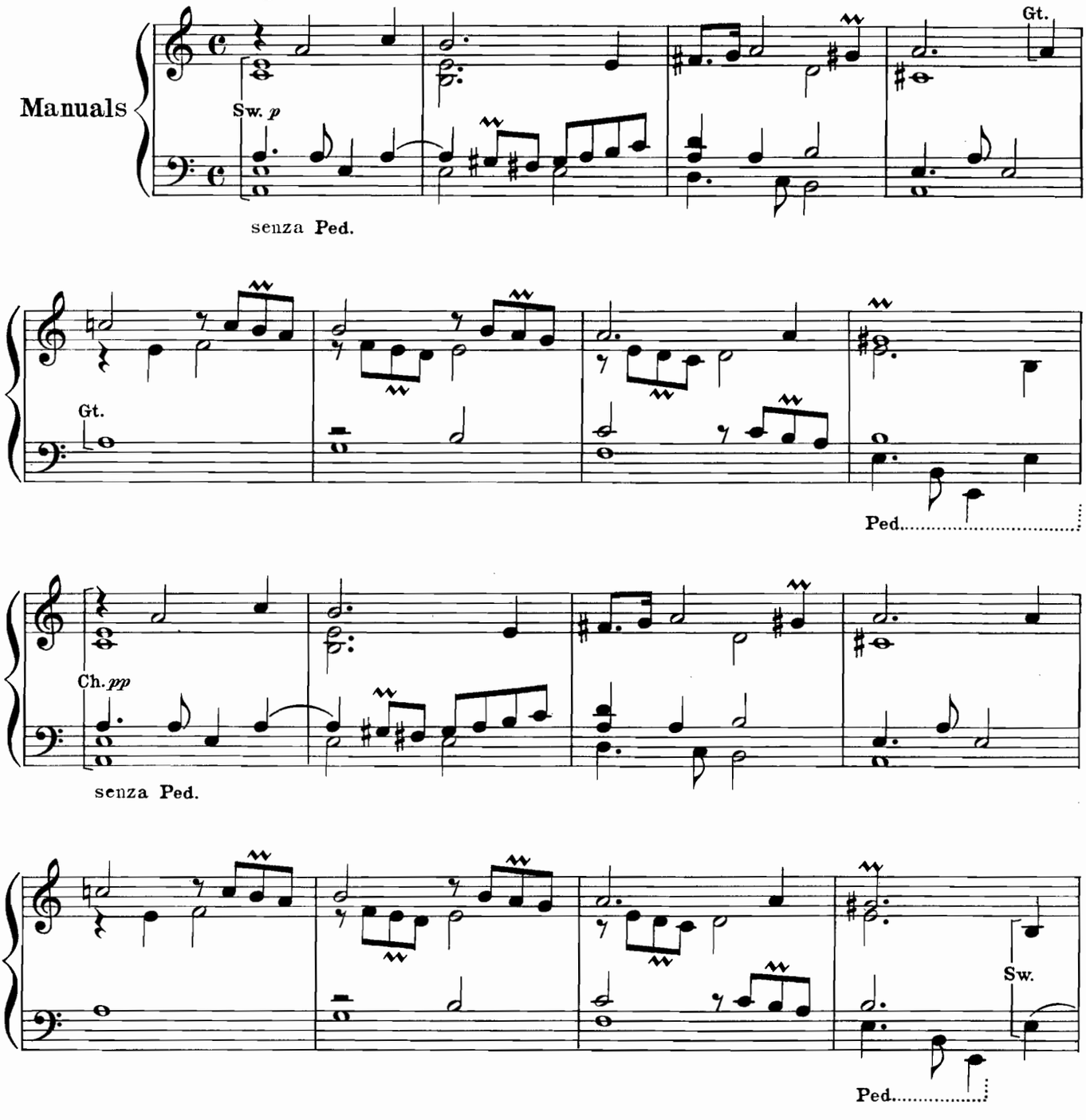
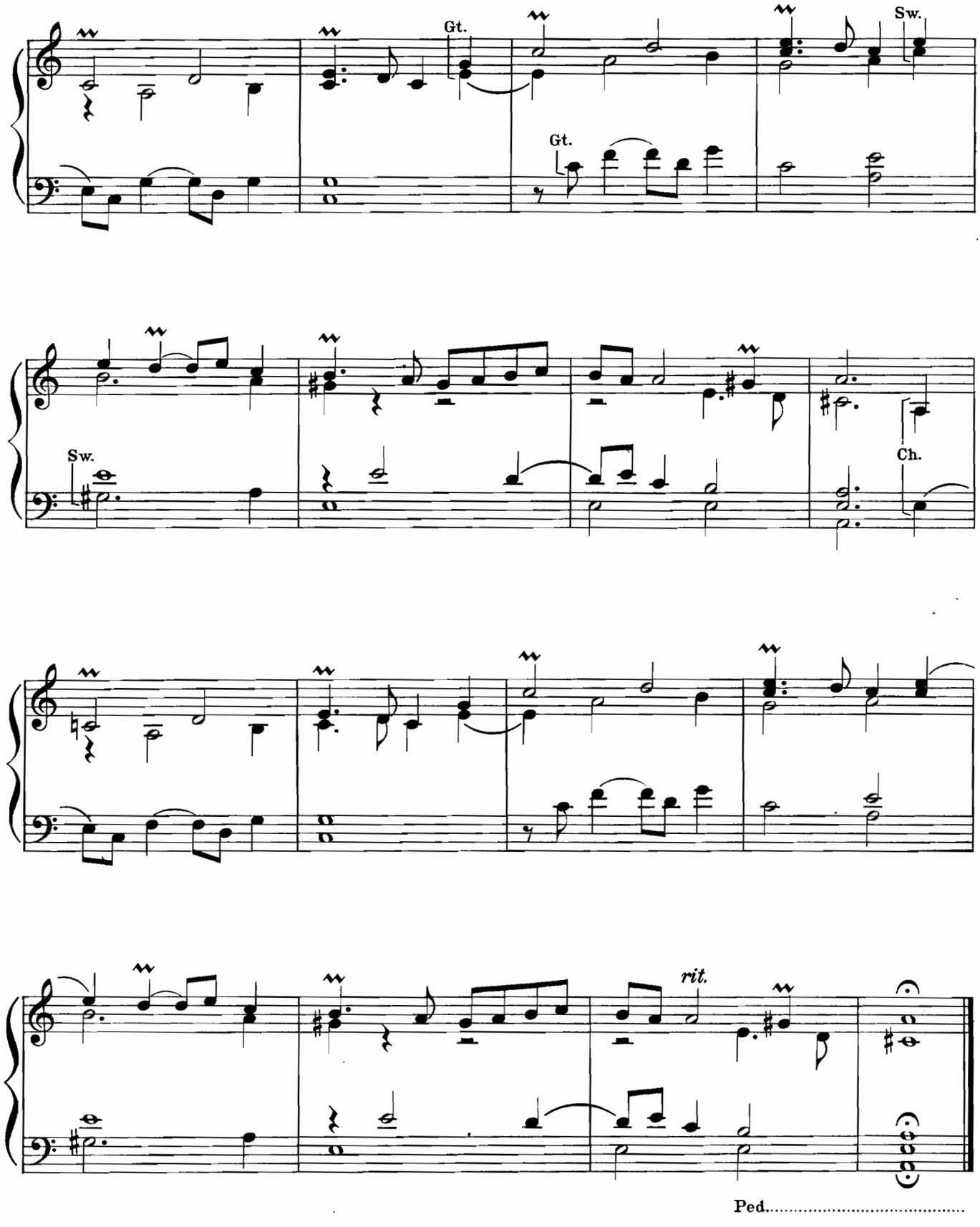
WILLIAM BYRD
English; 1538?-1623
Organist of Lincoln Cathedral

Adagietto




Gt.
Sw.
Gt.
Sw.
Ch.
rit.
Ped.

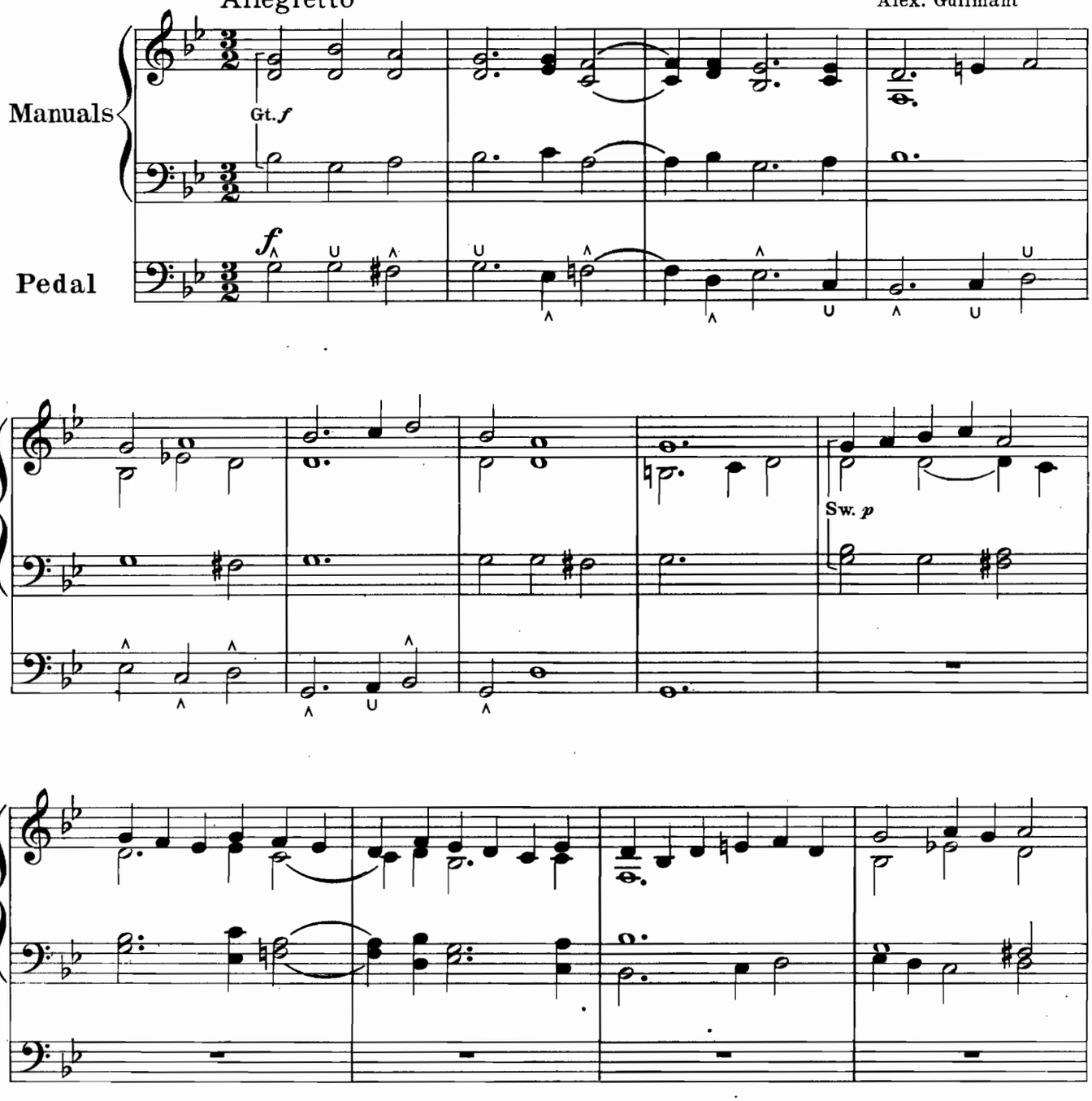
GAGLIARDA

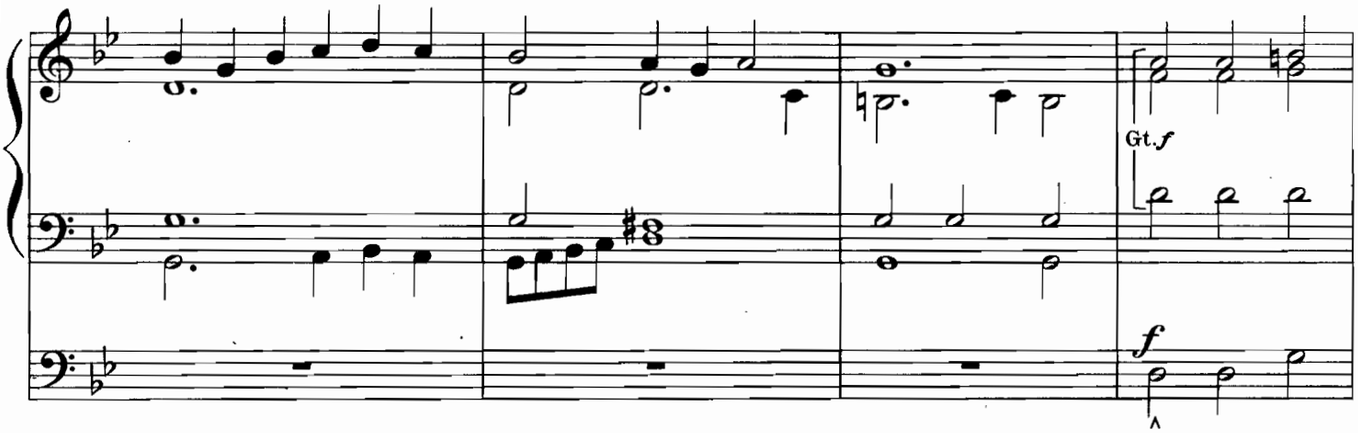
Prepare { Swell: Full (closed)
Great: 16; 8′ and 4′ (Sw. to Gt.)
Pedal: 16′ and 8′ (Gt. to Ped.)

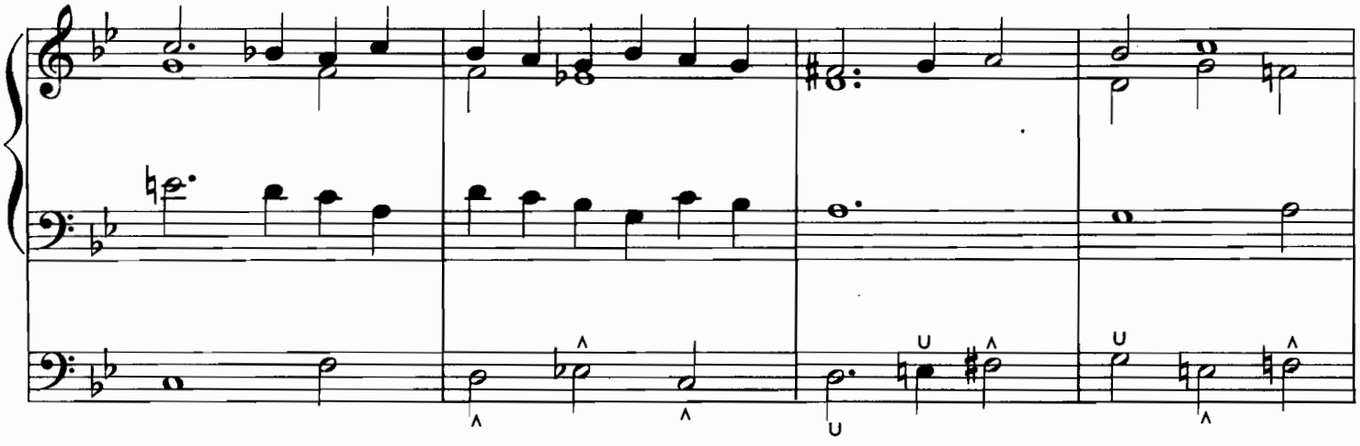
Edited by Dr. WILLIAM C. CARL

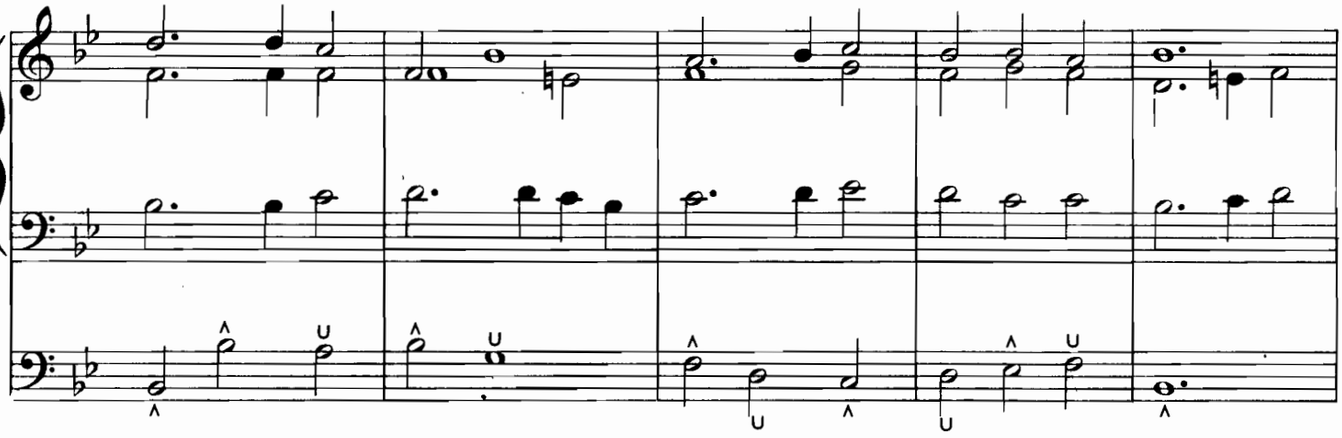
BERNHARD SCHMID
German; 16th Century
Organist of Strassburg Cathedral
Transcribed for the Organ by
Alex. Guilmant

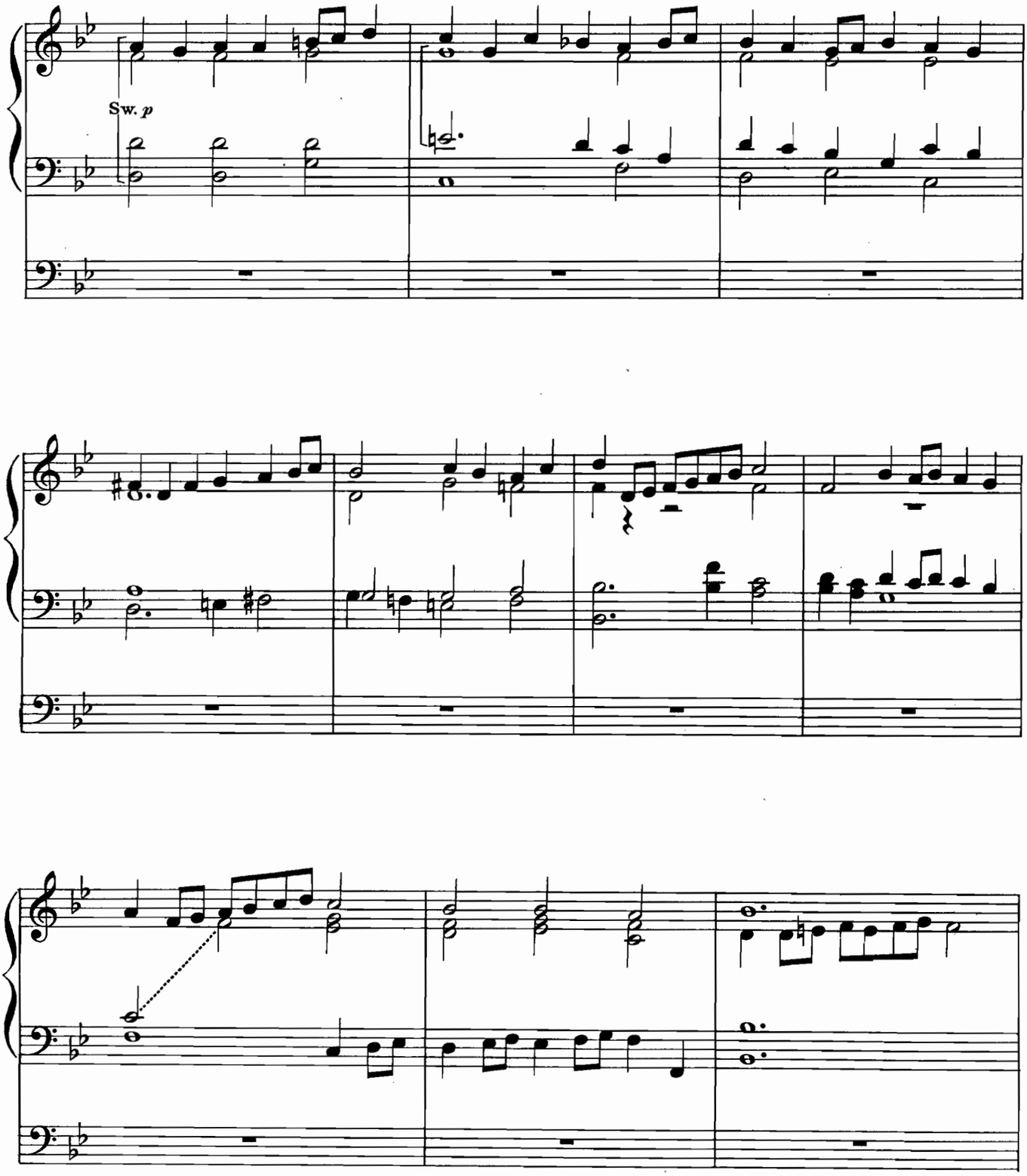
Allegretto

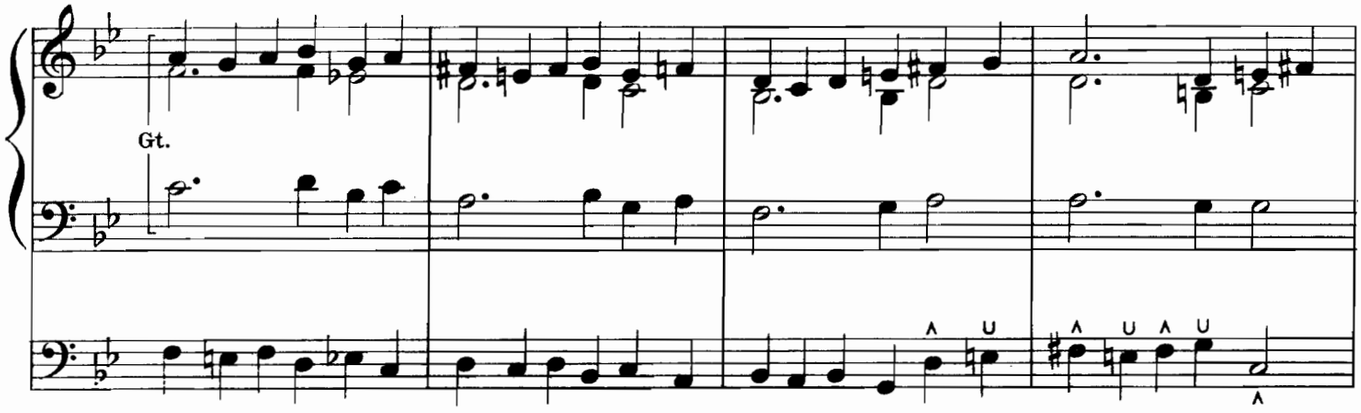


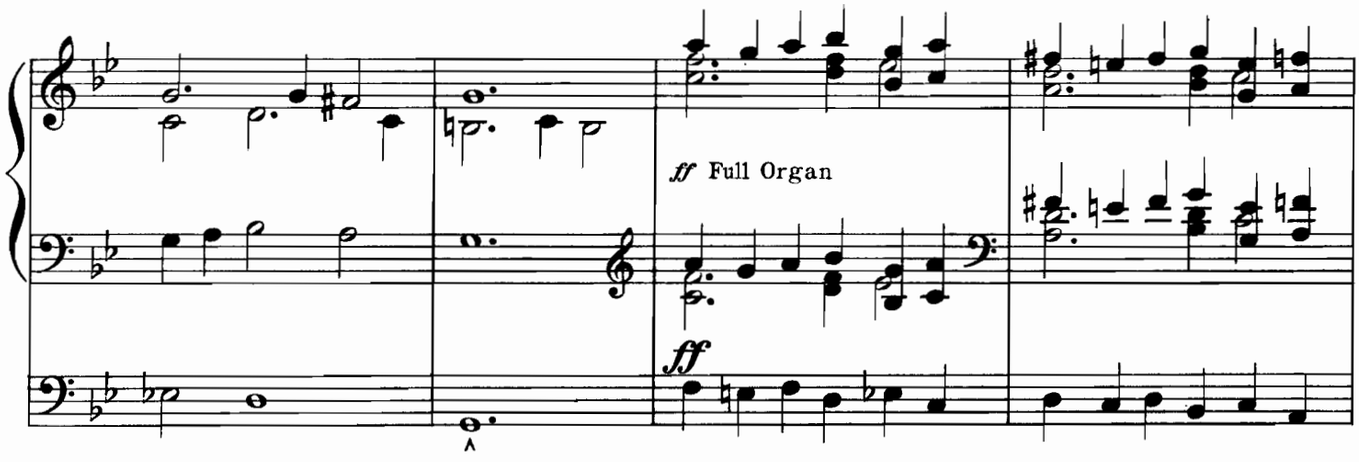

Gt. f
f

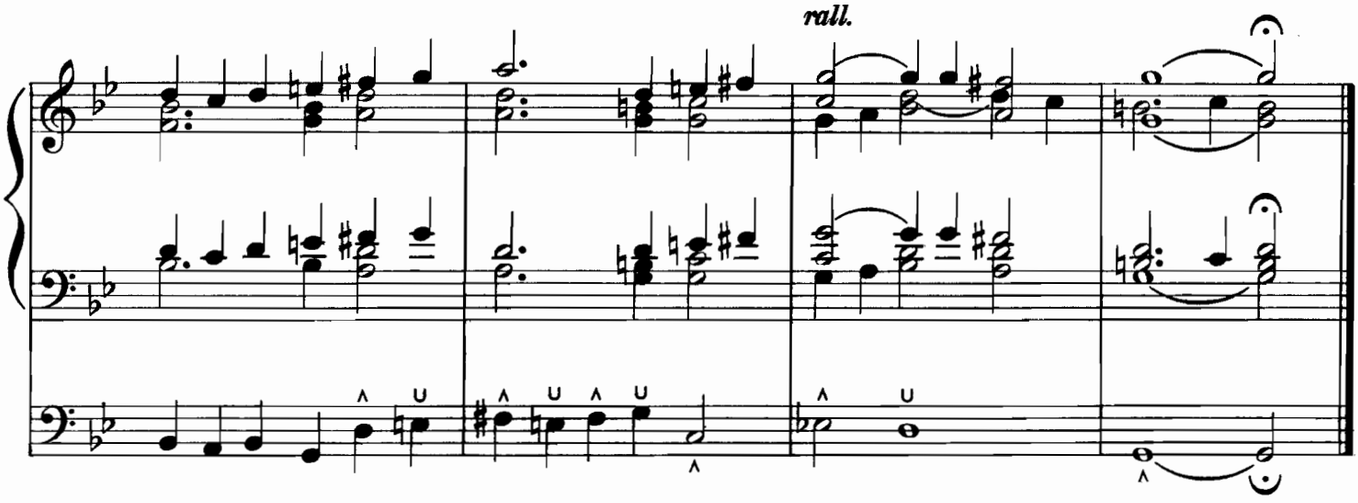





Sw. p


Gt.


ff Full Organ
ff


rall.

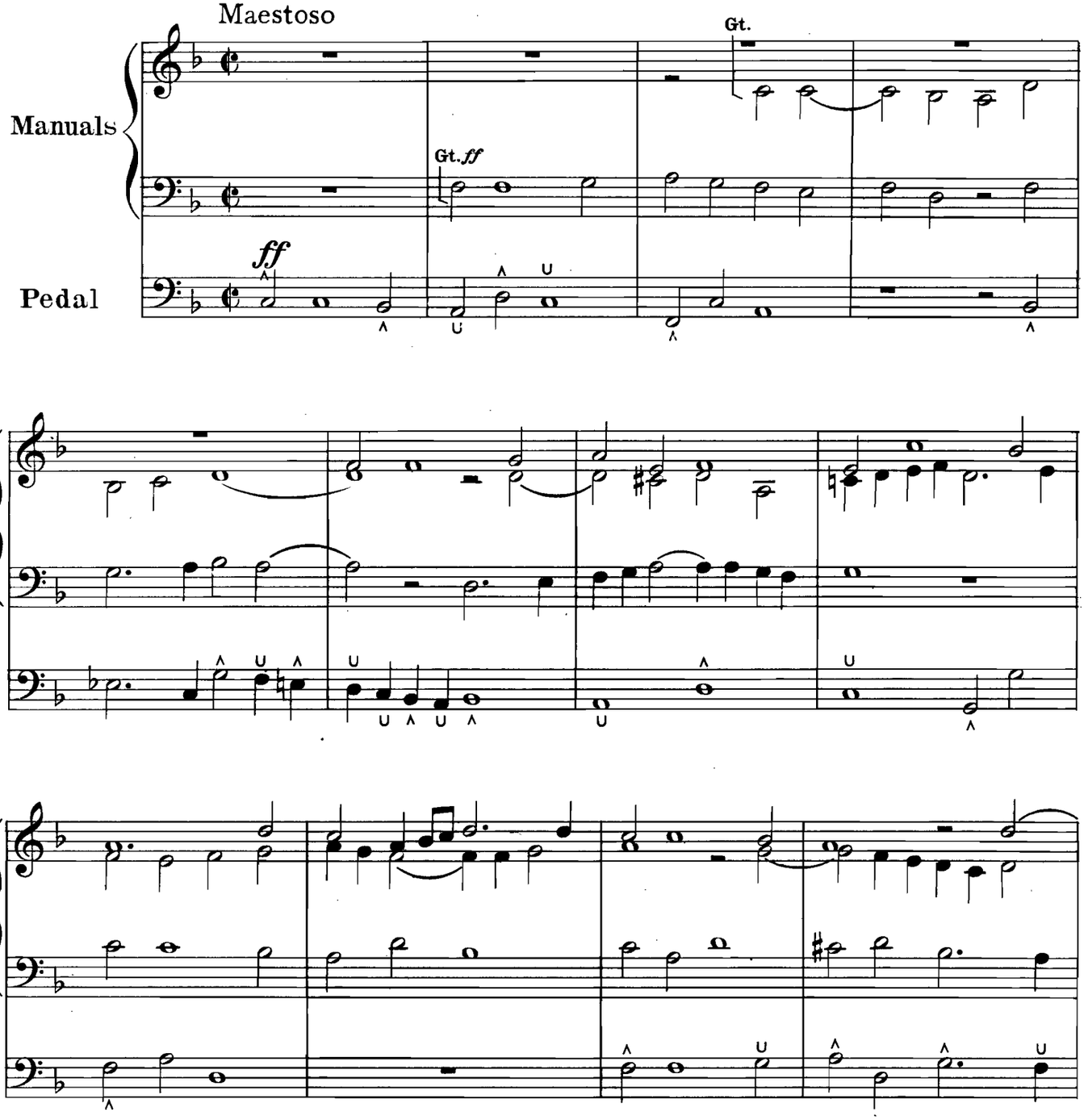
MAGNIFICAT

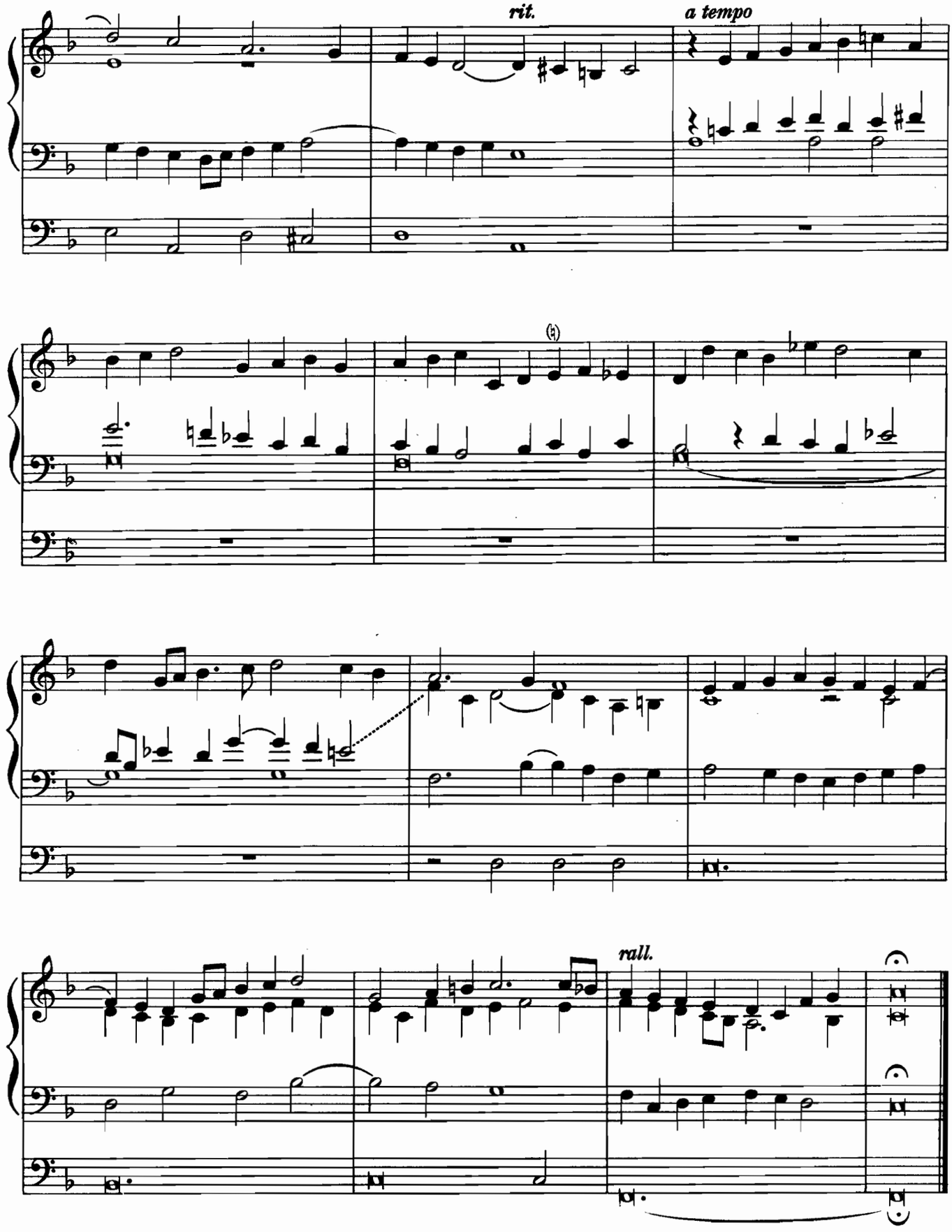
(Sexti Toni)

Prepare
- Swell: Foundation stops and reeds 8′, 4′, 2′ and Mixtures
- Great: Foundation stops and Mixtures (Sw. & Ch. to Gt.)
- Choir: Foundation stops and Mixtures
- Pedal: 16′, 8′, 4′ and reeds (Gt. to Ped.)

Edited by Dr. WILLIAM C. CARL

JEAN TITELOUZE
French; 1563-1633
Organist of the Rouen Cathedral




rit.
a tempo
rall.

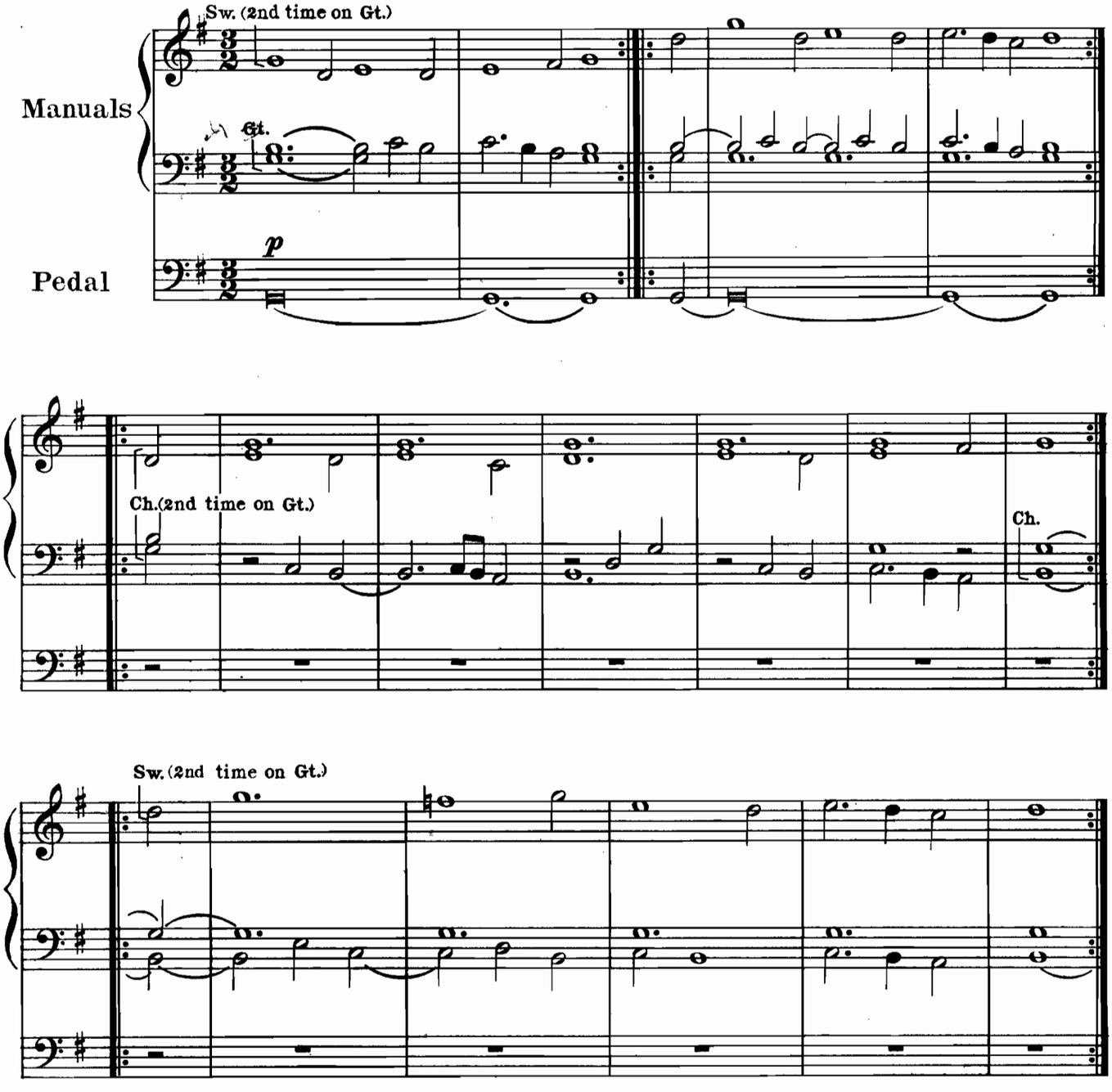
CAPRICCIO PASTORALE

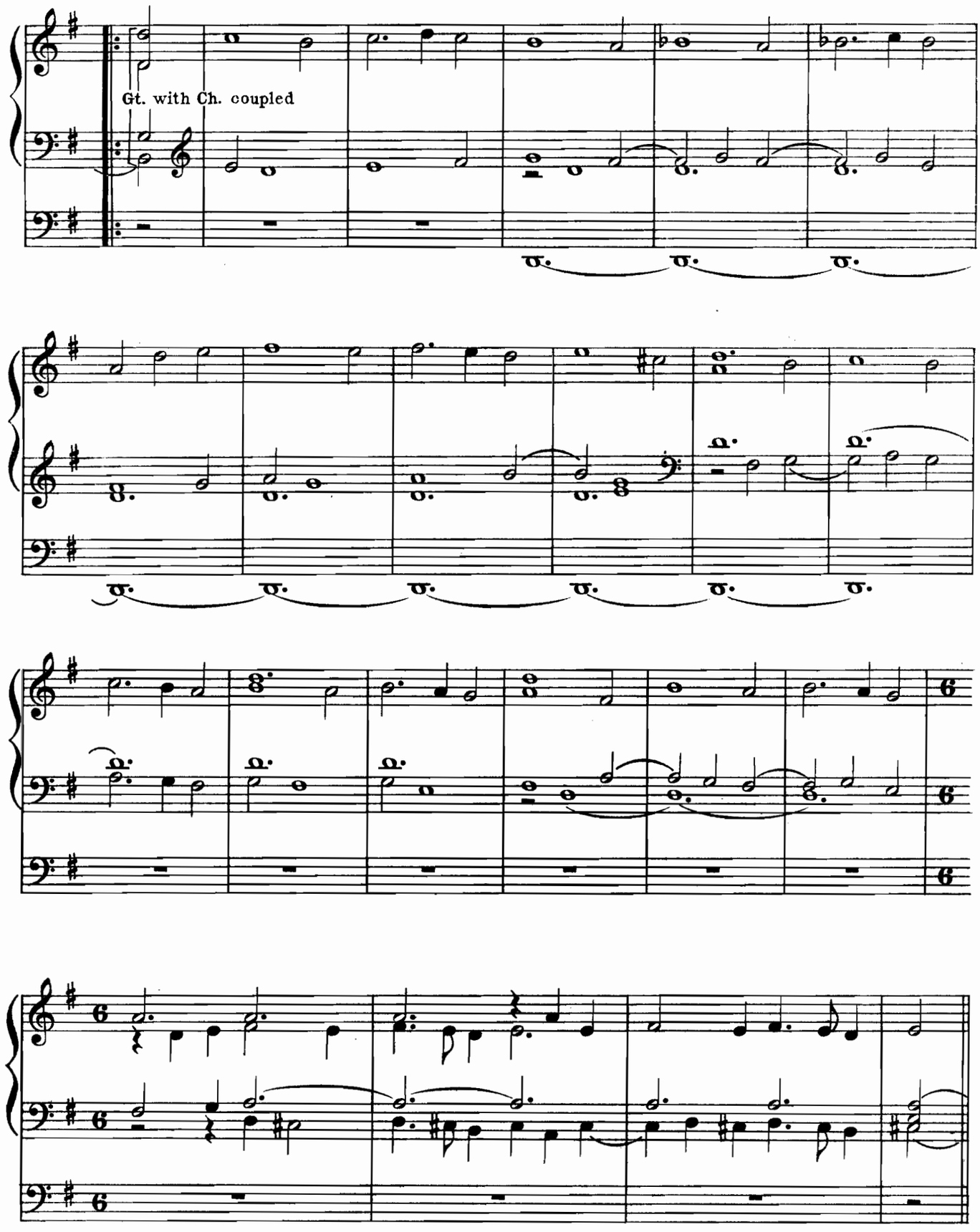
Prepare
- Solo: (or Swell) Oboe 8′
- Great: Flute 8′
- Choir: Soft Flutes 8′ and 4′, Dulciana 8′
- Pedal: Soft 16′ (Ch. to Ped.)

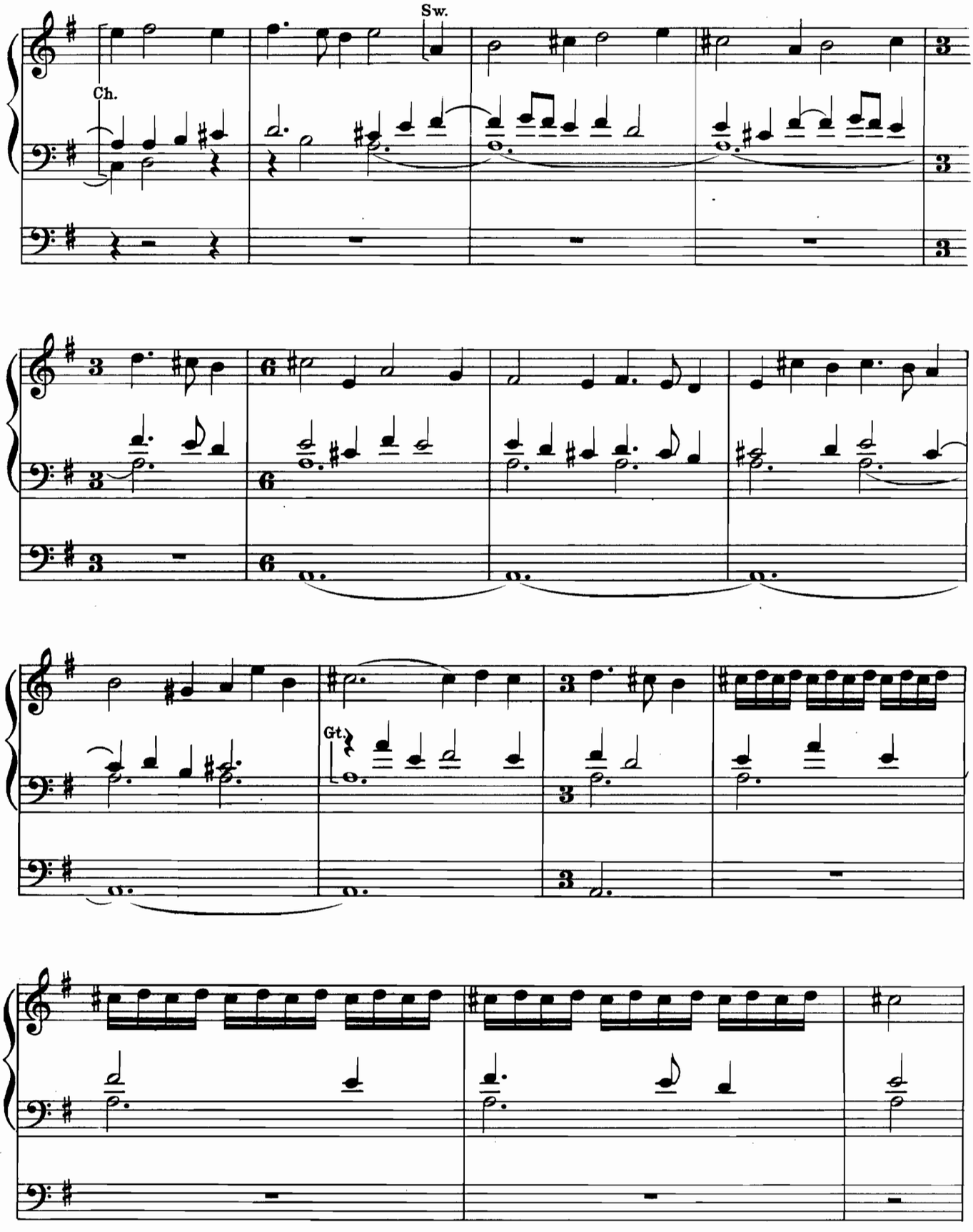
Edited by Dr. WILLIAM C. CARL

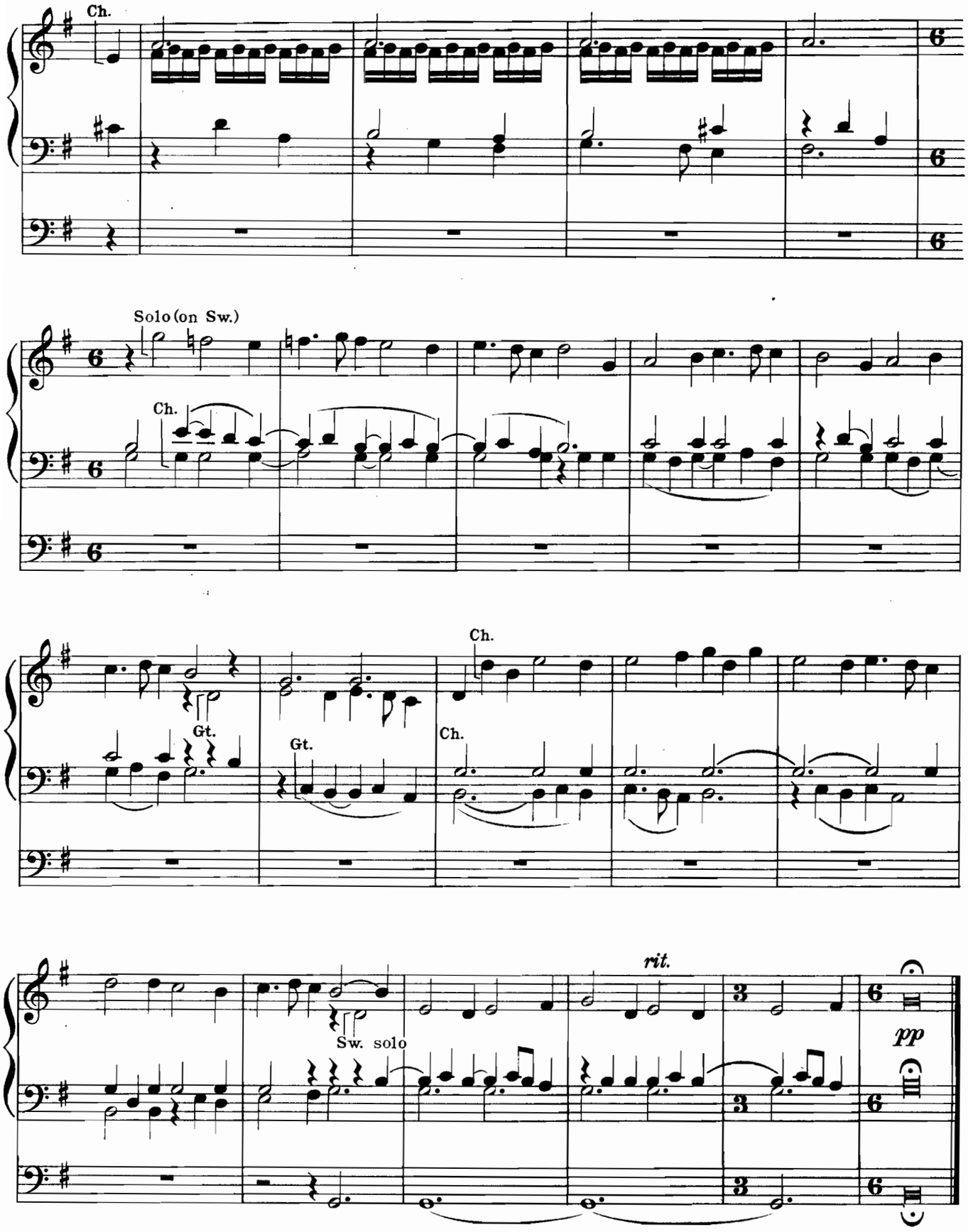
GIROLAMO FRESCOBALDI
Italian; 1587-1654
Organist of St. Peters, Rome

Andante




Gt. with Ch. coupled


Sw.
Ch.
Gt.


Ch.
Solo (on Sw.)
Ch.
Gt.
Gt.
Ch.
Ch.
rit.
Sw. solo
pp

PRELUDE

(Grand Choeur)

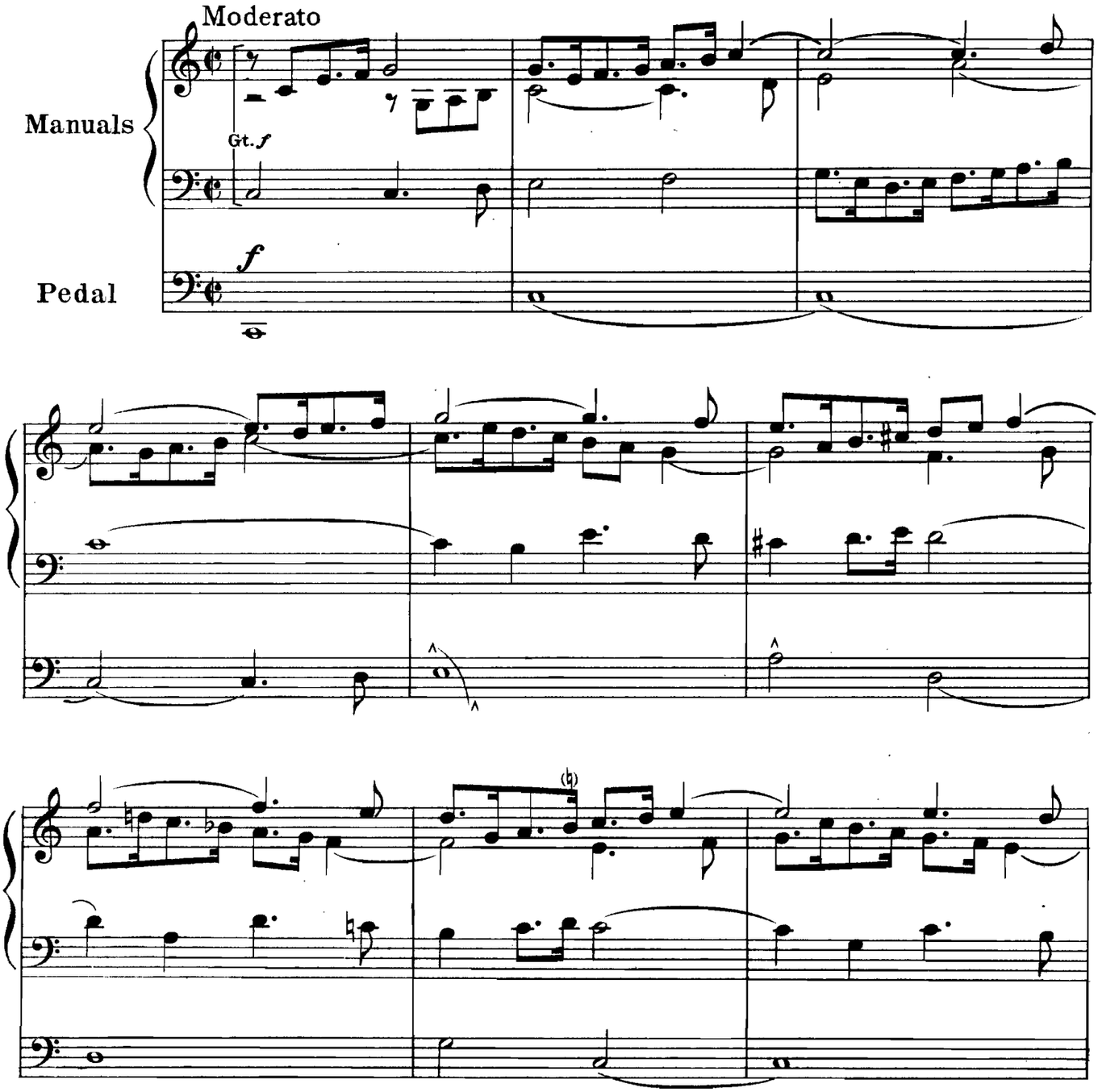
Prepare { Swell: Foundation stops, 8′ and 4′
Great: Foundation stops, 8′ and 4′ (Sw. to Gt.)
Pedal: 16′ and 8′ (Gt. to Ped.)

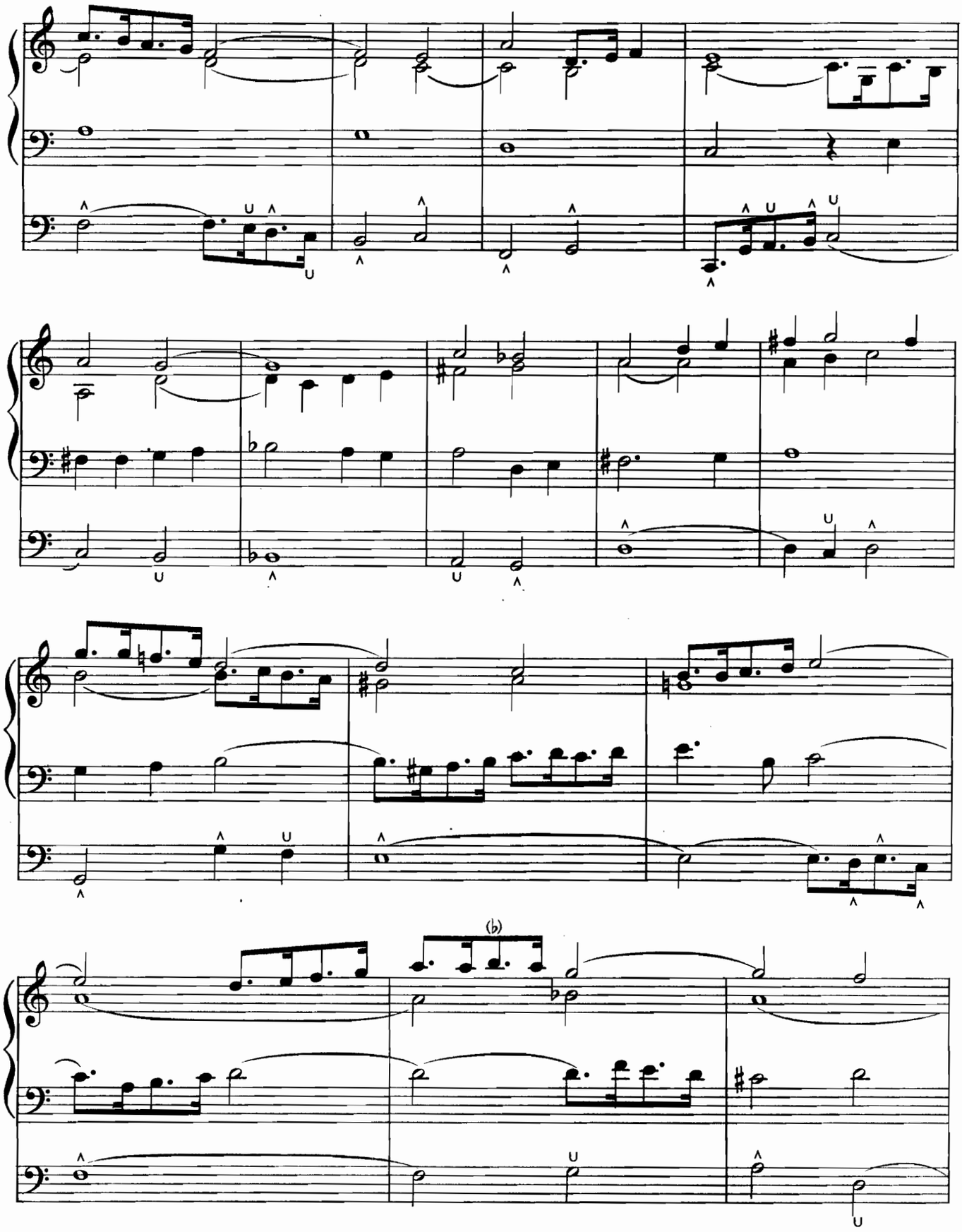
Edited by Dr. WILLIAM C. CARL

NICOLAS GIGAULT

French; 1625?-1707?

Organist of the Church of Saint Nicolas des Champs, Paris

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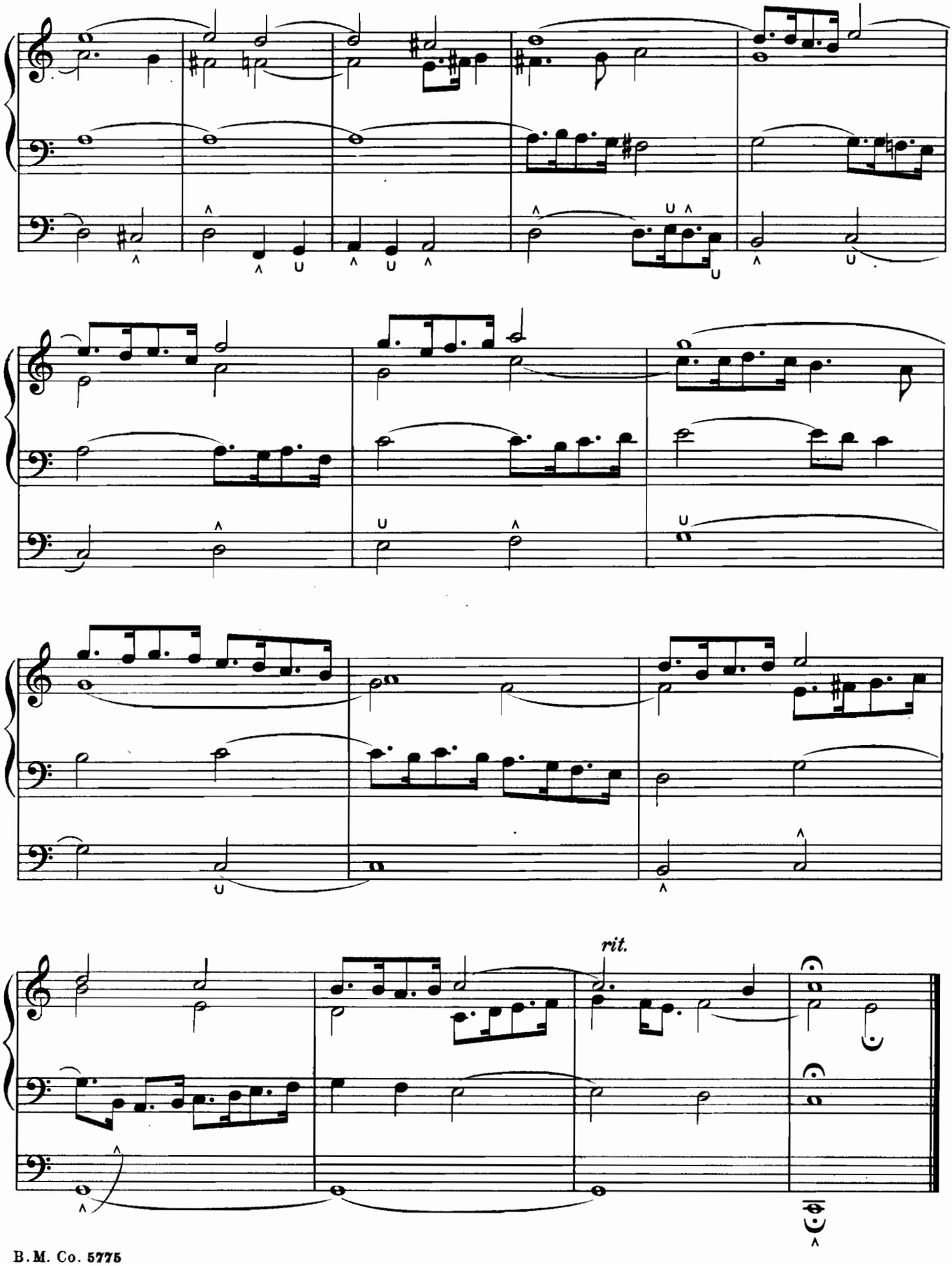
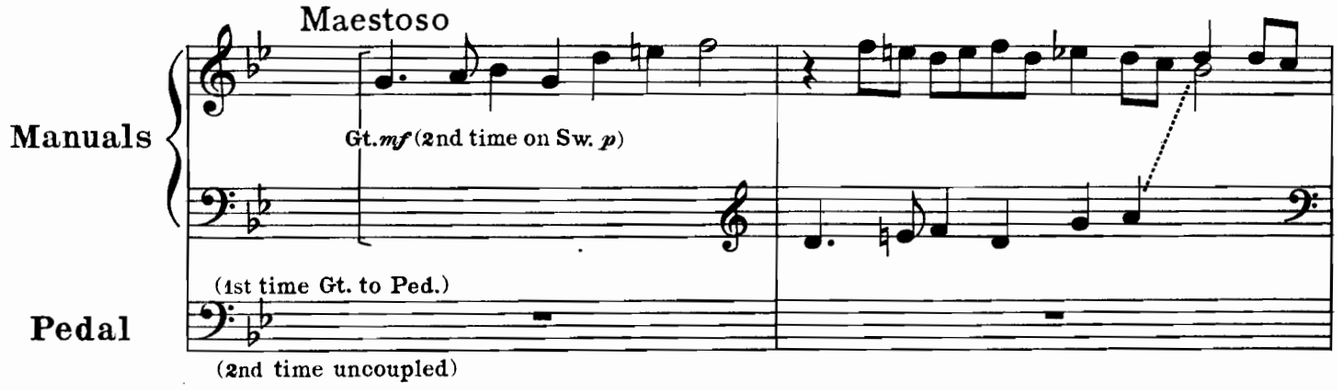

rit.

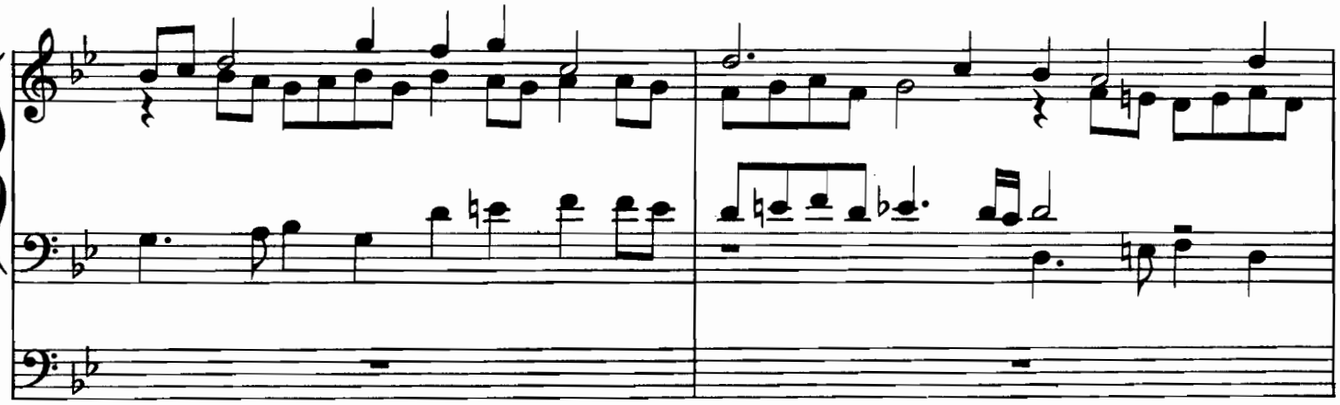
CANZONA
in G minor

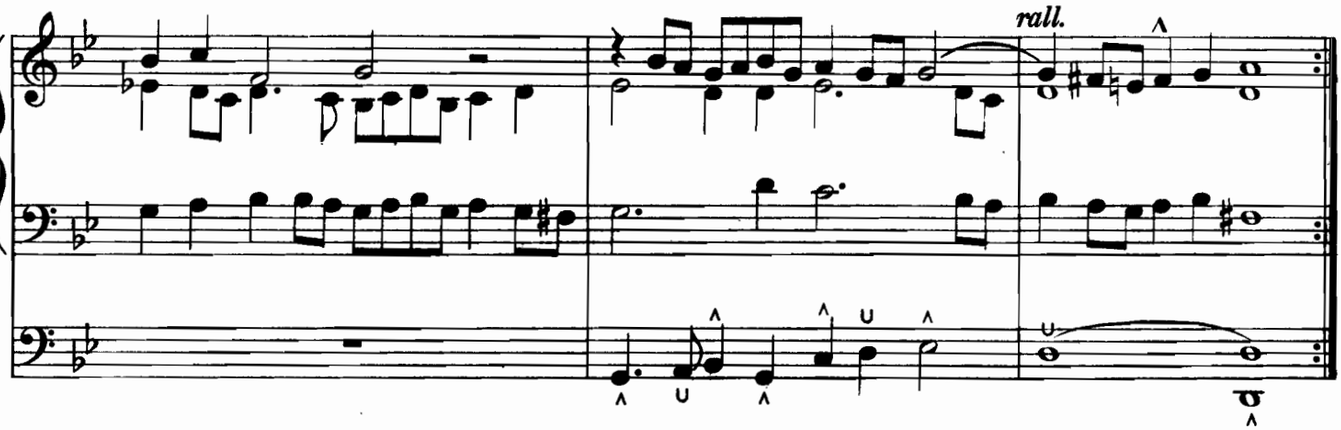
Prepare { Swell: soft Flutes 8
Great: Flute 8′ (Sw. to Gt.)
Choir: 8′ and 4′
Pedal: light 16′ and 8′ (Gt. to Ped.)

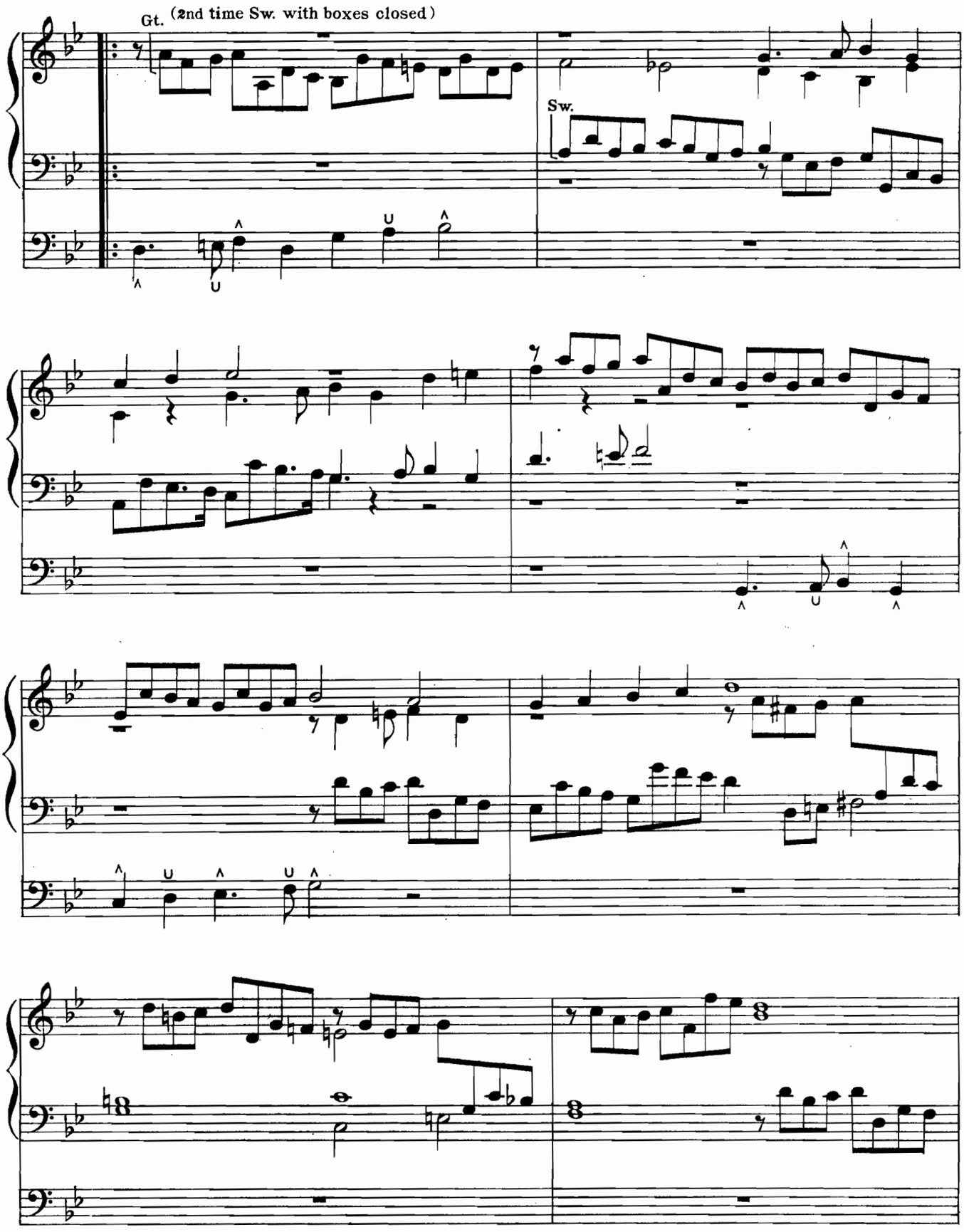
Edited by Dr. WILLIAM C. CARL

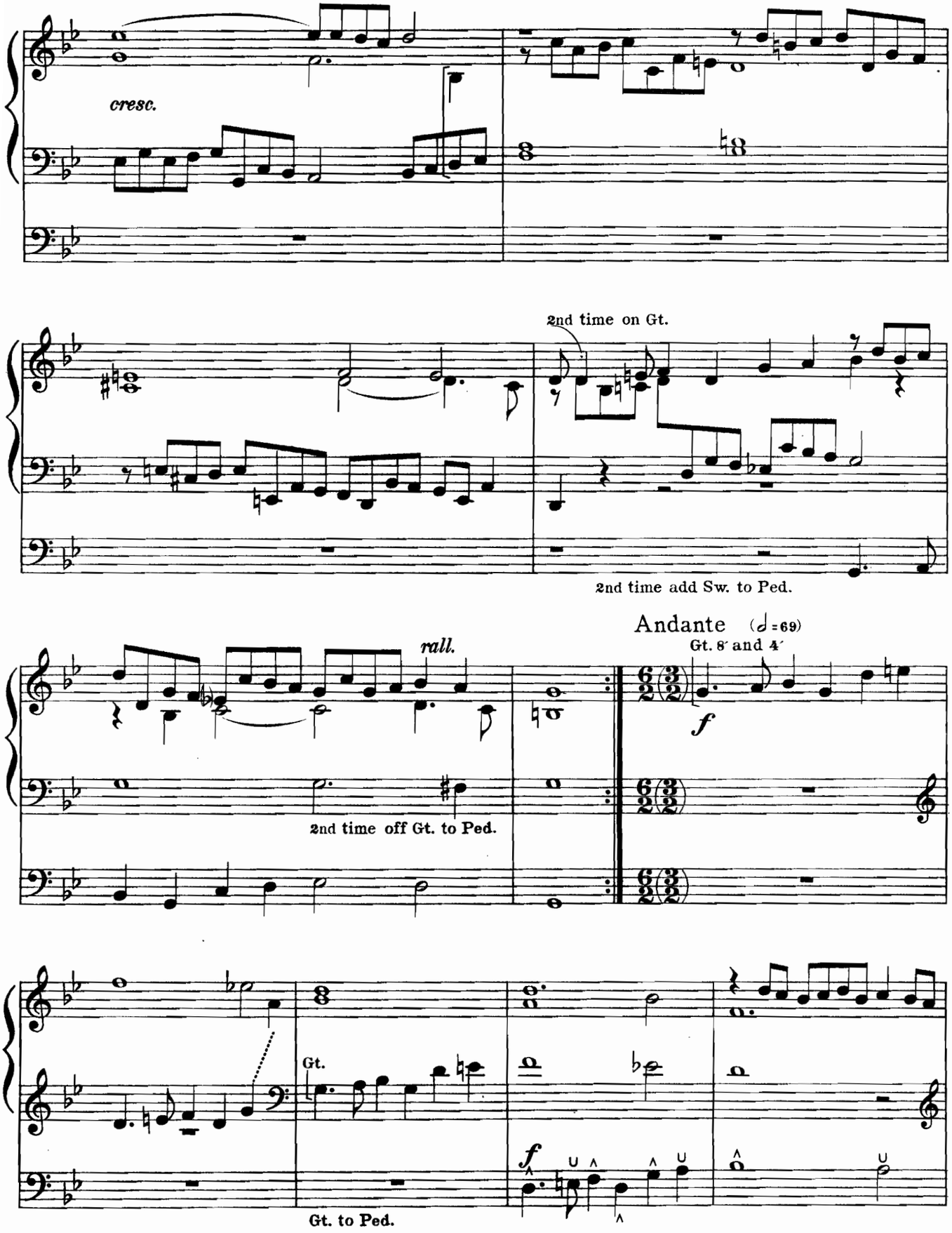
JOHANN CASPAR KERL
German; 1625(?)-1693
Organist and Capellmeister to the Court in Vienna

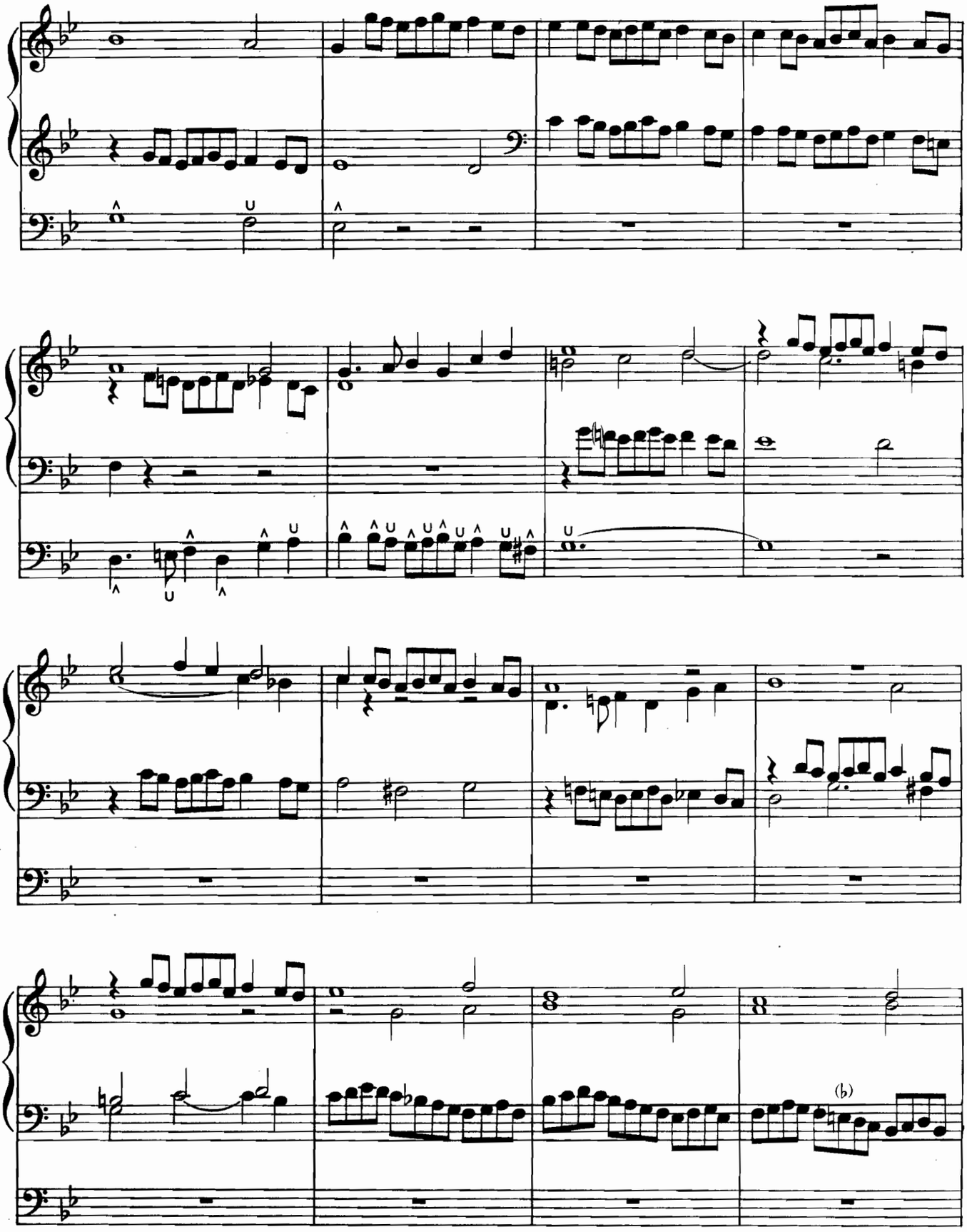


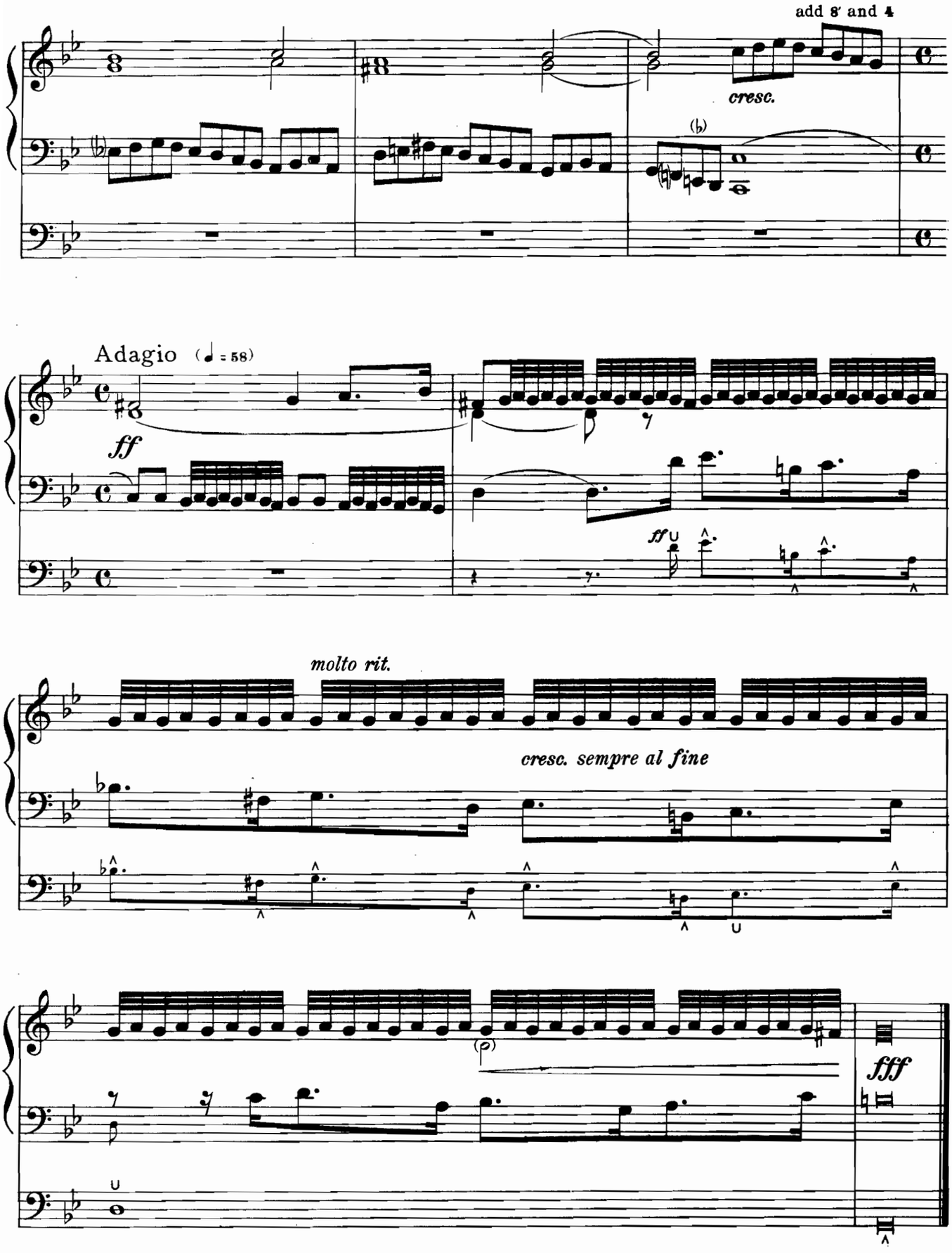





Gt. (2nd time Sw. with boxes closed)
Sw.


cresc.
2nd time on Gt.
2nd time add Sw. to Ped.
rall.
Andante (♩=69)
Gt. 8′ and 4′
f
2nd time off Gt. to Ped.
Gt.
f
Gt. to Ped.




add 8′ and 4
cresc.
Adagio (♩ = 58)
ff
ff
molto rit.
cresc. sempre al fine
fff

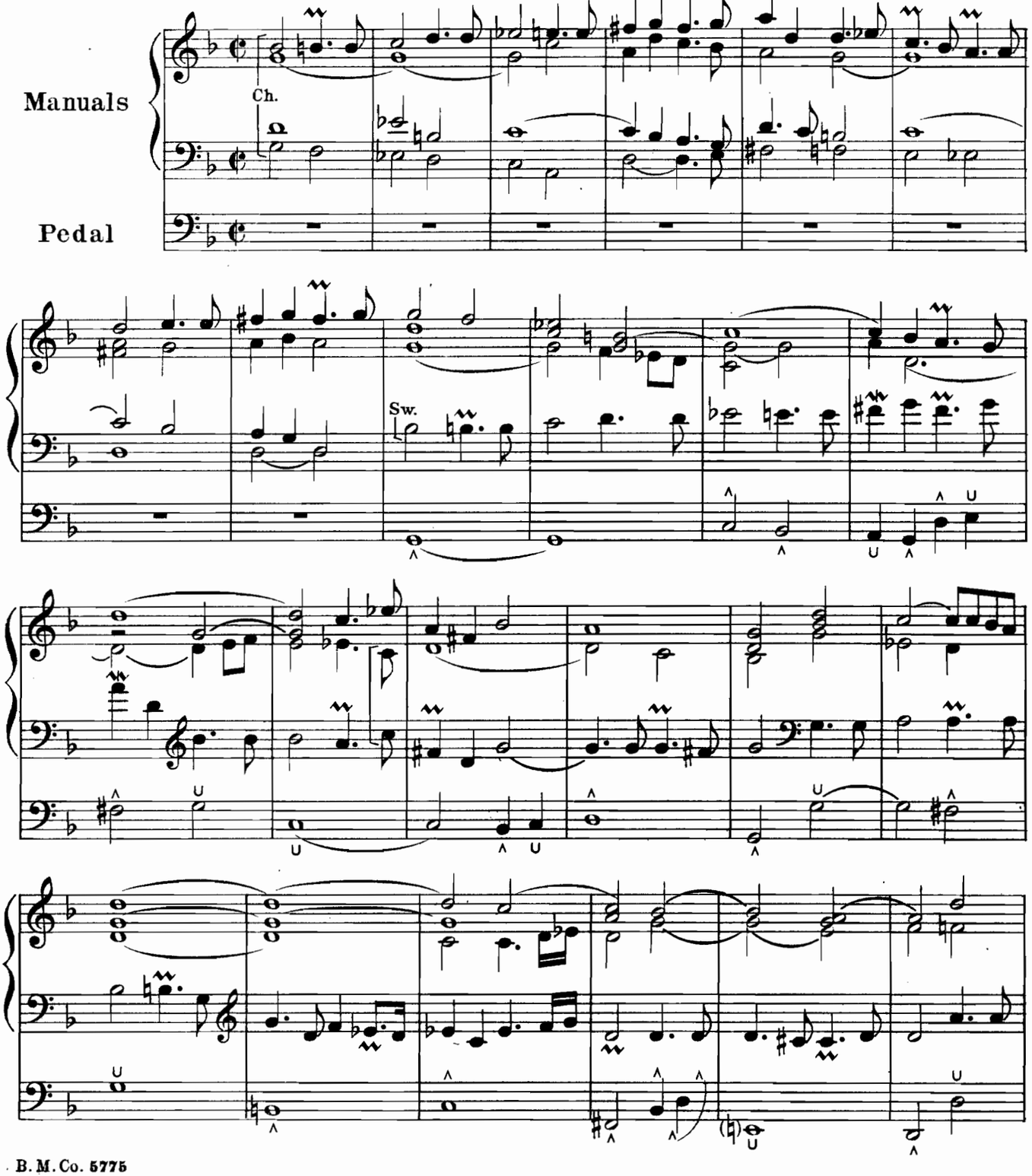
BENEDICTUS

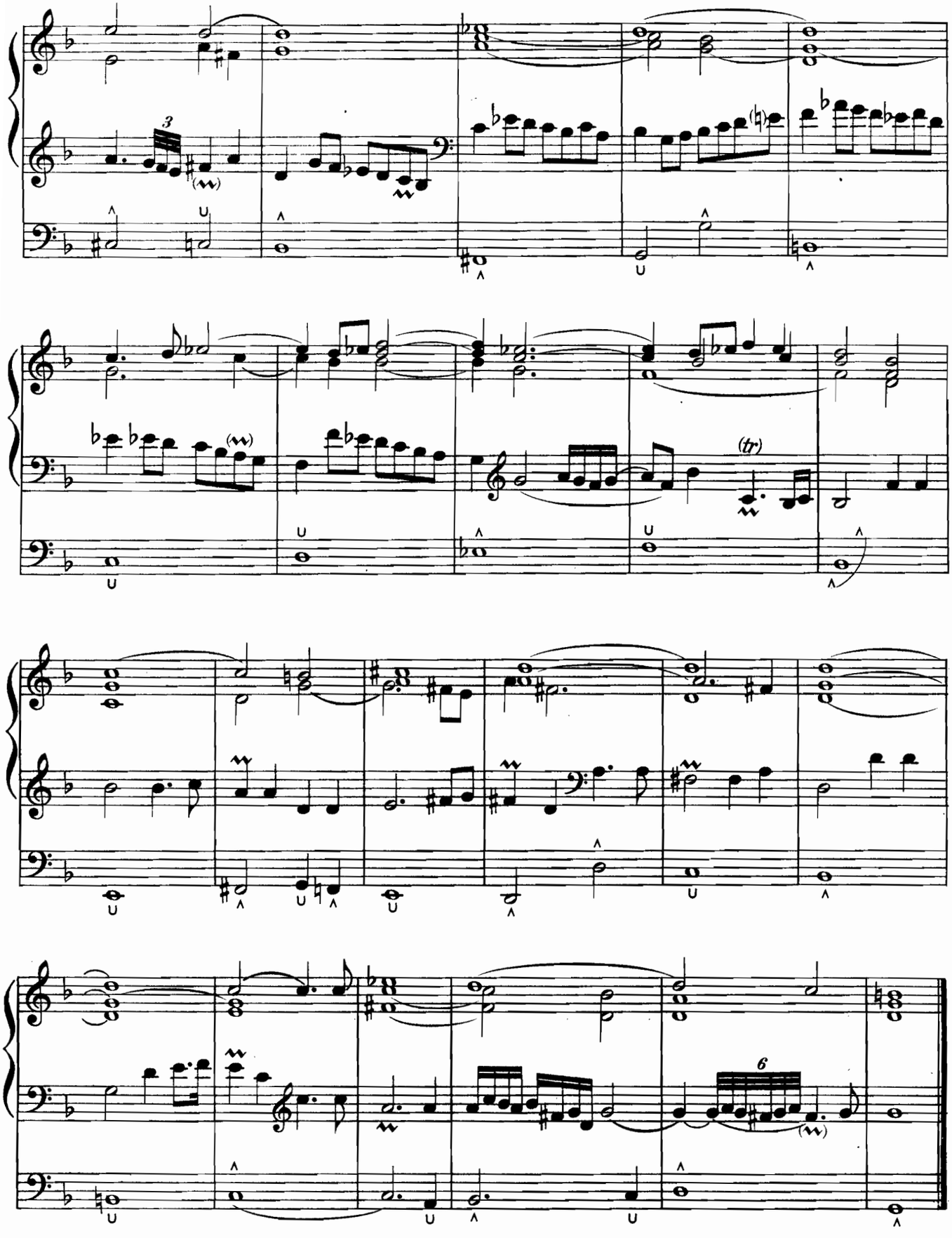
Prepare { Swell: Oboe 8′
Great: *tacet*
Choir: Soft Flutes 8′
Pedal: light 16′ and 8′

Edited by Dr. WILLIAM C. CARL

FRANÇOIS COUPERIN
French; 1631(?)-1700(?)
Organist of the Church of Saint Gervais, Paris

Andante sostenuto





80018

CANZONETTA

Prepare { Swell: 8′ and 4′
Great: 8′ and 4′ (Sw. to Gt.)
Pedal: 16′ and 8′ (Gt. to Ped.)
Sw. to Ped.

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DIETRICH BUXTEHUDE
German; 1635-1707
Organist of the Marienkirche, Lübeck

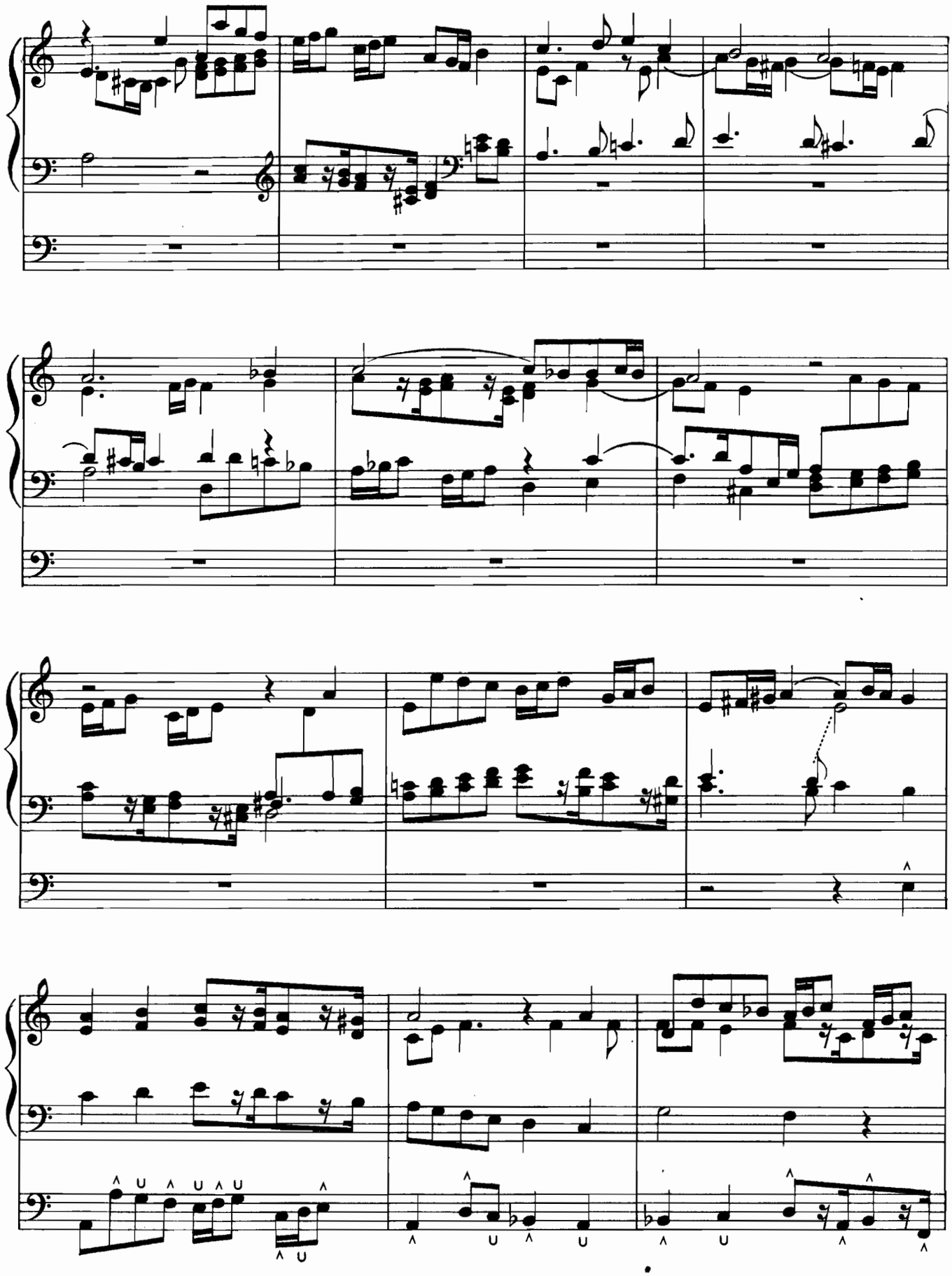
Andante

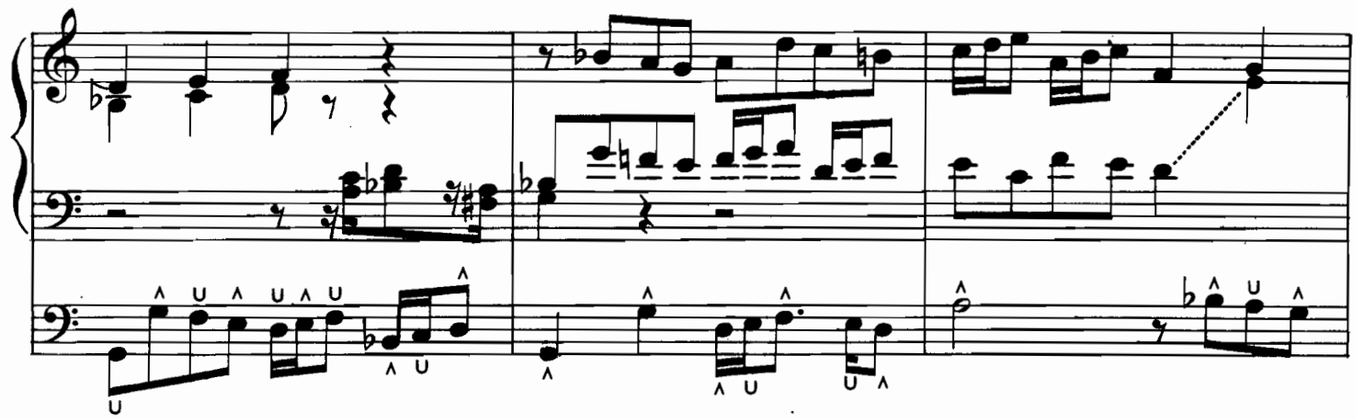
Gt. *f*

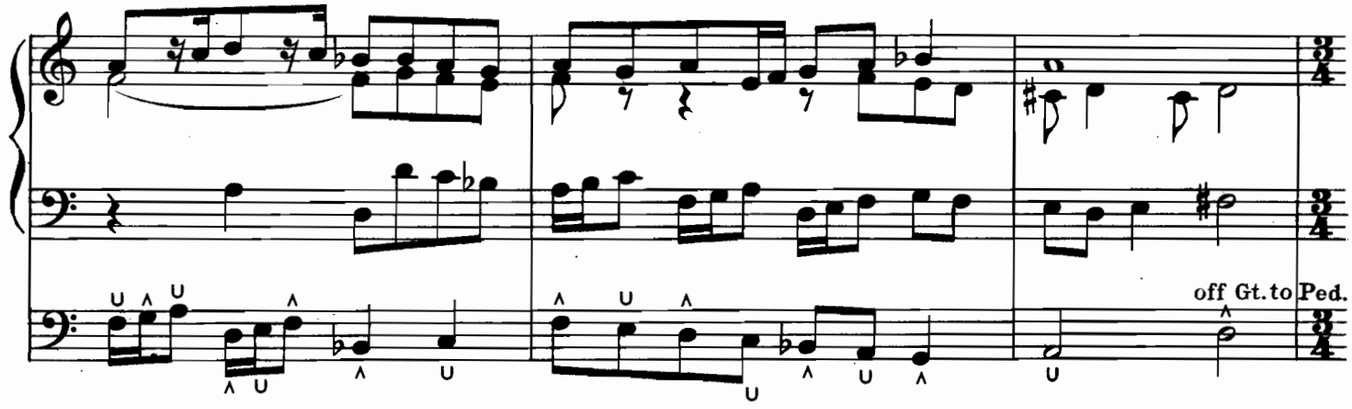
Manuals

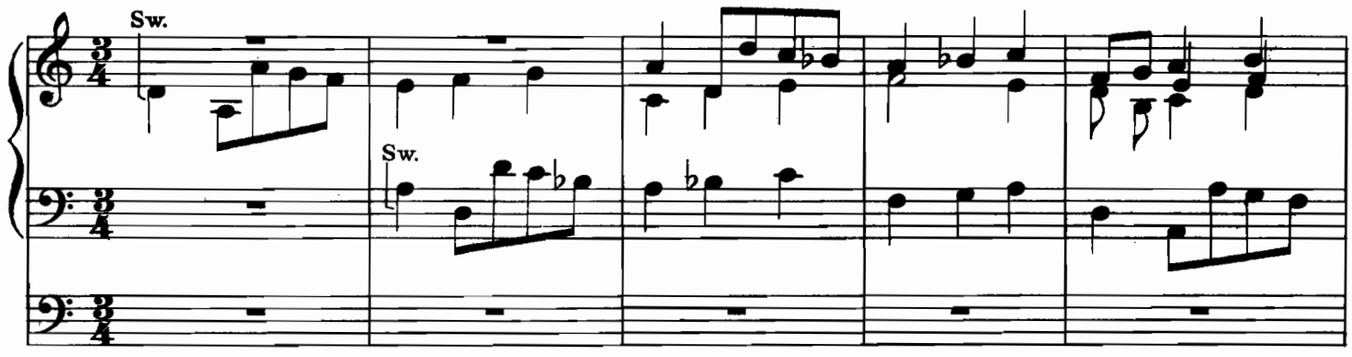
Pedal

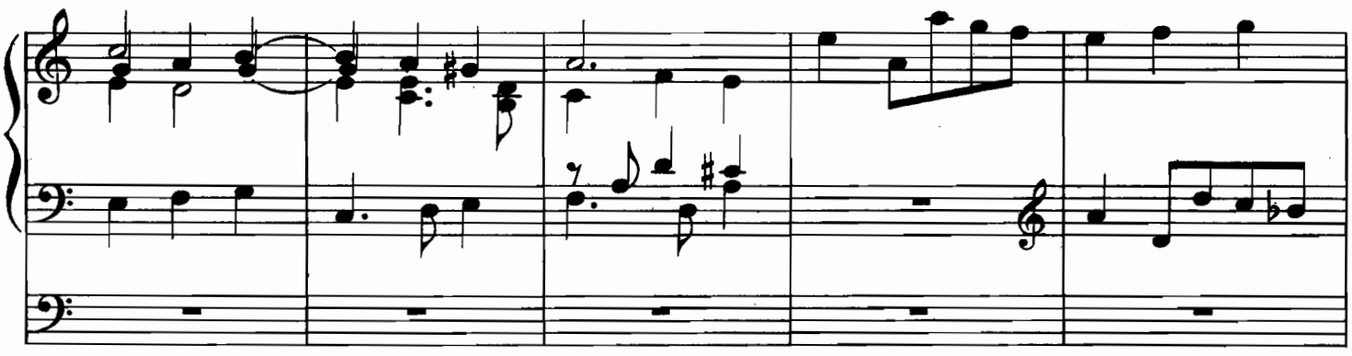
Gt.

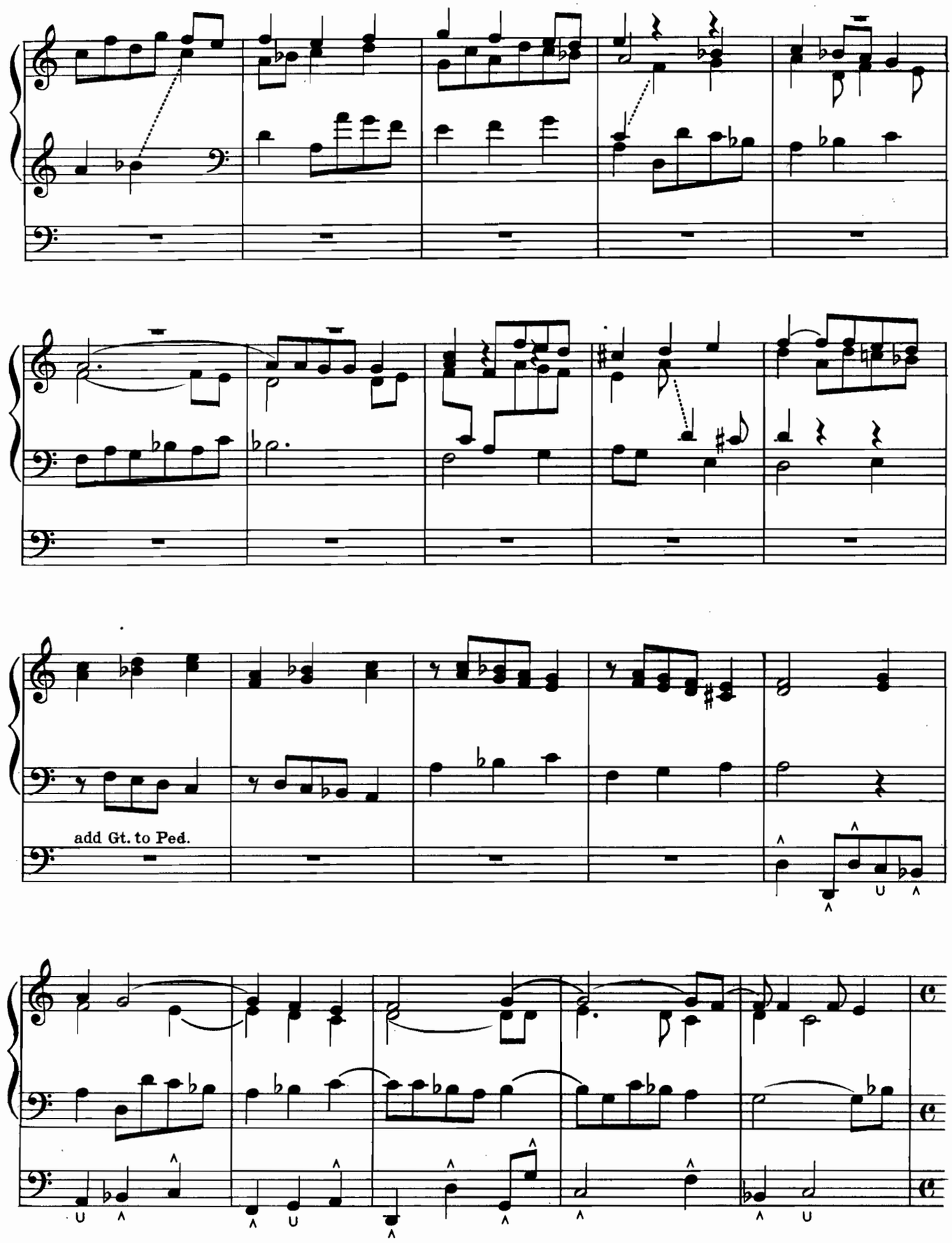


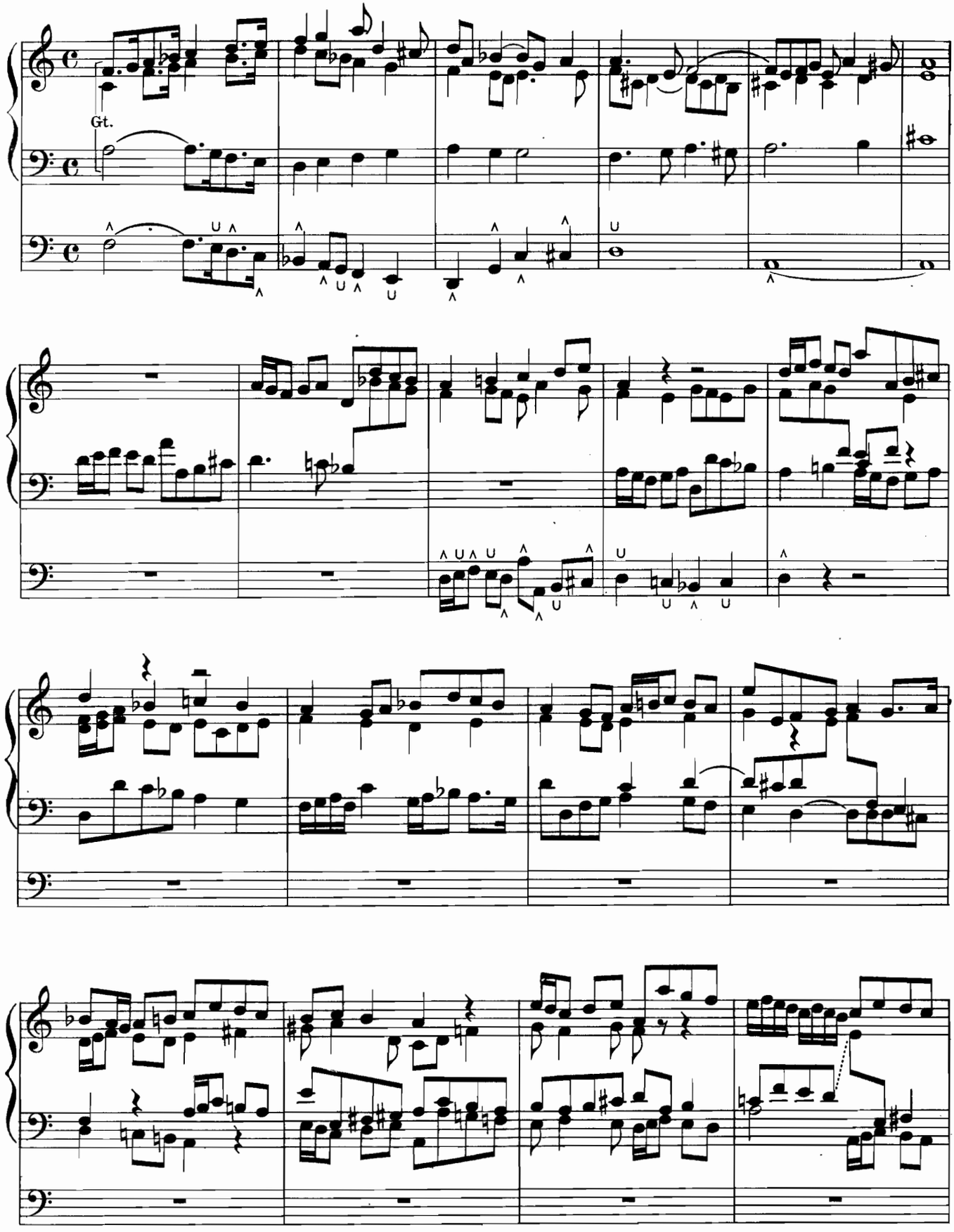


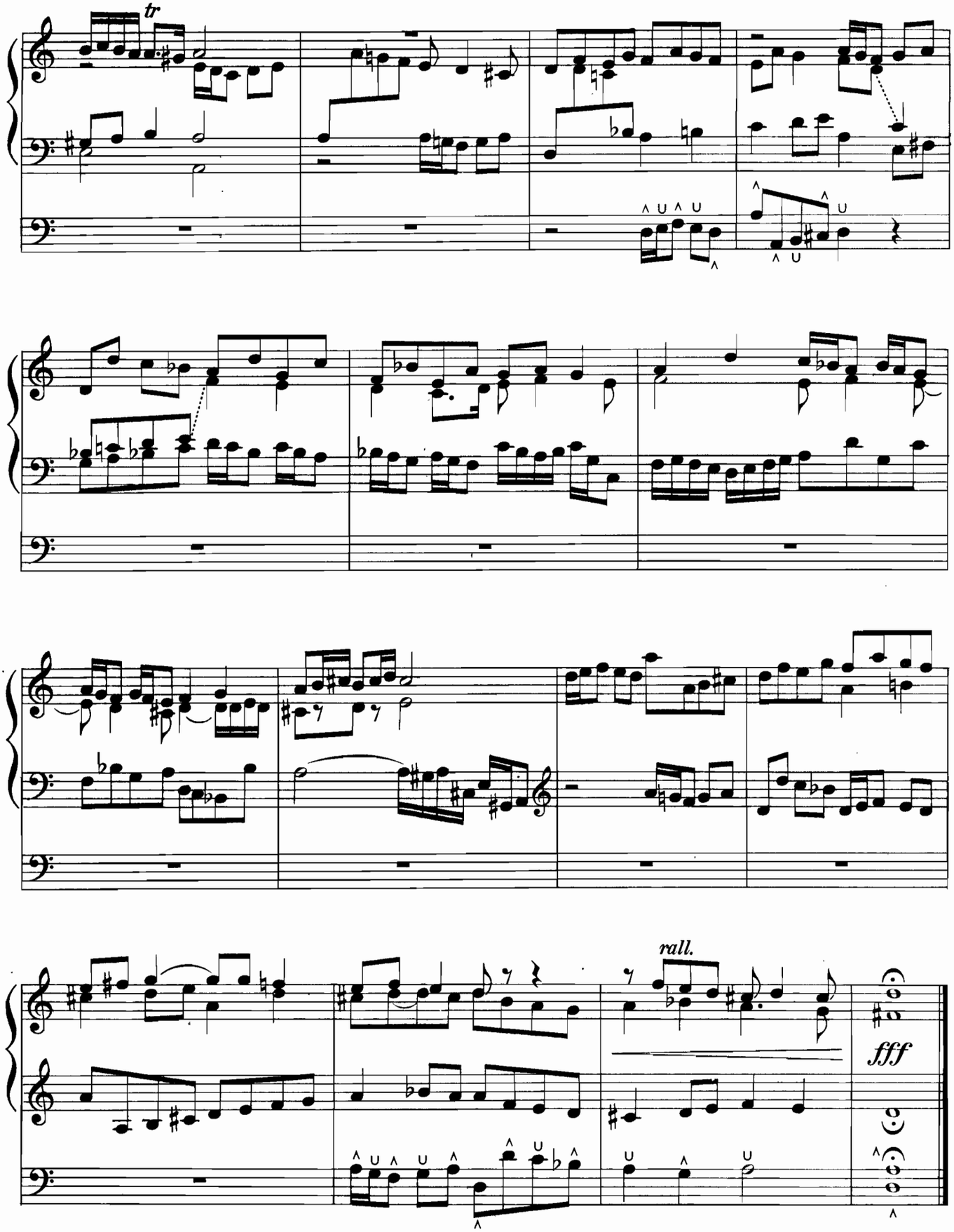

off Gt. to Ped.


Sw.
Sw.




add Gt. to Ped.


Gt.


tr
rall.
fff

DIALOGUE

Prepare Swell: Cornet(*
Great: soft Flutes 8′
Choir: Clarinet 8′ and Flute 8′
Pedal: soft 16′ and 8′

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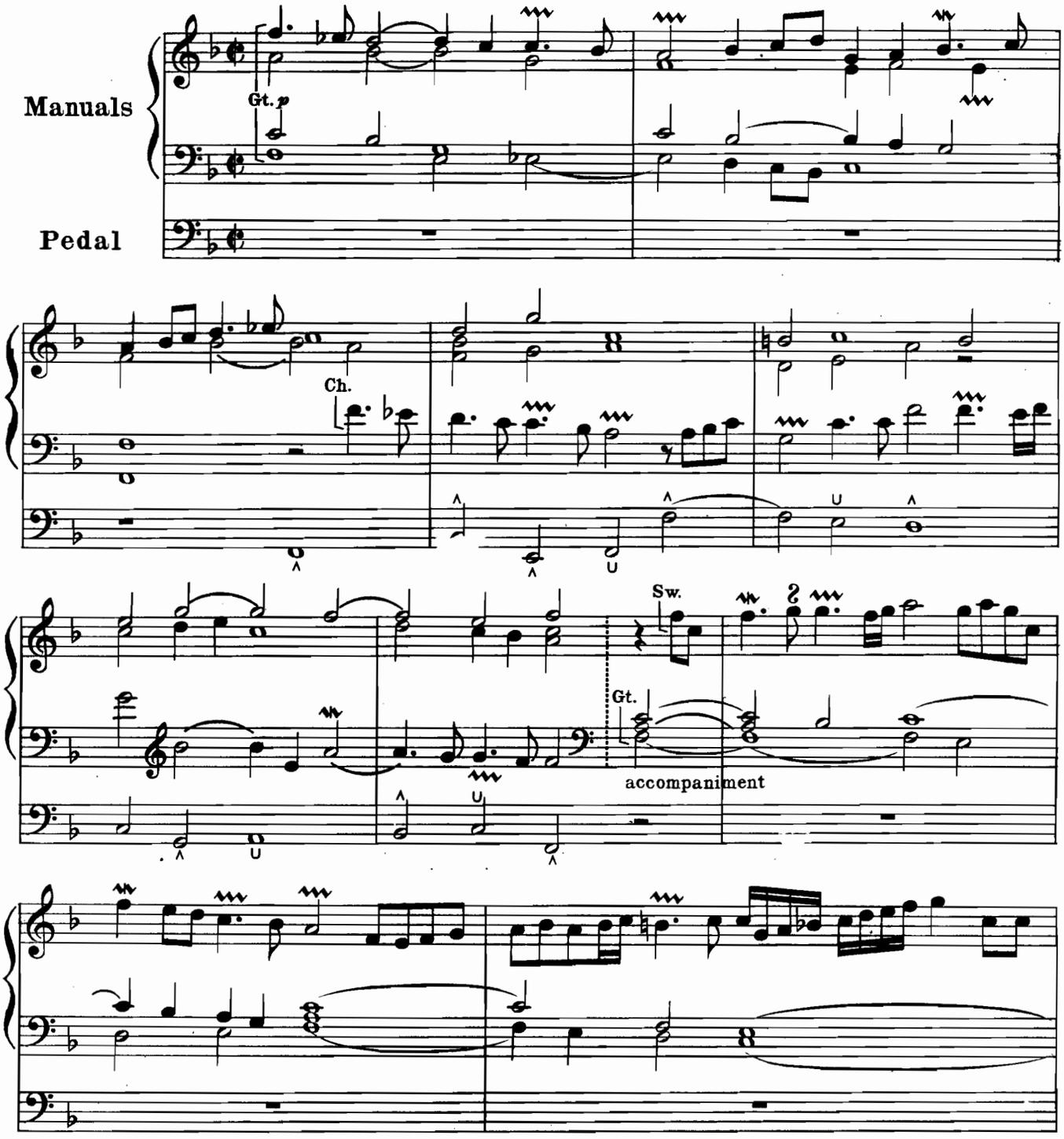
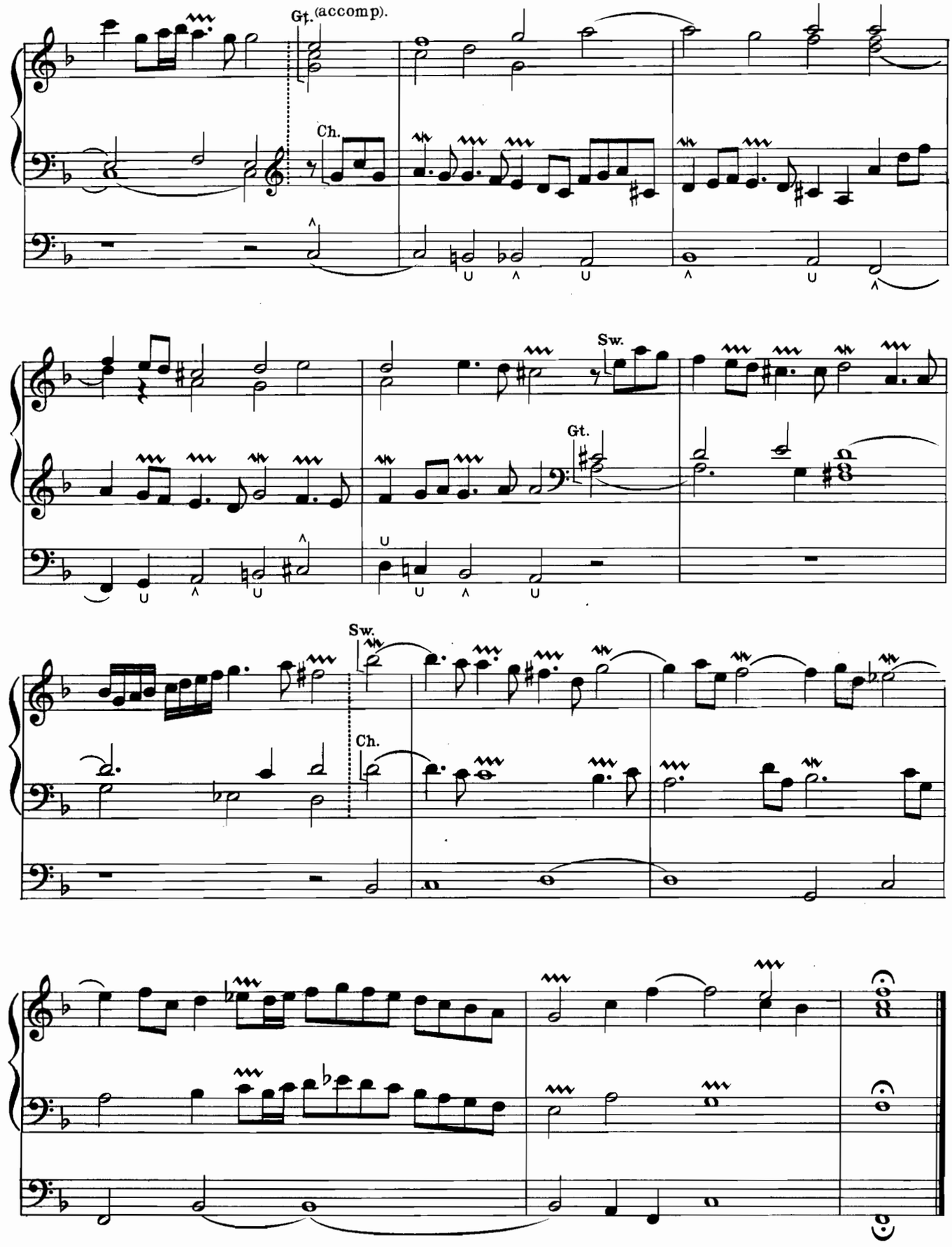
JACQUES BOYVIN
French; 1653(?)-1706
Organist of the Cathedral of Notre Dame, Rouen

Larghetto



*)If the organ does not contain a Cornet, the passages indicated for the Swell can be played on the Choir.
Editor


Gt. (accomp).
Ch.
Sw.
Gt.
Sw.
Ch.

CHORAL

(Vom Himmel kam der Engel Schar)

Prepare { Swell: 8′, 4′, 2′ and Mixtures
Great: full, except 16′ and reeds (Sw. to Gt.)
Pedal: 16′, 8′ and reeds (Gt. to Ped.) }

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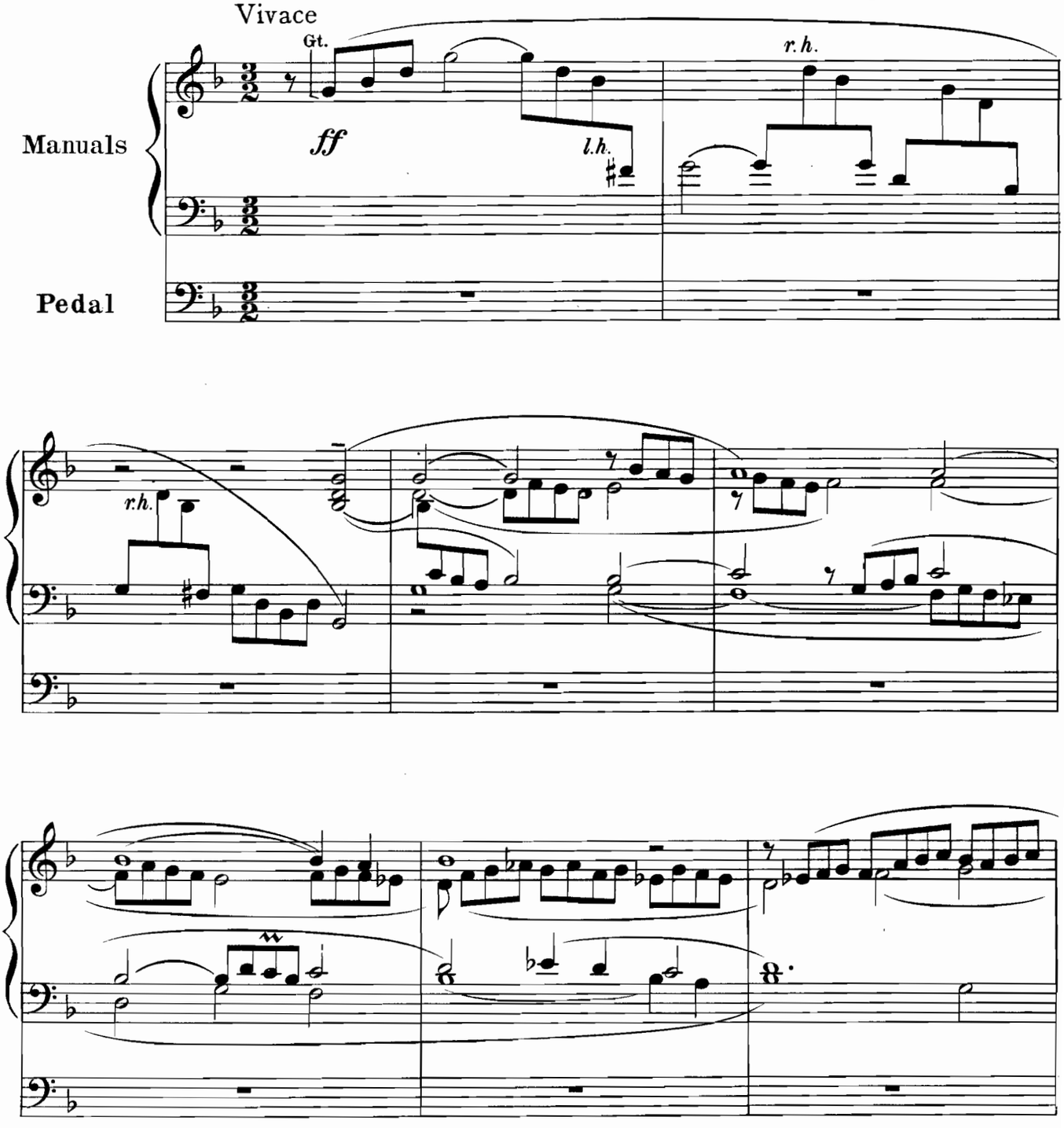
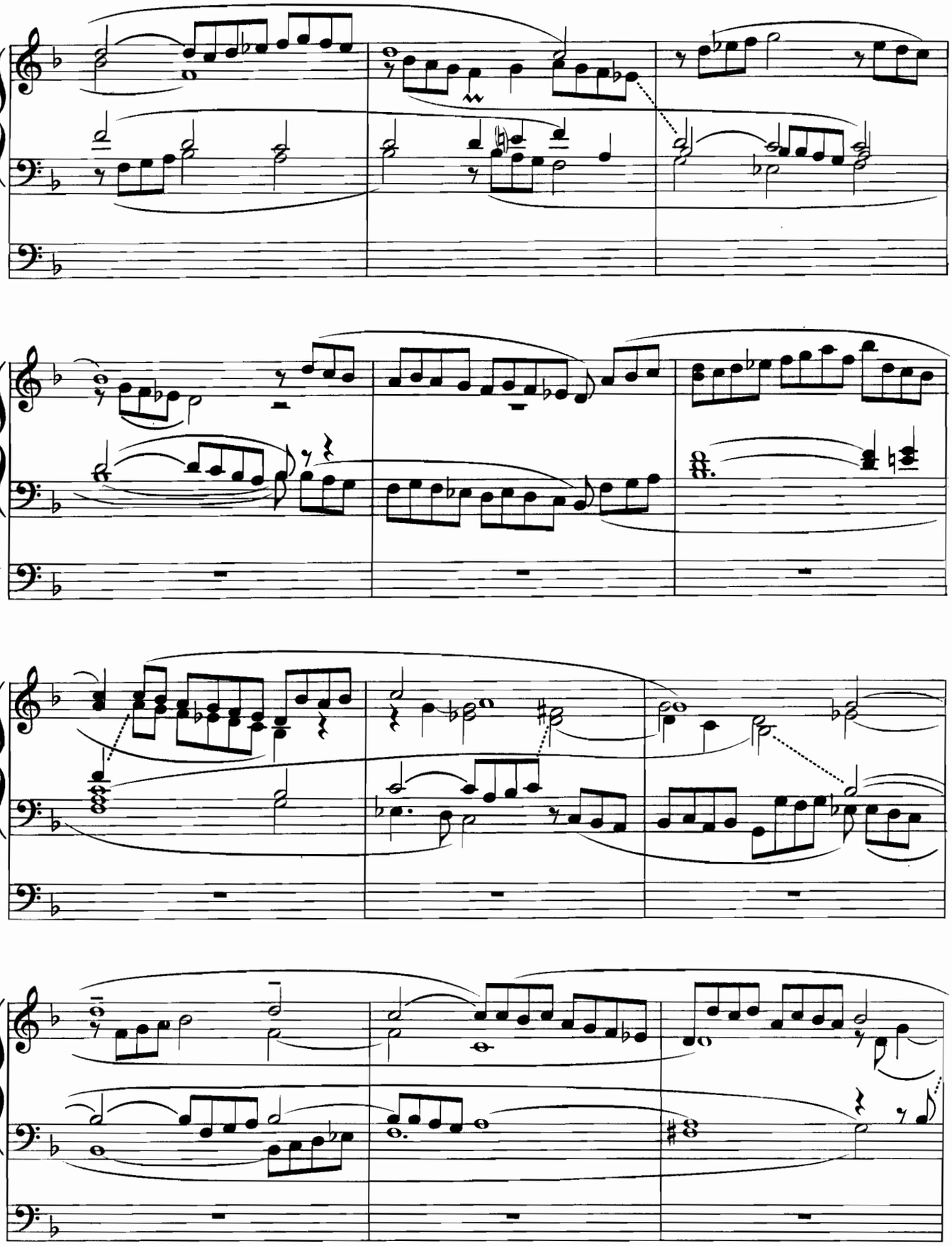
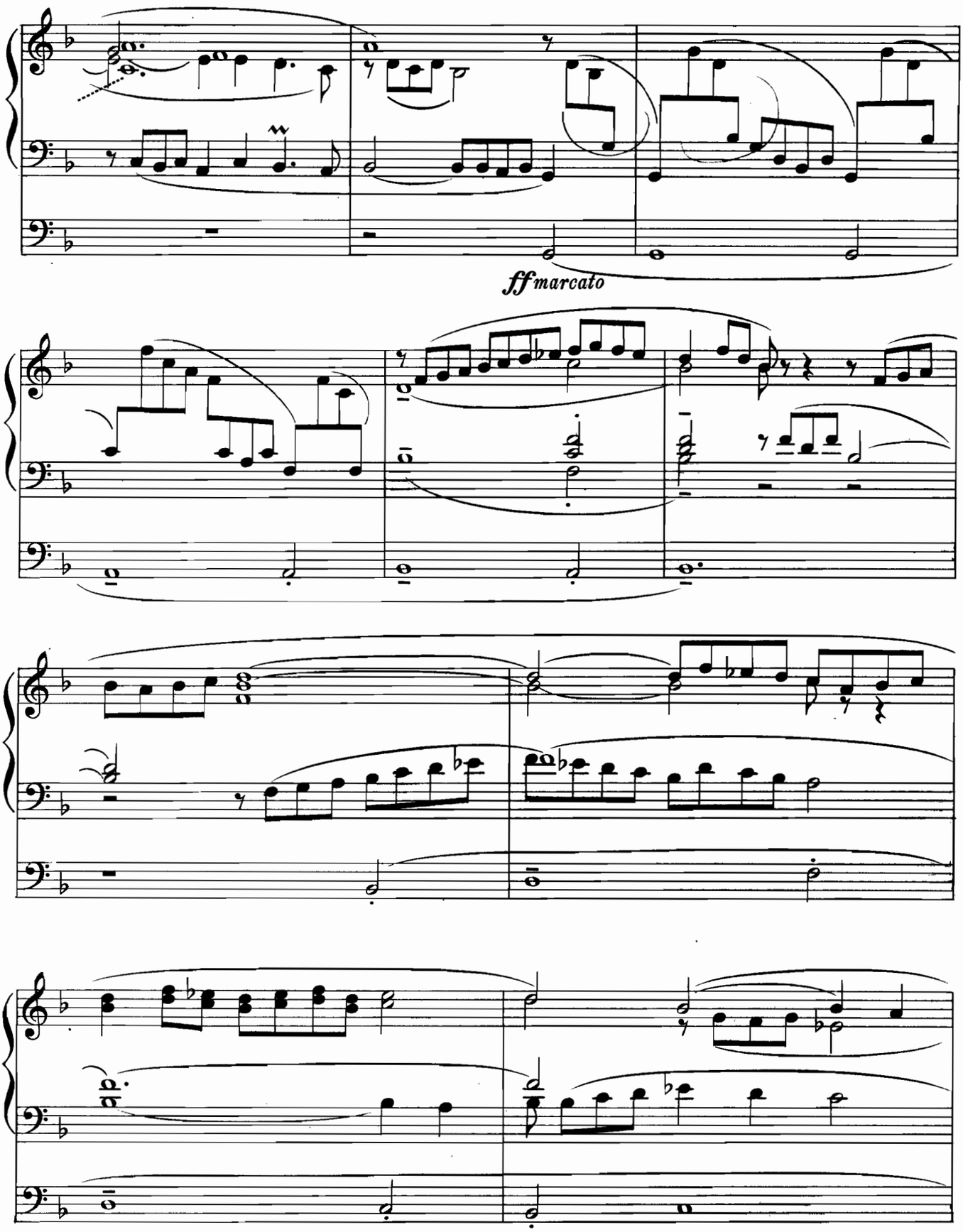
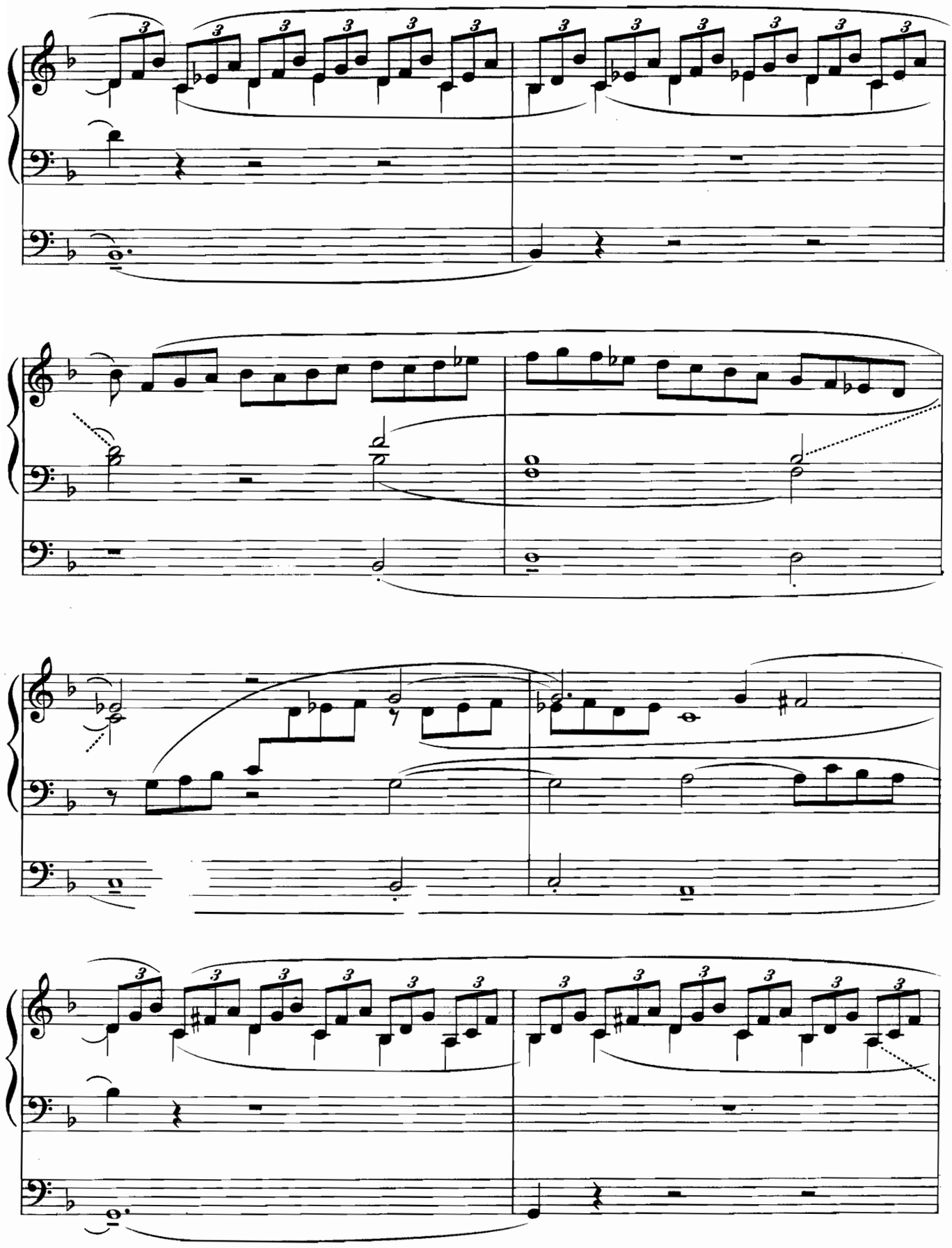
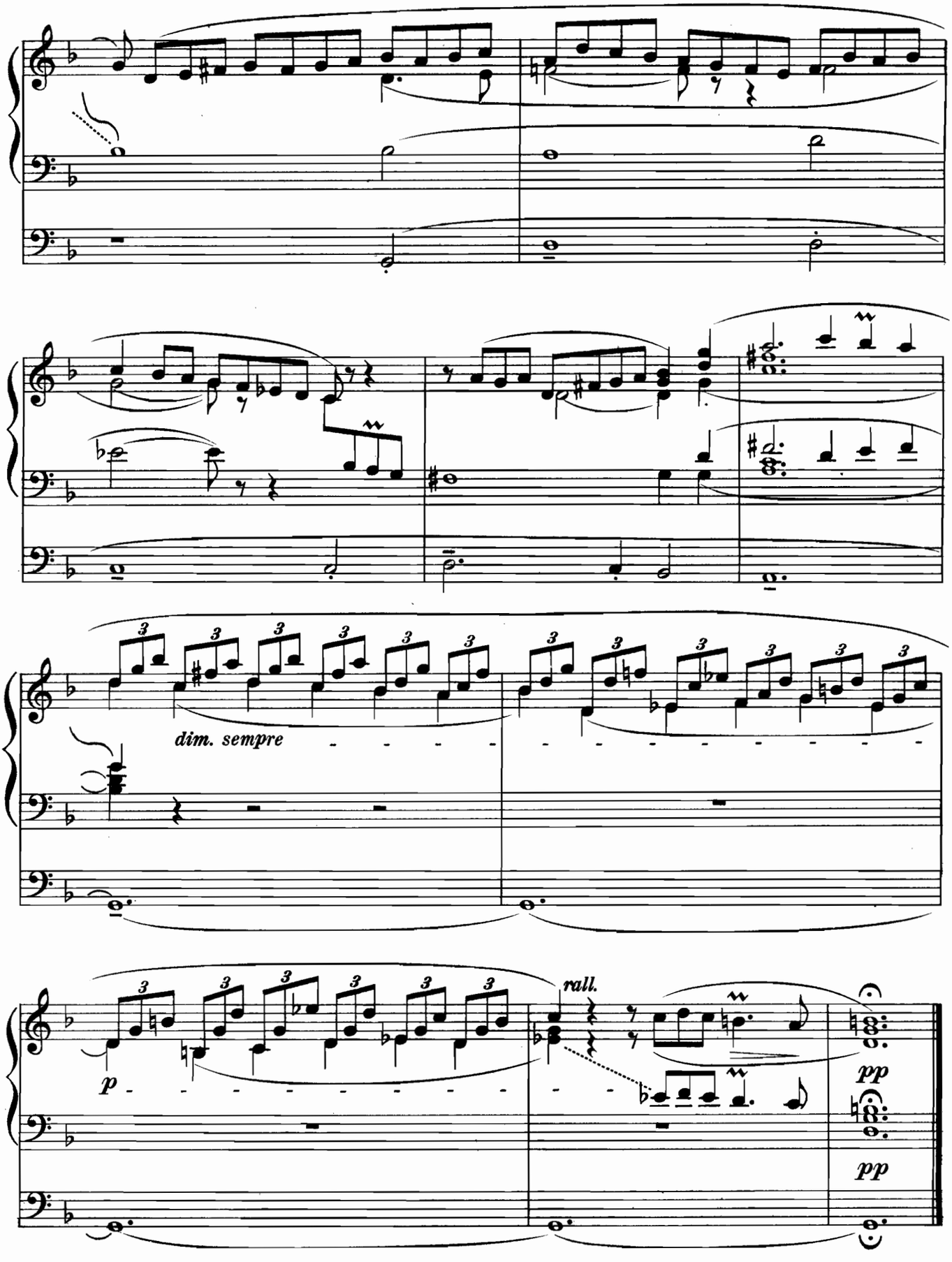
JOHANN HEINRICH BUTTSTEDT
German; 1666-1727
Organist of the Hauptkirche, Erfurt






ff marcato




dim. sempre
rall.
p
pp
pp

TIERCE EN TAILLE(*

Prepare
- Swell: Oboe 8′ (or Cornopean 8′) Flutes 8′ and 4′
- Great: *tacet*
- Choir: soft Flutes 8′
- Pedal: 16′ and 8′

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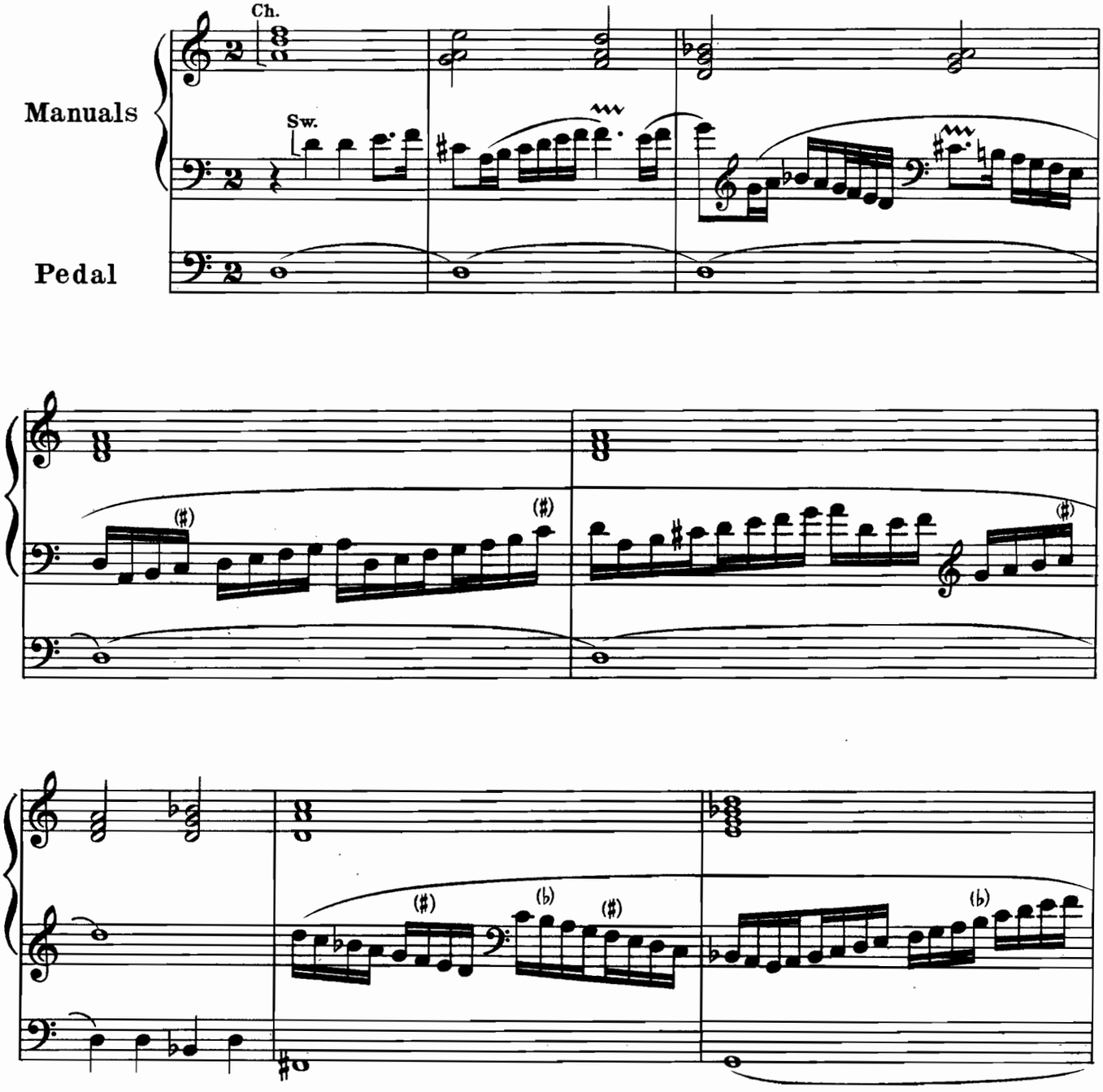
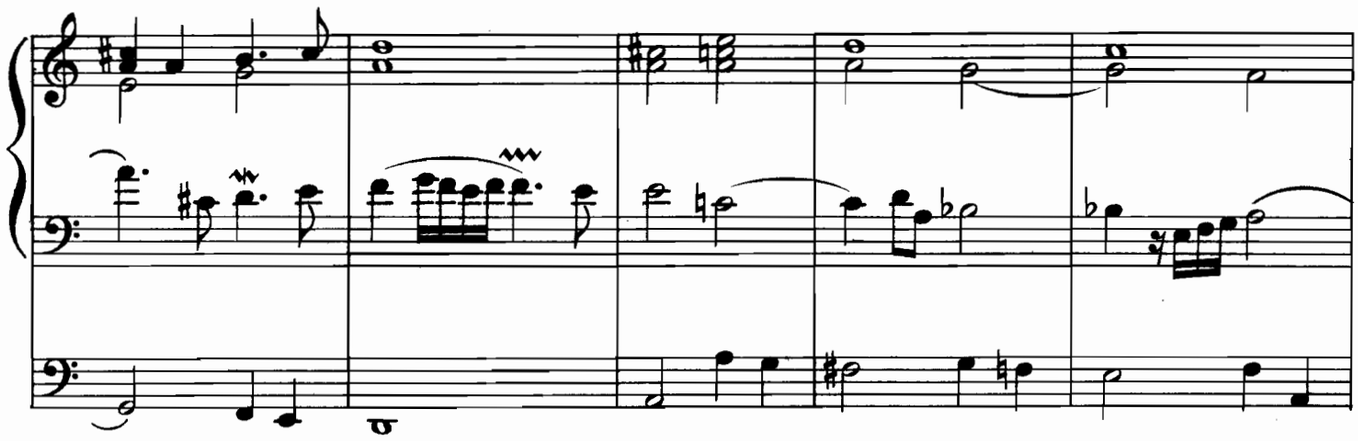
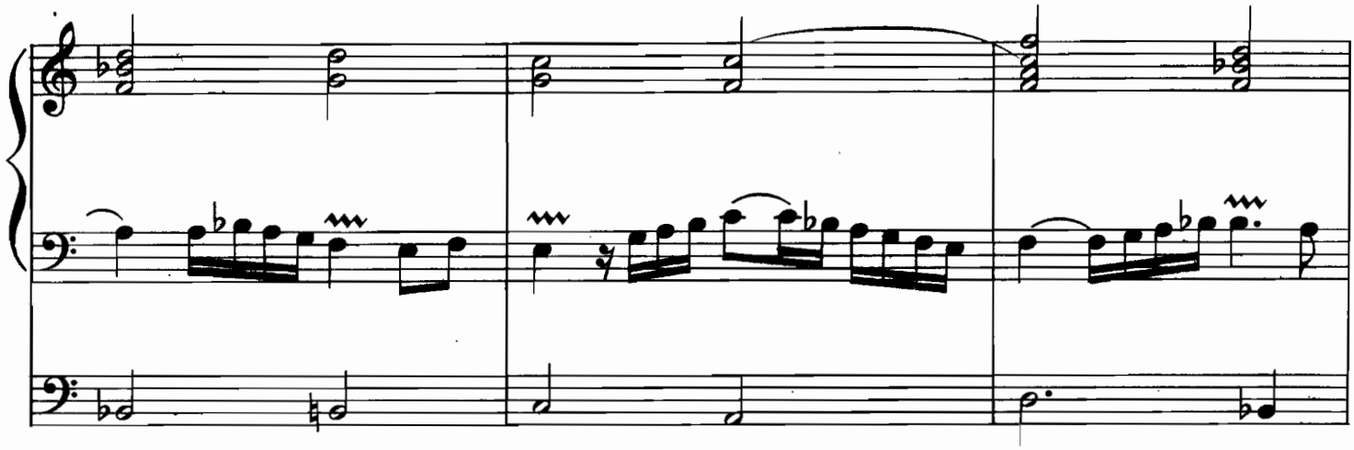
LE GRAND MARCHAND
French; 1669-1732
Organist of the Church of St. Honorè, Paris.
Organist to the King

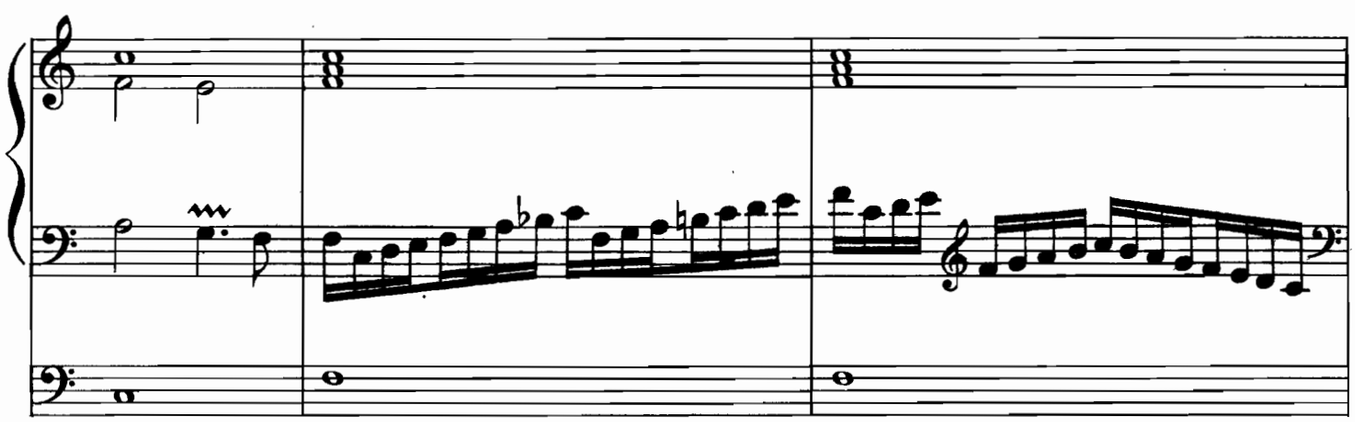
Andante con moto

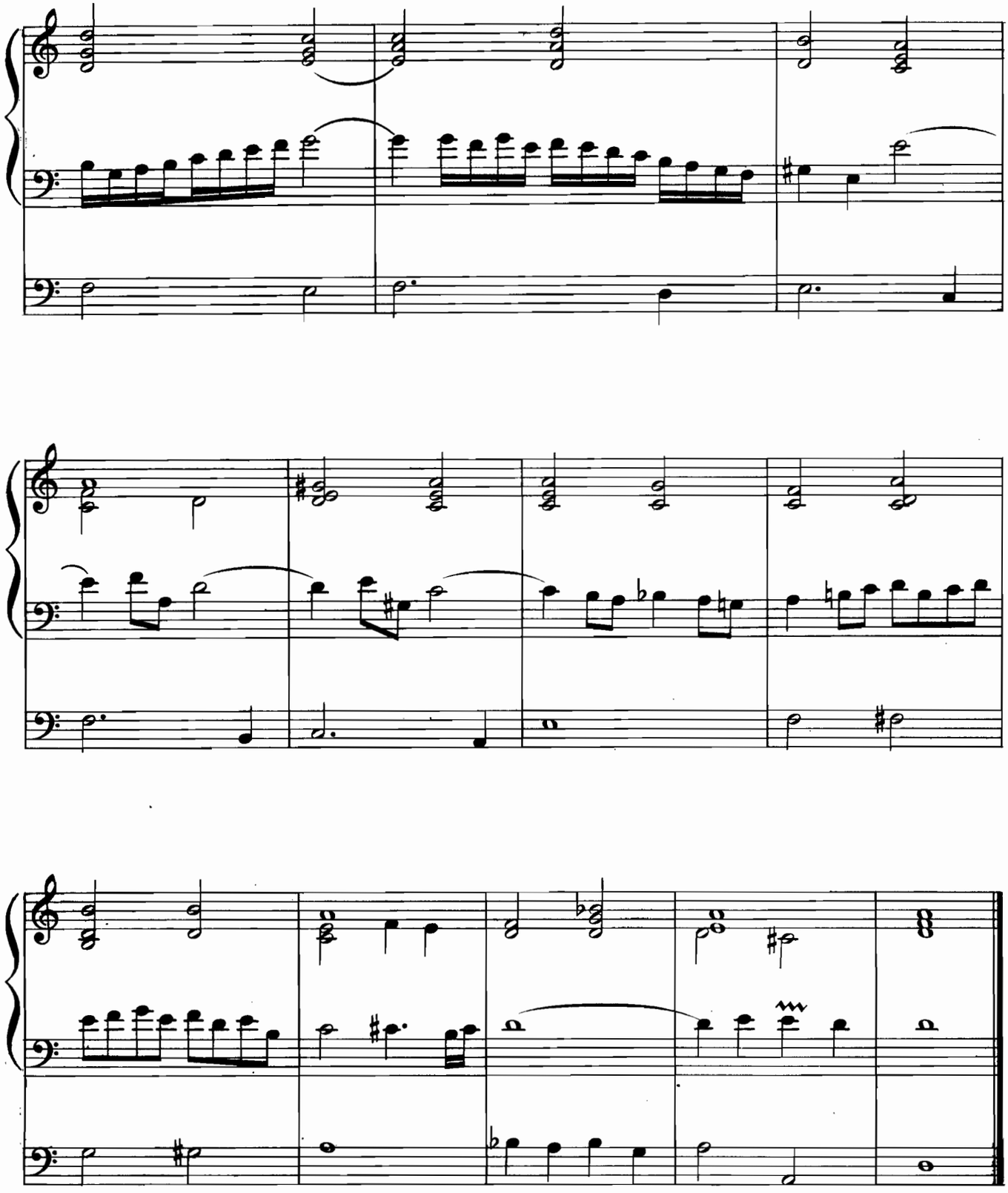


)"Tierce en taille"* indicates that the theme is placed in the tenor part, using the *"Tierce,"* a stop found in ancient French organs. The regulation Swell is for a modern organ. *Editor.*









POINT D'ORGUE SUR LES GRANDS JEUX

Grand Choeur

Prepare
- Swell: Foundation stops 16′, 8′ and 4′
- Great: Foundation stops 16′, 8′ and 4′ (Sw. to Gt.)
- Choir: Foundation stops 16′, 8′ and 4′
- Pedal: 16′ and 8′ (Gt. to Ped. and Sw. to Ped.)

Edited by Dr. WILLIAM C. CARL

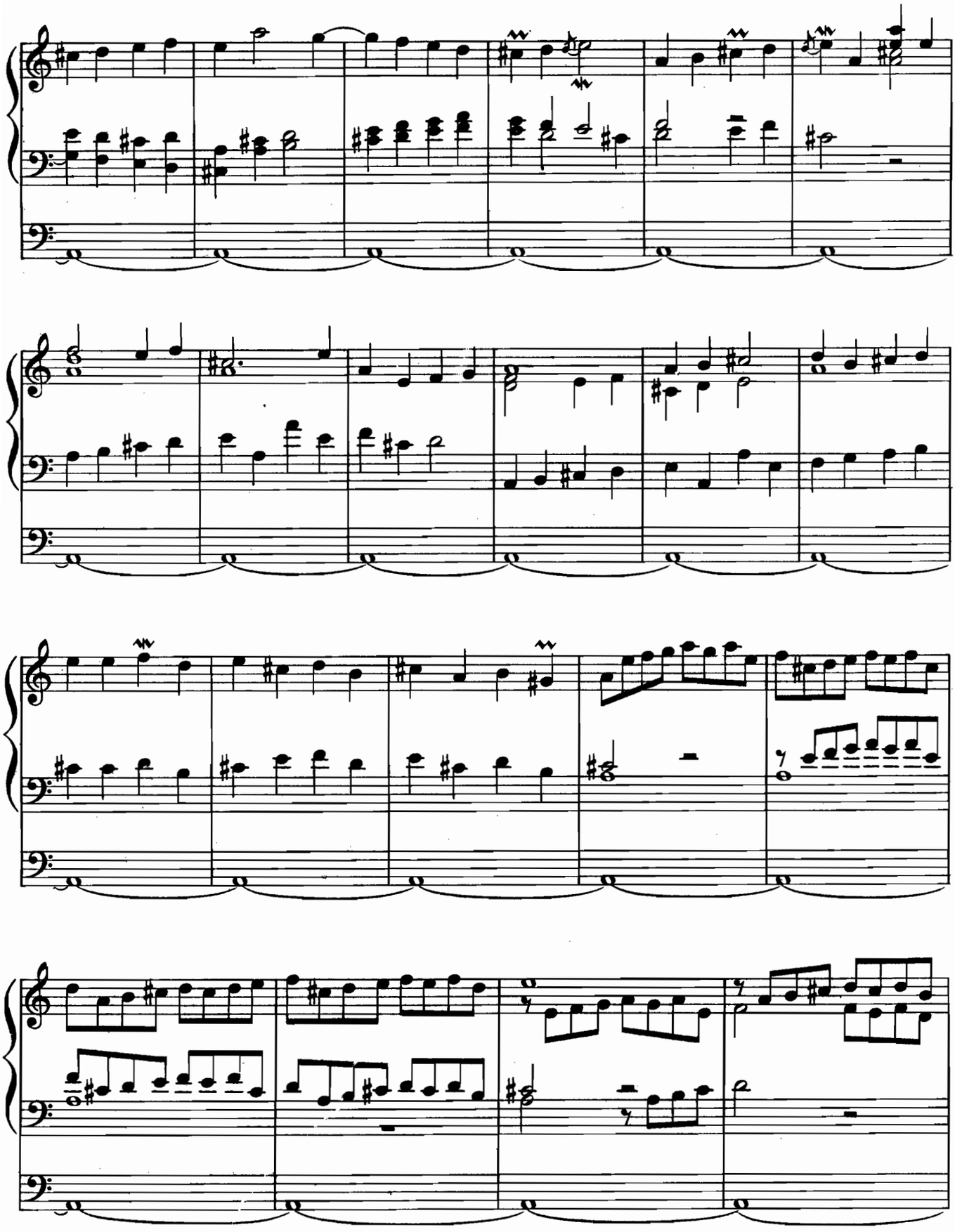
NICOLAS DE GRIGNY
French; 1671-1703
Organist of the Church of Notre Dame, Reims

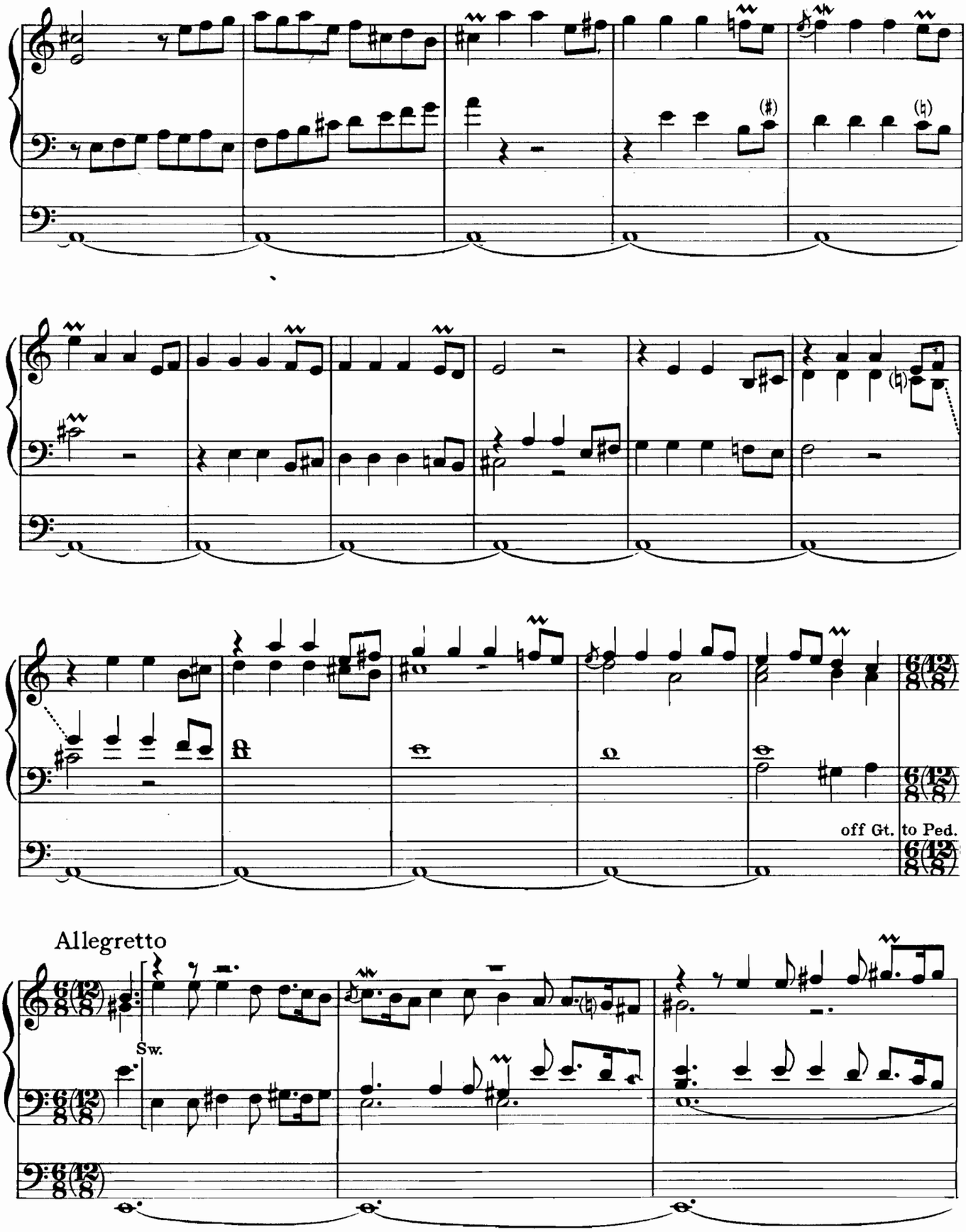
Allegro moderato

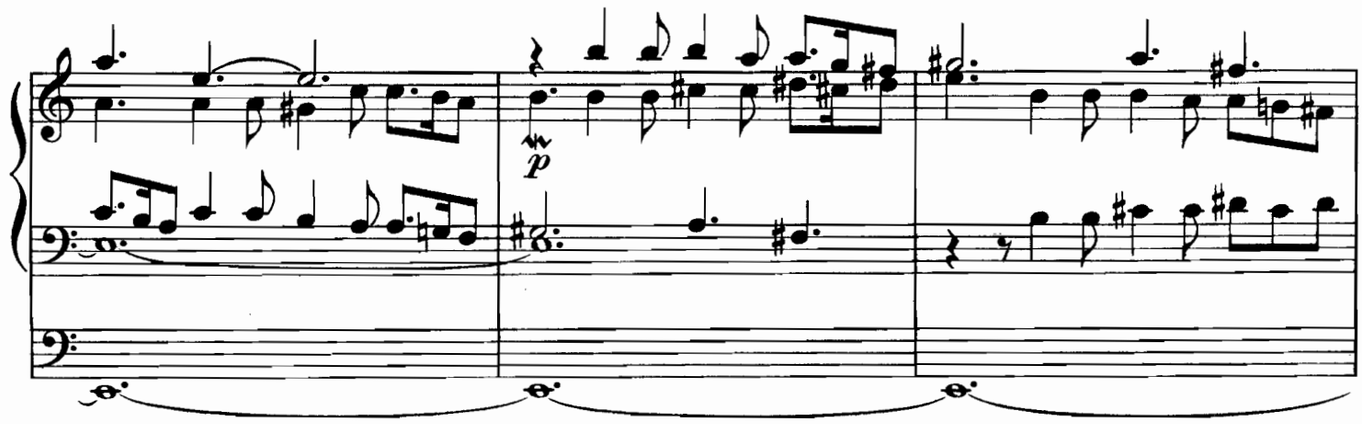
Manuals

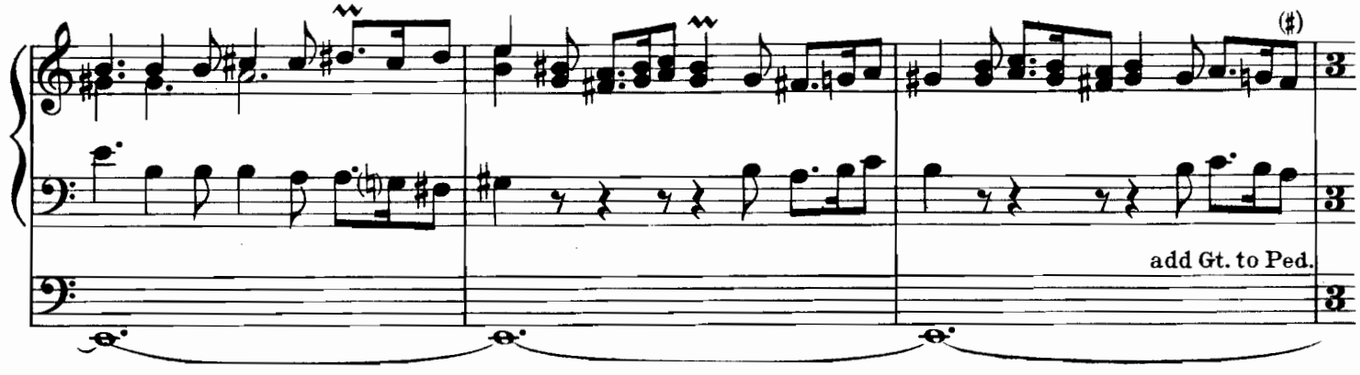
Pedal

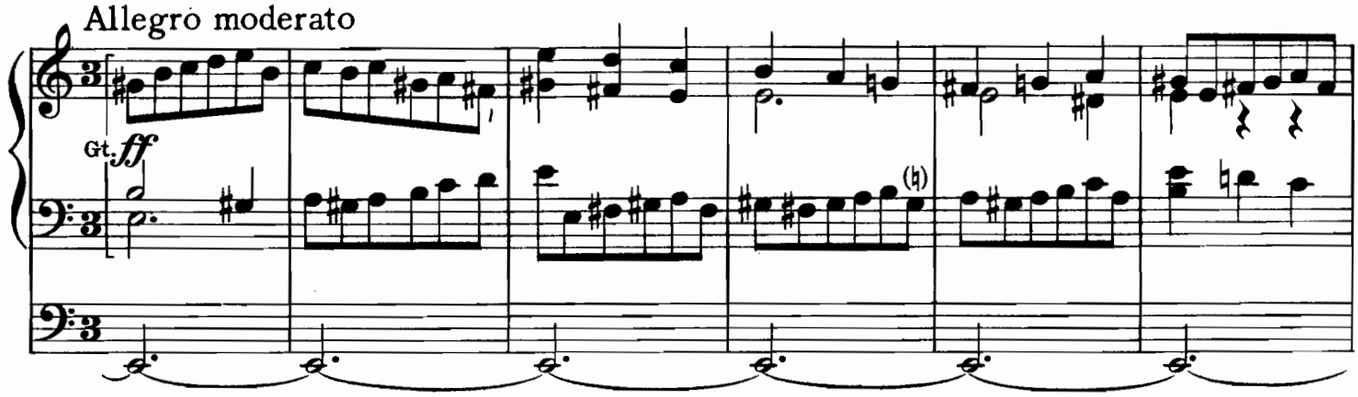
Gt. *f*

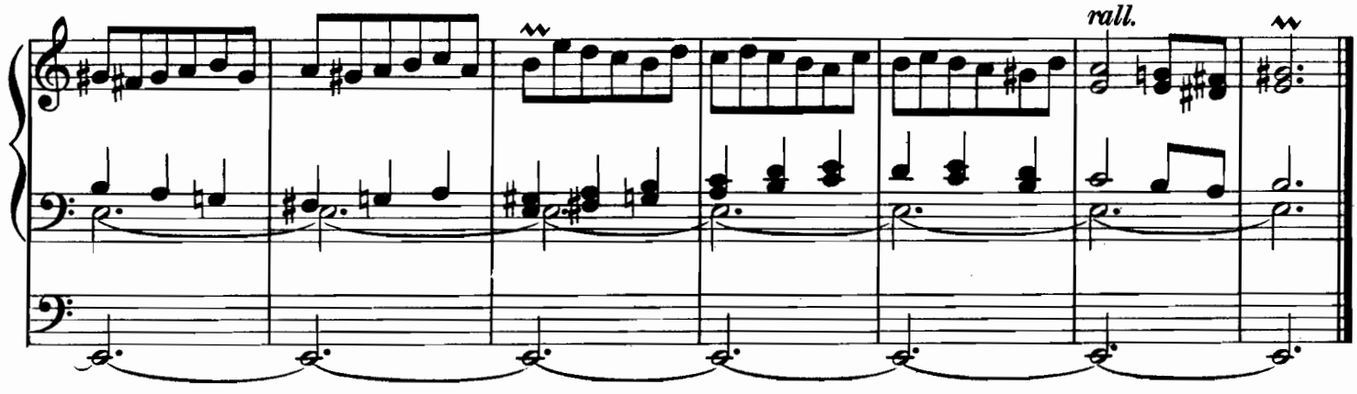



off Gt. to Ped.
Allegretto
Sw.


p


add Gt. to Ped.


Allegro moderato
Gt.
ff


rall.

ELEVAZIONE

Prepare Swell: string-tone 8′
Great: Flute 8′
Choir: Flutes 8′ and 4′
Pedal: light 16′ (Sw. to Ped.)

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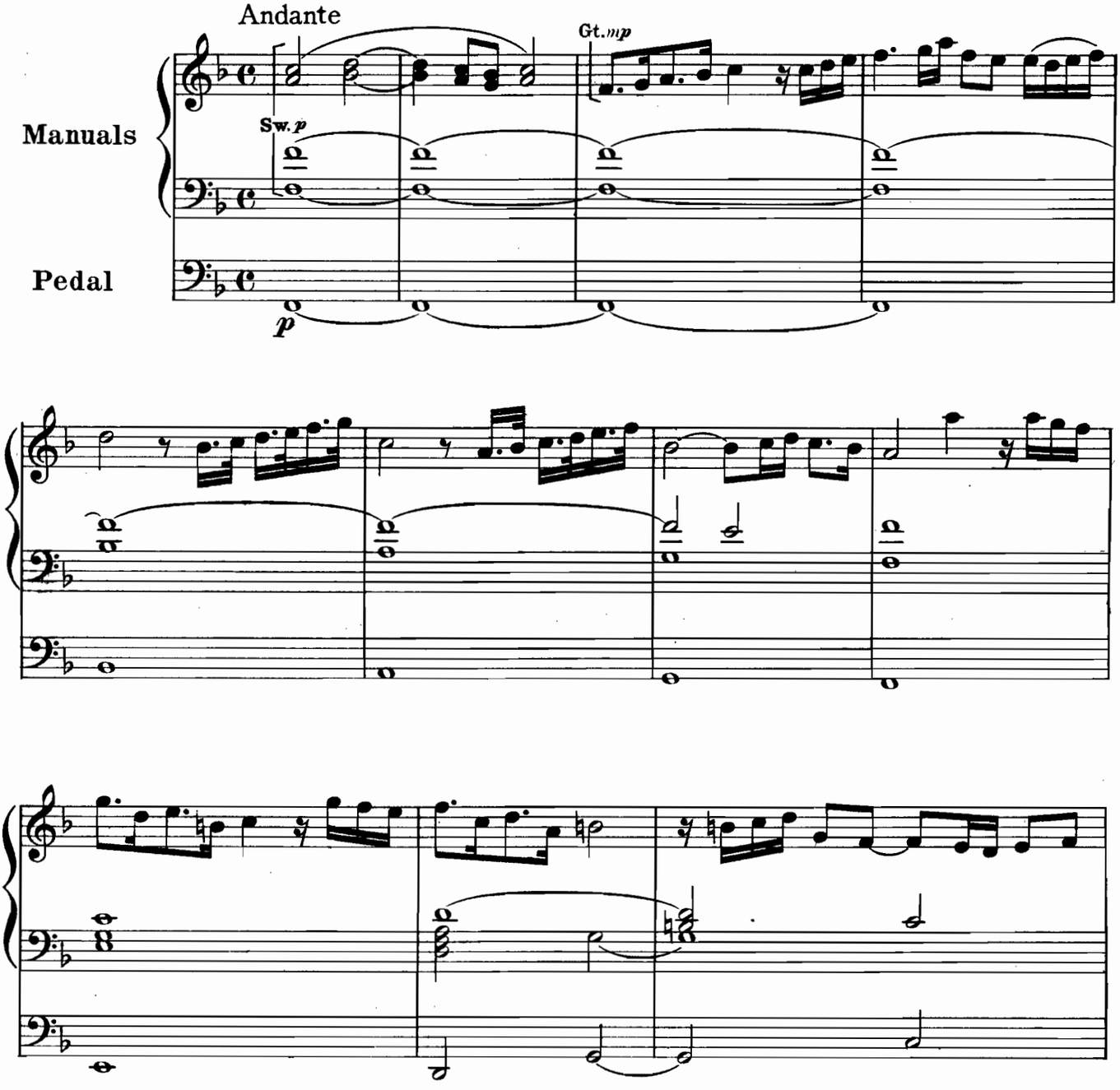
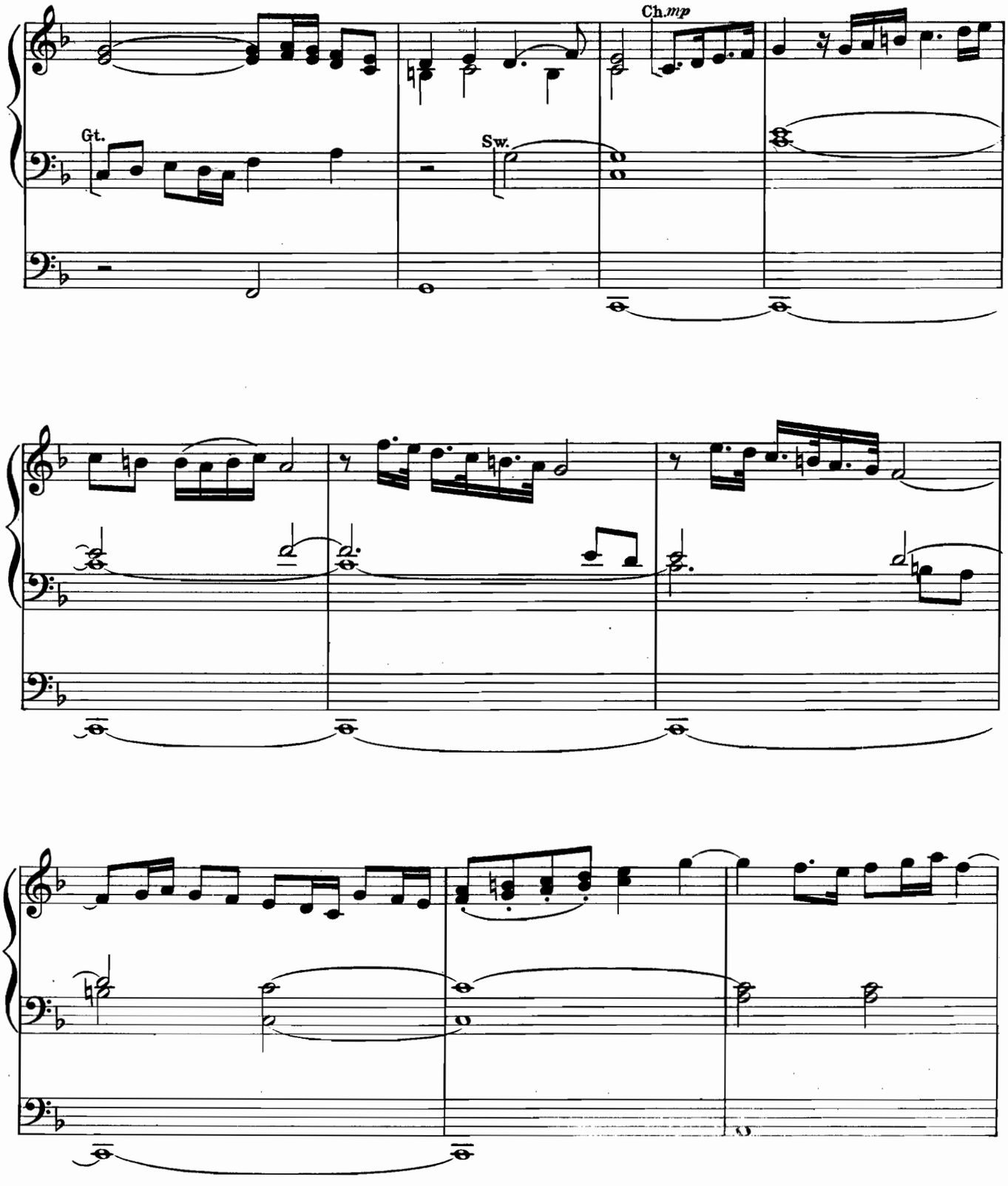
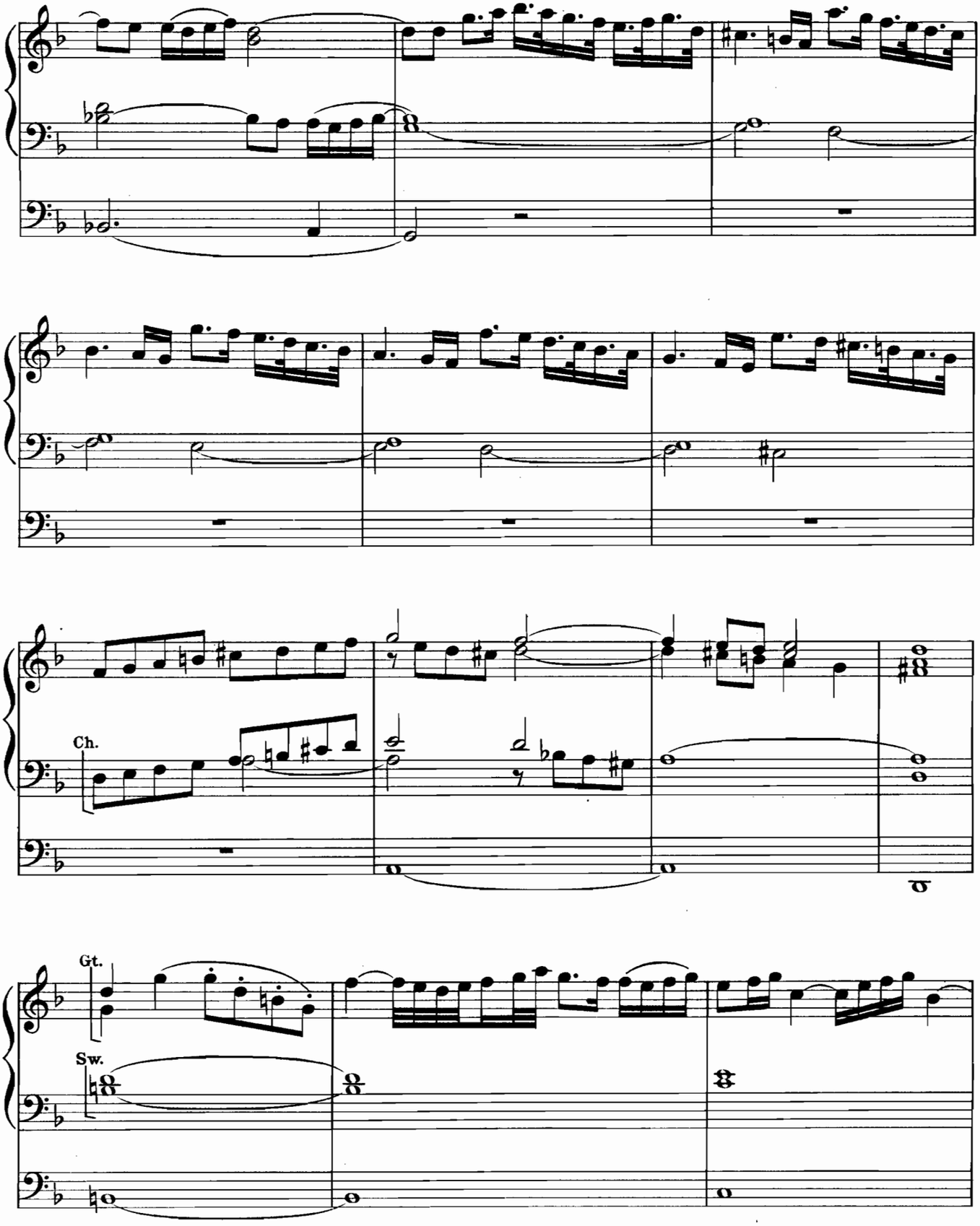
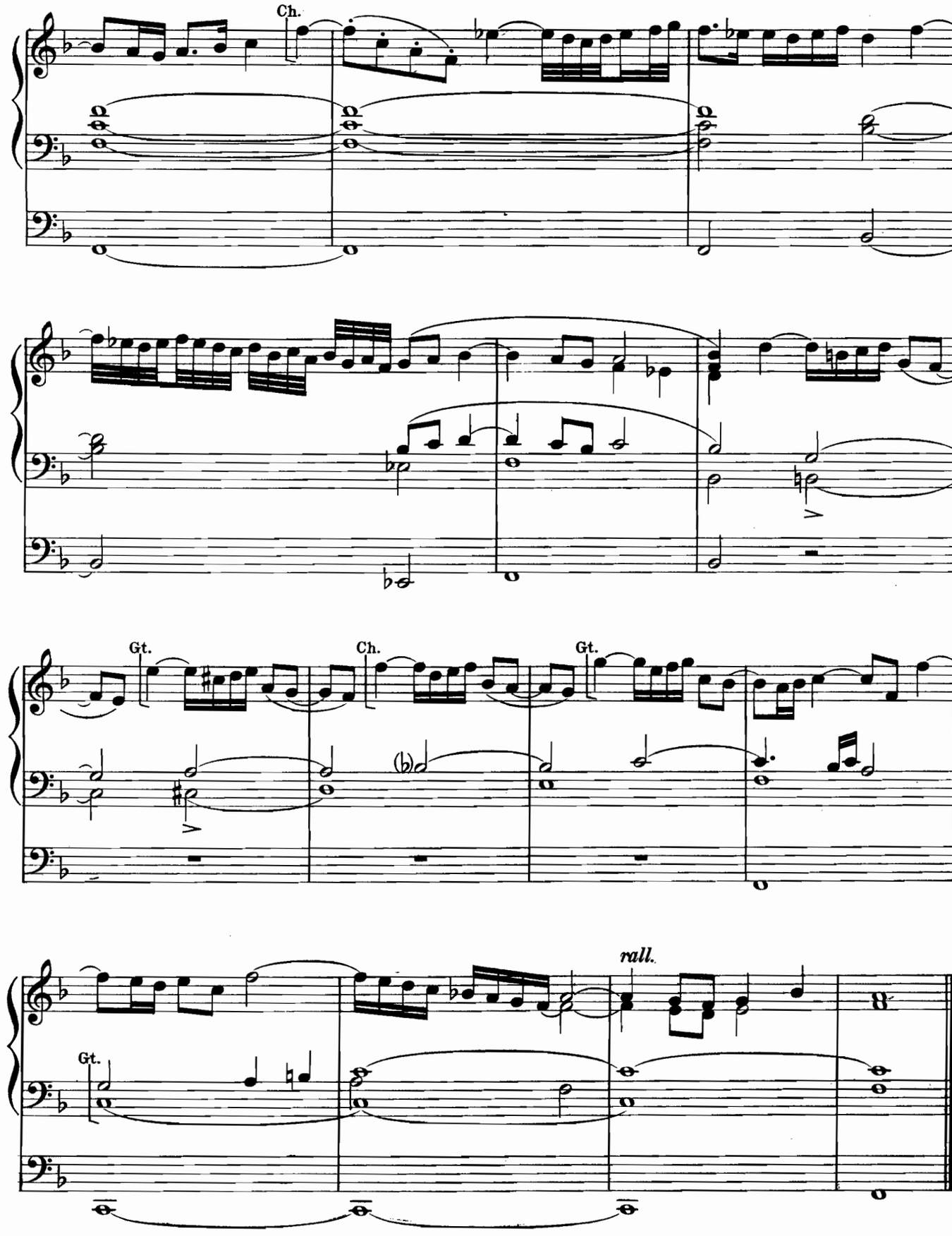
DOMENICO ZIPOLI
Italian; about 1675
Organist Church of the Gesu, Rome




Ch. mp
Gt.
Sw.


Ch.
Gt.
Sw.

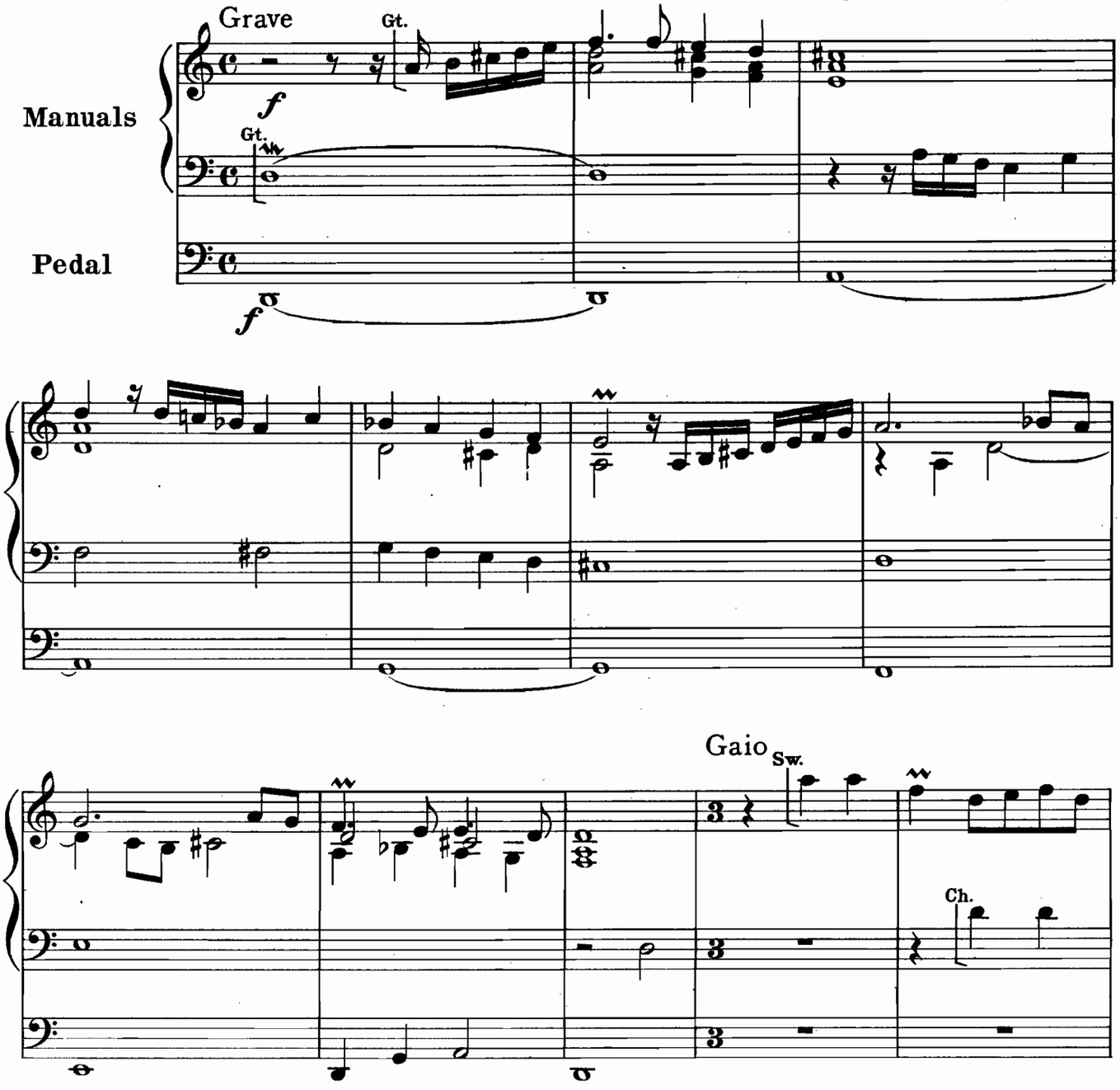

Ch.
Gt.
Ch.
Gt.
rall.
Gt.

DIALOGUE

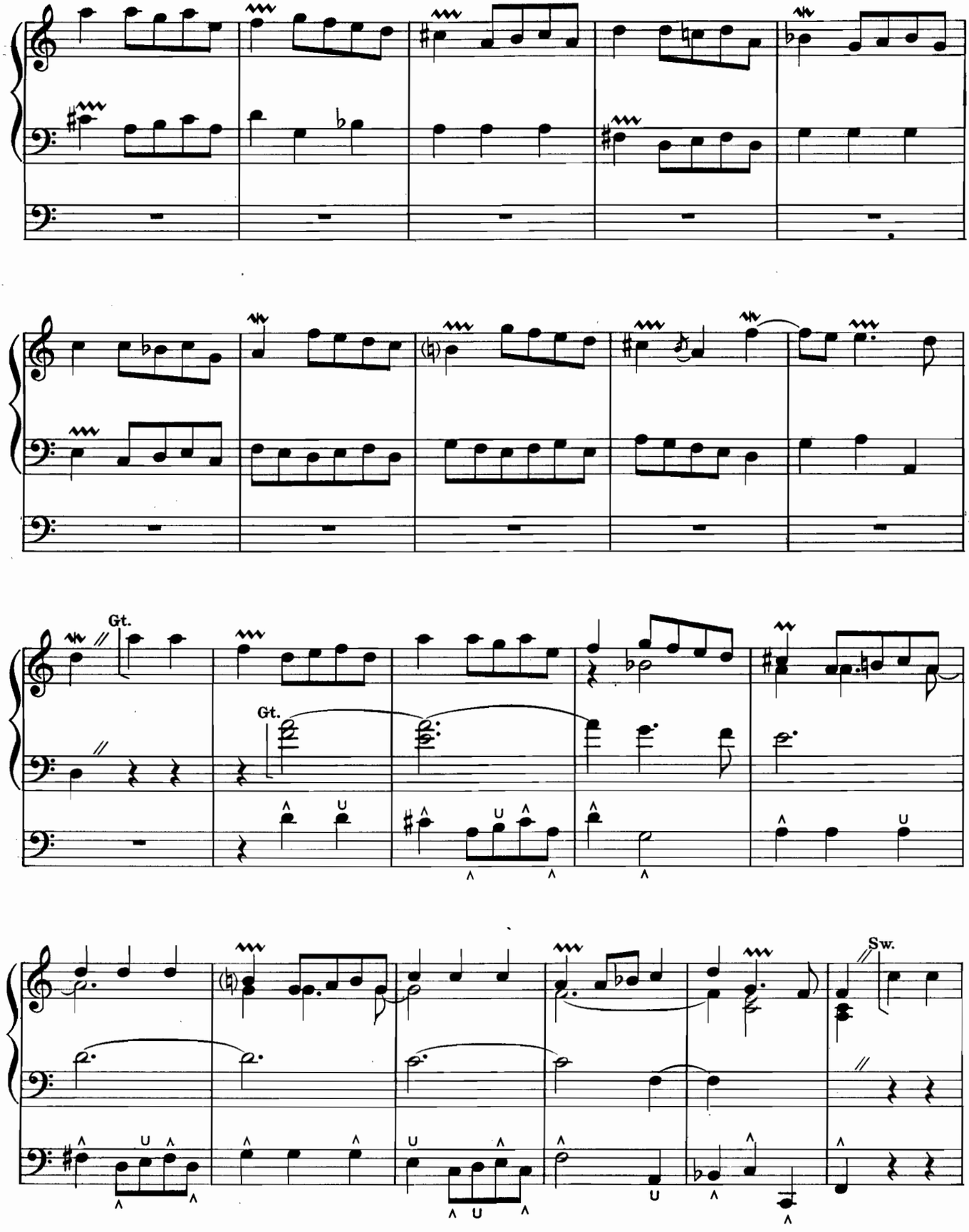
Prepare Swell: Cornet(*
Great: Foundation stops
Choir: Clarinet 8′ and Flute 8′
Pedal: 16′ and 8′ (Gt. to Ped.)

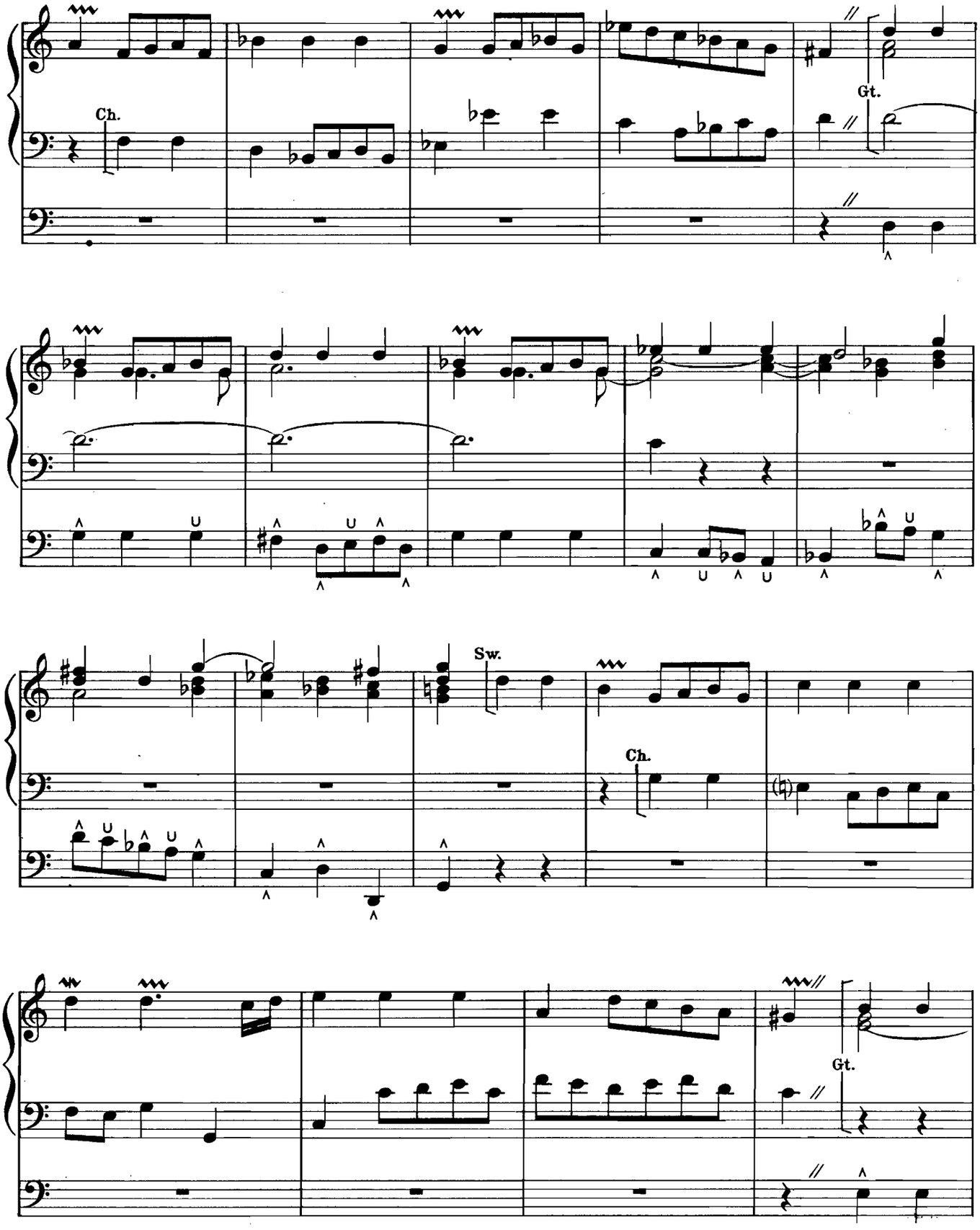
Edited by Dr. WILLIAM C. CARL

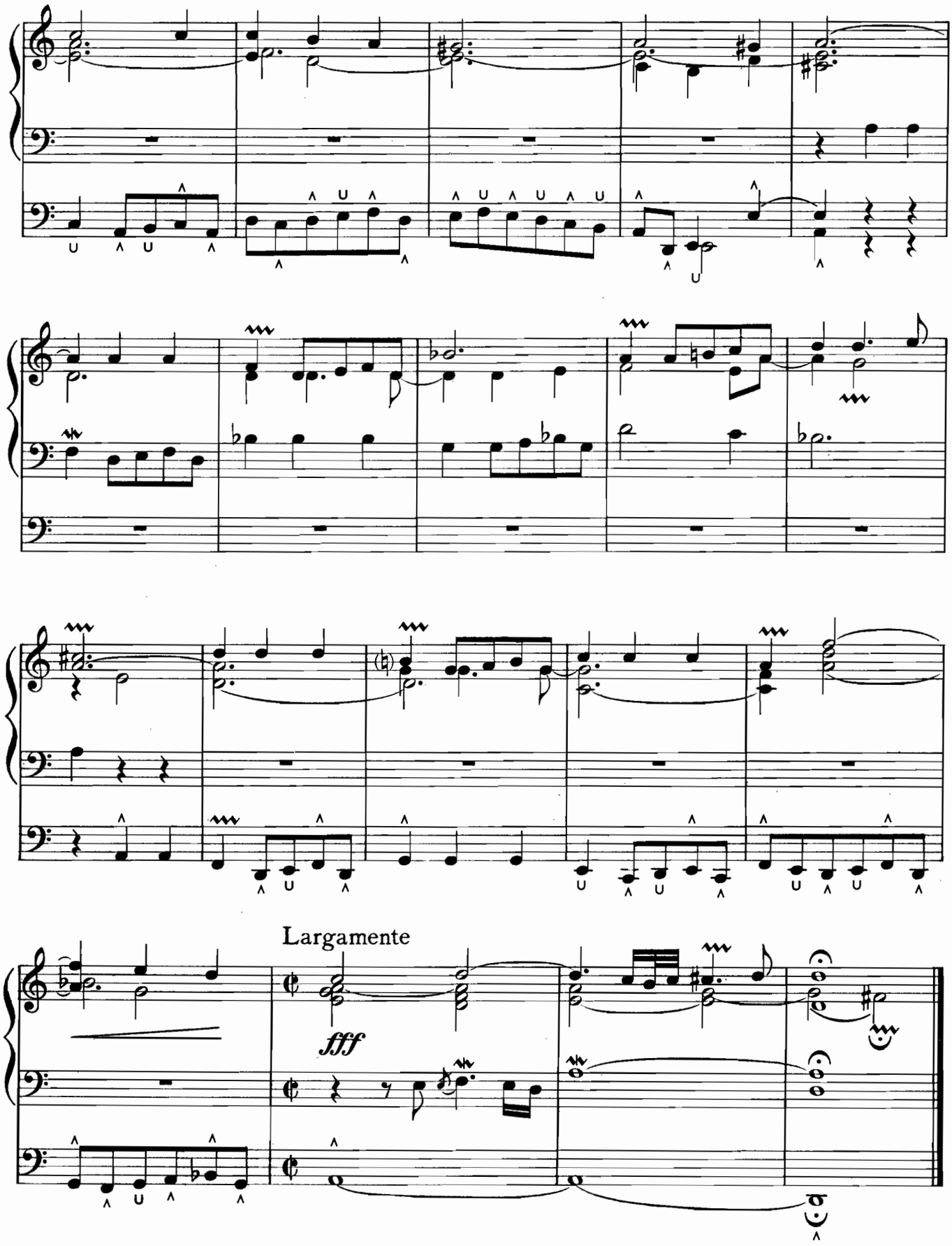
LOUIS NICOLAS CLÉRAMBAULT
French; 1676-1749
Organist to the King



*) In the absence of the Cornet, play passages indicated for the Swell, on the Choir Manual.


Gt.
Gt.
Sw.


Ch.
Gt.
Sw.
Ch.
Gt.


Largamente
fff

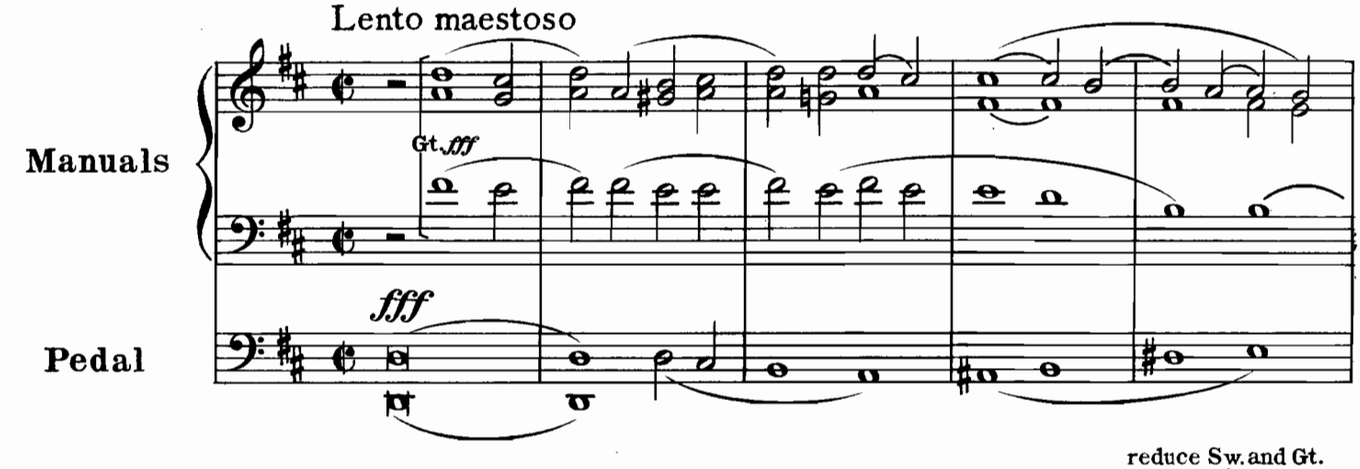
VOLUNTARY

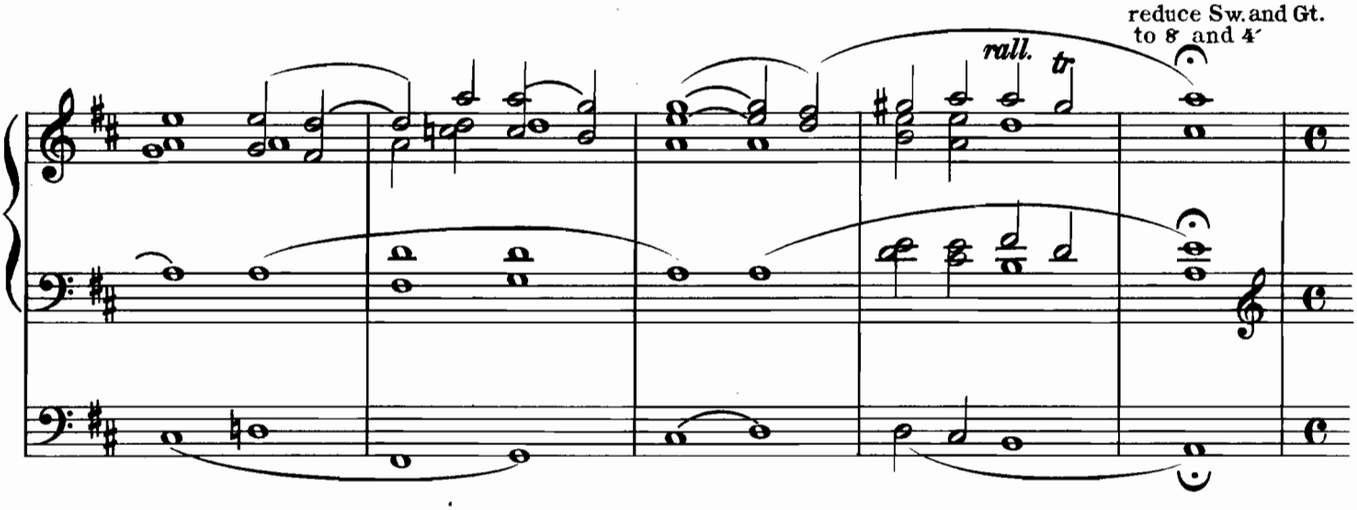
Prepare
- Swell: 16′, 8′ and 4′ and Mixtures
- Great: 16′, 8′ and 4′ (Sw. and Ch. to Gt.)
- Choir: 8′ and 4′
- Pedal: 16′ and 8′ (Gt. to Ped.)

Edited by Dr. WILLIAM C. CARL

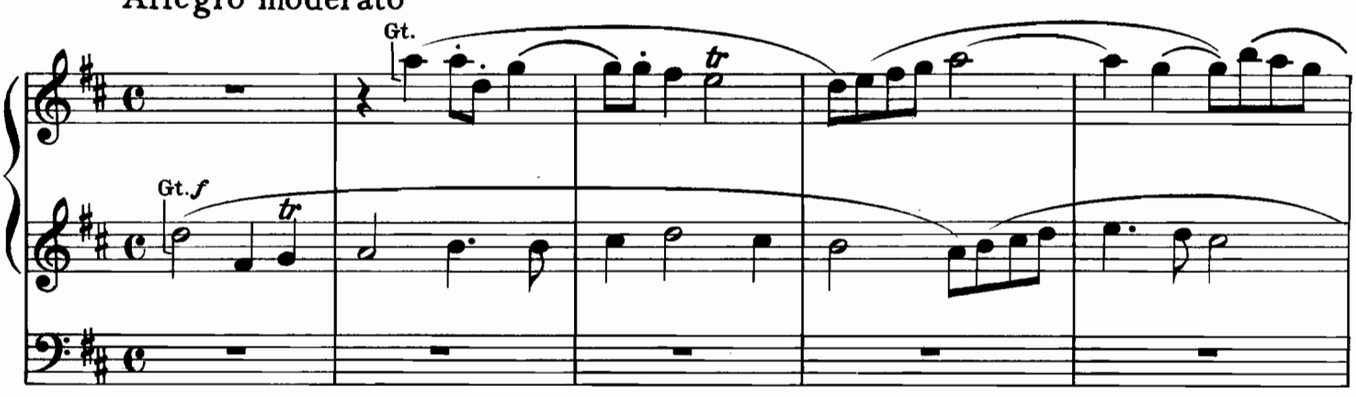
WILLIAM CROFT
English; 1678-1727
Organist of Westminster Abbey

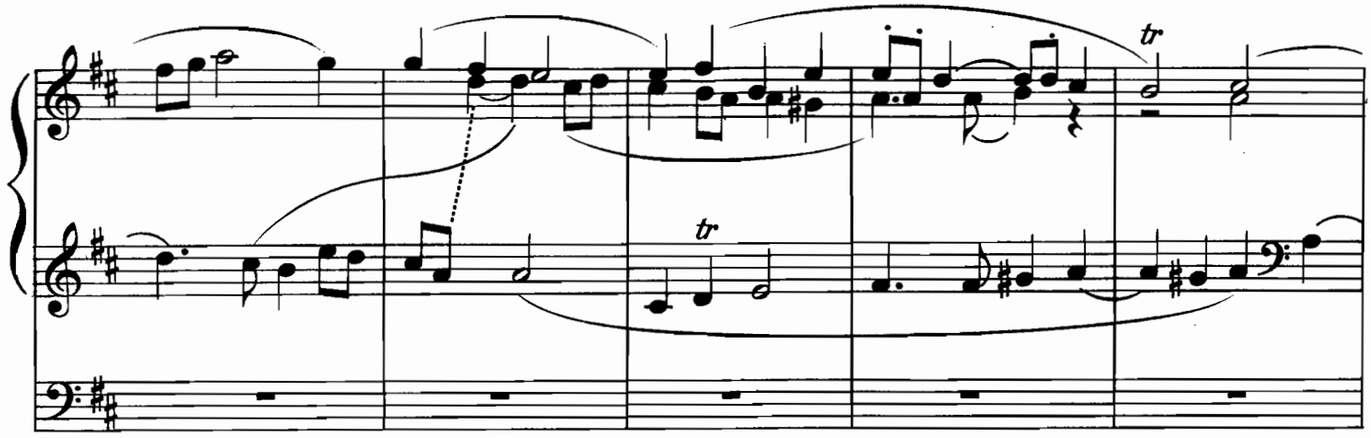
Lento maestoso

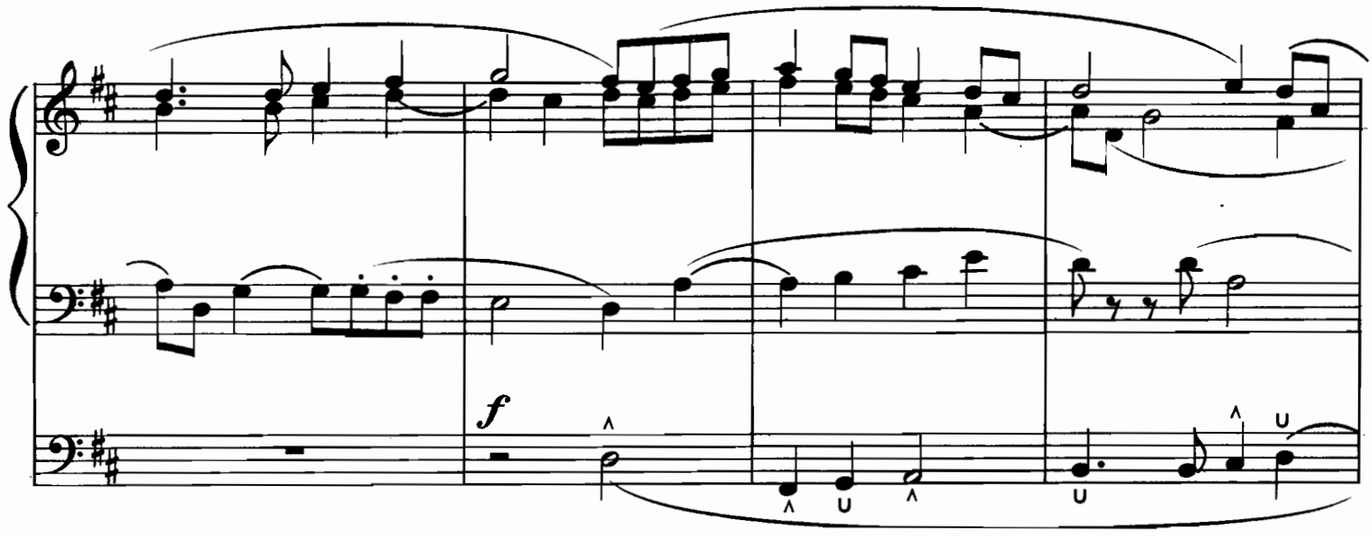


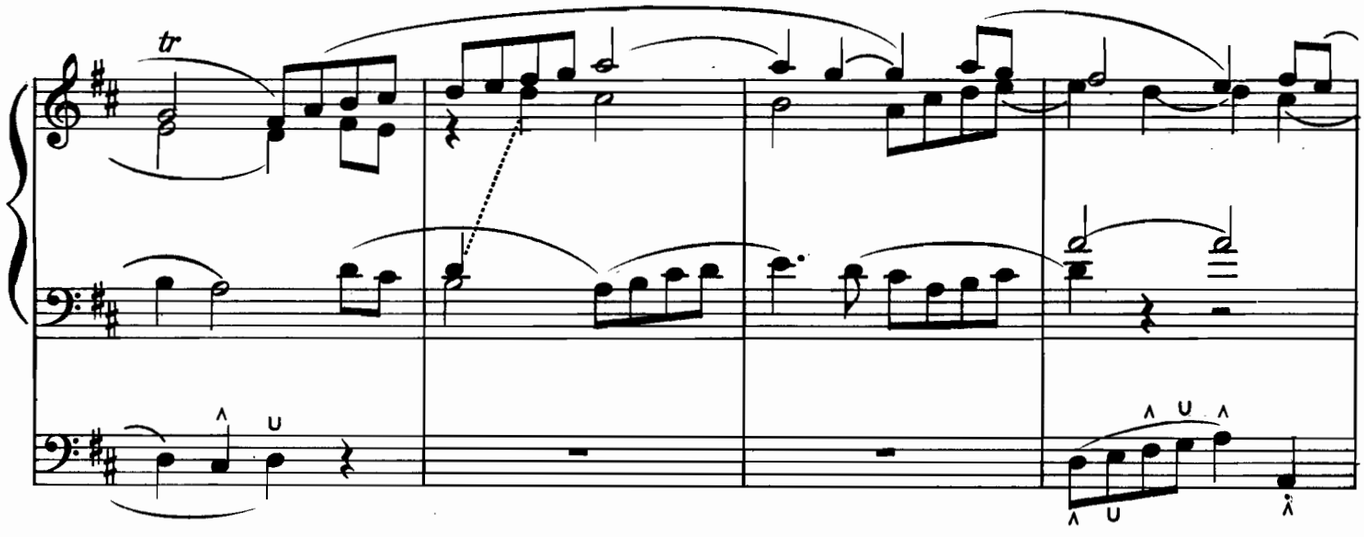


Allegro moderato




tr
tr


f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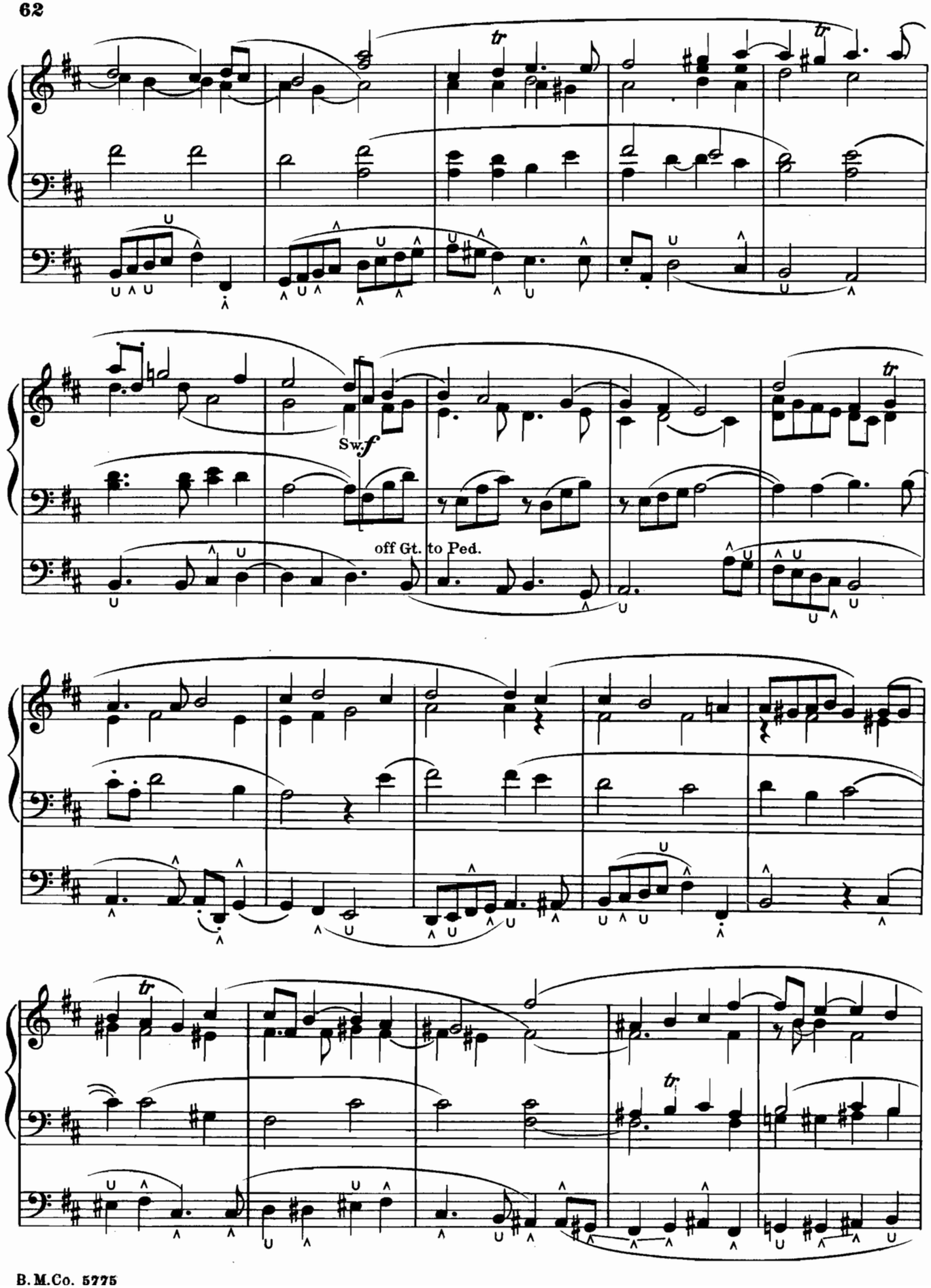
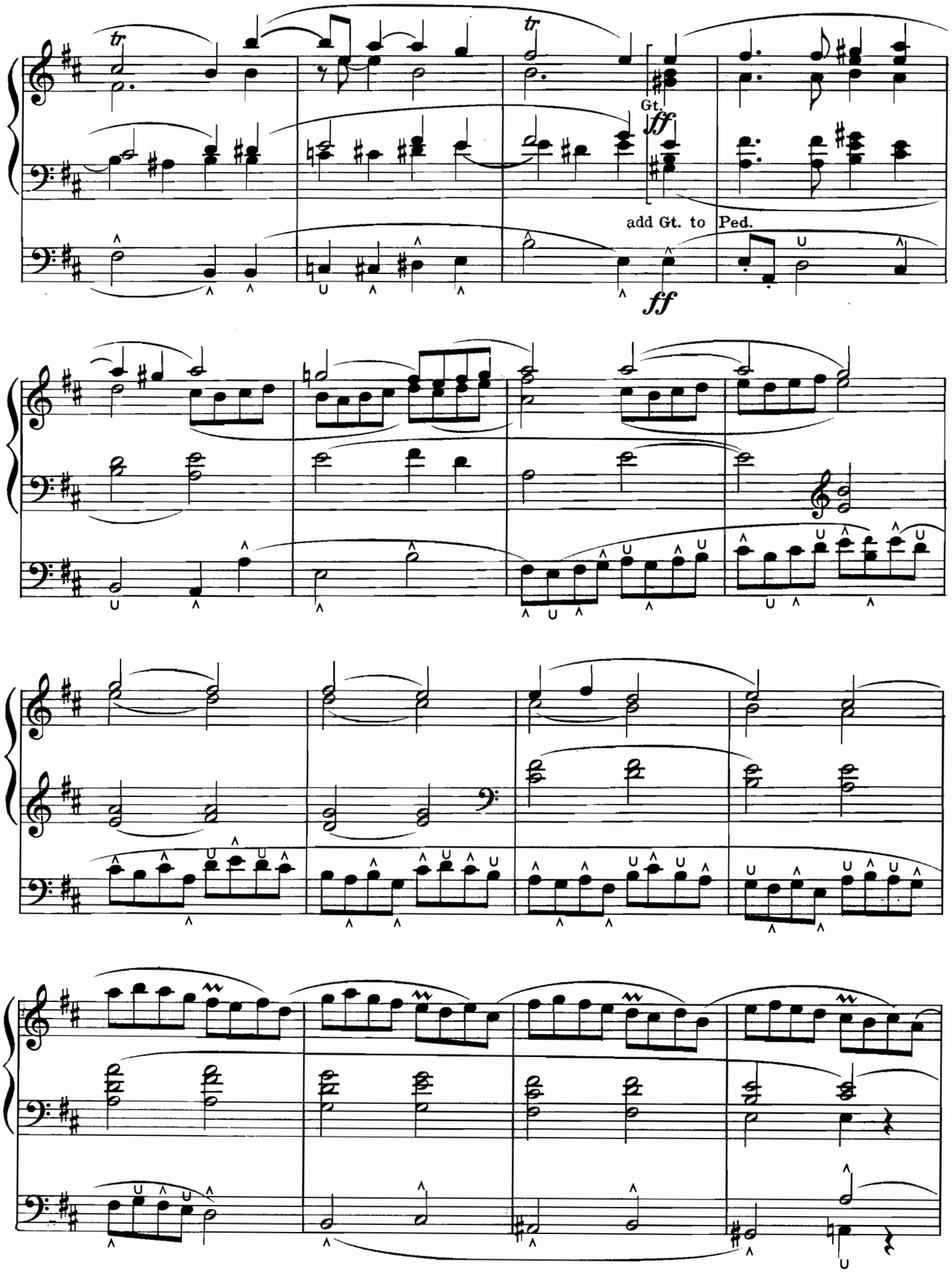
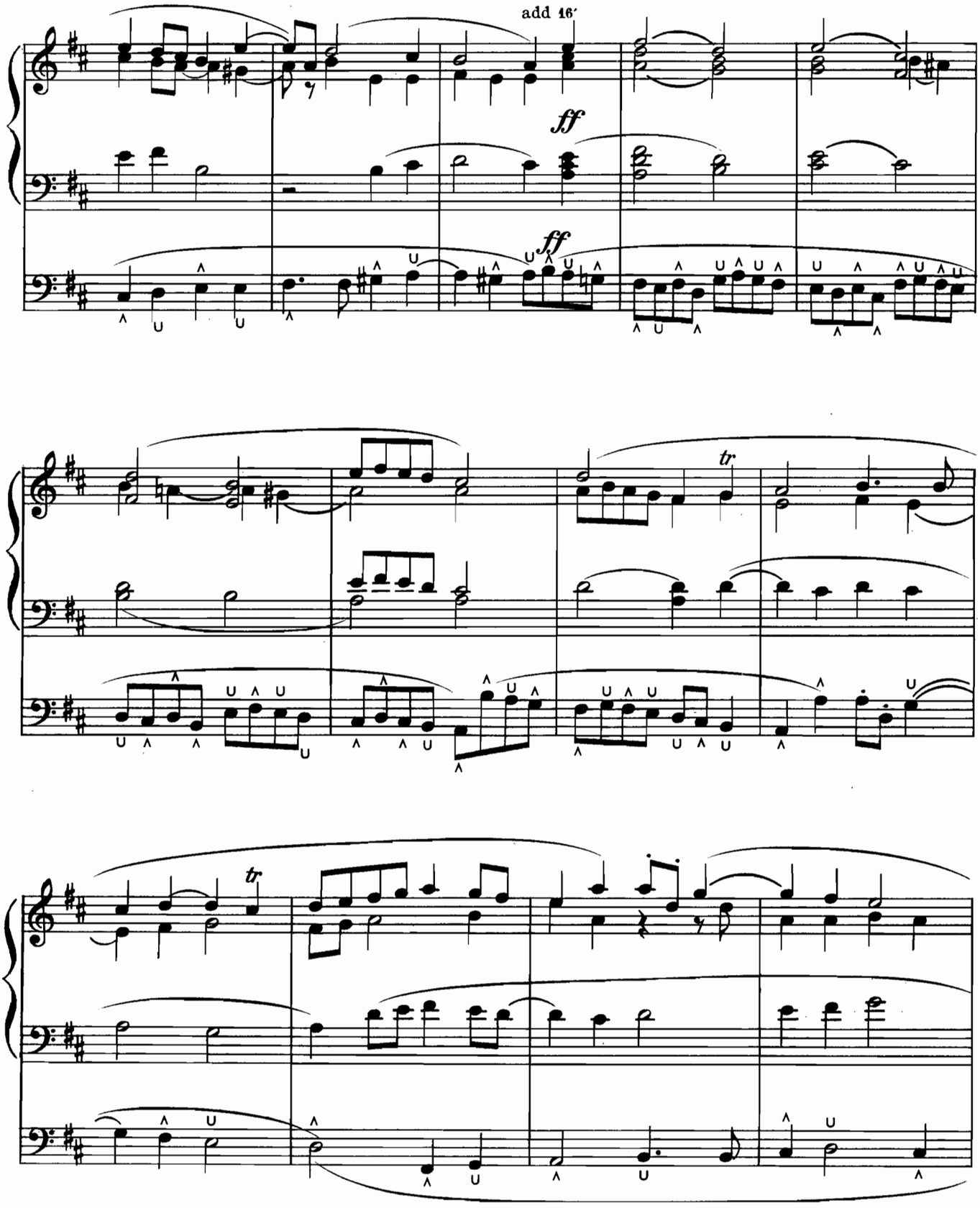
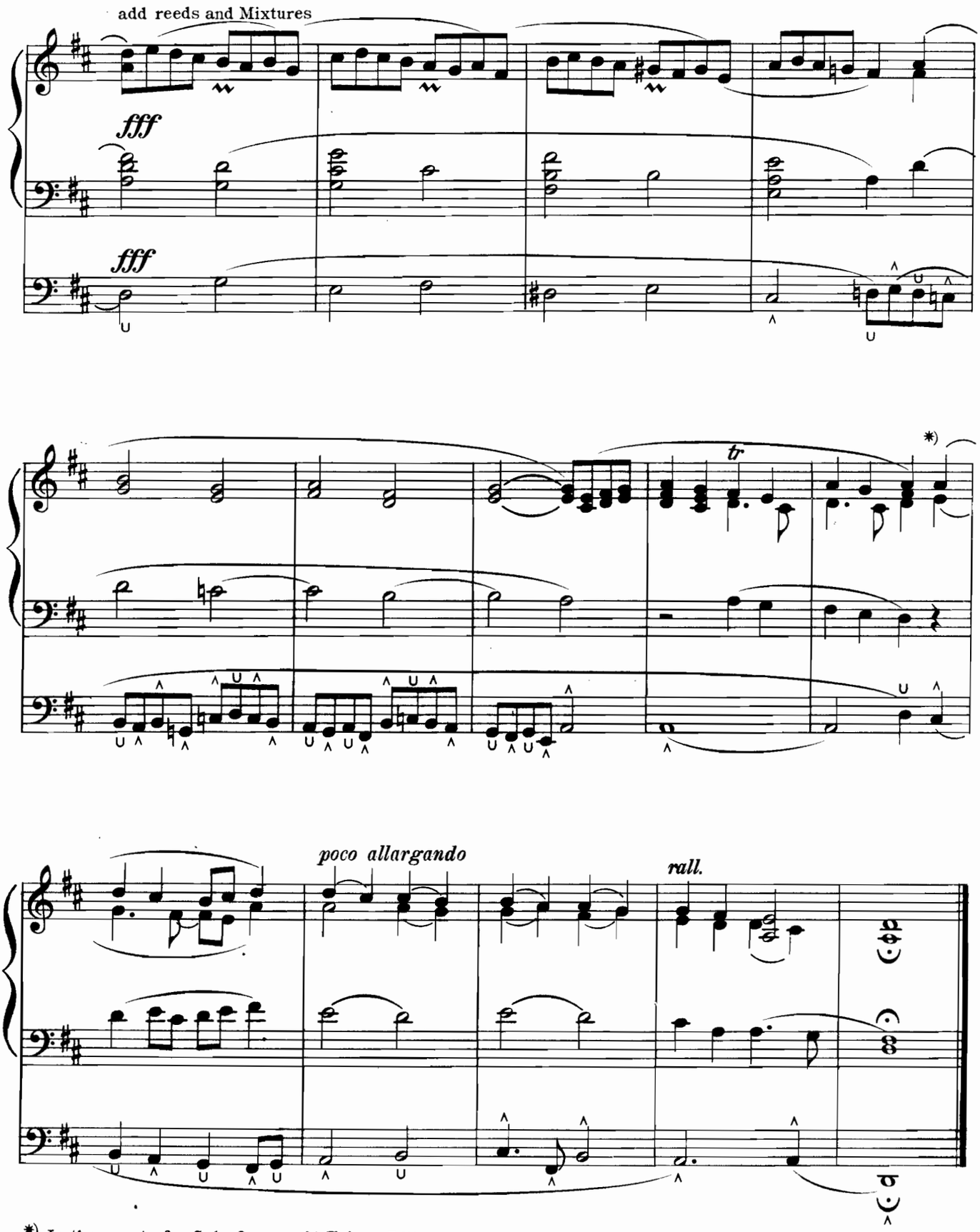

tr
tr
Sw. f
off Gt. to Ped.
tr
tr


tr
tr
Gt.
ff
add Gt. to Ped.
ff


add 16′
ff
ff
tr
tr



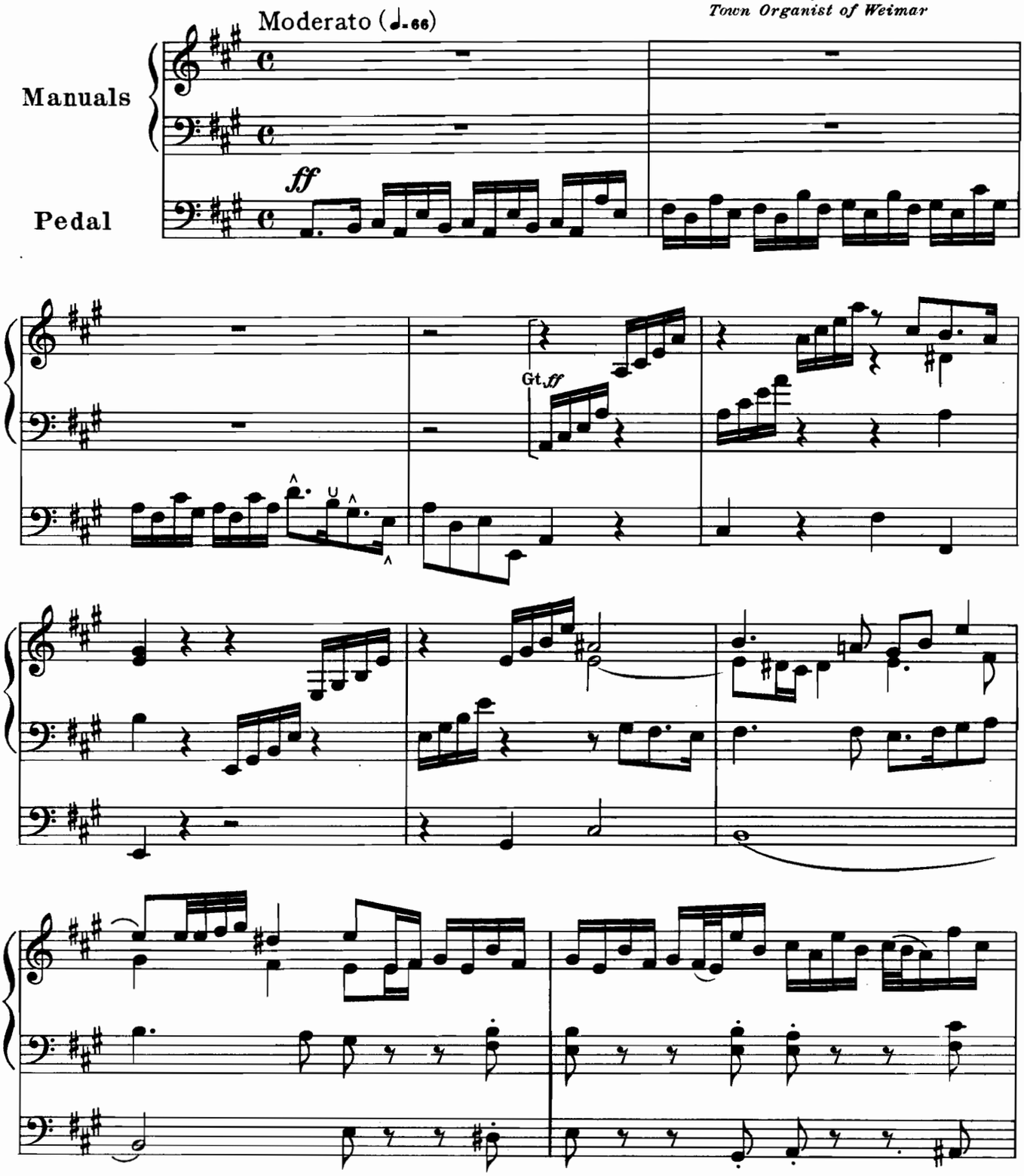
*) In the event of a Solo Organ add Tuba. *Editor.*

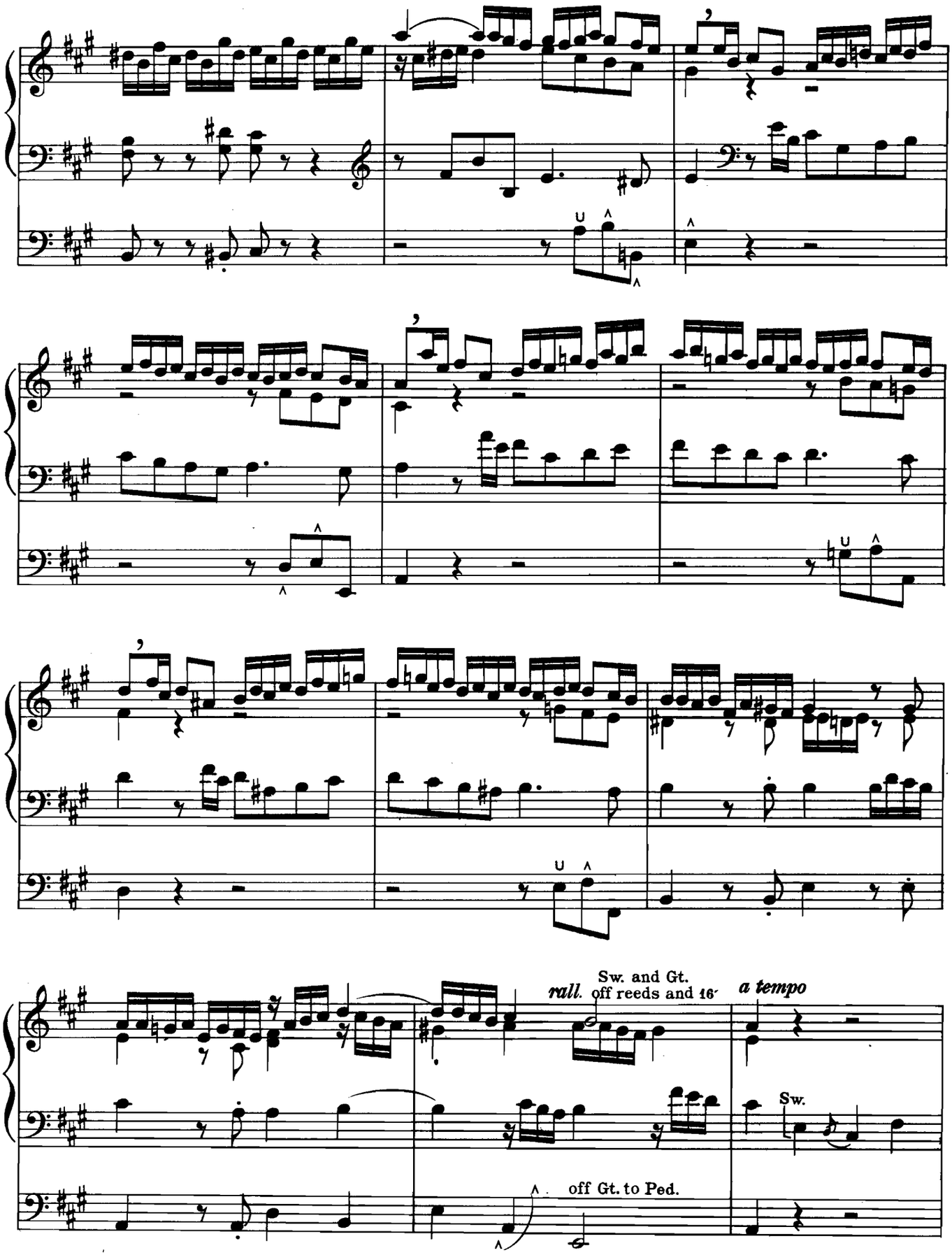
PRELUDE AND FUGUE
in A major

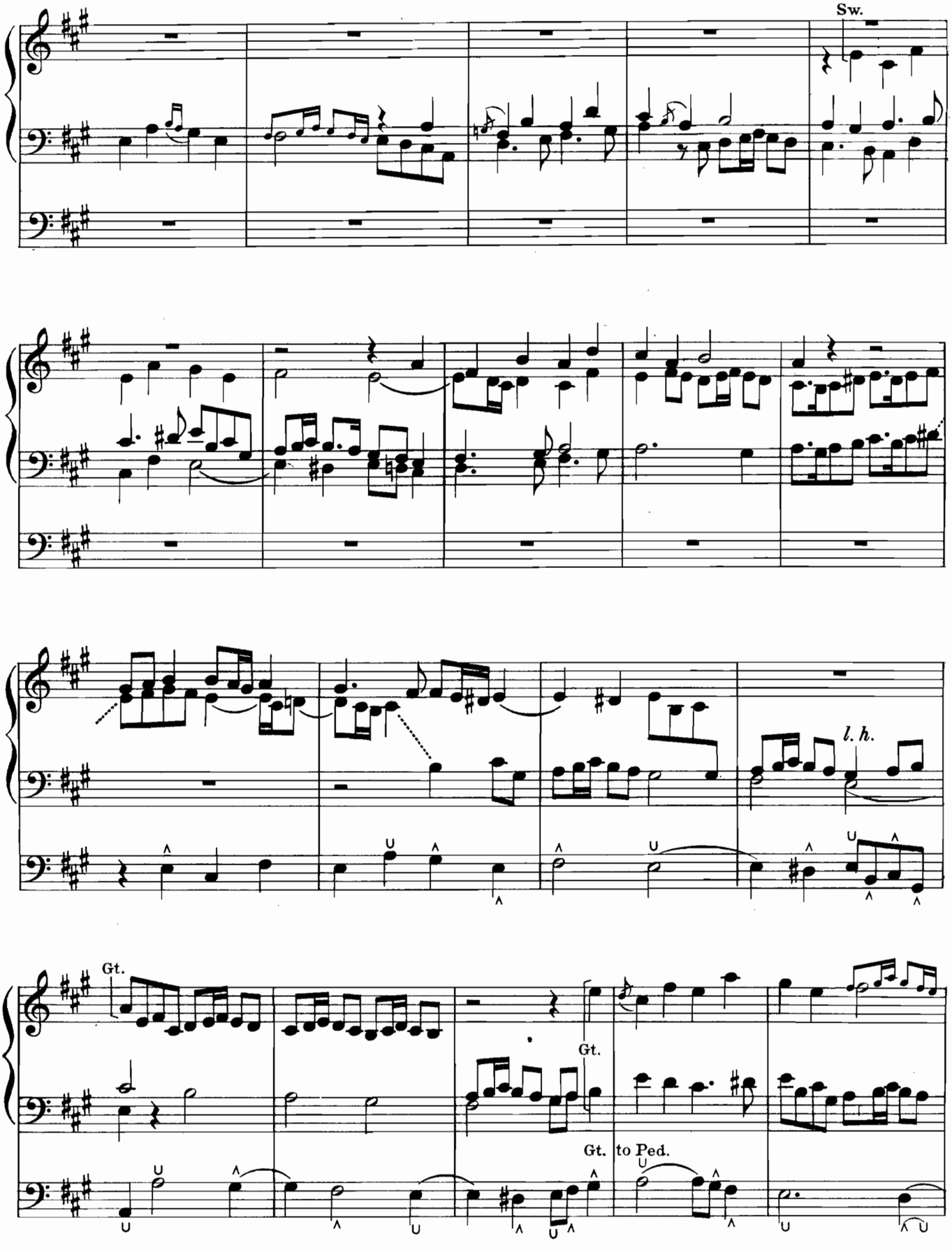
Prepare
- Swell: full
- Great: 16′, 8′, 4′ and 2′ (Sw. to Gt.)
- Choir: full
- Pedal: 16′, 8′ and 4′ (Gt. to Ped. and Sw. to Ped.)

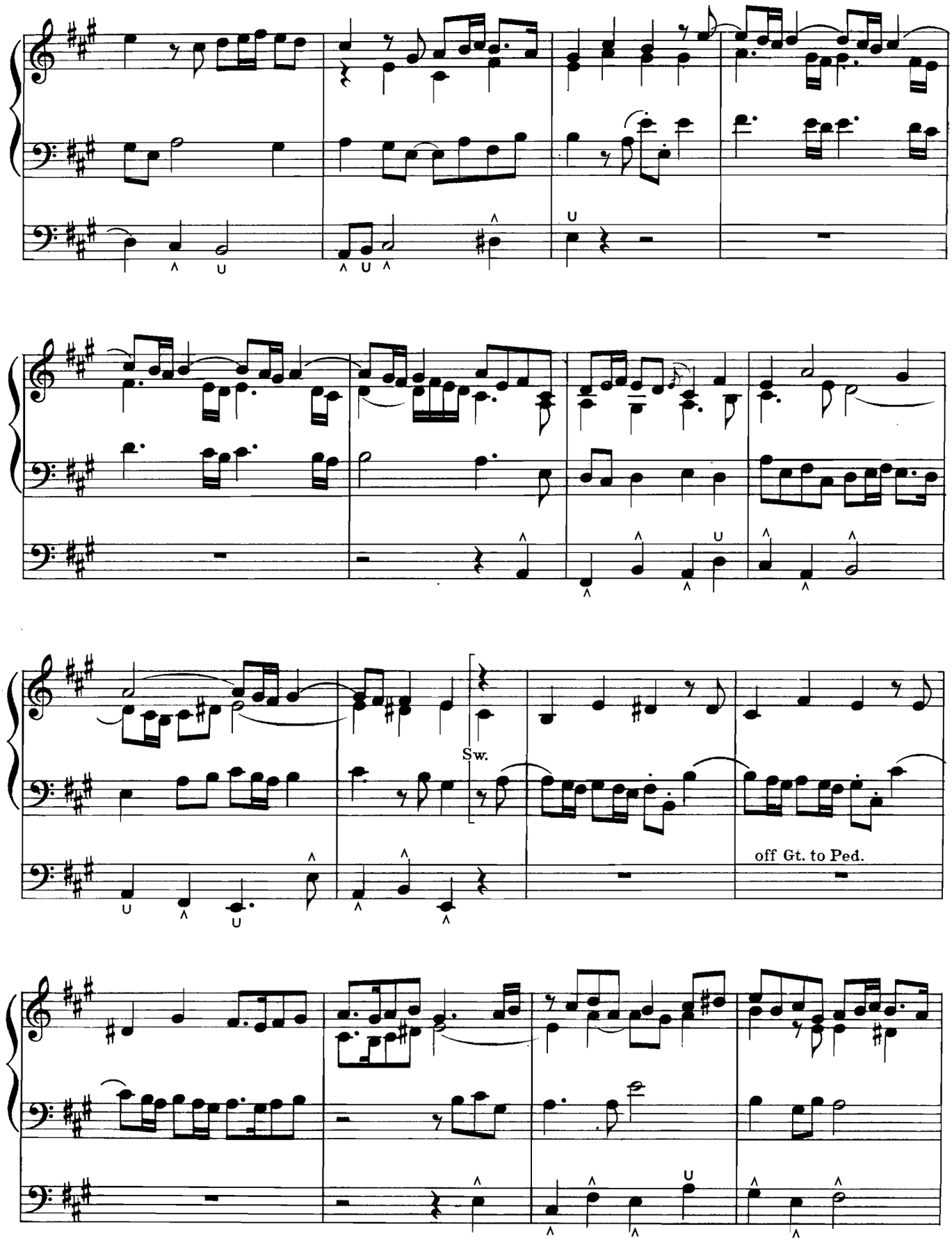
Edited by Dr. WILLIAM C. CARL

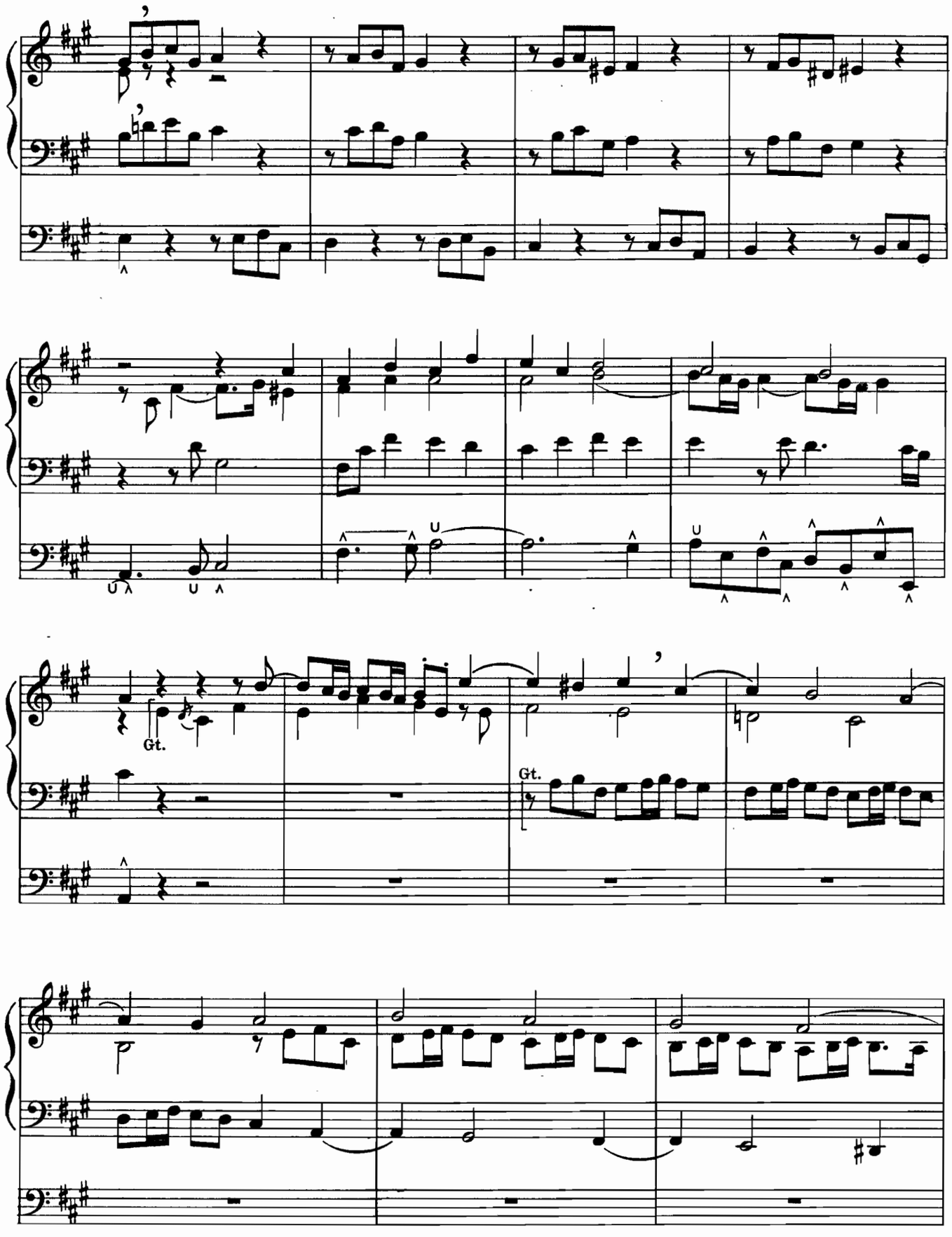
JOHANN GOTTFRIED WALTHER
German; 1684-1748
Town Organist of Weimar

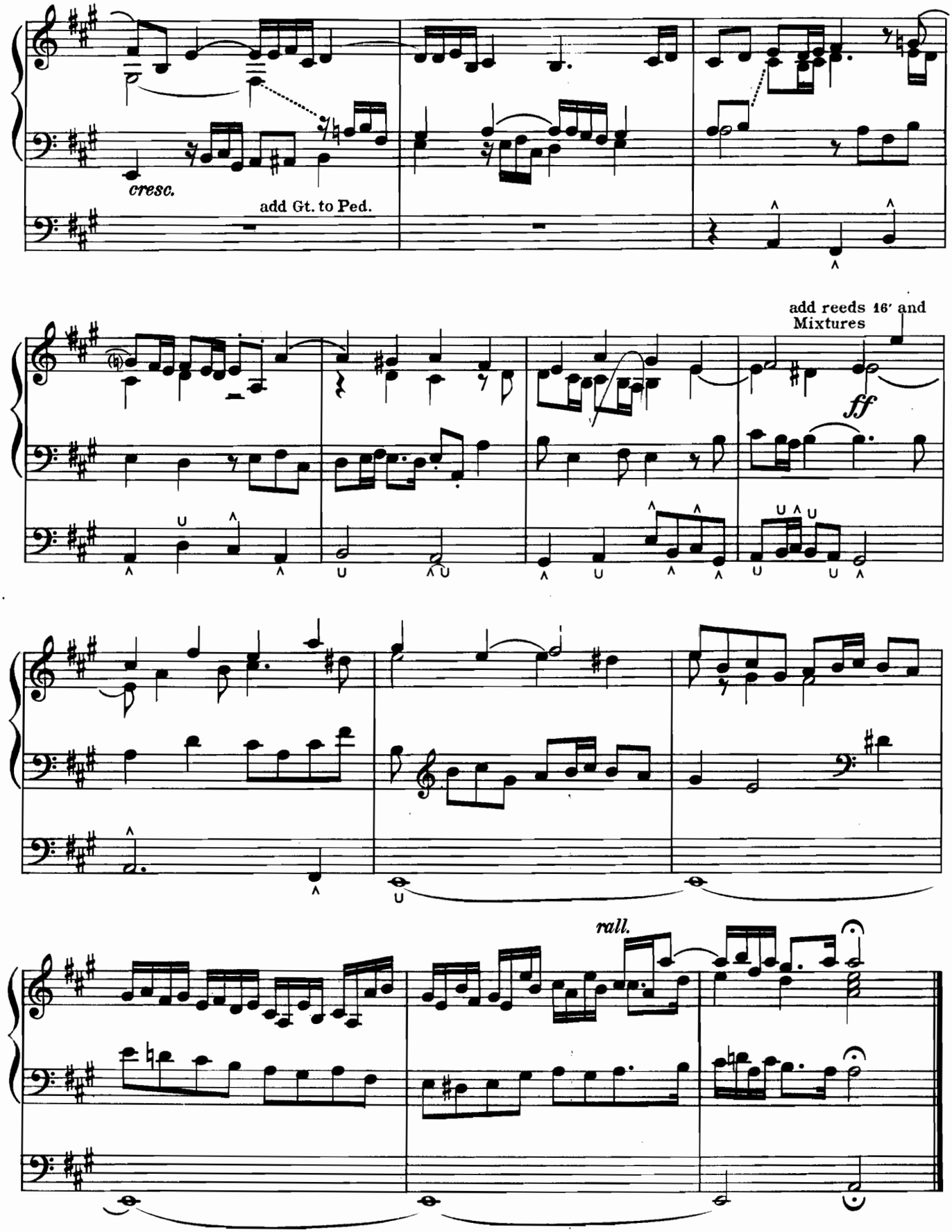



Sw. and Gt.
off reeds and 16′
rall.
a tempo
Sw.
off Gt. to Ped.


Sw.
l. h.
Gt.
Gt.
Gt. to Ped.


Sw.
off Gt. to Ped.


Gt.
Gt.


cresc.
add Gt. to Ped.
add reeds 16′ and Mixtures
ff
rall.

MUZÈTE

Prepare
- Swell: soft Flute 8′
- Great: soft Flute 8′
- Choir: Clarinet 8′ Flute 8′ (or Stopped Diapason 8′)
- Pedal: light Flute 8′

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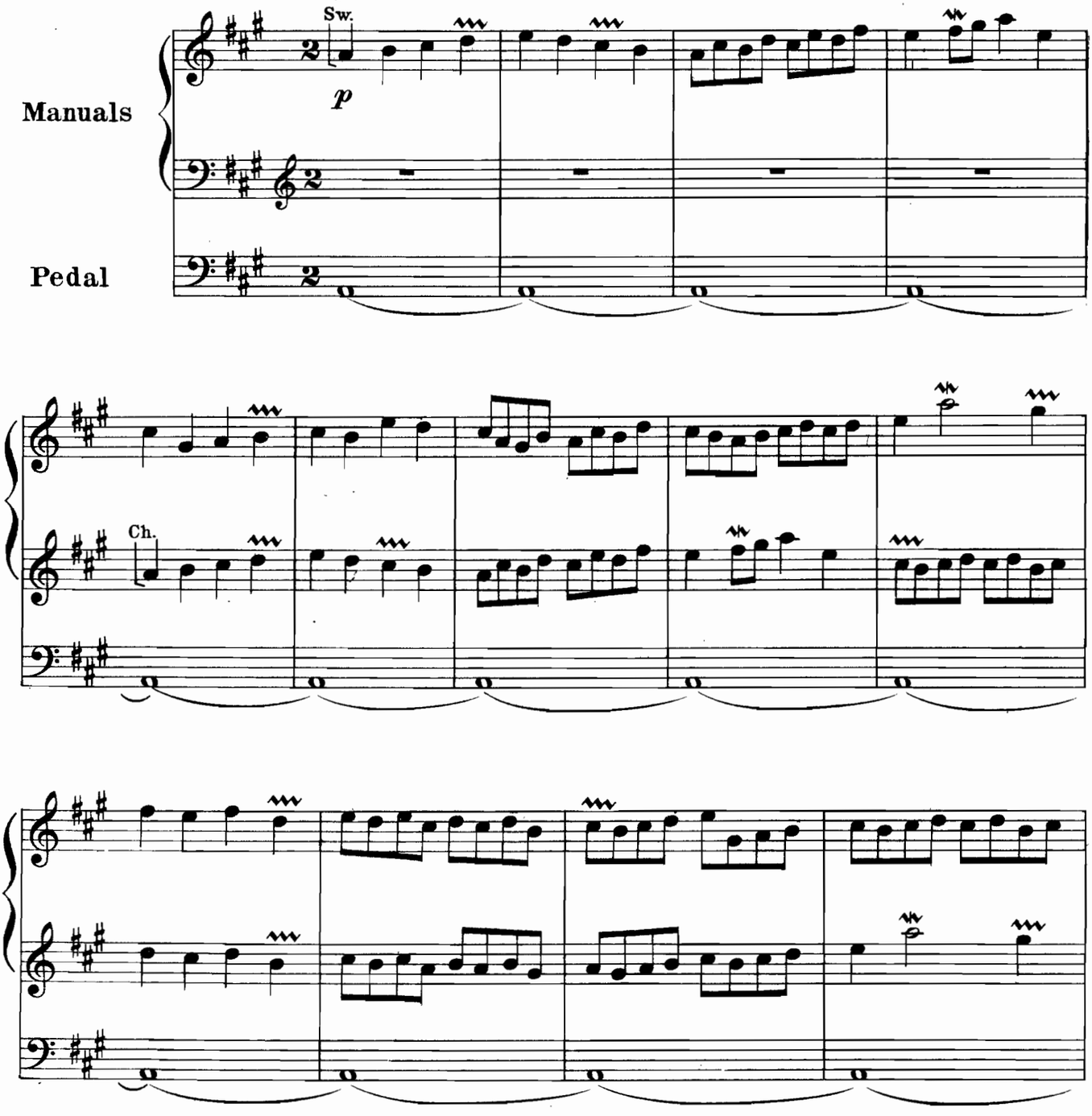
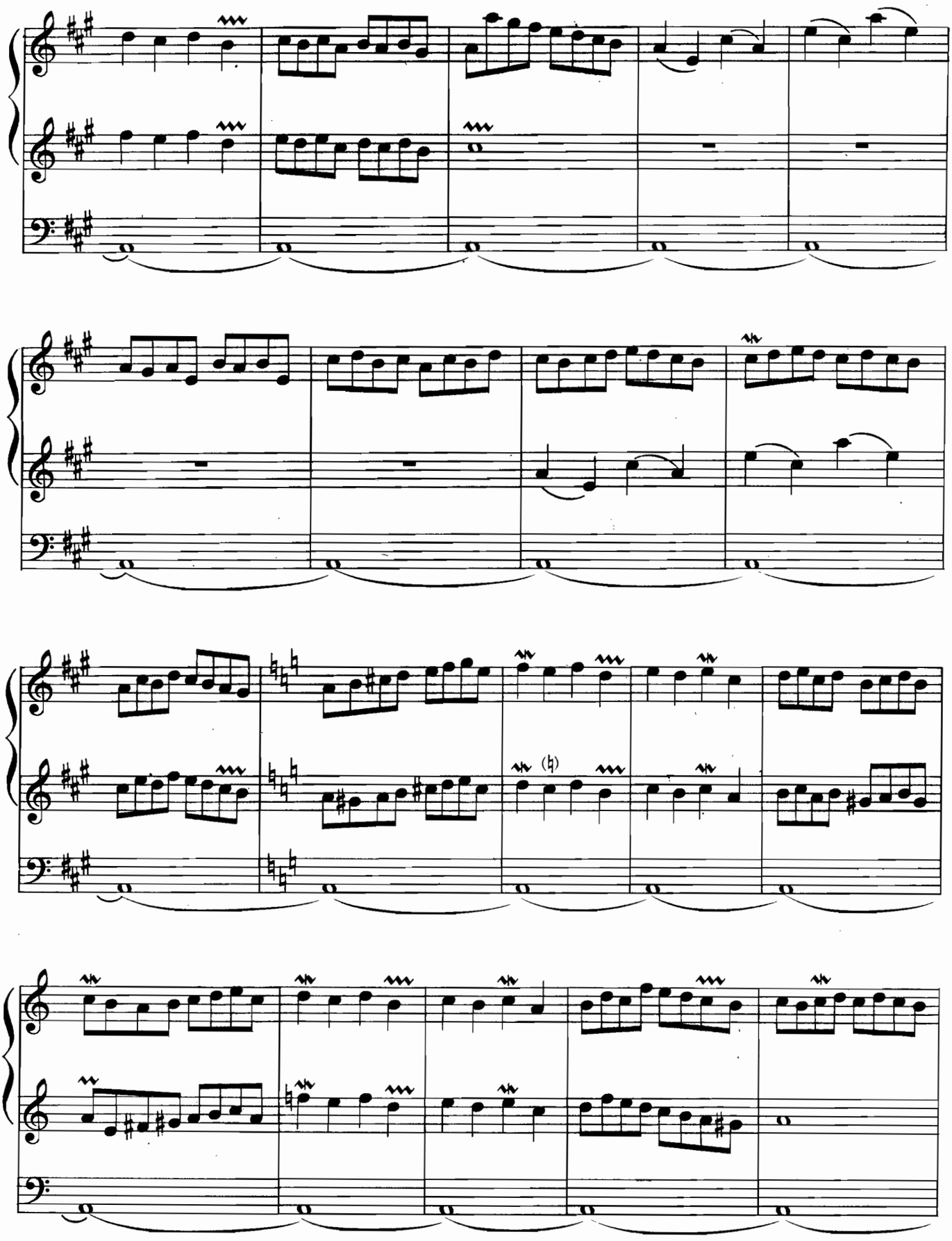
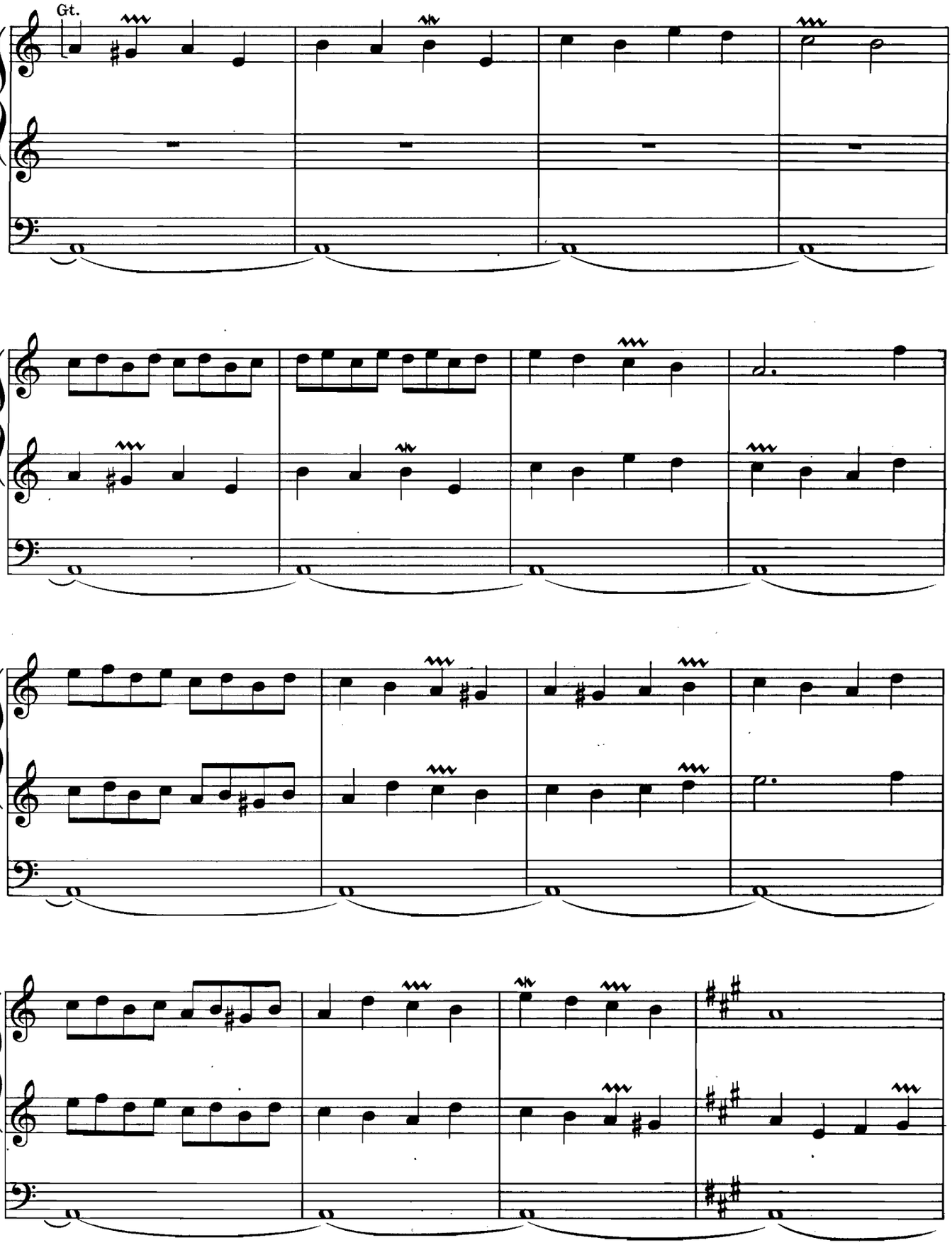
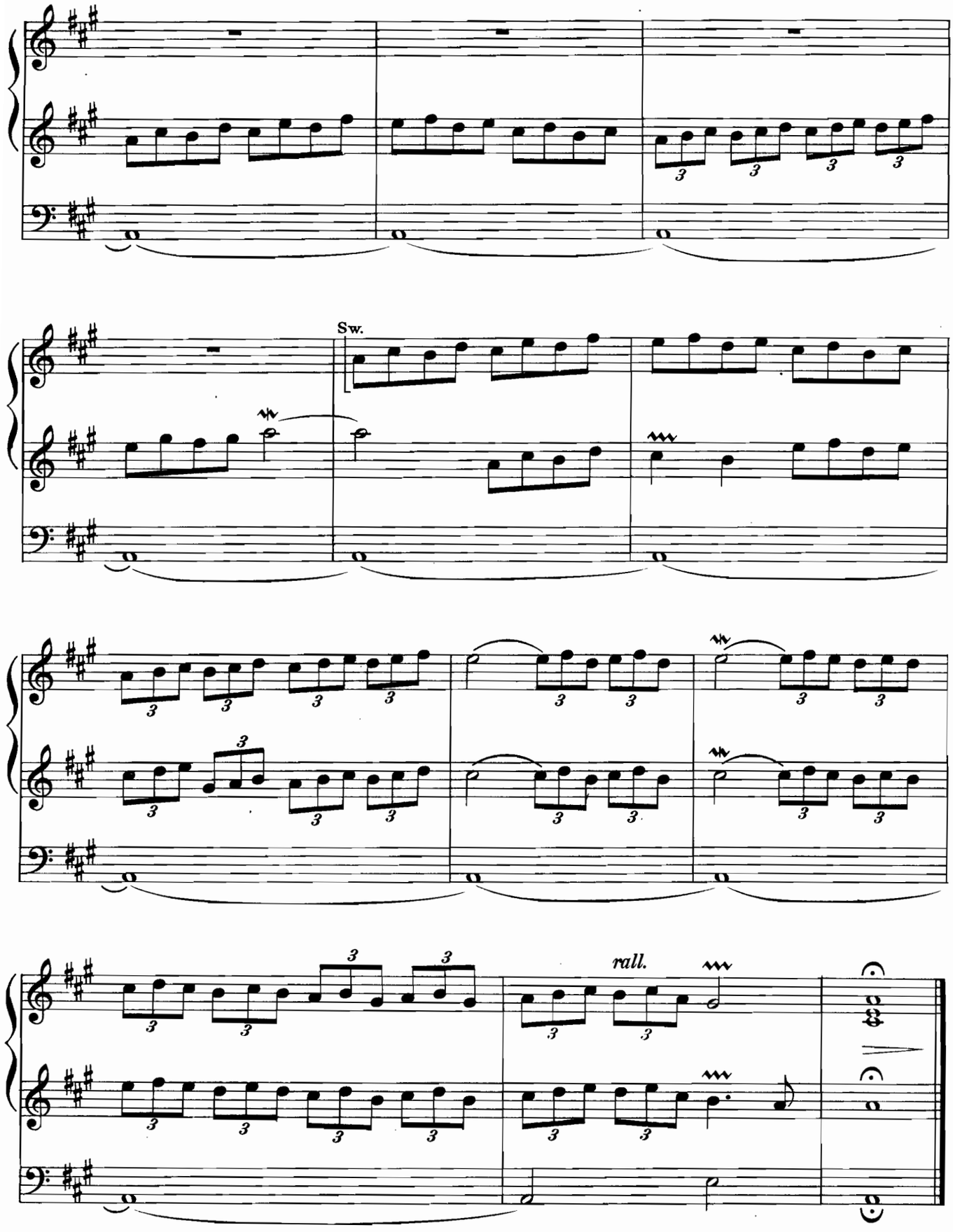
JEAN FRANÇOIS DANDRIEU
French; 1634-1740
Organist of the Church of St. Bartholomew, Paris

Semplice e soave






Gt.


Sw.
rall.

ARIA

Prepare { Swell: Oboe 8′ / Great: Flute 8′ / Choir: Flute 8′ / Pedal: 16′ and 8′

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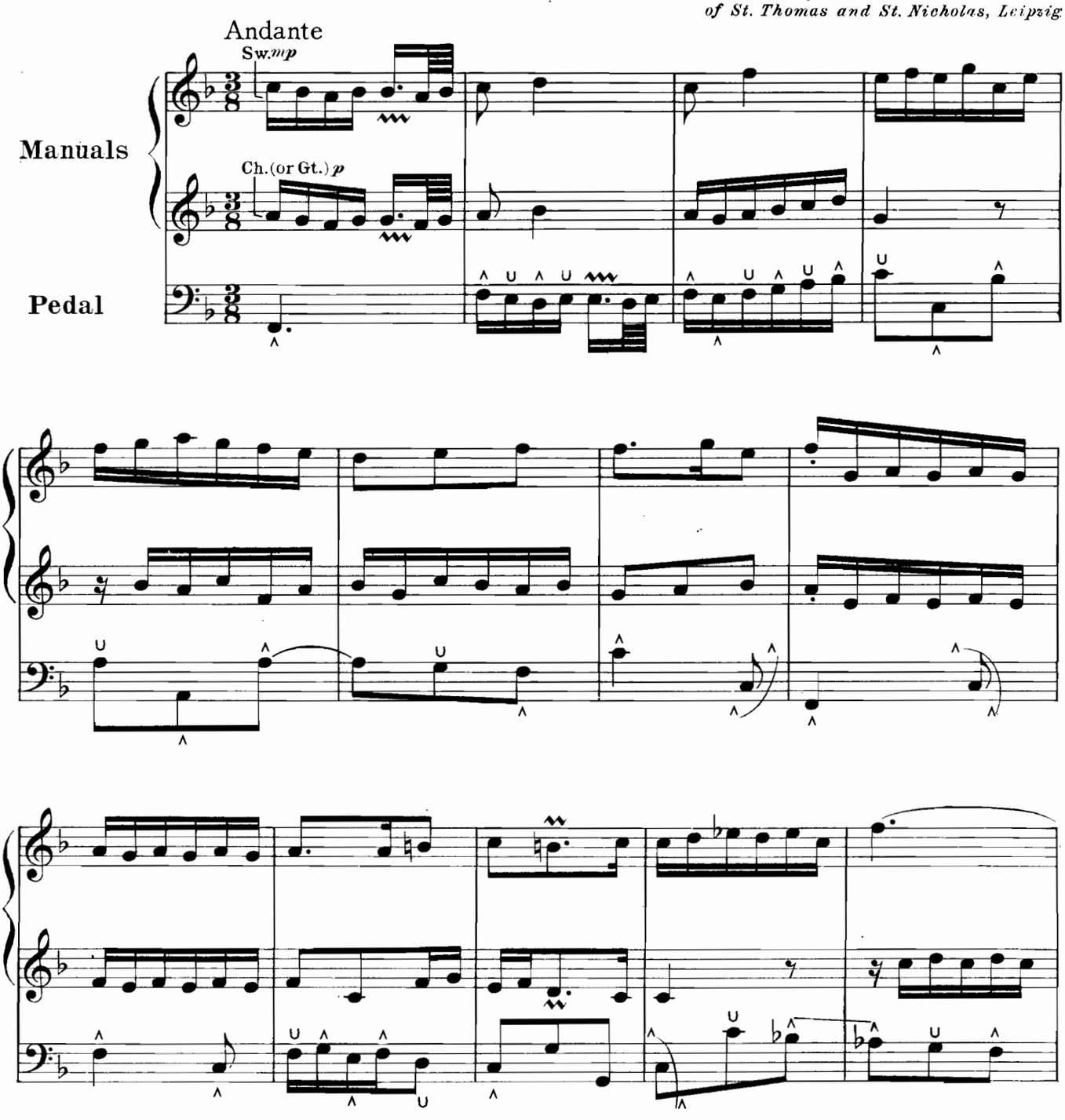
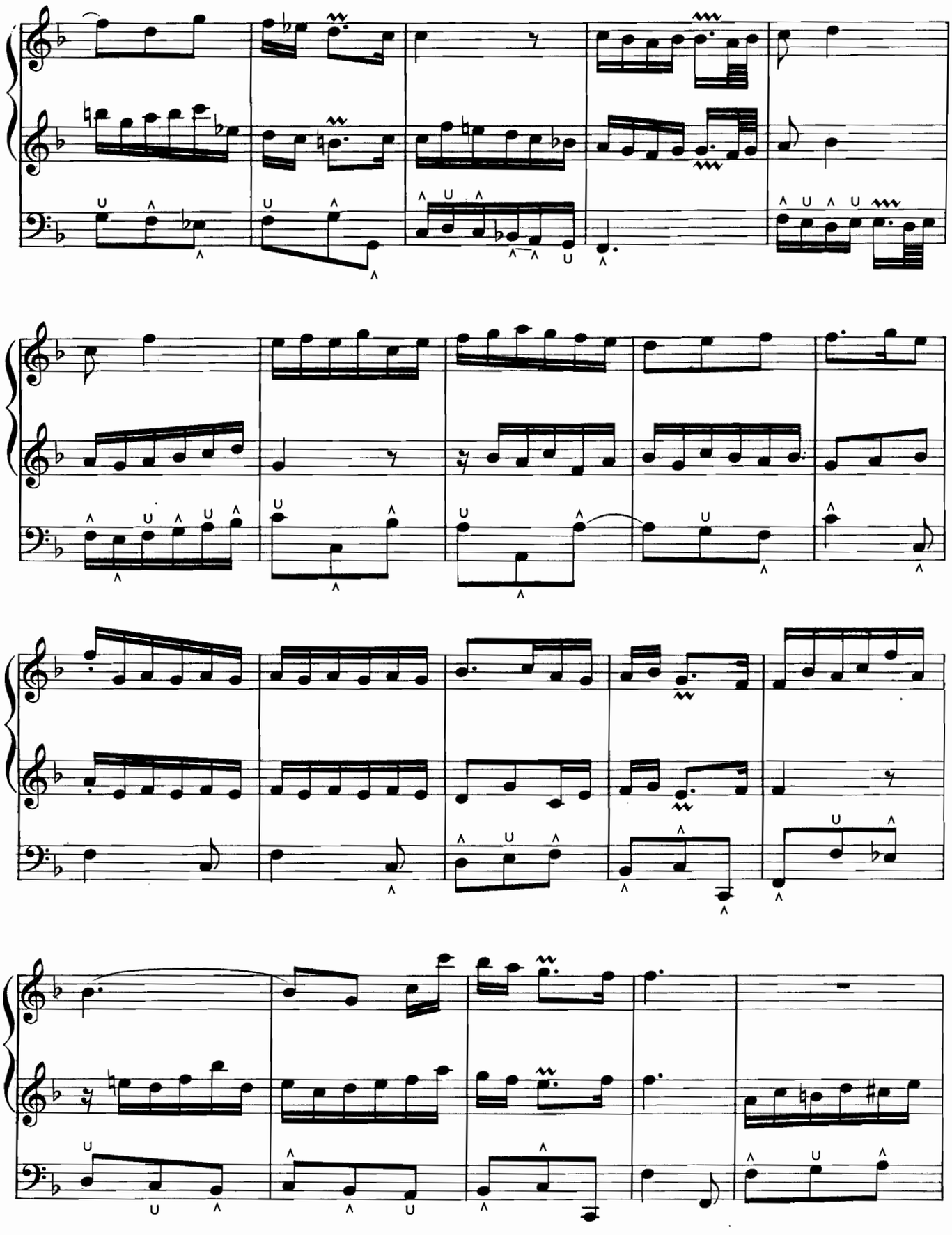
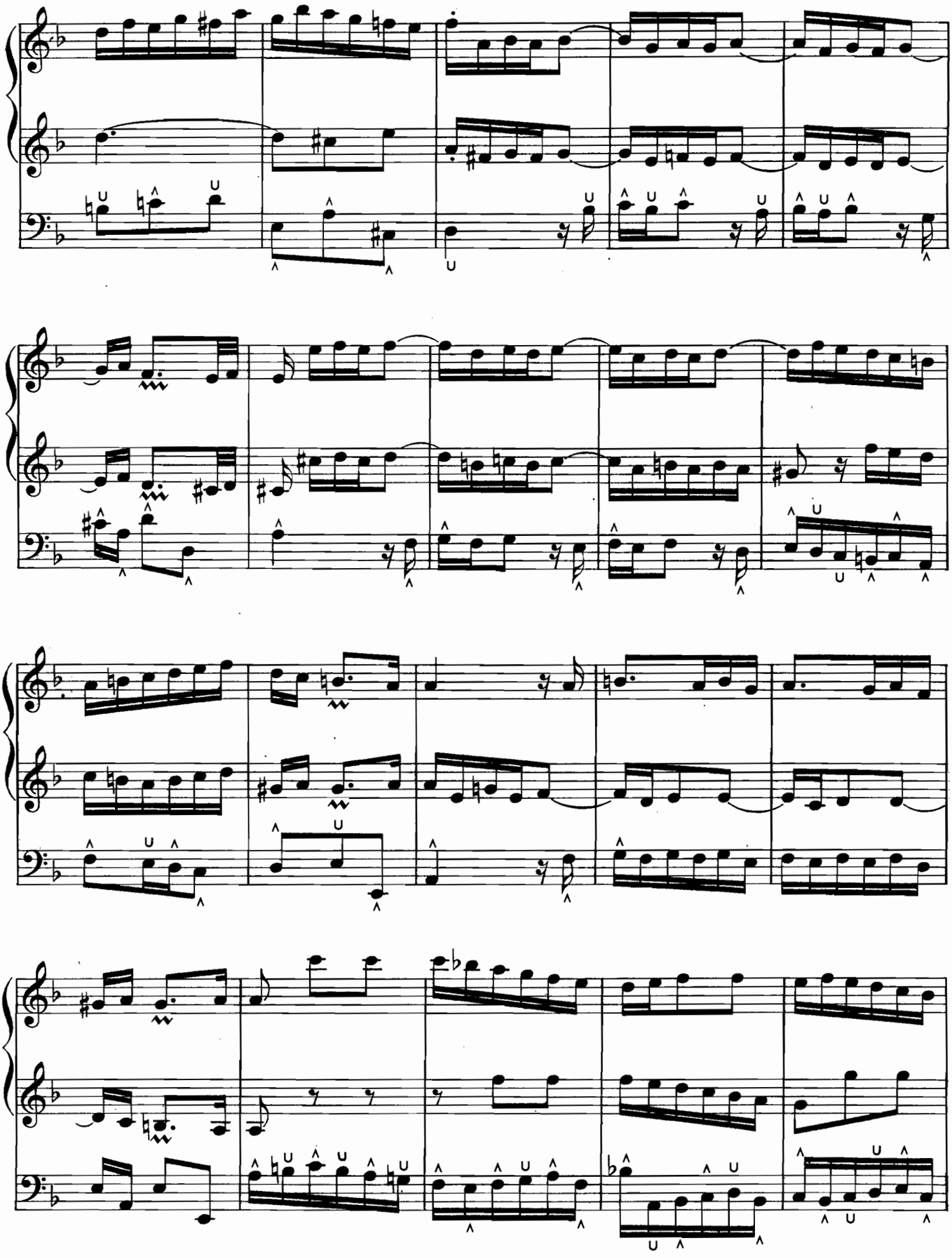
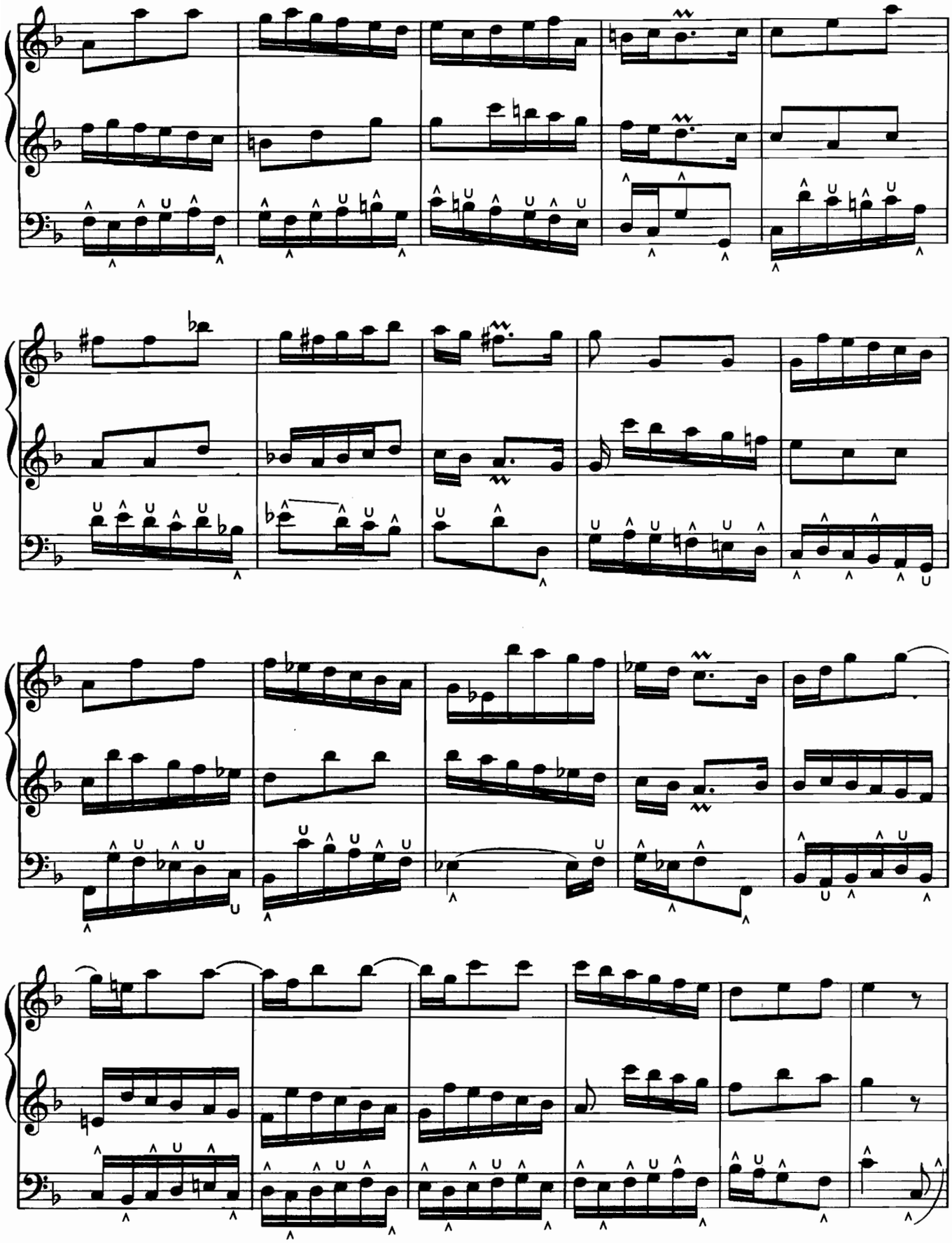
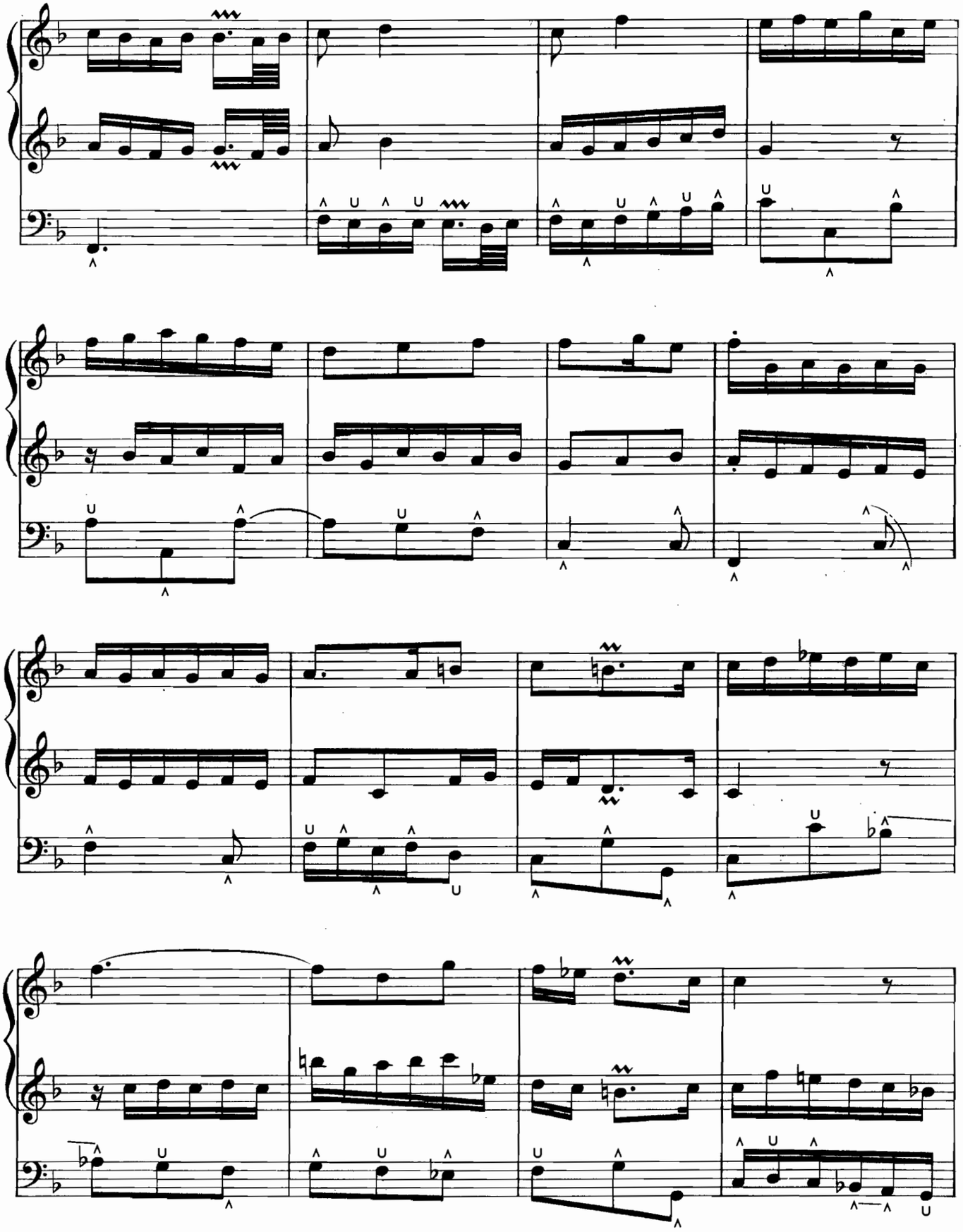
JOHANN SEBASTIAN BACH
German; 1685 - 1750
Director of the Music in the Churches of St. Thomas and St. Nicholas, Leipzig

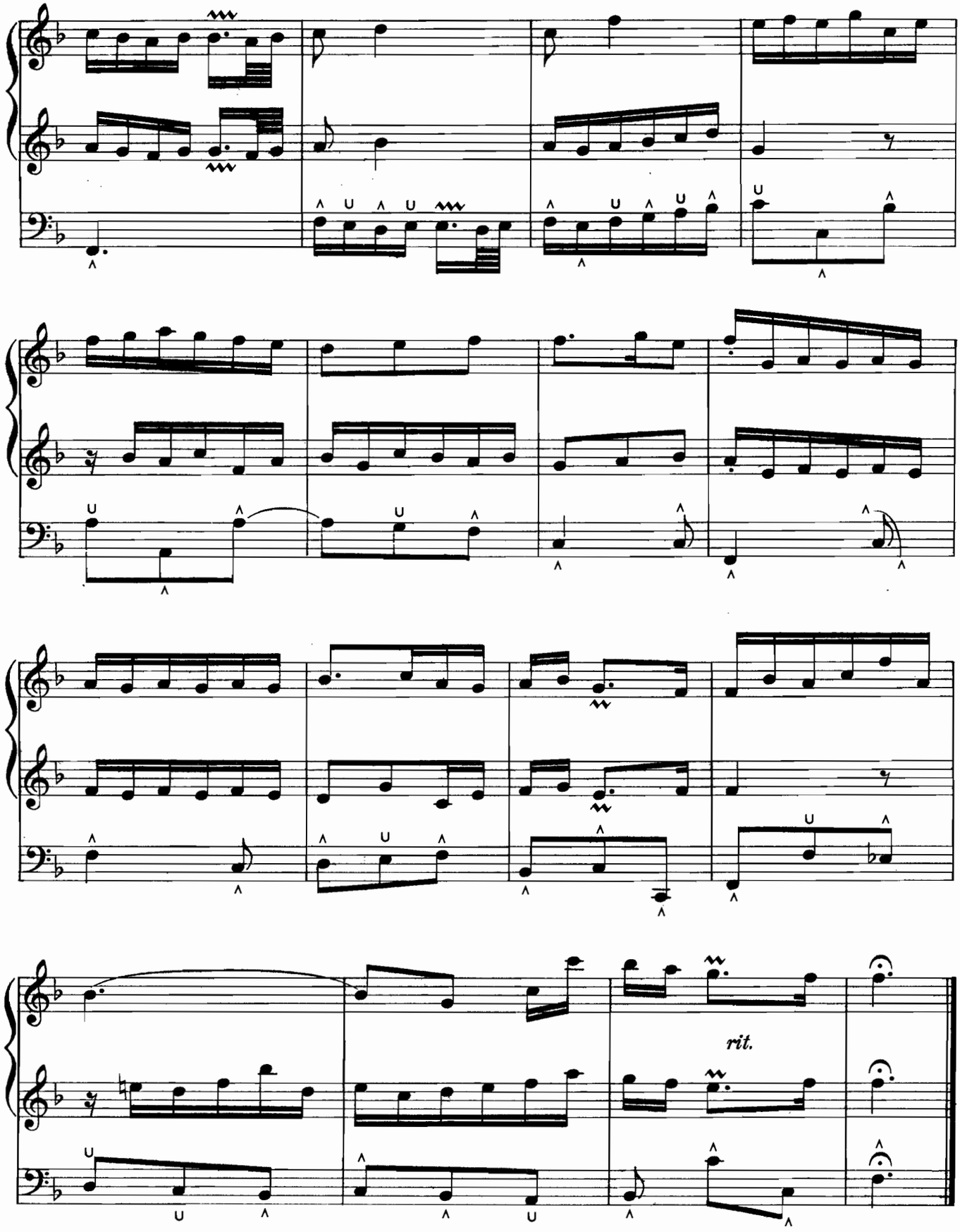











rit.

TEMPO DI GAVOTTA

Prepare
- Swell: 8′ and 4′
- Great: 8′ and 4′ (Sw. to Gt.)
- Choir: Clarinet 8′ and Flutes 8′
- Pedal: 16′ and 8′ (Gt. to Ped.)

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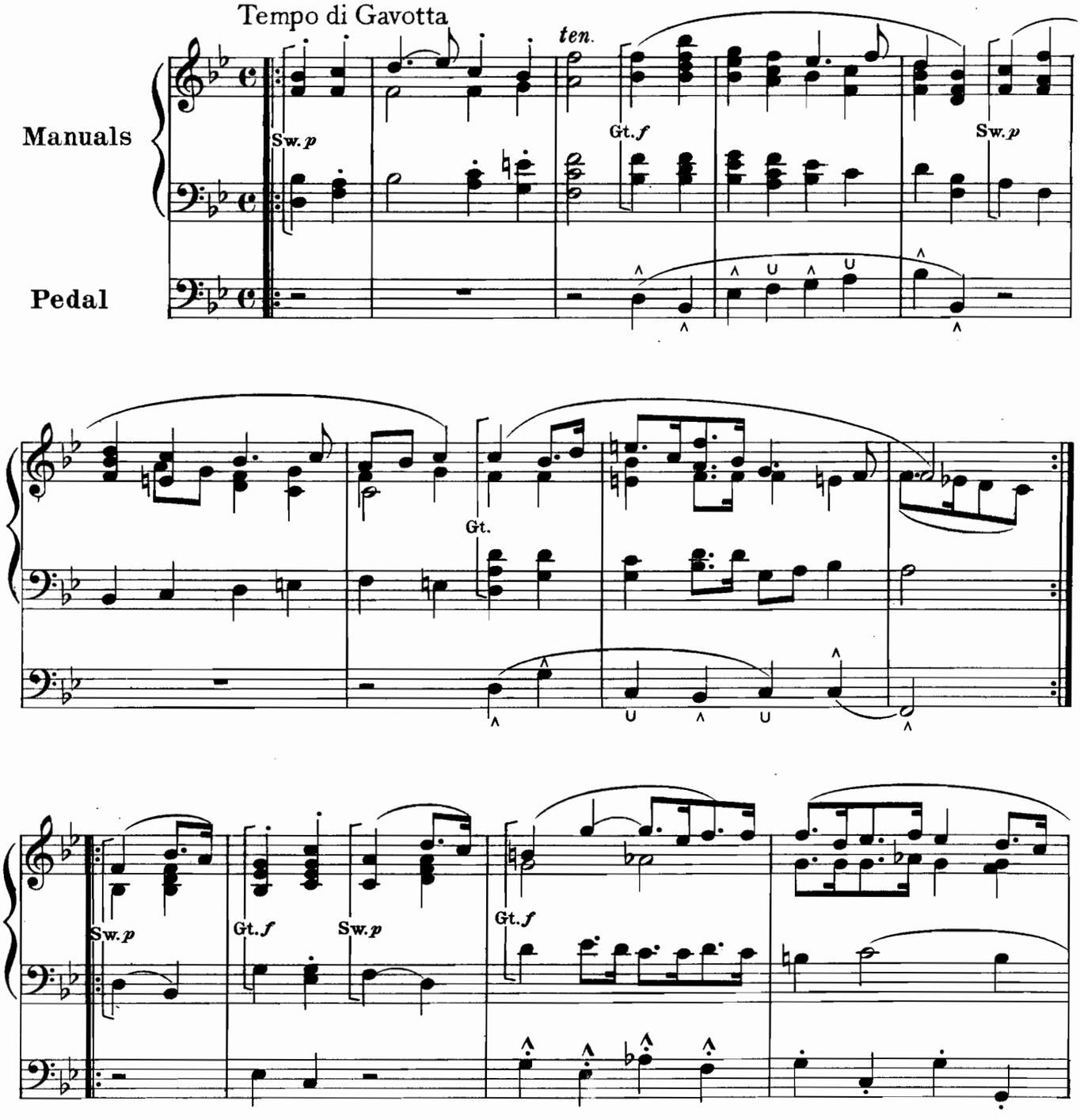
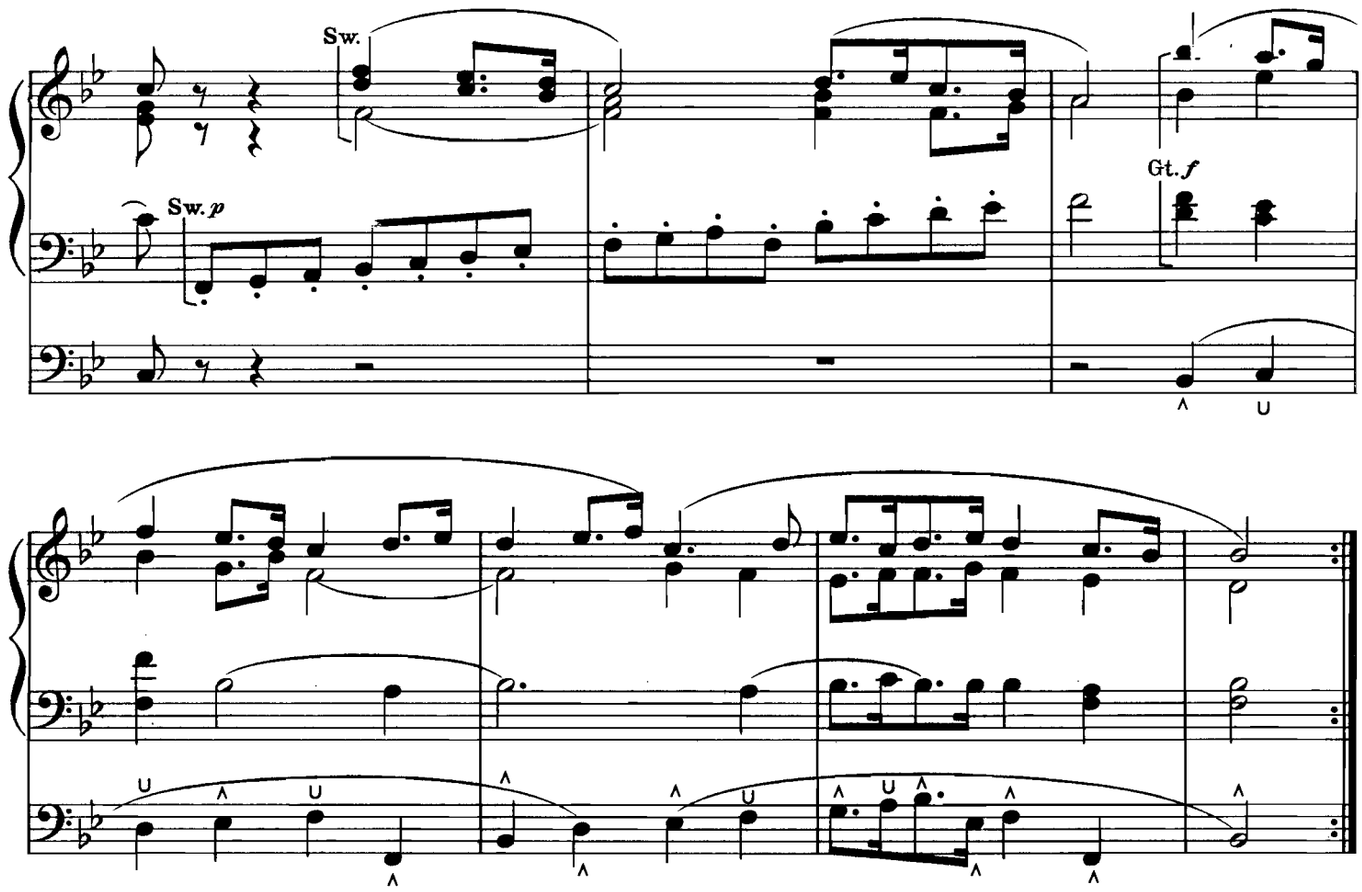
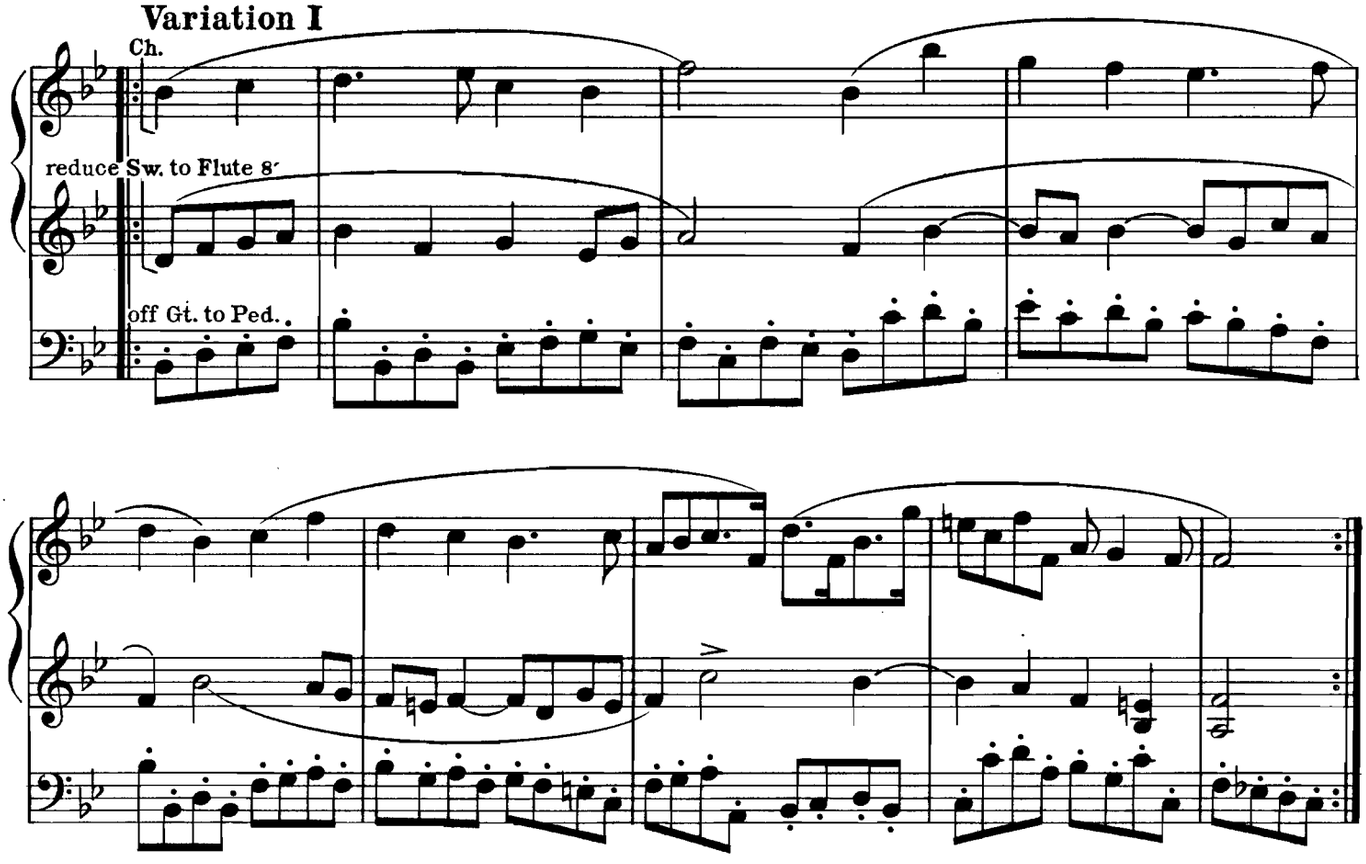
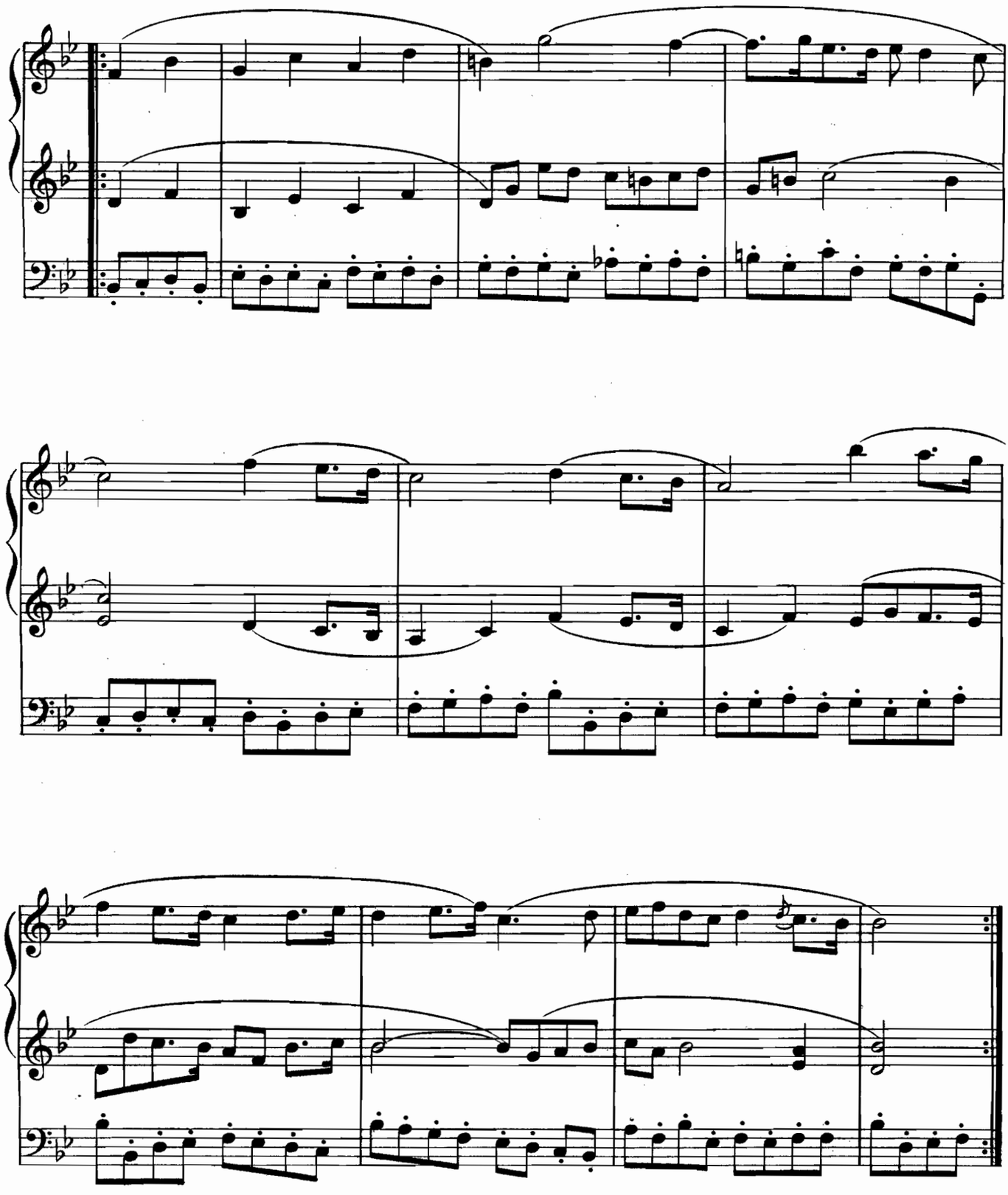
GEORGE FREDERICK HANDEL
German; 1685-1759
Organist of the Cathedral, Halle, Germany
Chapel-Master to the Duke of Chandos, England





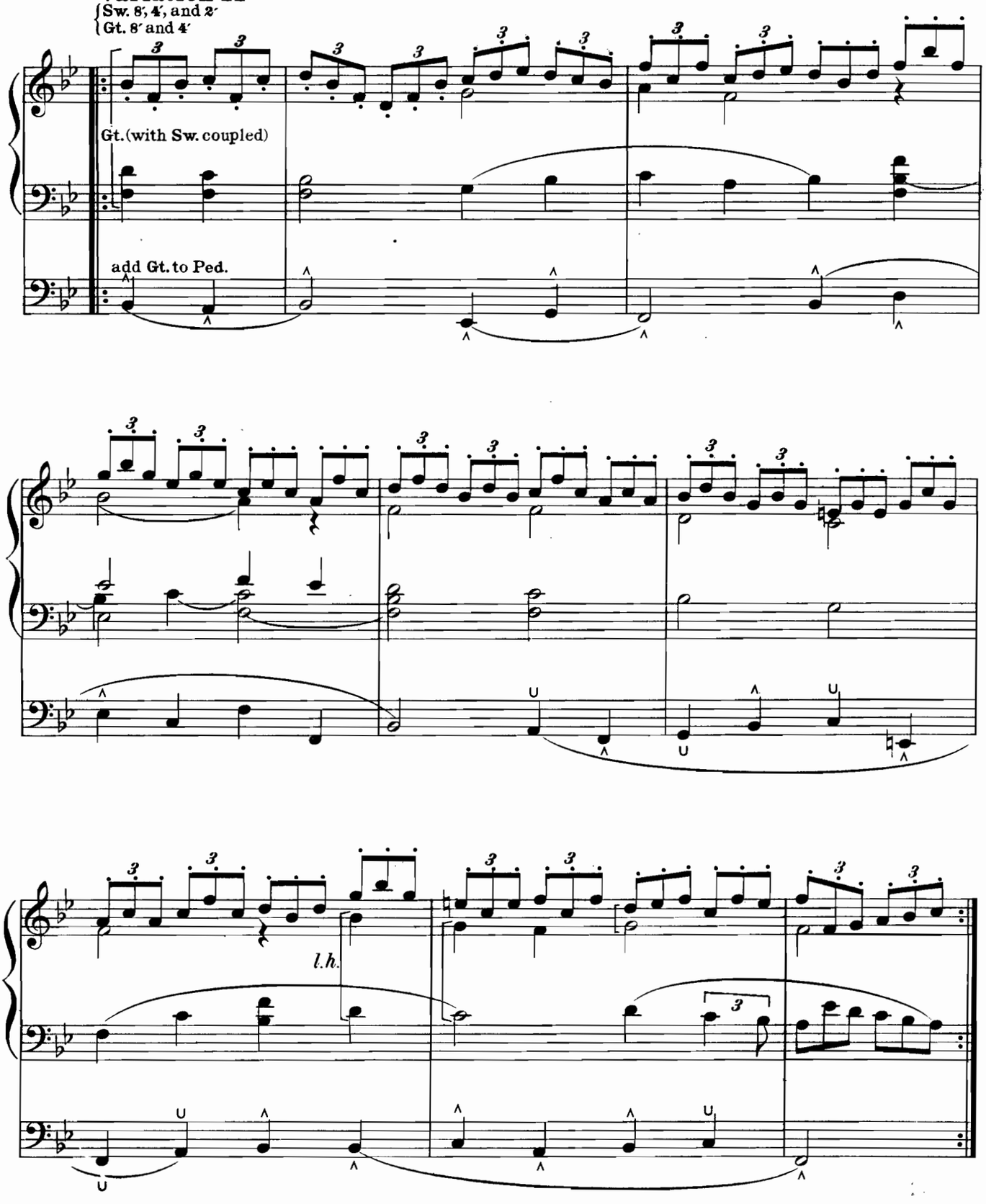
Variation I

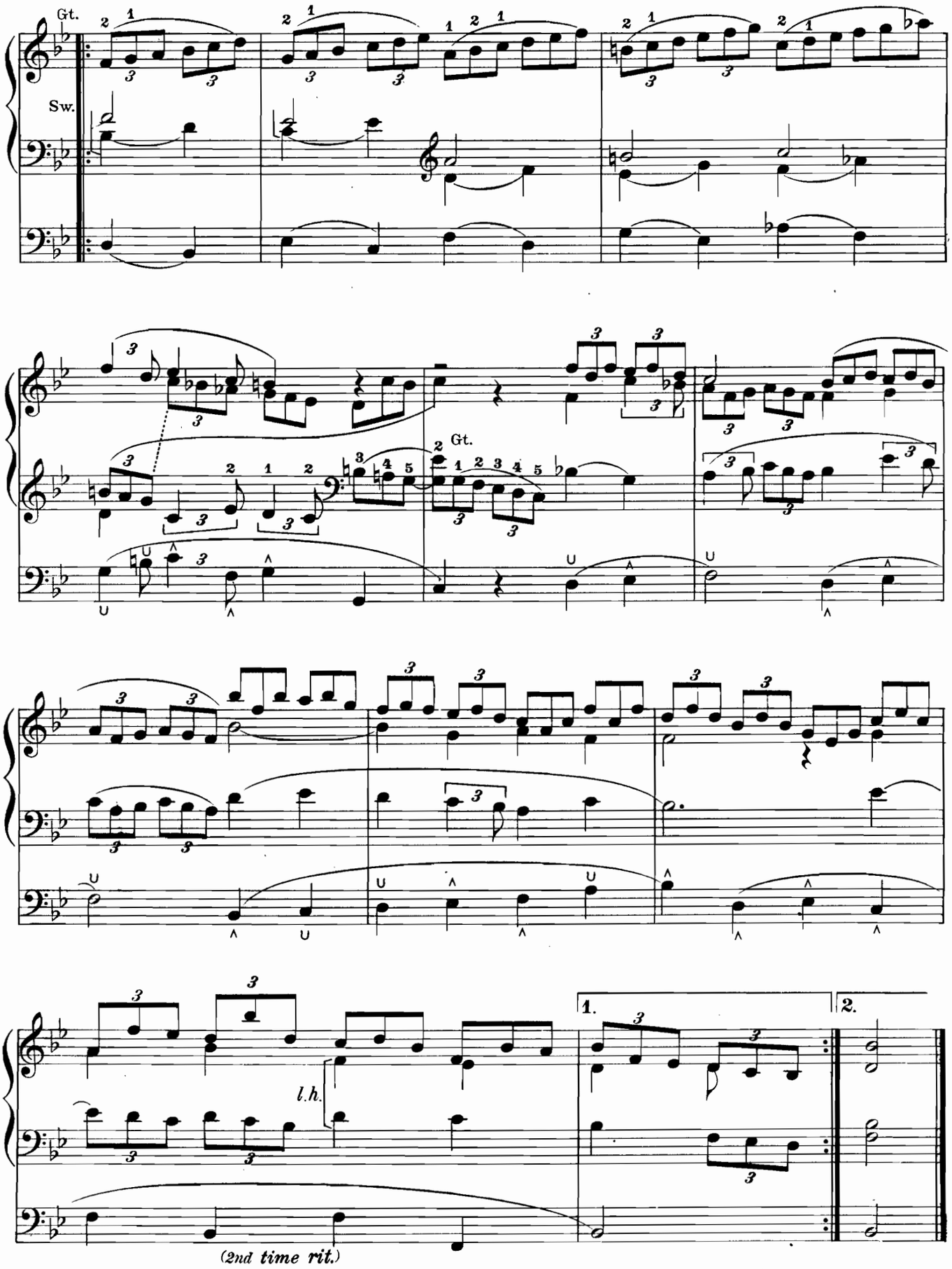




Variation II

Sw. 8′, 4′, and 2′
Gt. 8′ and 4′




Gt.
Sw.
Gt.
l.h.
1.
2.
(2nd time rit.)

CHORAL

(Was Gott tut, das ist wohlgetan)

Prepare
- Swell: Orchestral Oboe 8′
- Great: soft Flute 8′
- Choir: soft Flutes 8′
- Pedal: light 16′ and 8′

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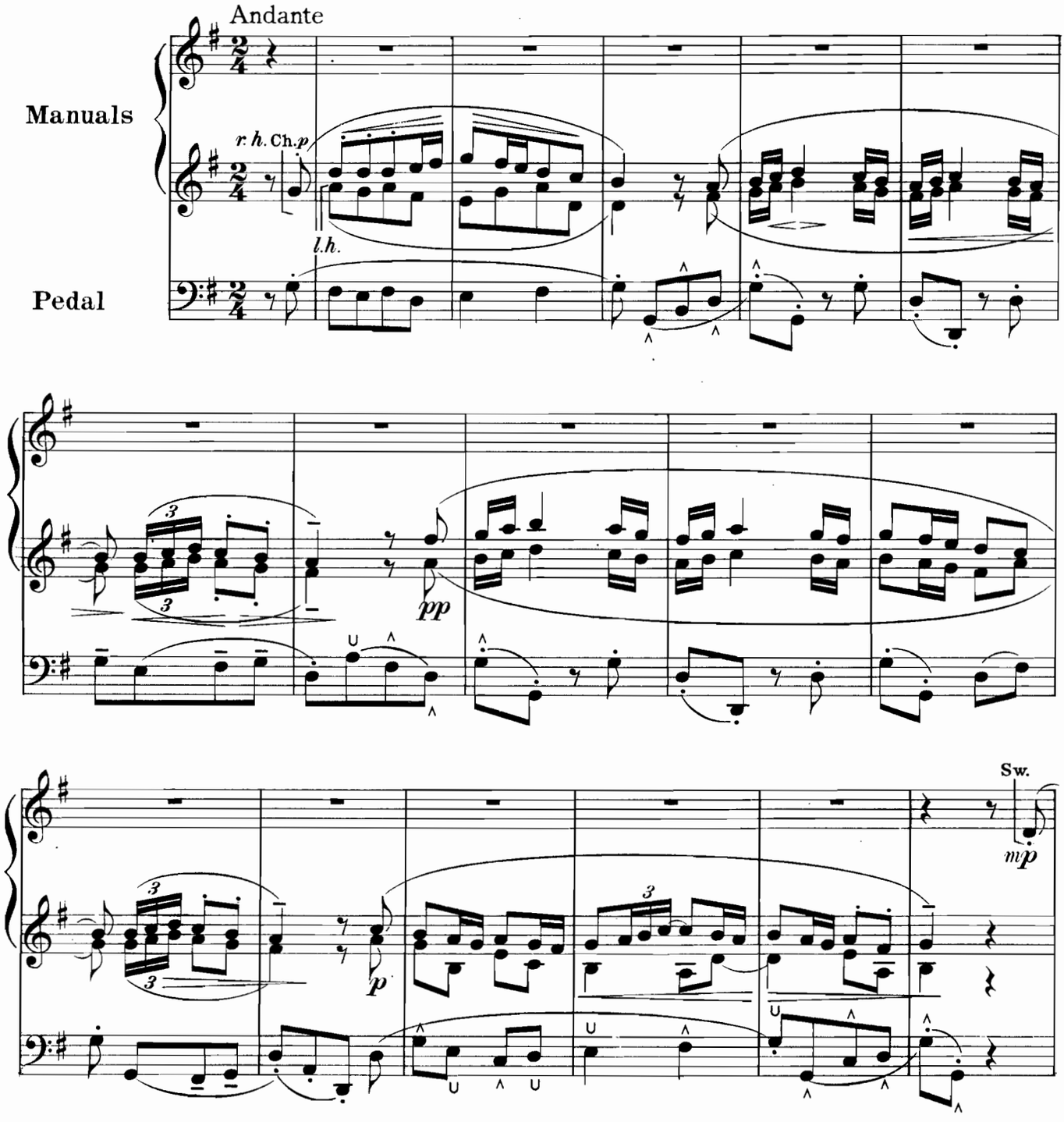
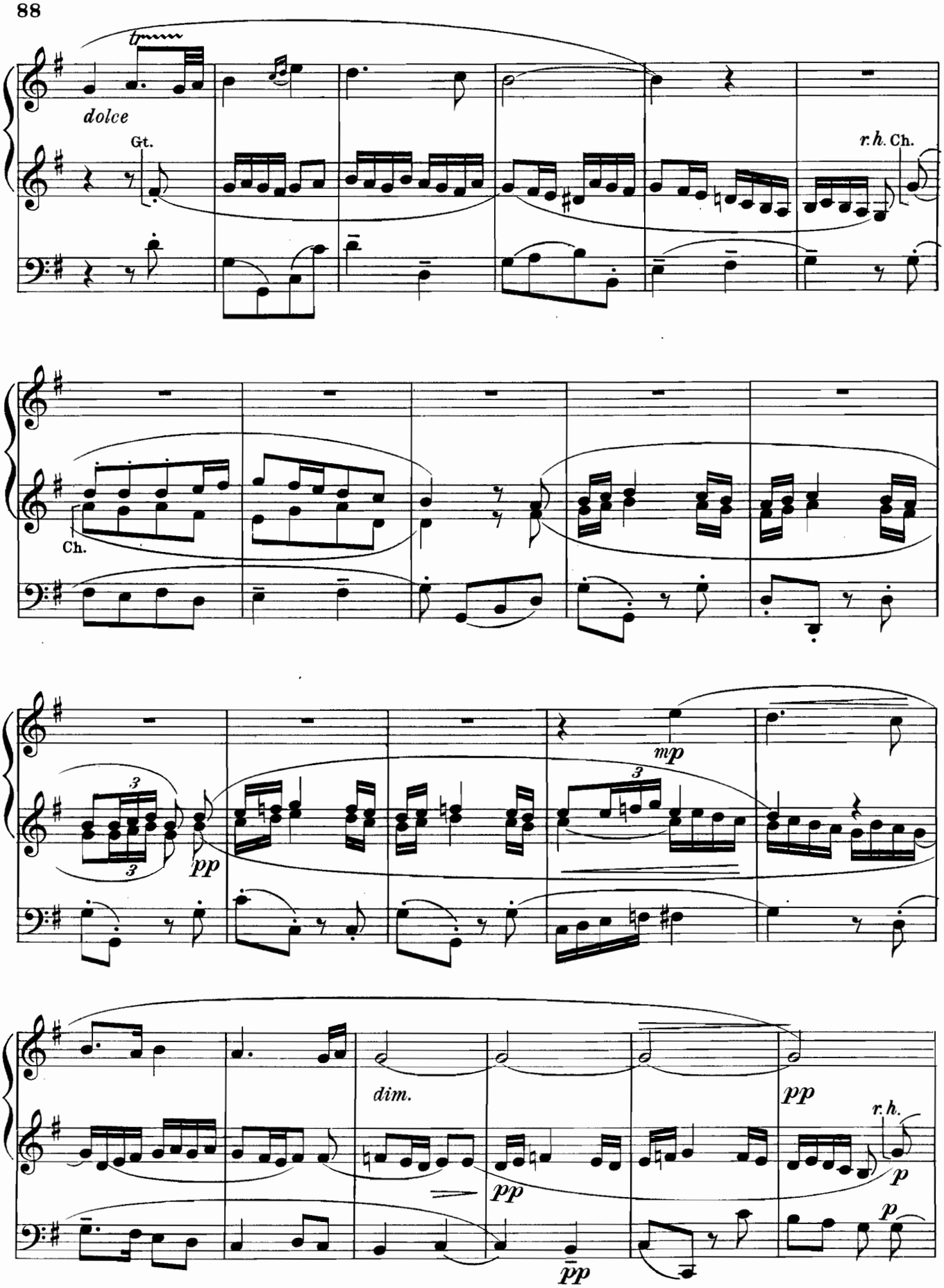
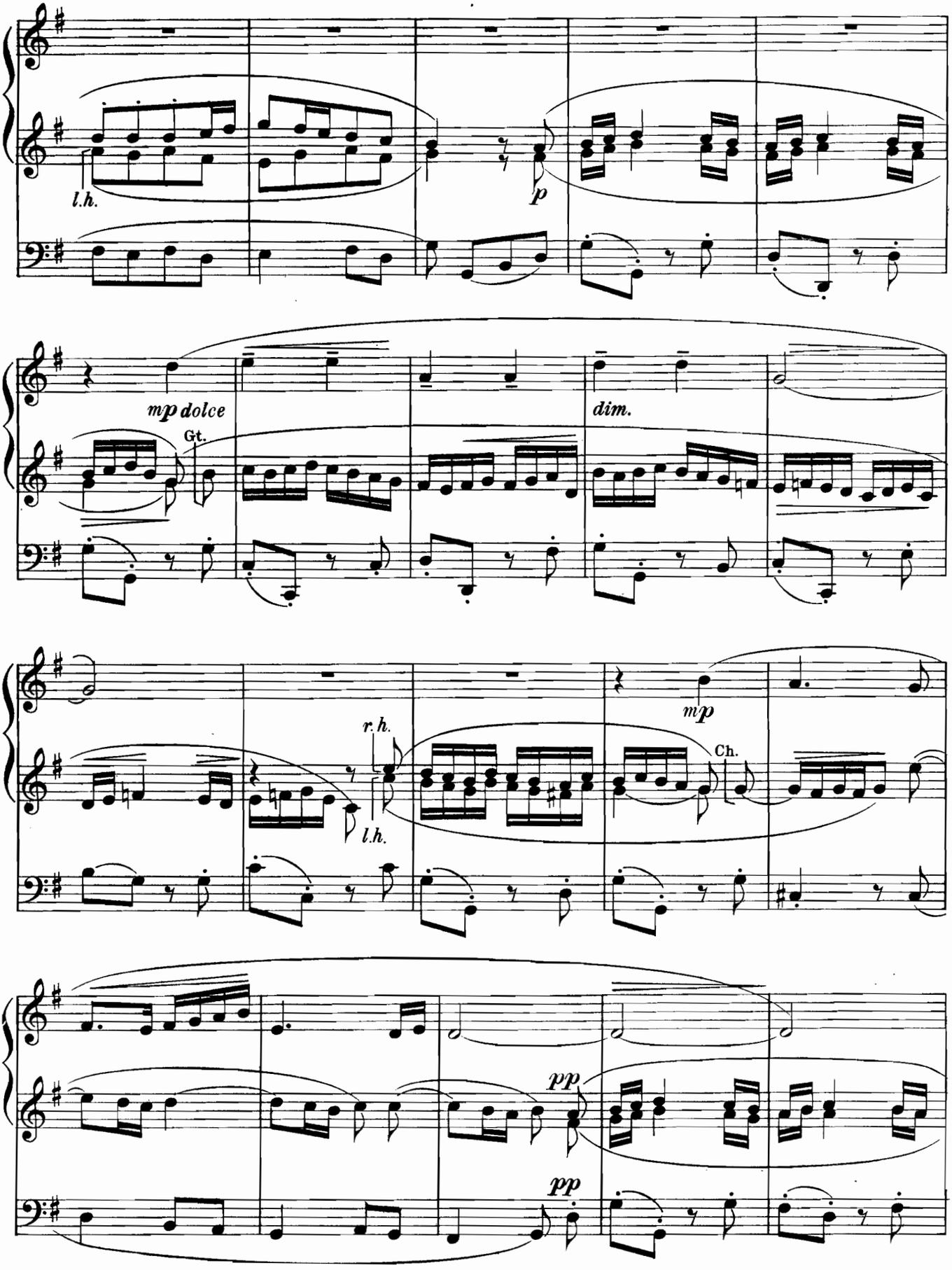
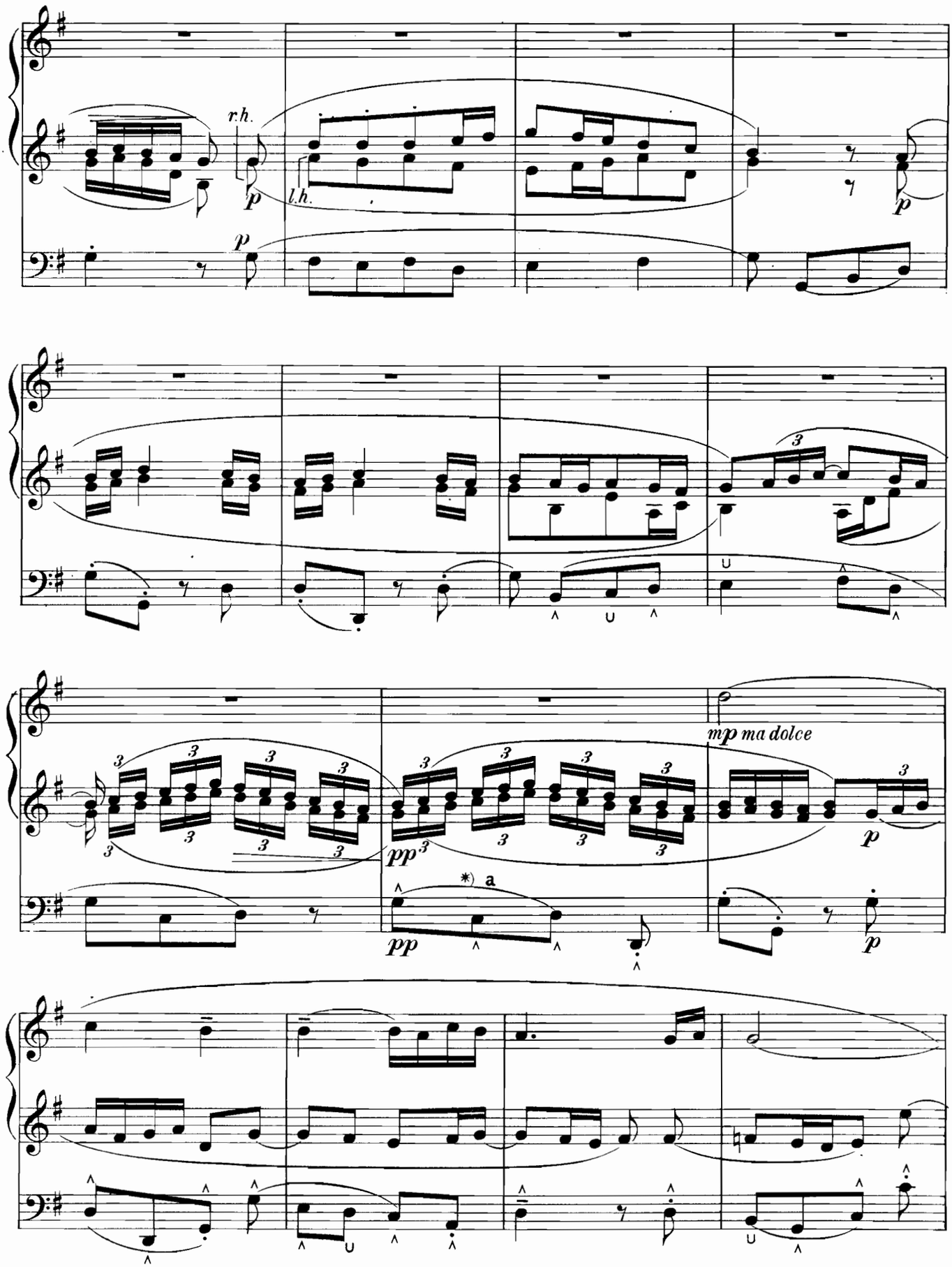
JOHANN PETER KELLNER
German; 1705-1788
Cantor of Gräfenrode, in Thuringia

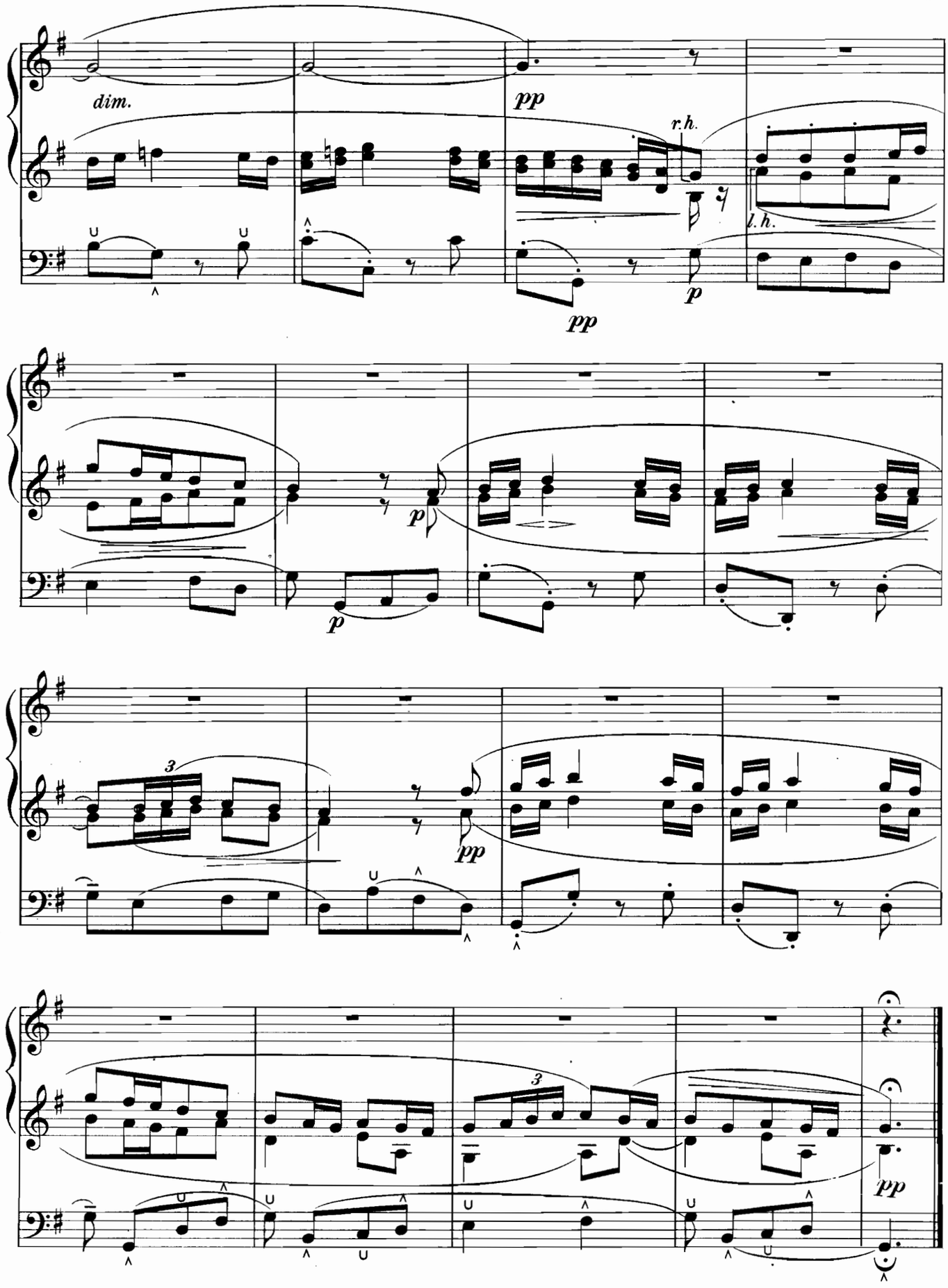



dolce
Gt.
r.h. Ch.
Ch.
3
3
pp
mp
3
dim.
pp
pp
r.h.
p
pp
p


l.h.
p
mp dolce
Gt.
dim.
r.h.
l.h.
mp
Ch.
pp
pp



*) ∪ a right-heel ahead of left-foot. *Editor.*


dim.
pp
r.h.
l.h.
p
pp
p
p
3
pp
3
pp

MINUET

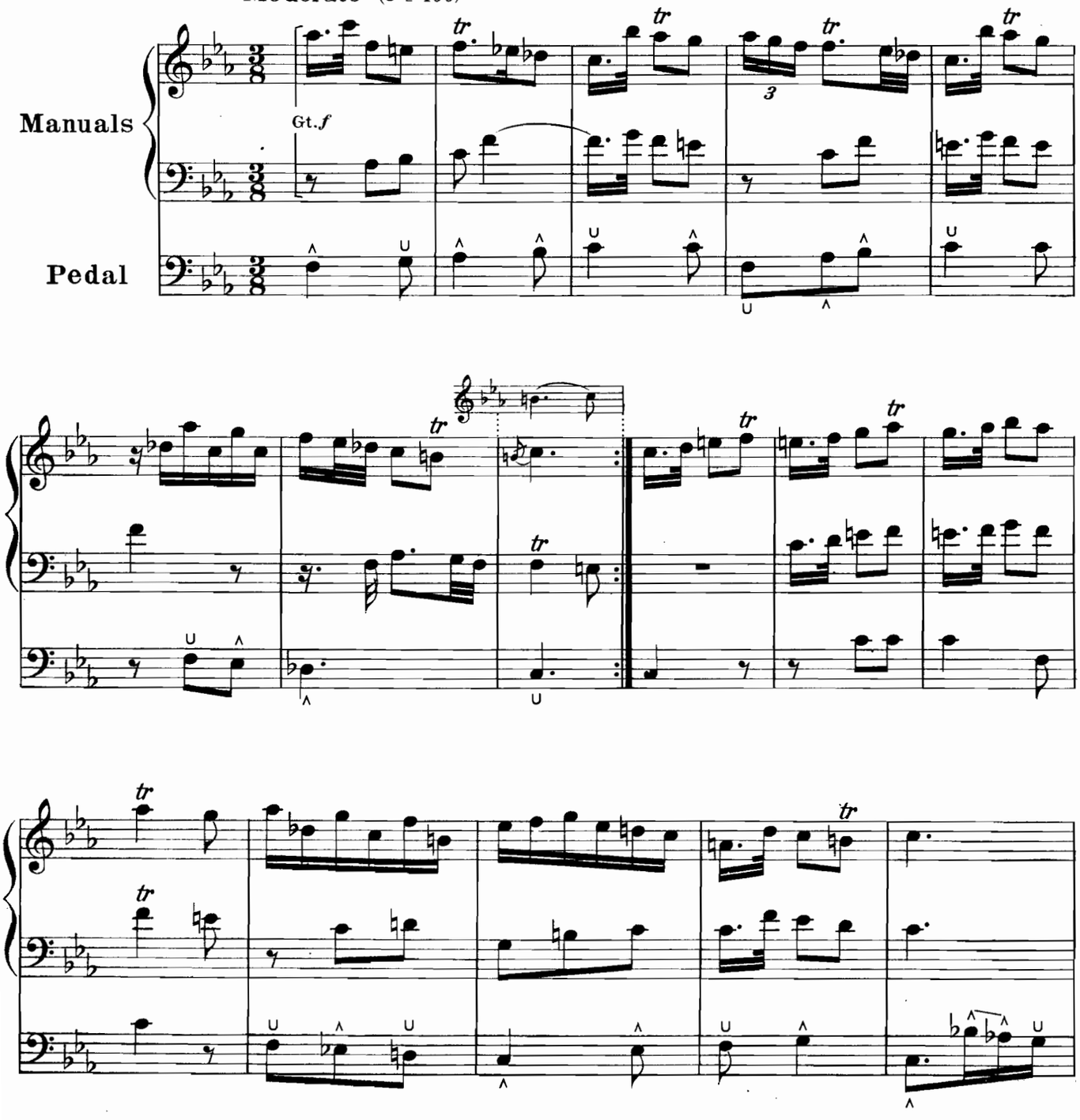
From Sonata for Organ in F-minor

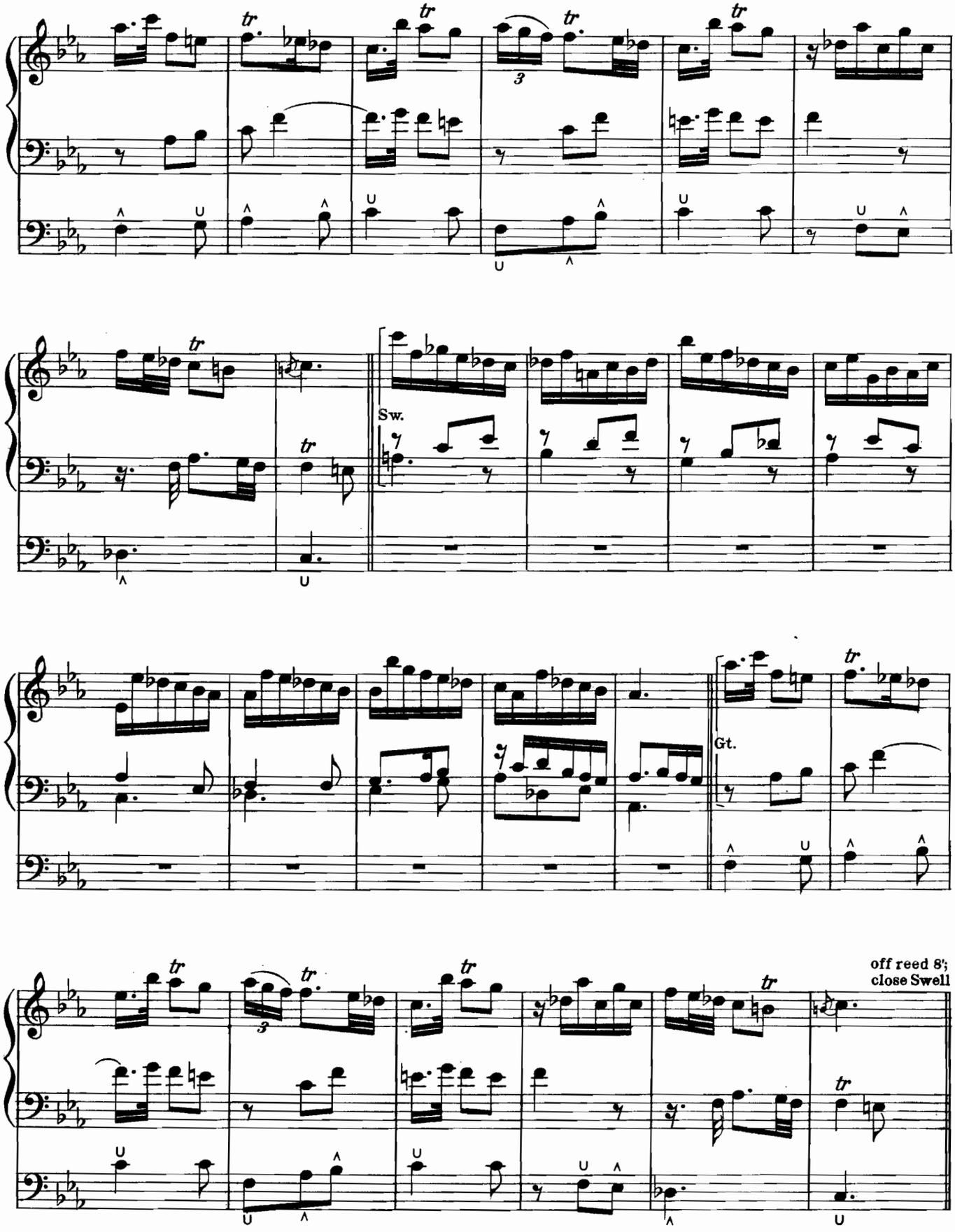
Prepare
- Swell: Foundation stops 8′, 4′ and reed 8′
- Great: 16′, 8′ and 4′ (Sw. to Gt.)
- Choir: Clarinet 8′ and Flute 8′
- Pedal: 16′, 8′ and 4′ (Gt. to Ped.)

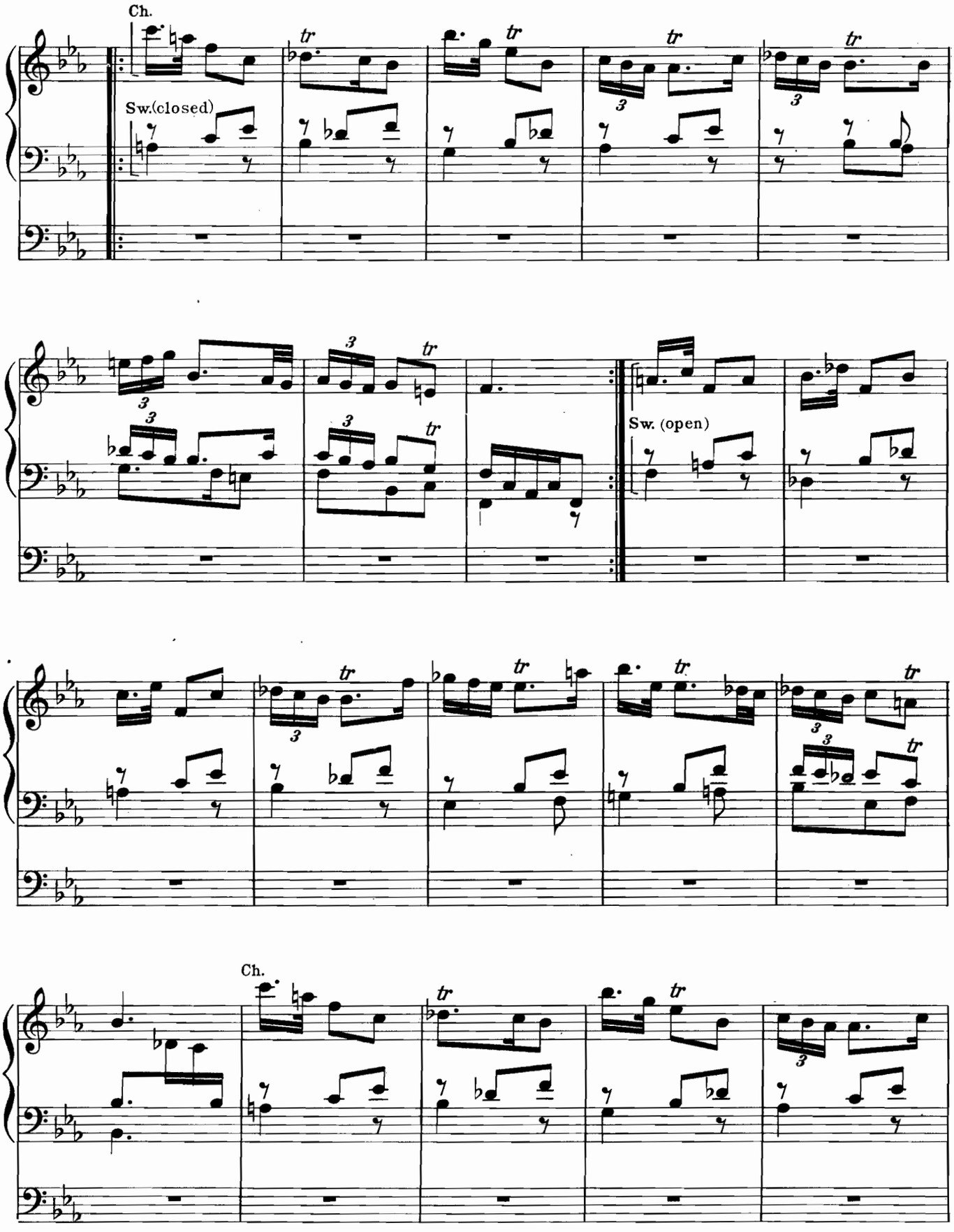
GIOVANNI BAPTISTA MARTINI
Italian; 1706-1784
Maestro di Capella Church of San Francesco, Bologna

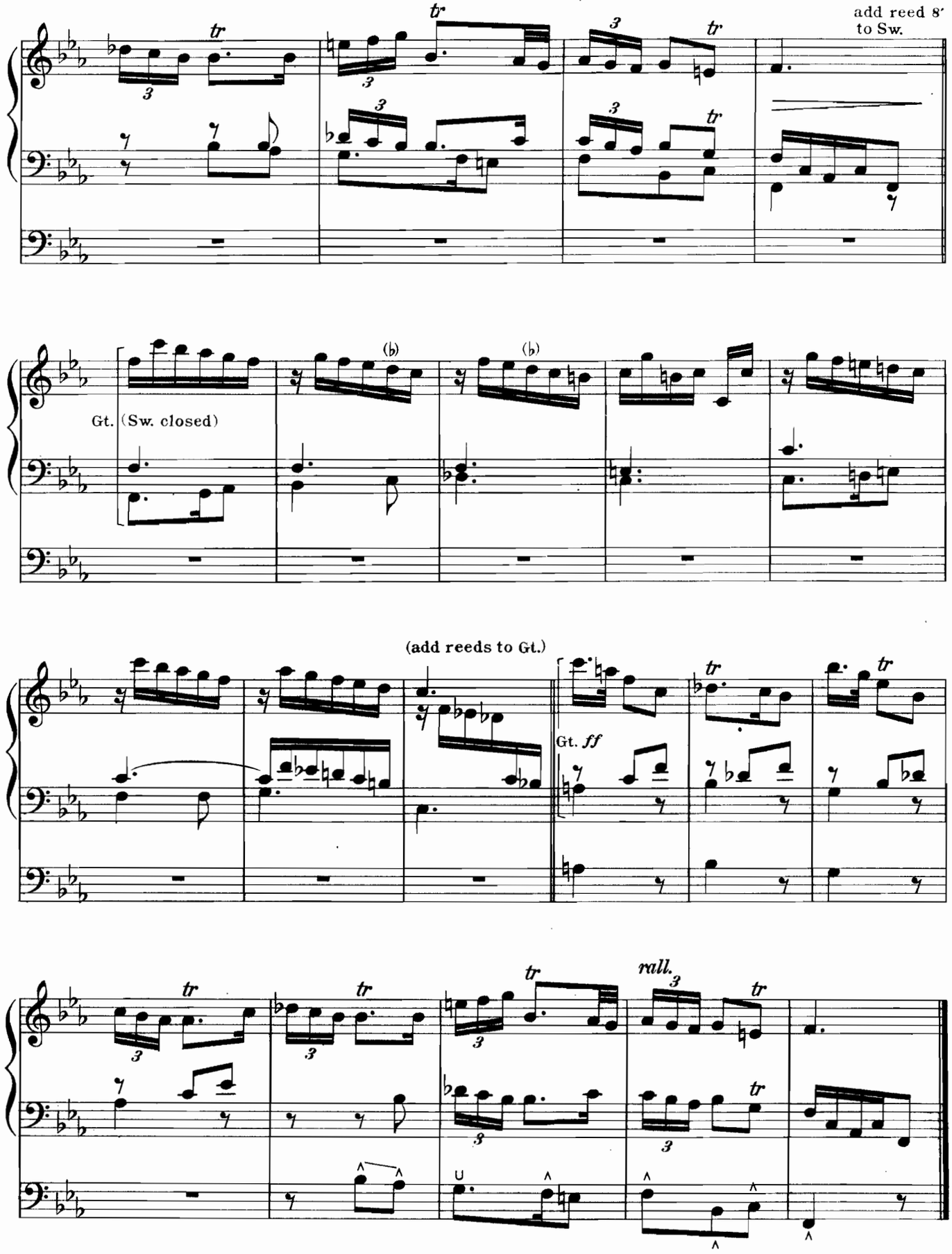
Edited by Dr. WILLIAM C. CARL

Moderato (♩ = 100)




Sw.
Gt.
off reed 8';
close Swell


Ch.
Sw.(closed)
Sw. (open)
Ch.

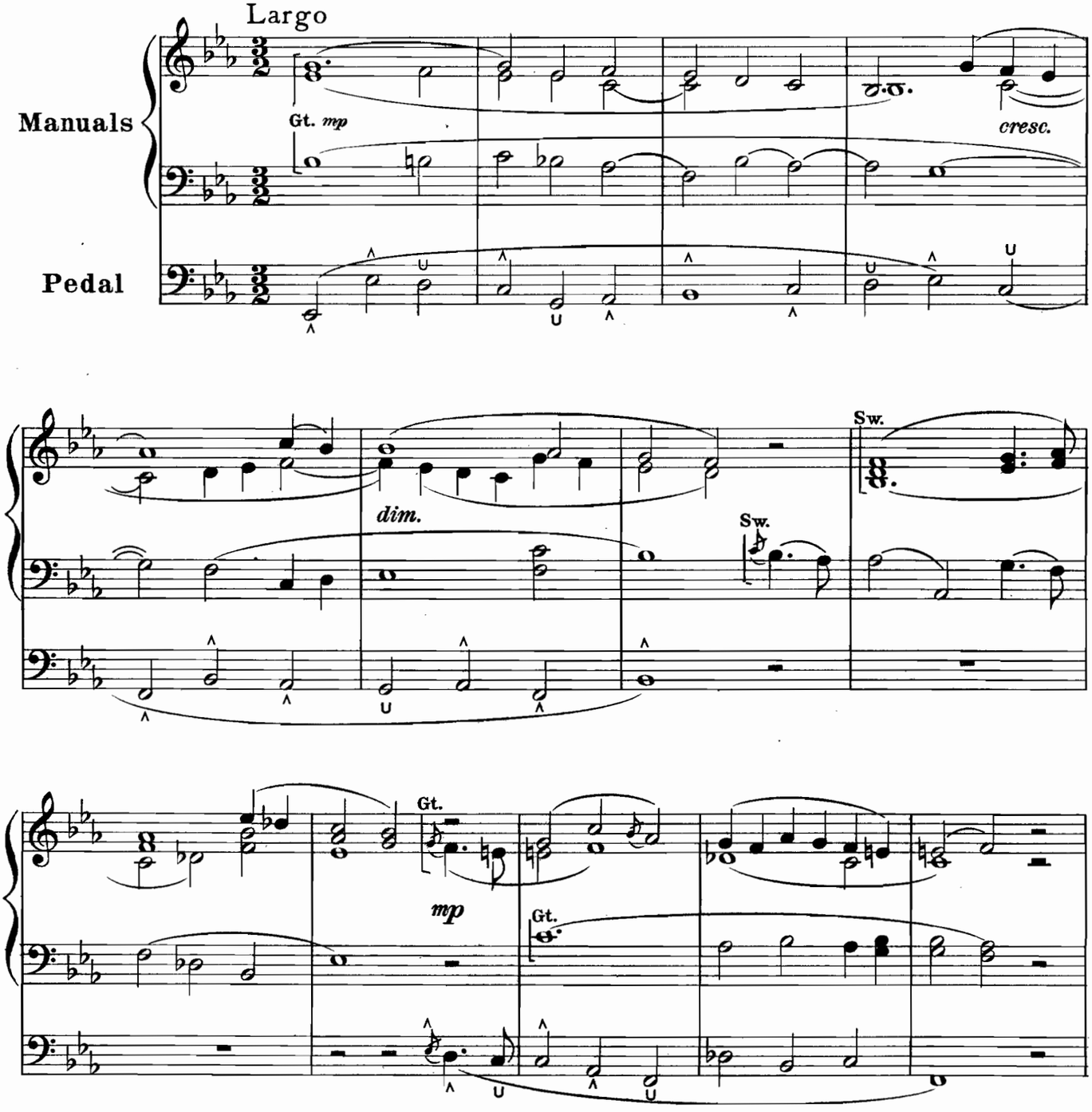

add reed 8′
to Sw.
Gt. (Sw. closed)
(add reeds to Gt.)
Gt. ff
rall.

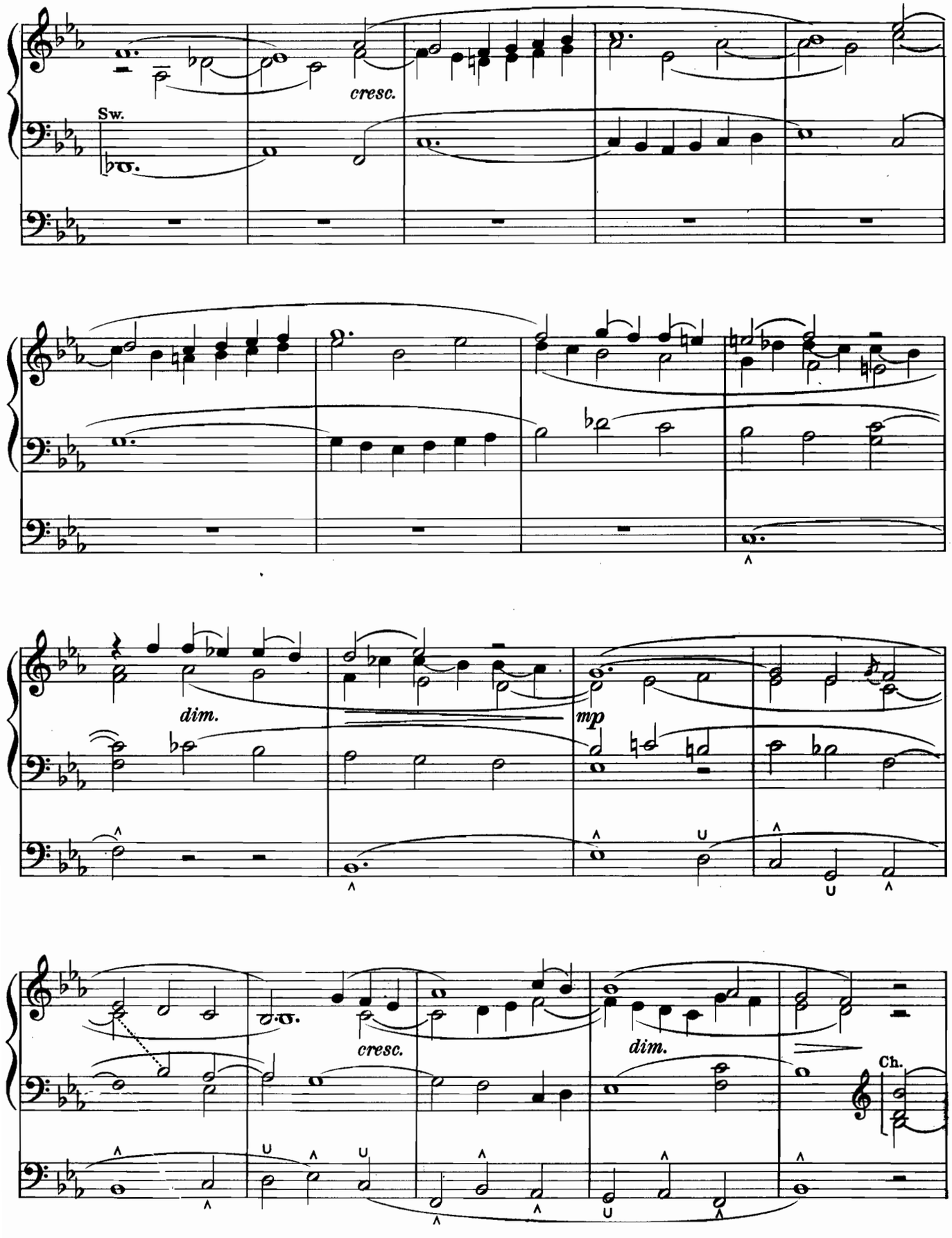
LARGO

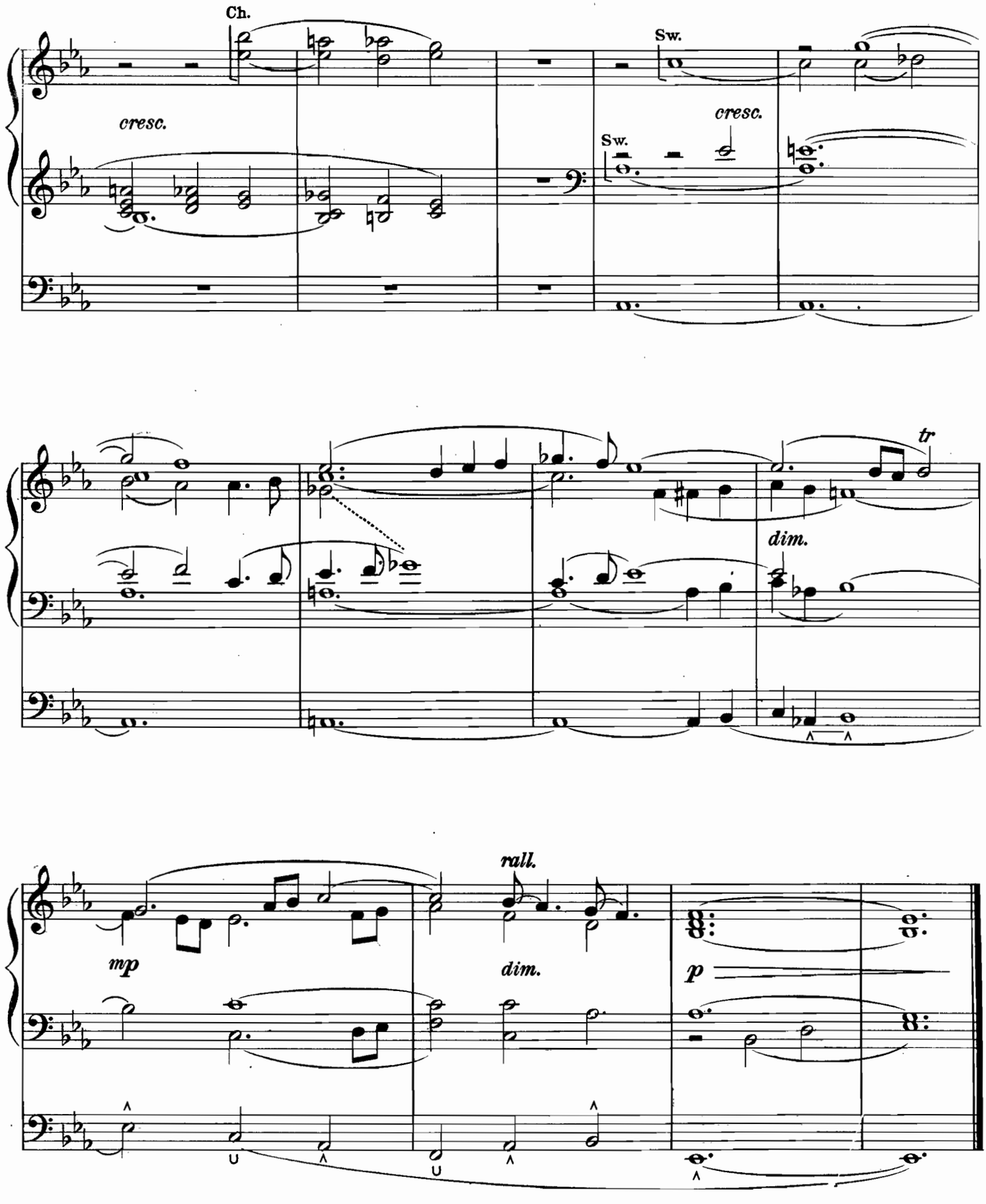
Prepare { Swell: soft Flutes 8′
Great: soft Flutes 8′ (Sw. to Gt.)
Choir: soft string-tone 8′
Pedal: soft 16′ and 8′

Edited by Dr. WILLIAM C. CARL

SAMUEL WESLEY
English; 1766-1837
Organist of Camden Chapel, Camden Town, England




Sw.
cresc.
dim.
mp
cresc.
dim.
Ch.


Ch.
Sw.
cresc.
Sw.
cresc.
tr
dim.
rall.
mp
dim.
p

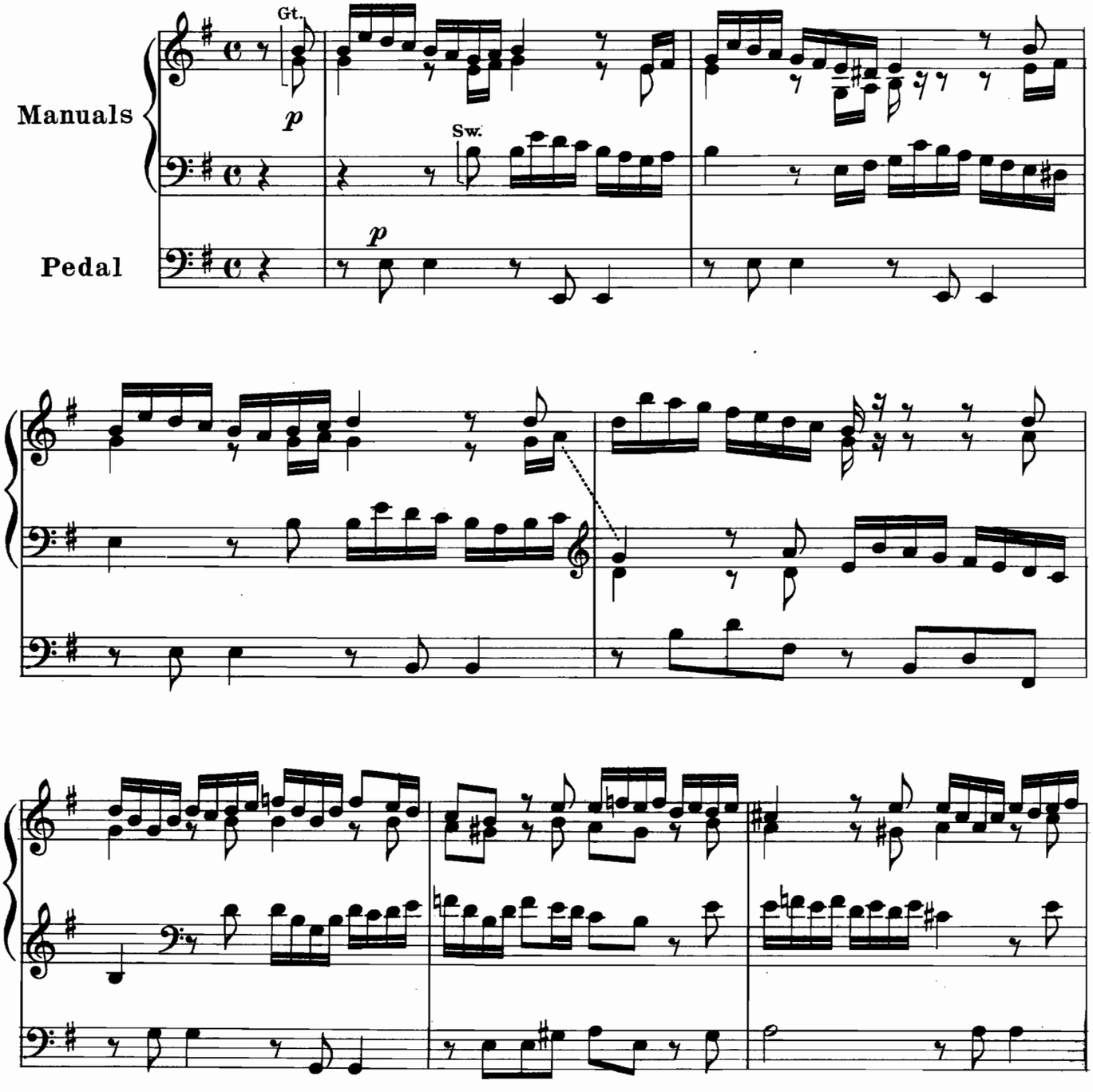
CANON À L'OCTAVE

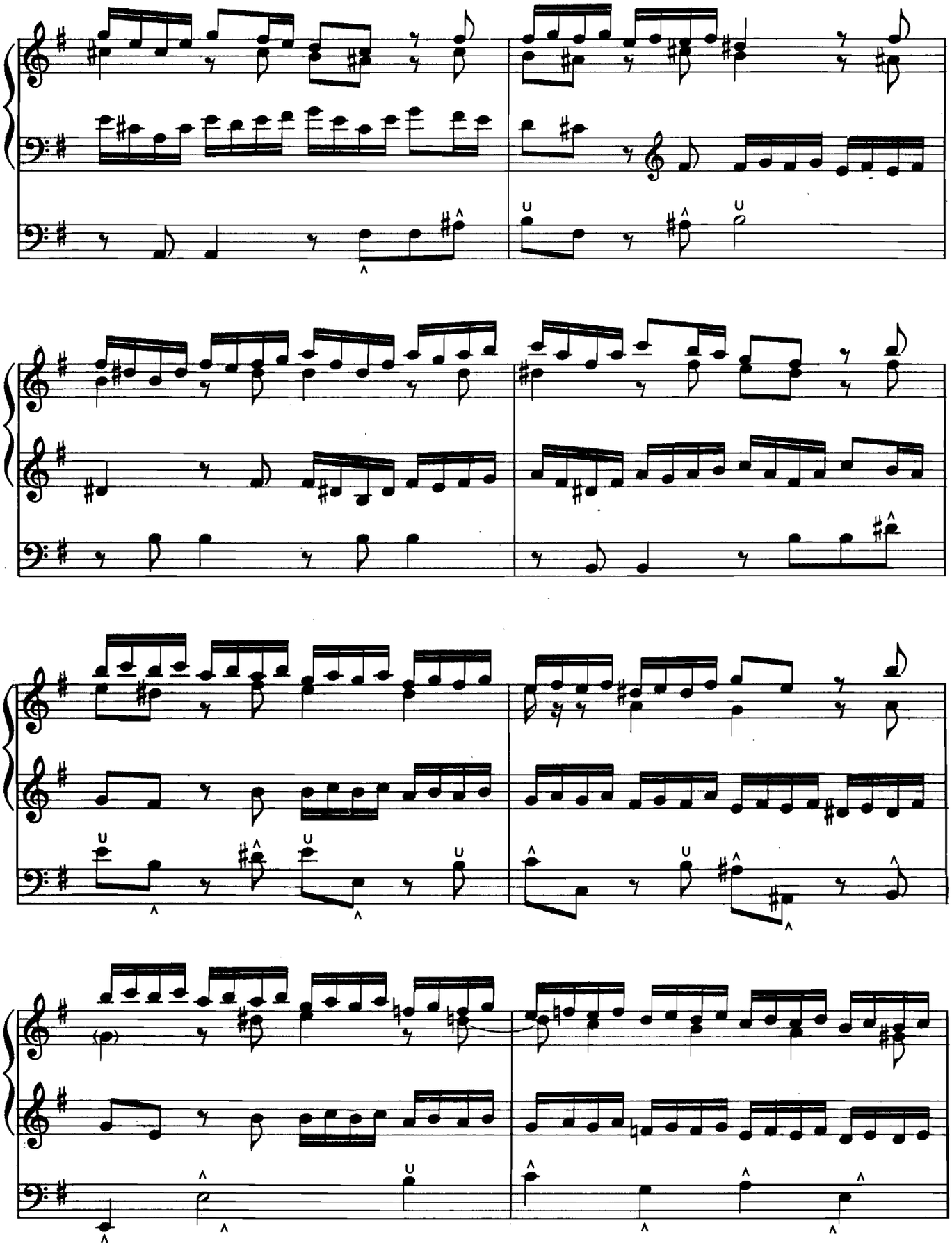
Prepare { Swell: Oboe 8′, Stopped Diapason 8′
Great (or Choir): Flute 8′
Pedal: soft 16′ and 8′

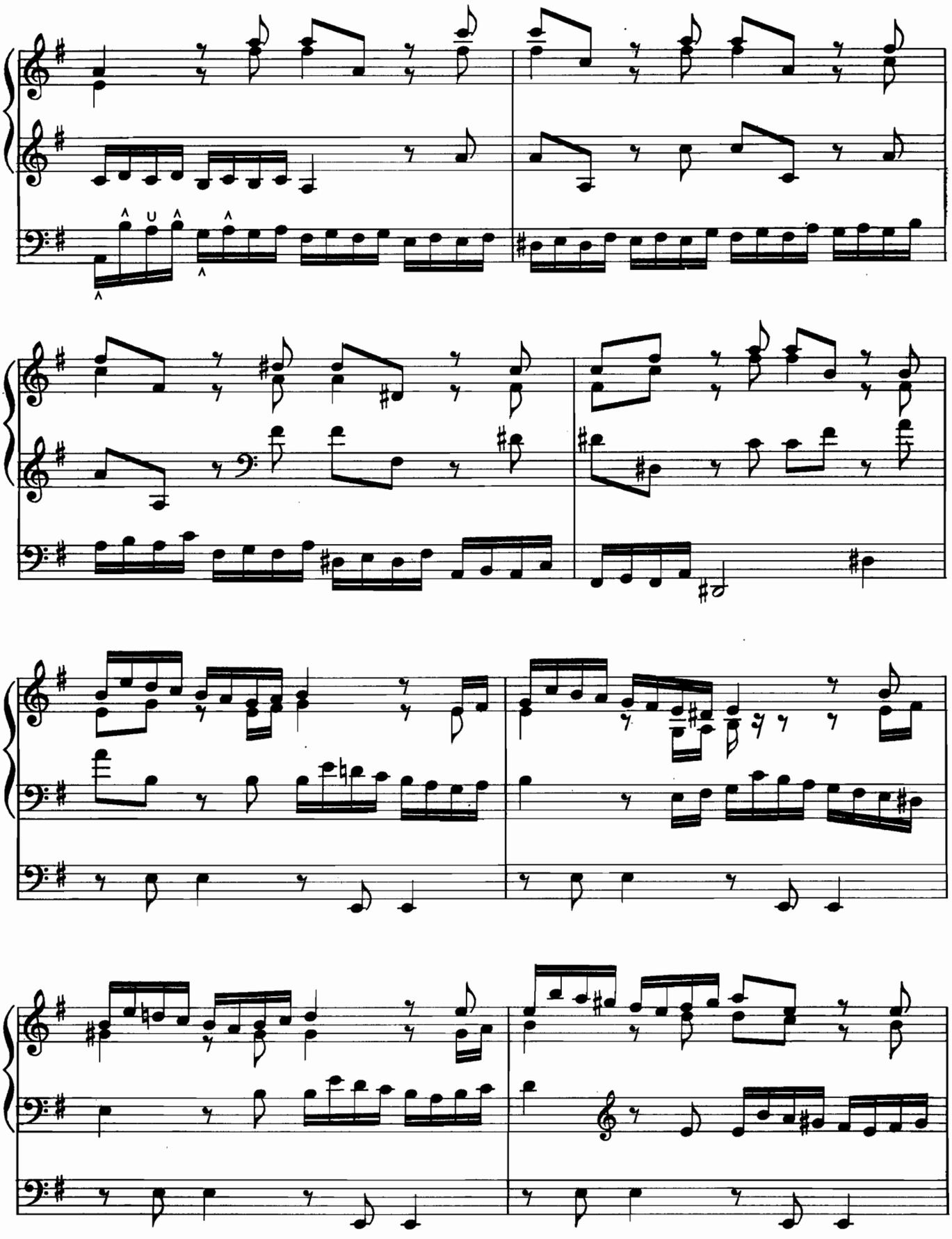
Edited by Dr. WILLIAM C. CARL

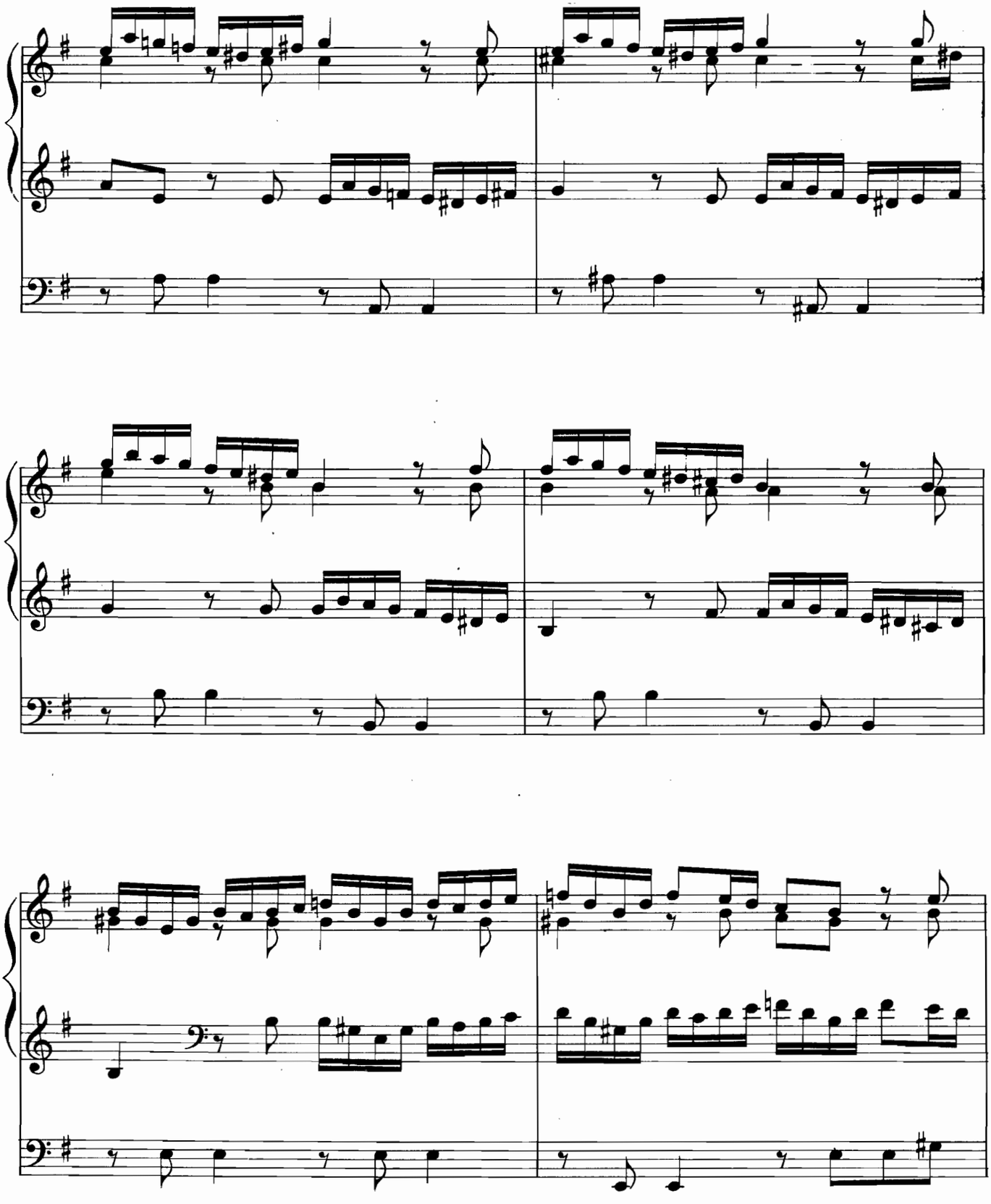
ALEXANDRE PIERRE FRANÇOIS BOËLY
French; 1785-1858
Organist of the Church of St. Germain l'Auxerrois, Paris

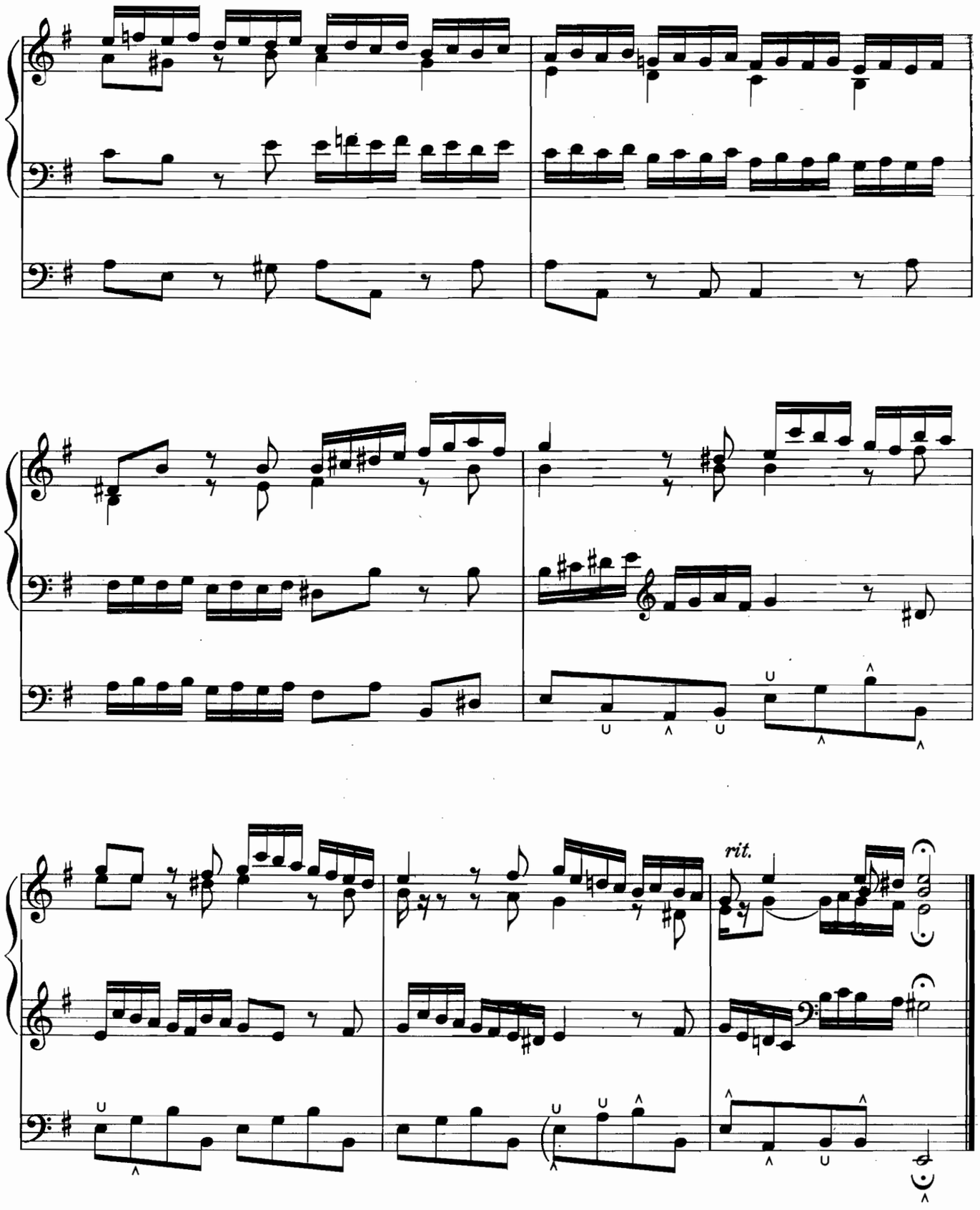
Andante con moto










rit.

PRAELUDIUM IN C MINOR

Prepare
- Swell: 8′ and 4′
- Great: 8′ and 4′ (Sw. to Gt.)
- Choir: 8′ and 4′ (Gt. to Ch.)
- Pedal: 16′ and 8′ (Gt. to Ped.) (Sw. to Ped.)

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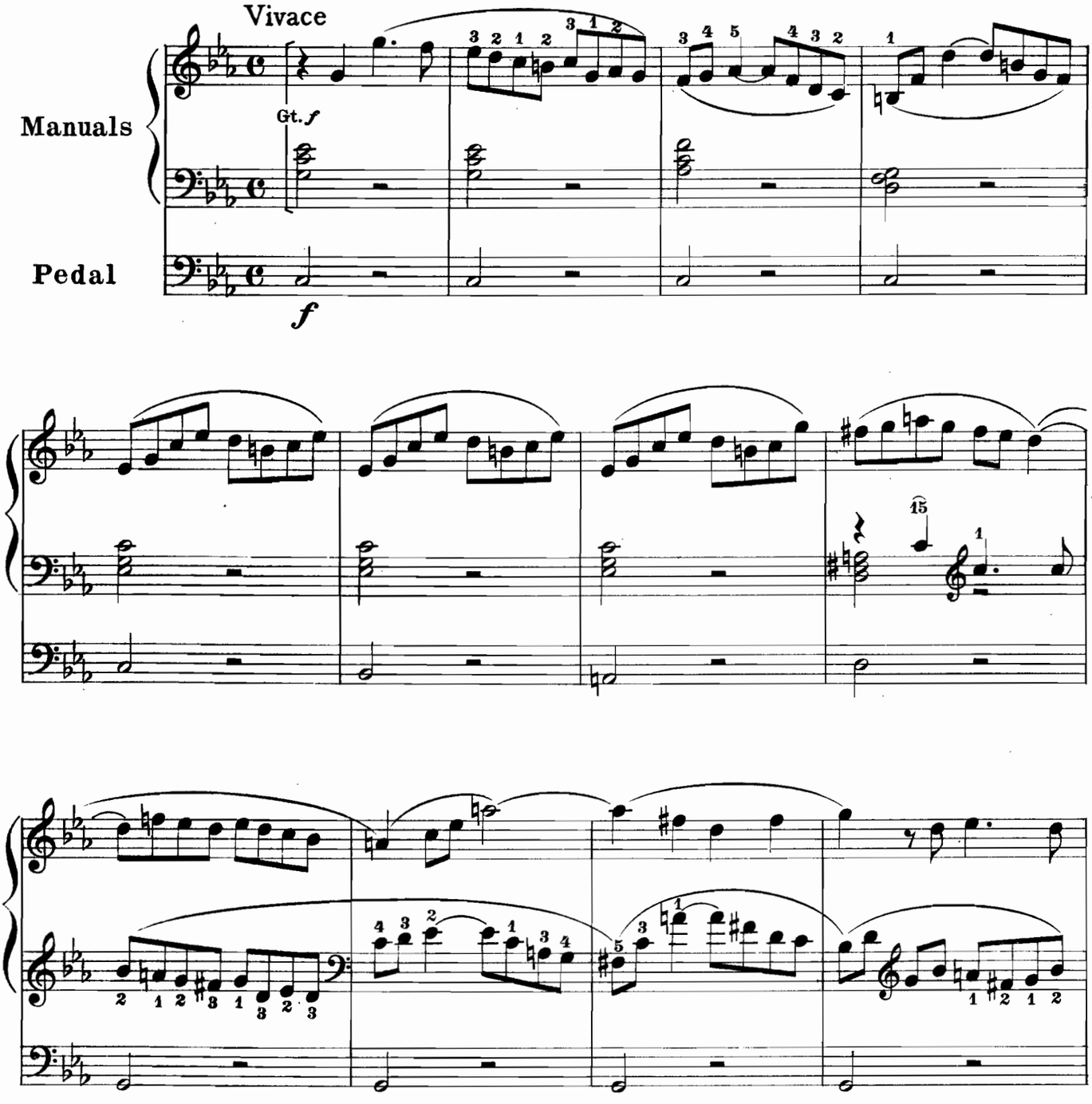
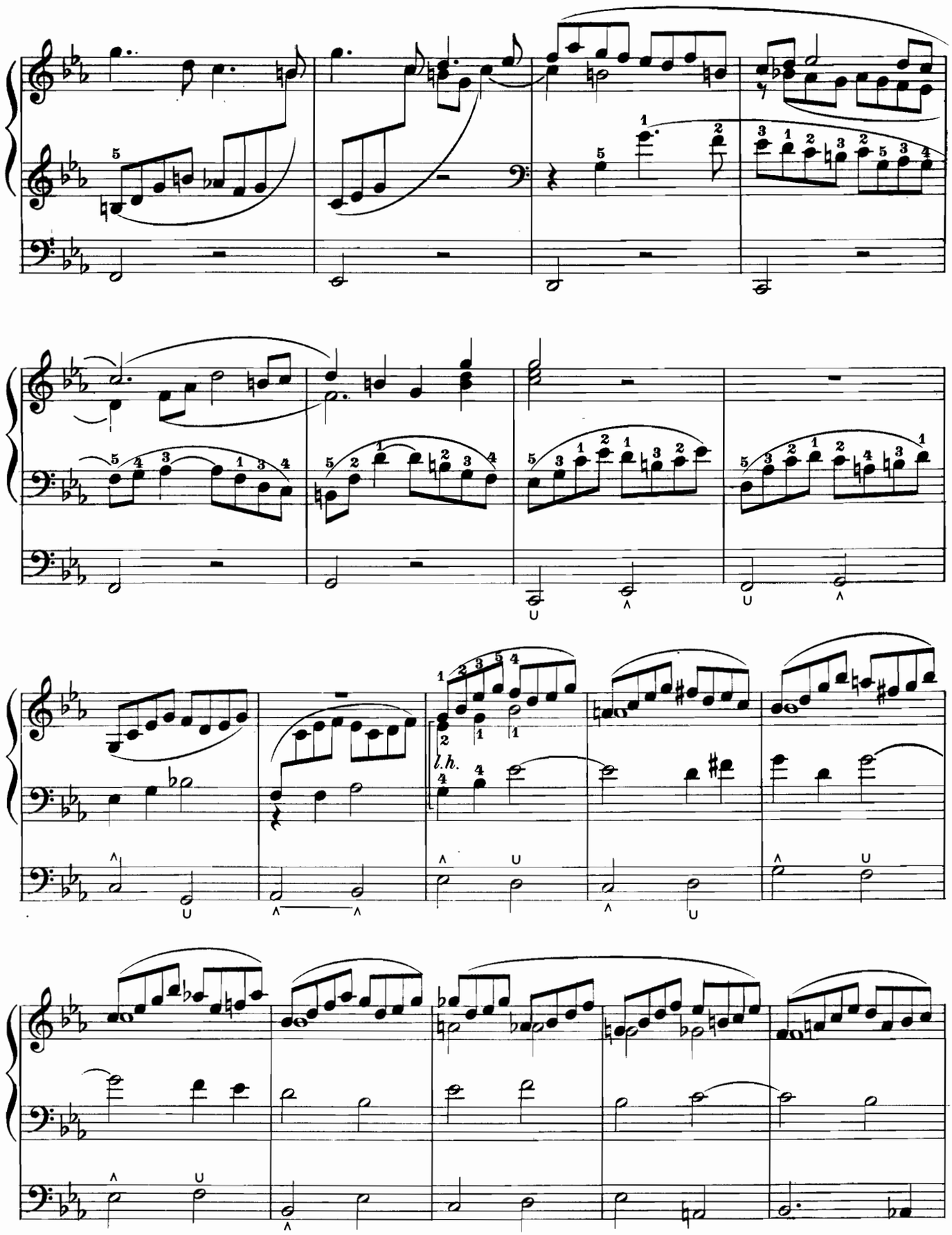
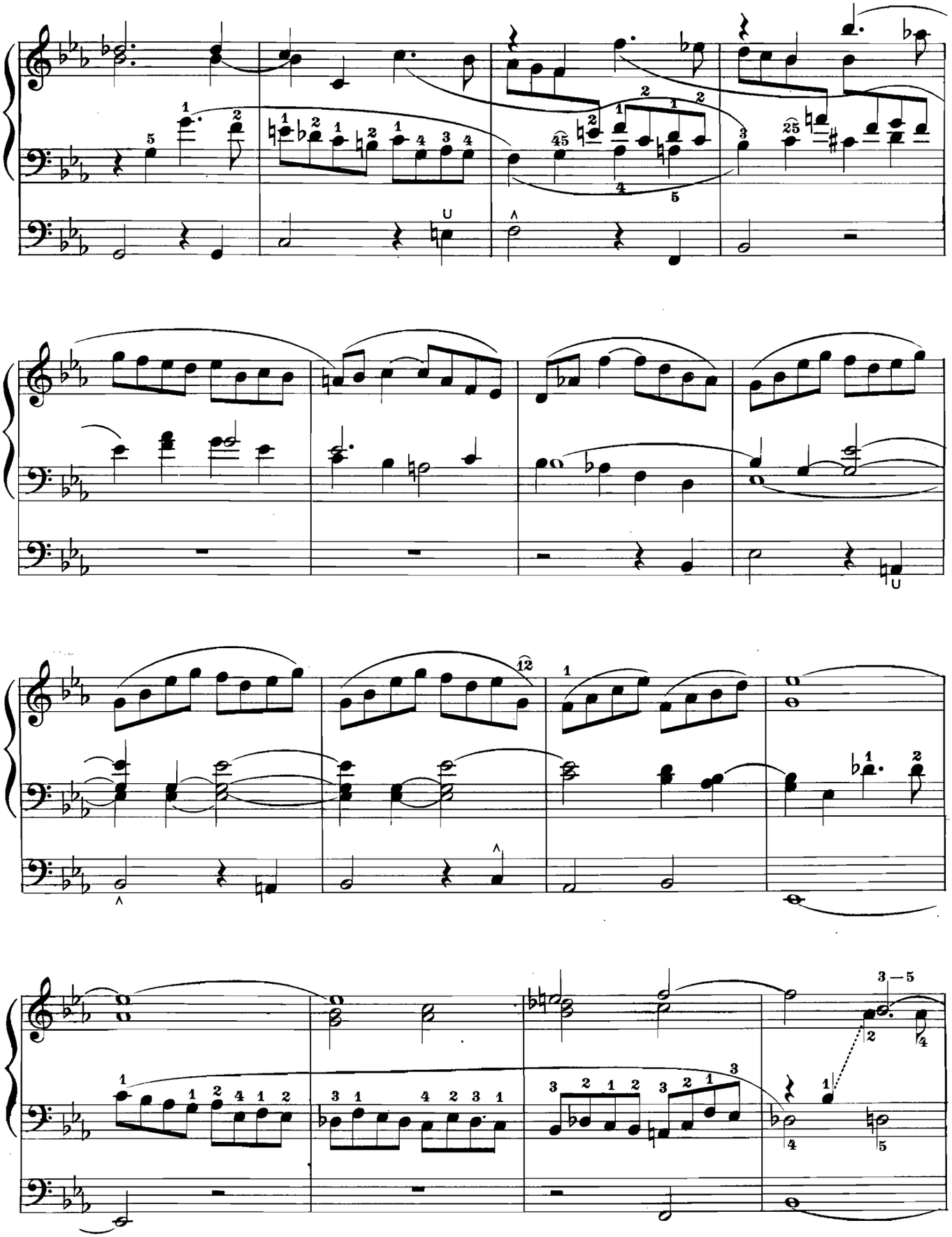
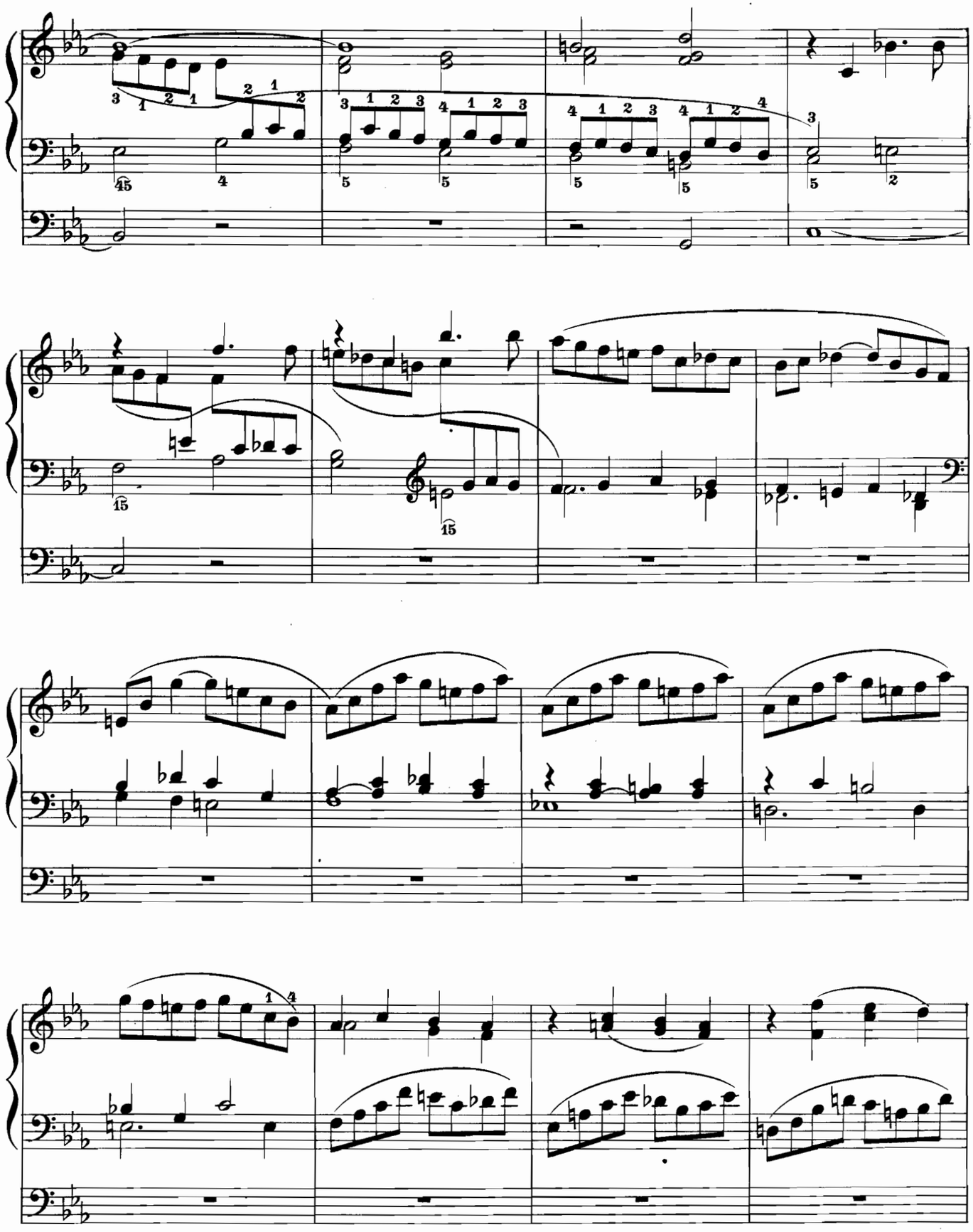
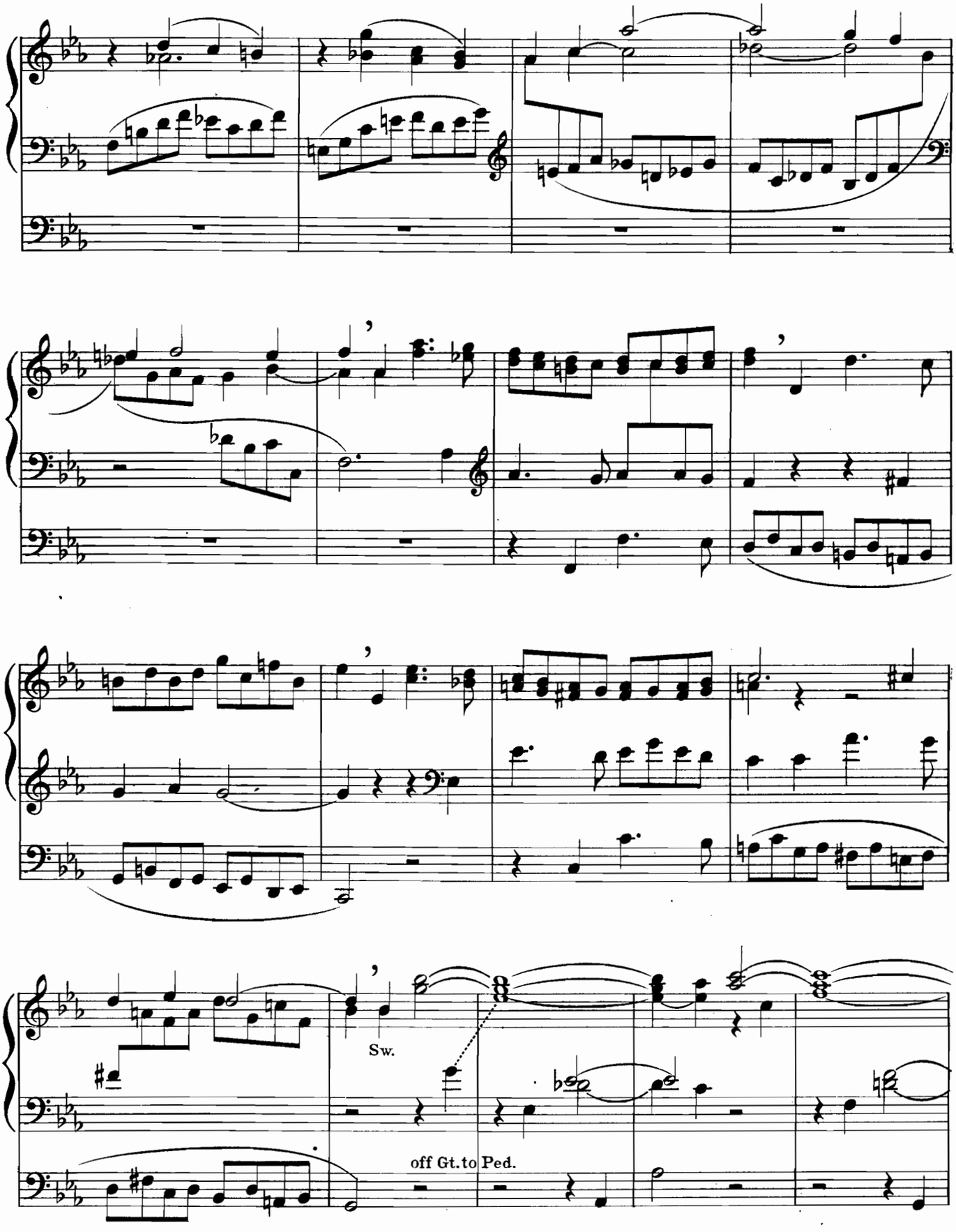
FELIX MENDELSSOHN-BARTHOLDY
German; 1809-1847;
Director of the Gewandhaus Concerts, Leipzig

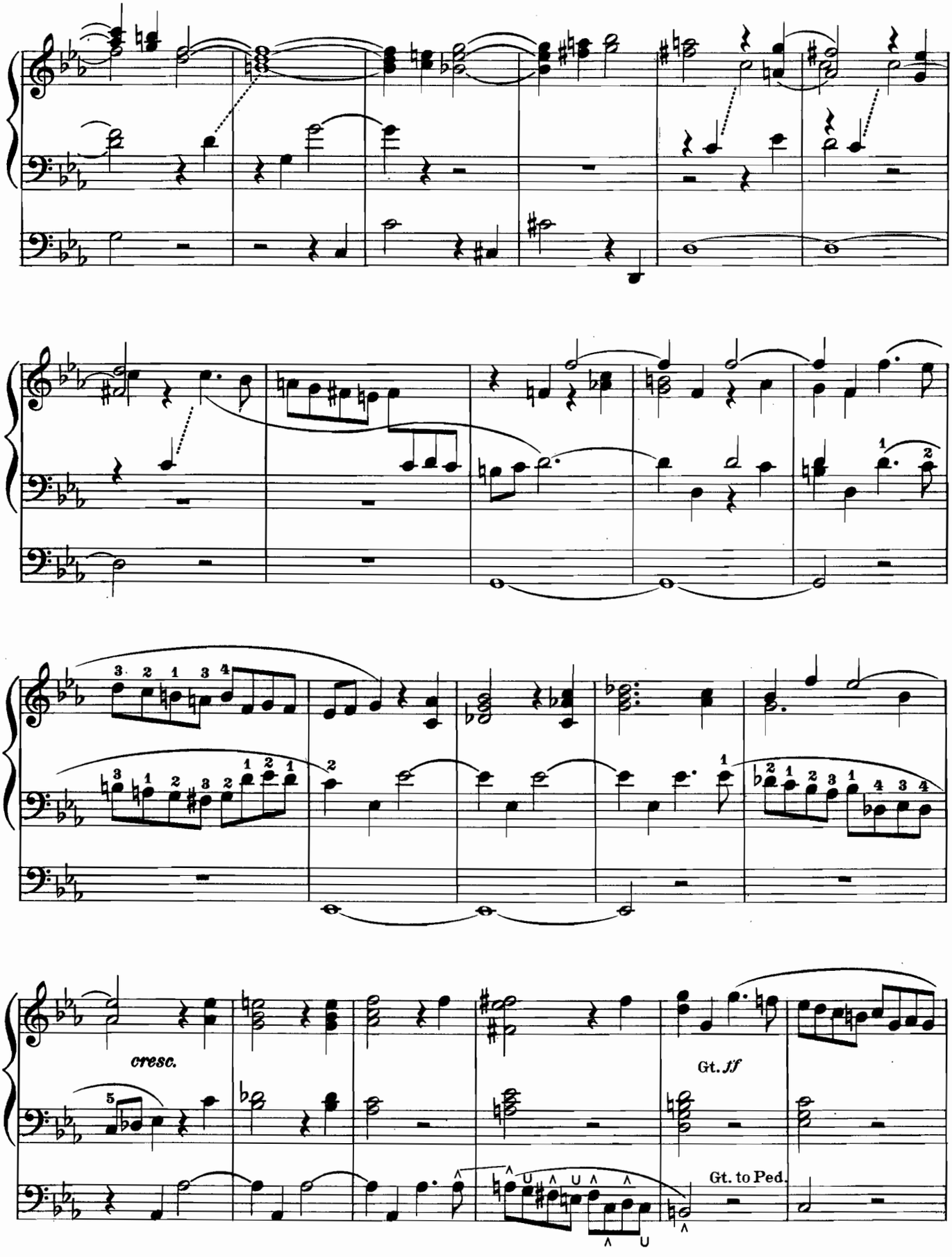


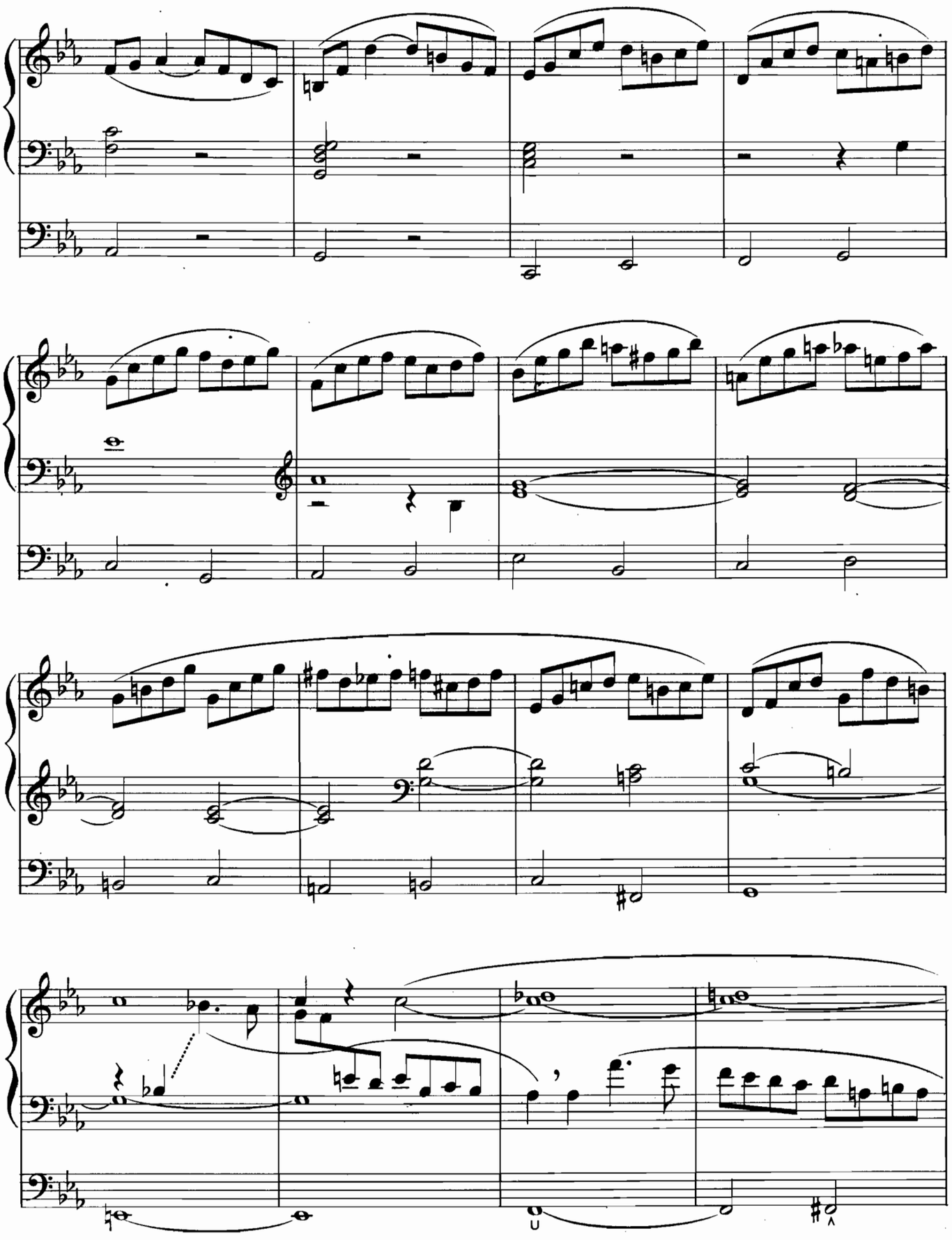

l.h.

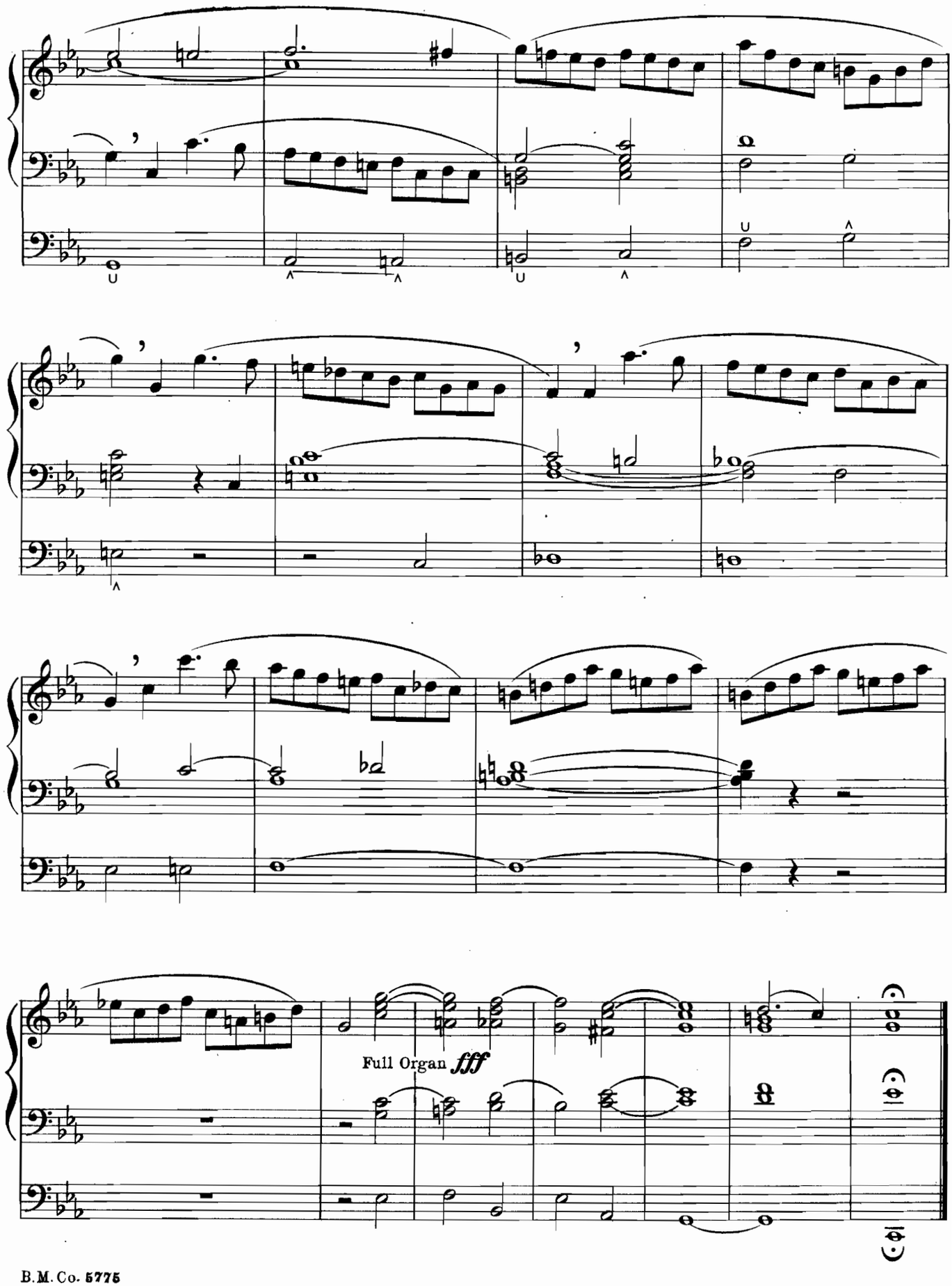





Sw.
off Gt. to Ped.


cresc.
Gt. ff
Gt. to Ped.




Full Organ fff

ANDANTE RELIGIOSO

Prepare
Swell: Salicional 8′ and Voix Céleste 8′
Great: soft Flute 8′
Choir: Unda Maris 8′ (Sw. to Ch.)
Pedal: soft 16′ (Sw. to Ped.)

FRANZ LISZT
Hungarian; 1811-1886;
Kapellmeister at Weimar

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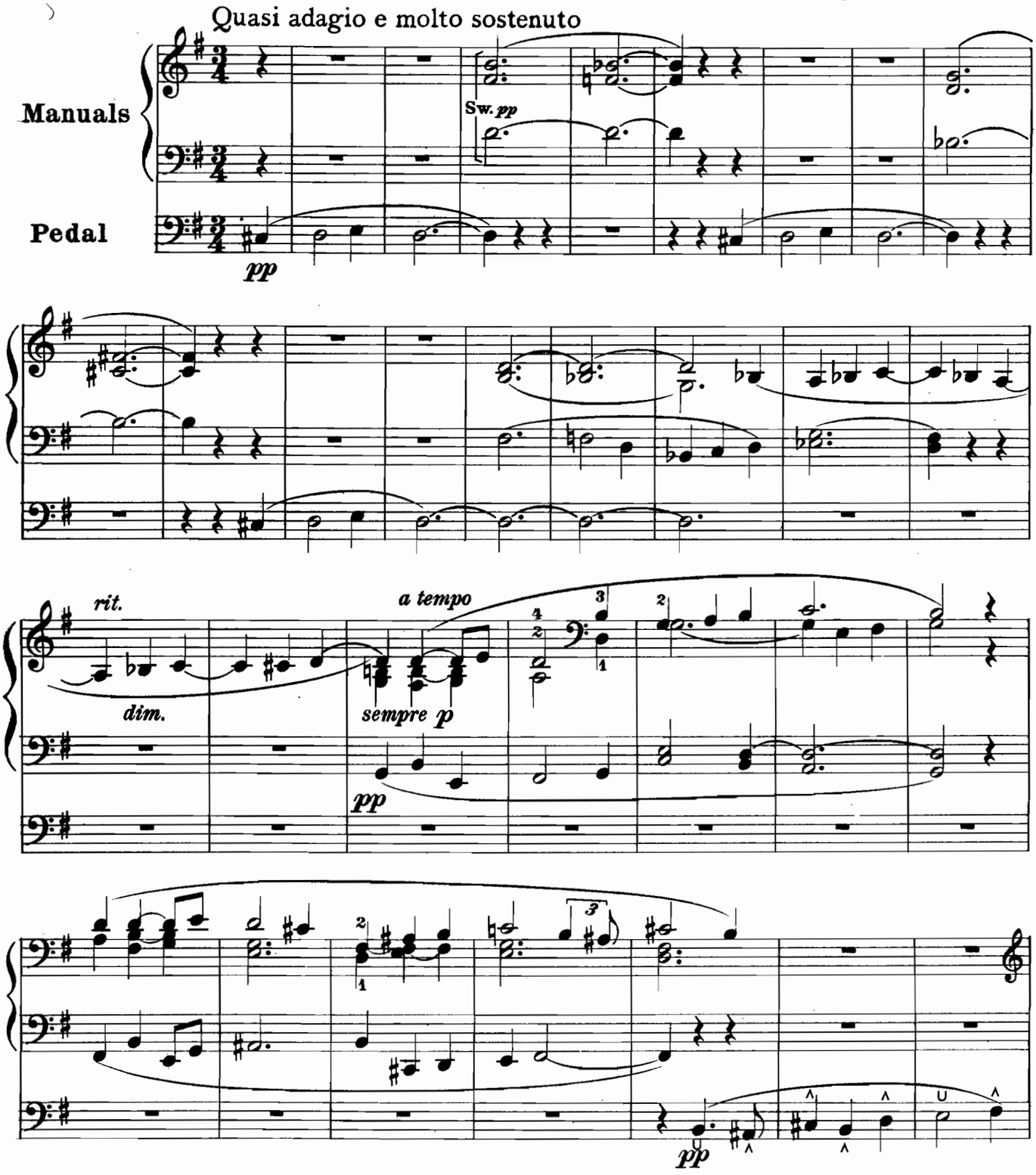
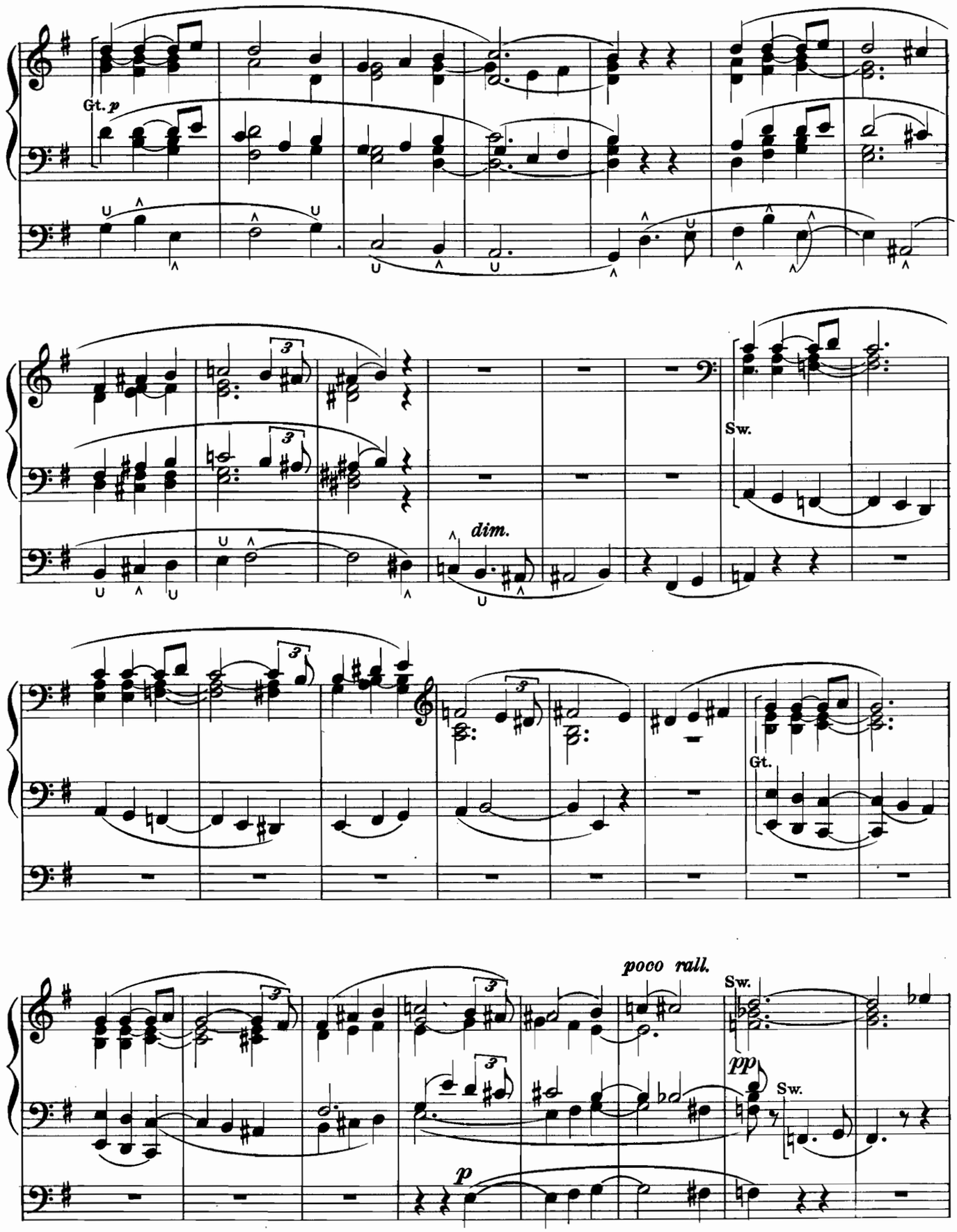
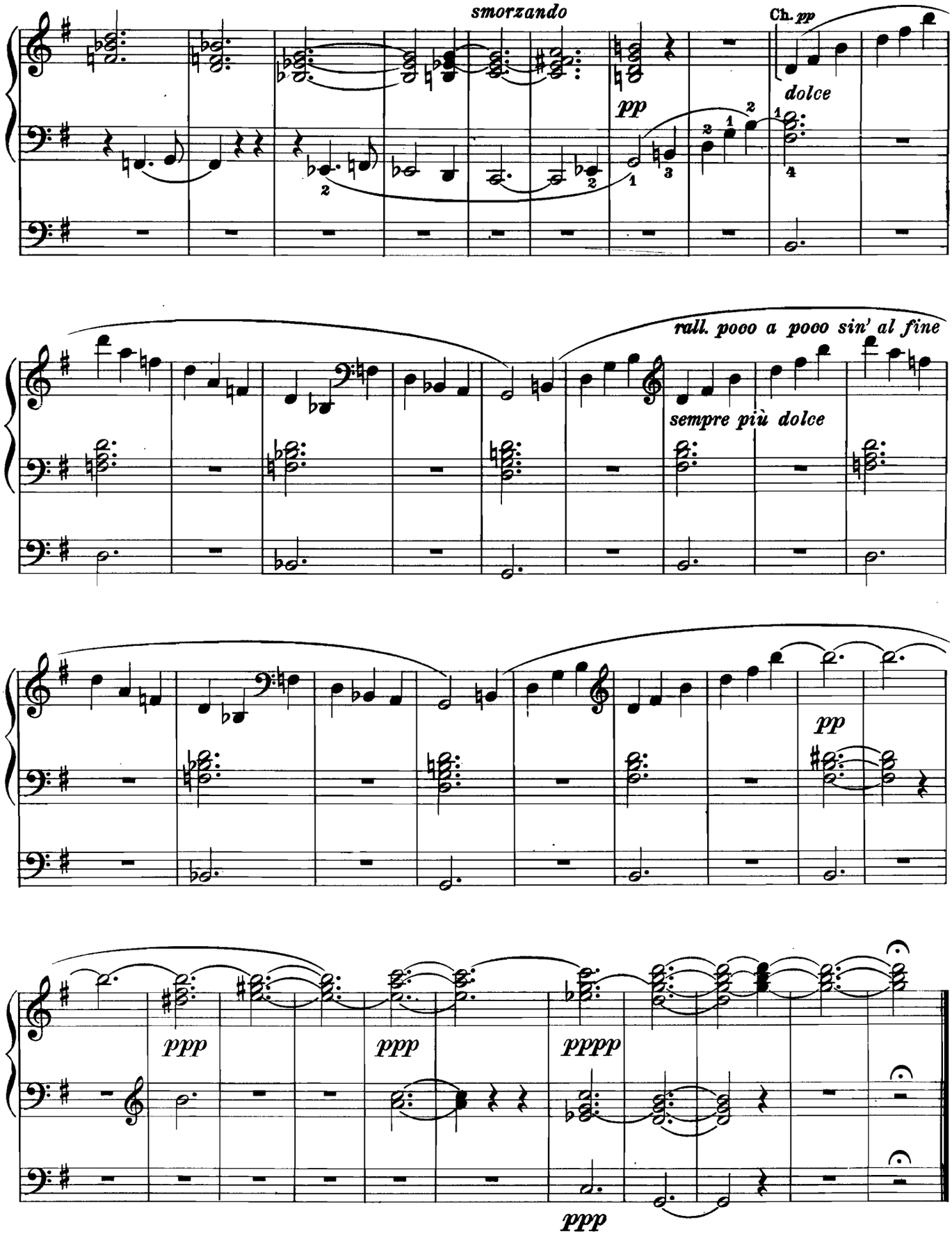
Quasi adagio e molto sostenuto




Gt. p
dim.
Sw.
Gt.
poco rall.
Sw.
pp
Sw.
p

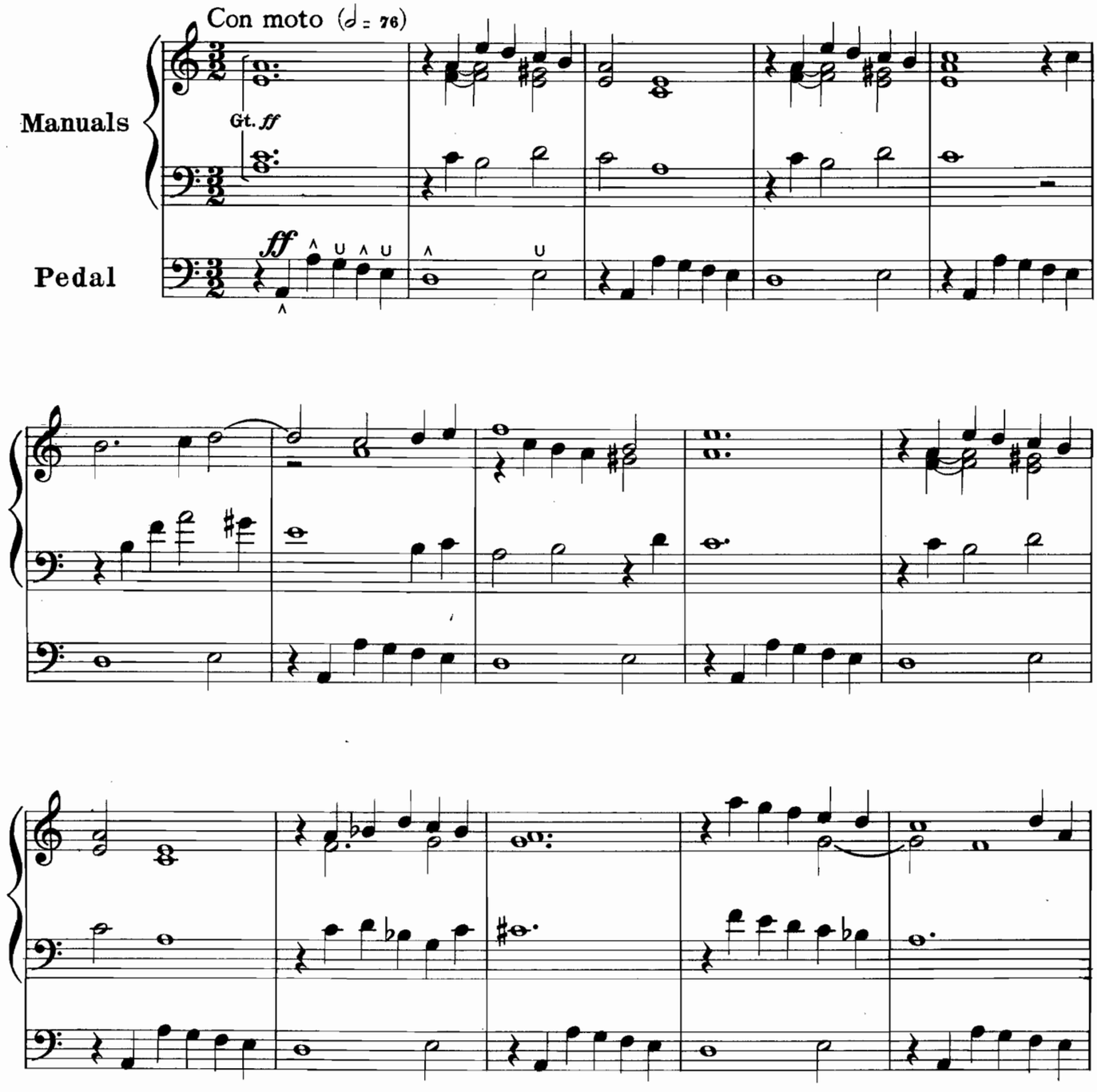

smorzando
pp
Ch. pp
dolce
rall. pooo a pooo sin' al fine
sempre più dolce
pp
ppp
ppp
pppp
ppp

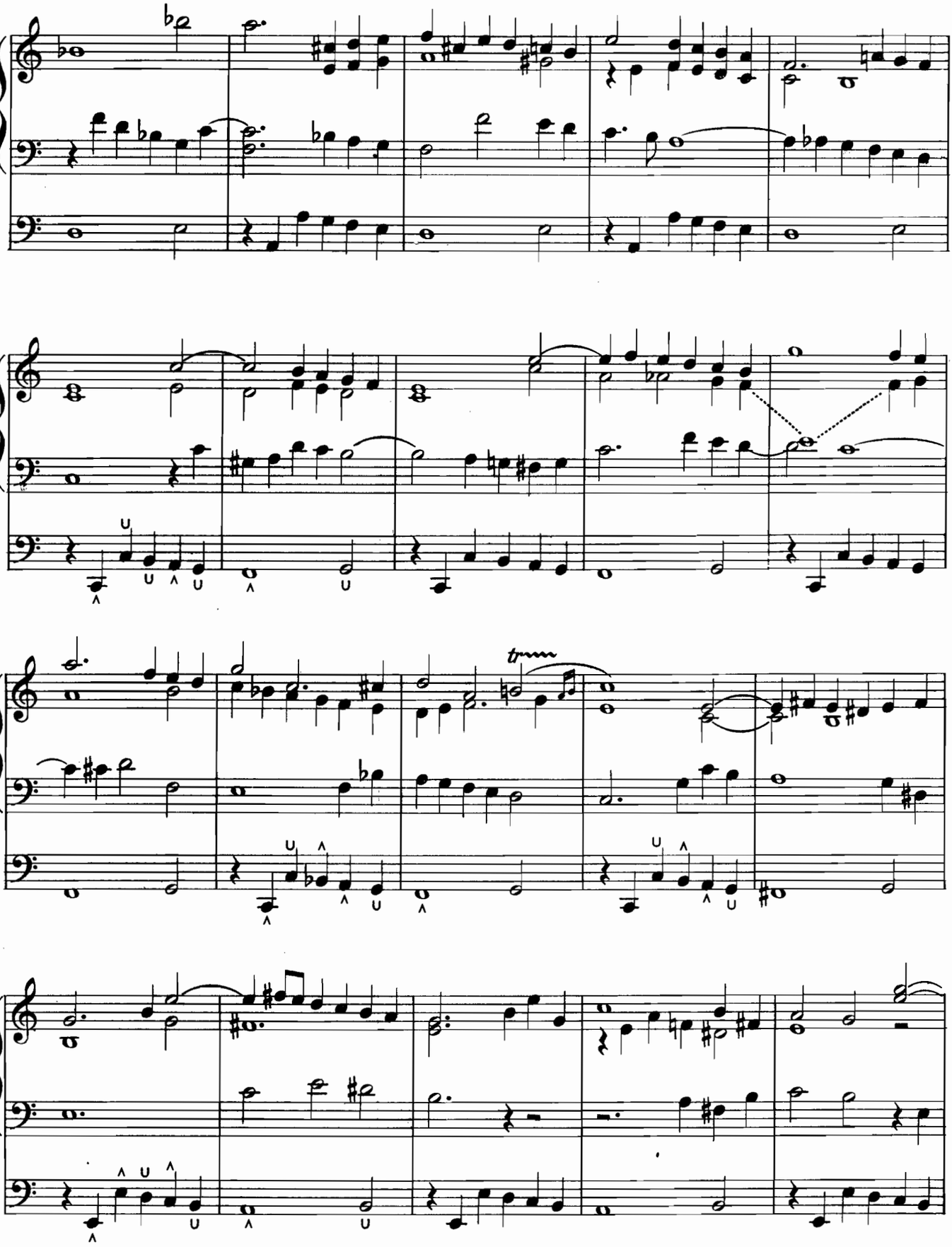
IN MEMORIAM

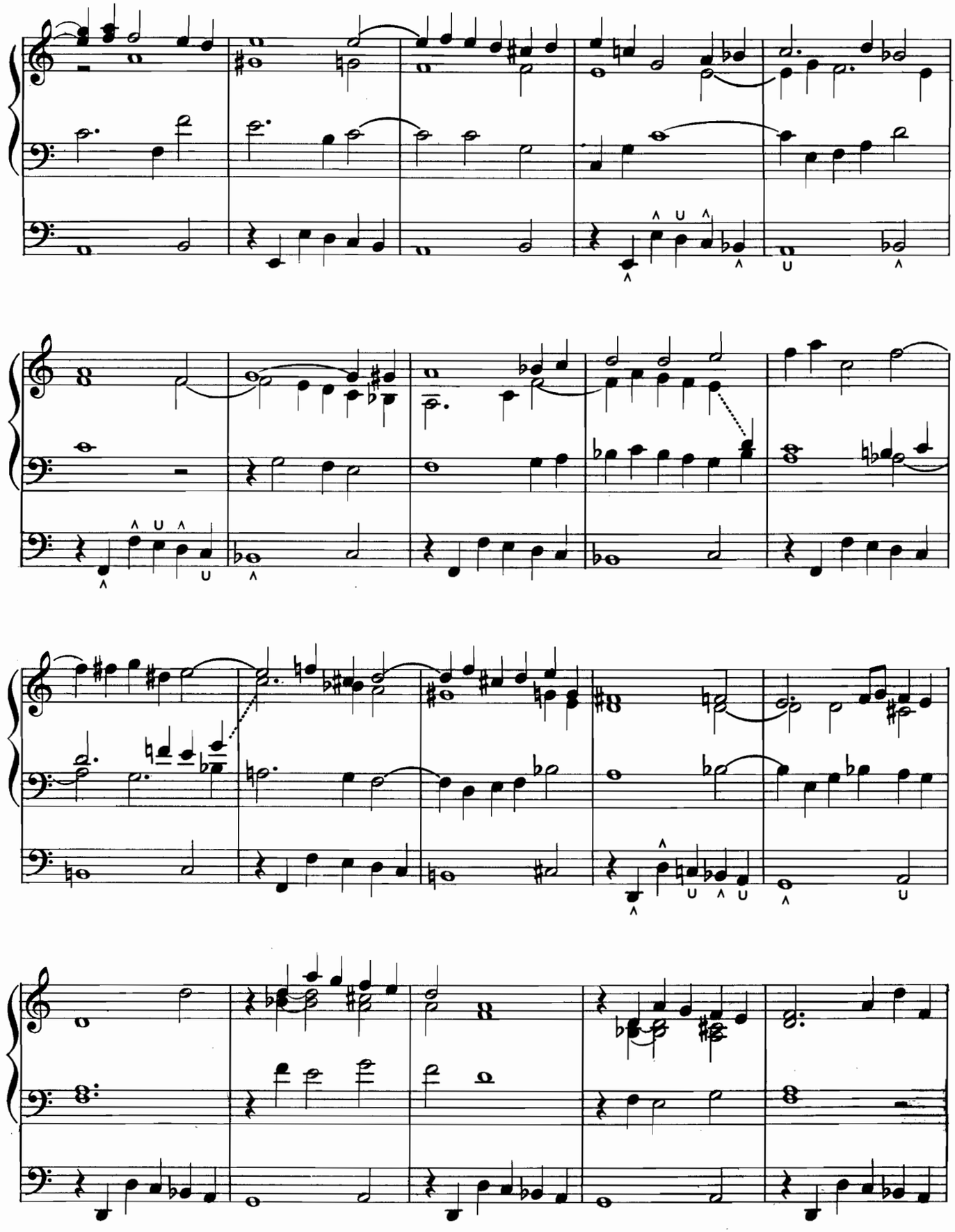
Prepare
- Swell: Foundation stops 16′, 8′ and 4′
- Great: Foundation stops 16′, 8′ and 4′ (Sw. & Ch. to Gt.)
- Choir: Foundation stops 16′, 8′ and 4′
- Pedal: 16′ and 8′ (Gt. to Ped.)

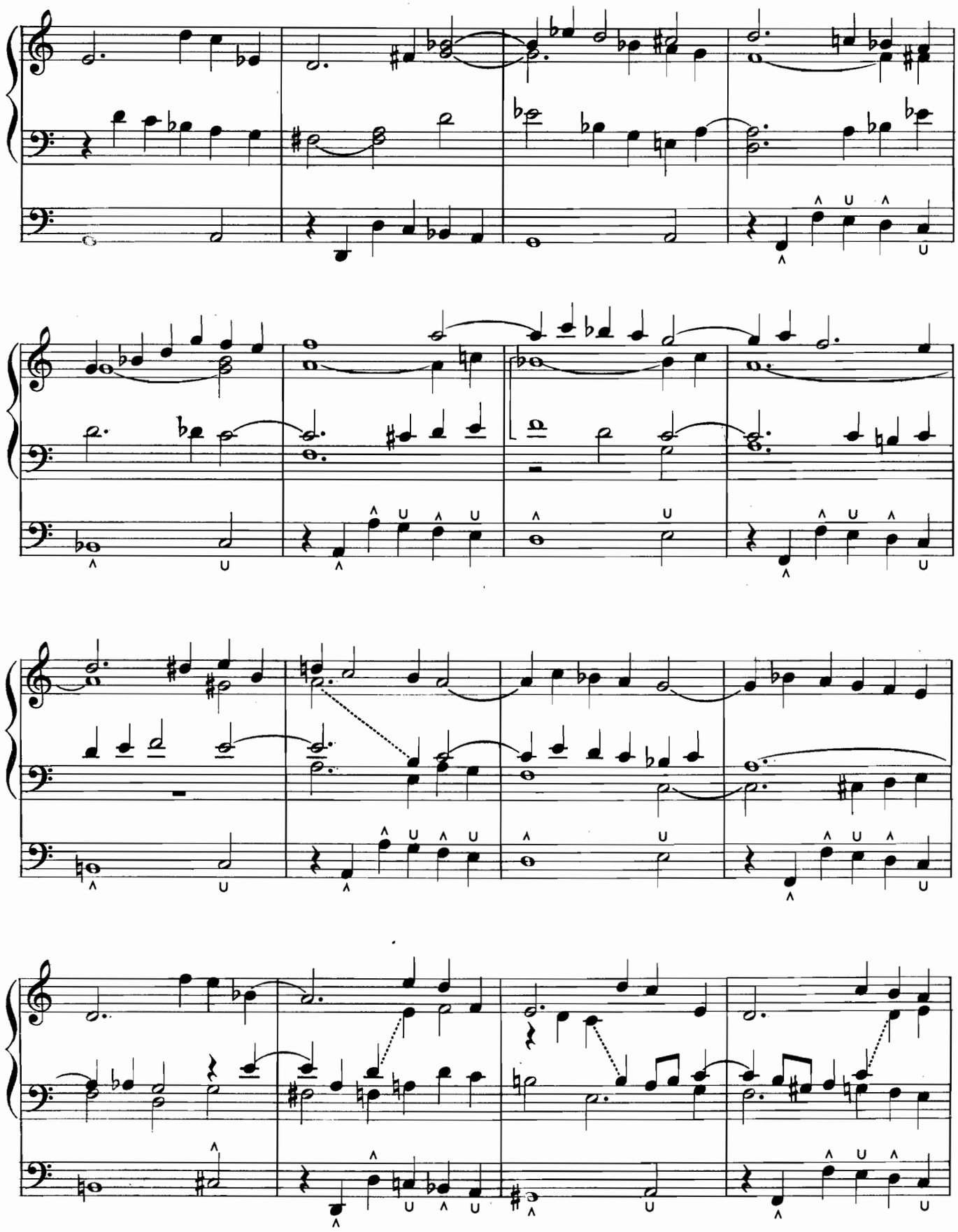
JOSEF GABRIEL RHEINBERGER
German; 1831-1901;
Organist of the Court Church of St. Michael, Munich;
Royal Professor at the Konigliche Akademie der Tonkunst, Munich

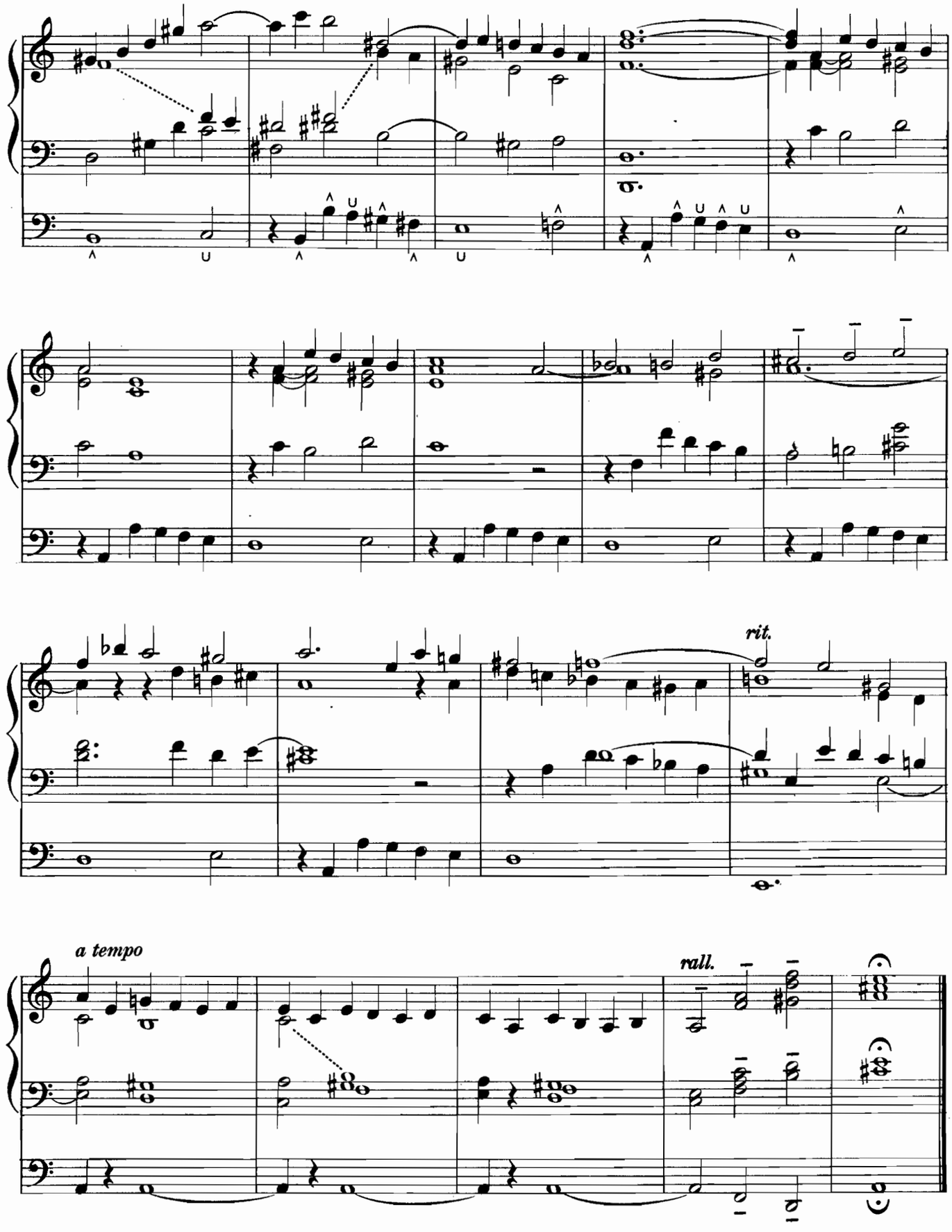
Edited by Dr. WILLIAM C. CARL










rit.
a tempo
rall.

ANDANTINO

Prepare { Swell: soft Flutes 8′ and 4′
Great (or Choir): Dulciana 8′ and soft Flute 8′ (Sw. to Gt.)
Pedal: soft 16′ and 8′

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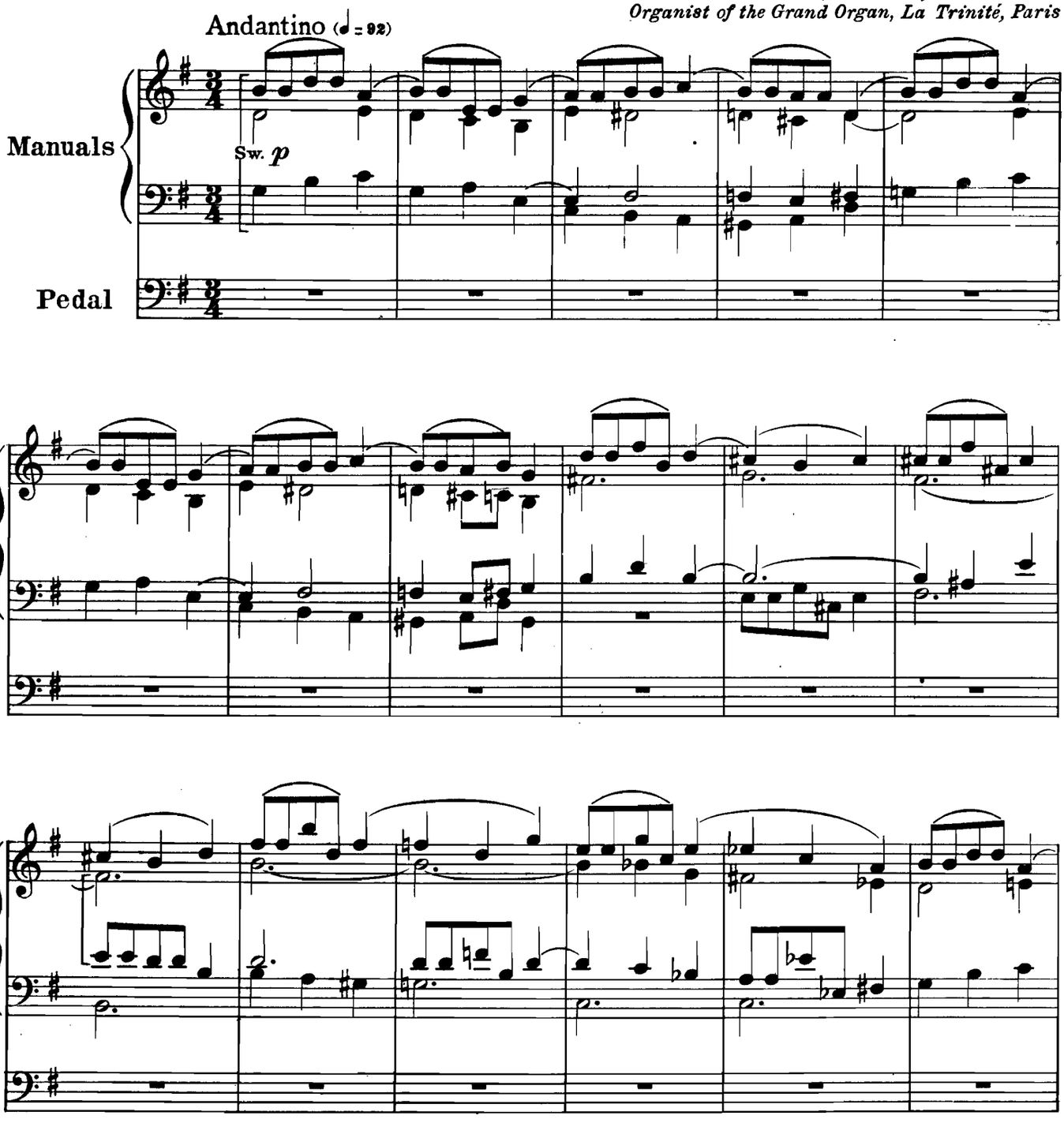
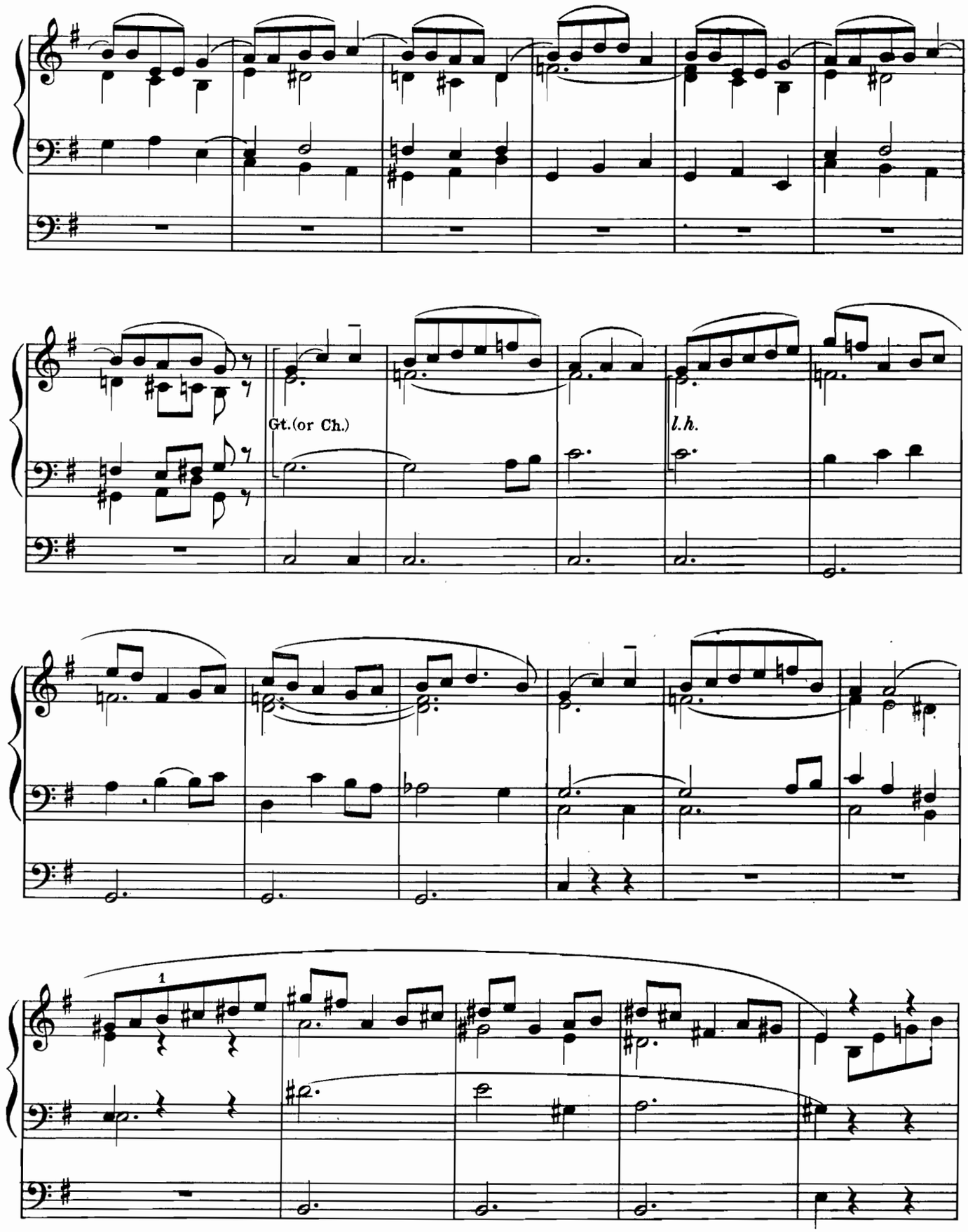
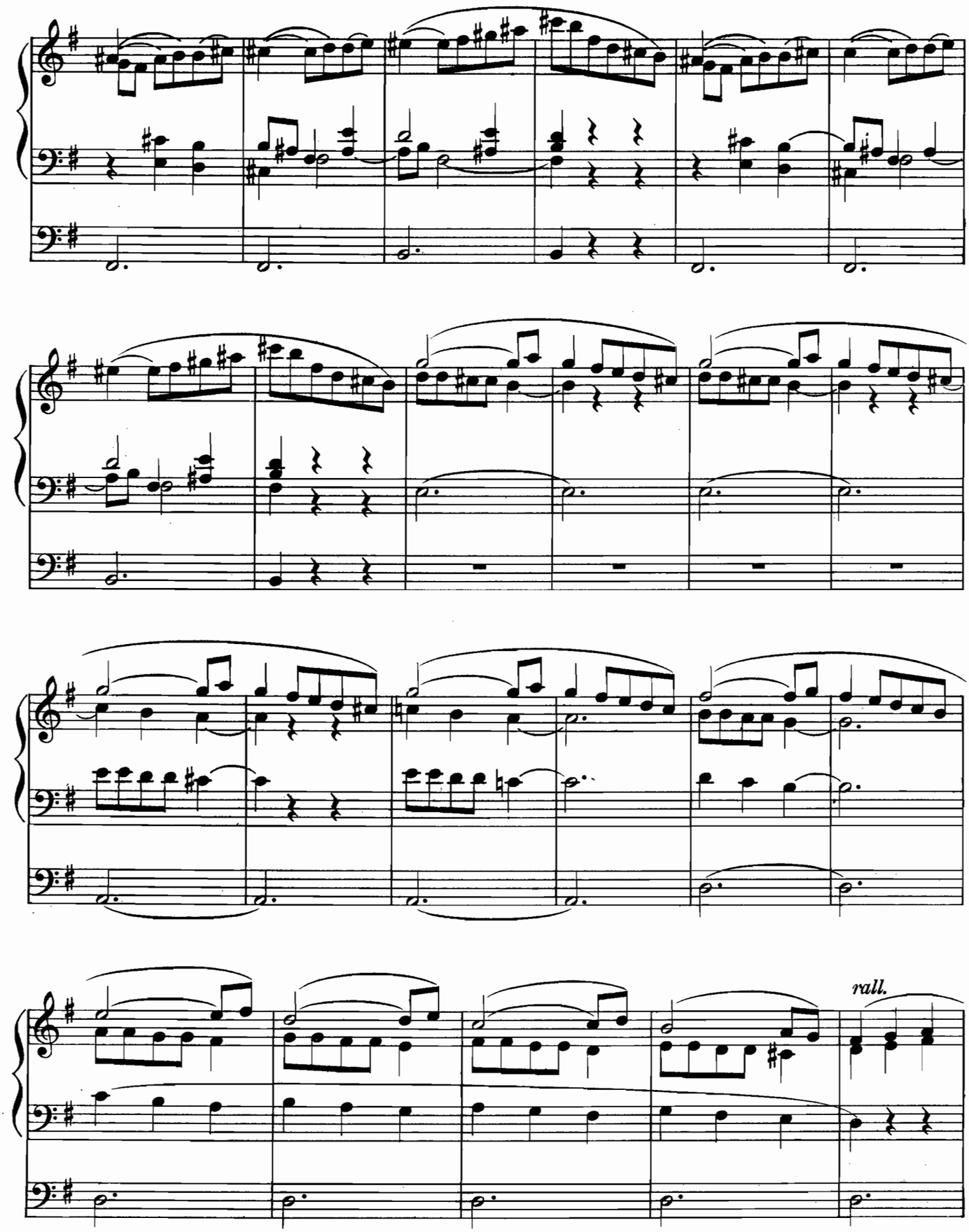
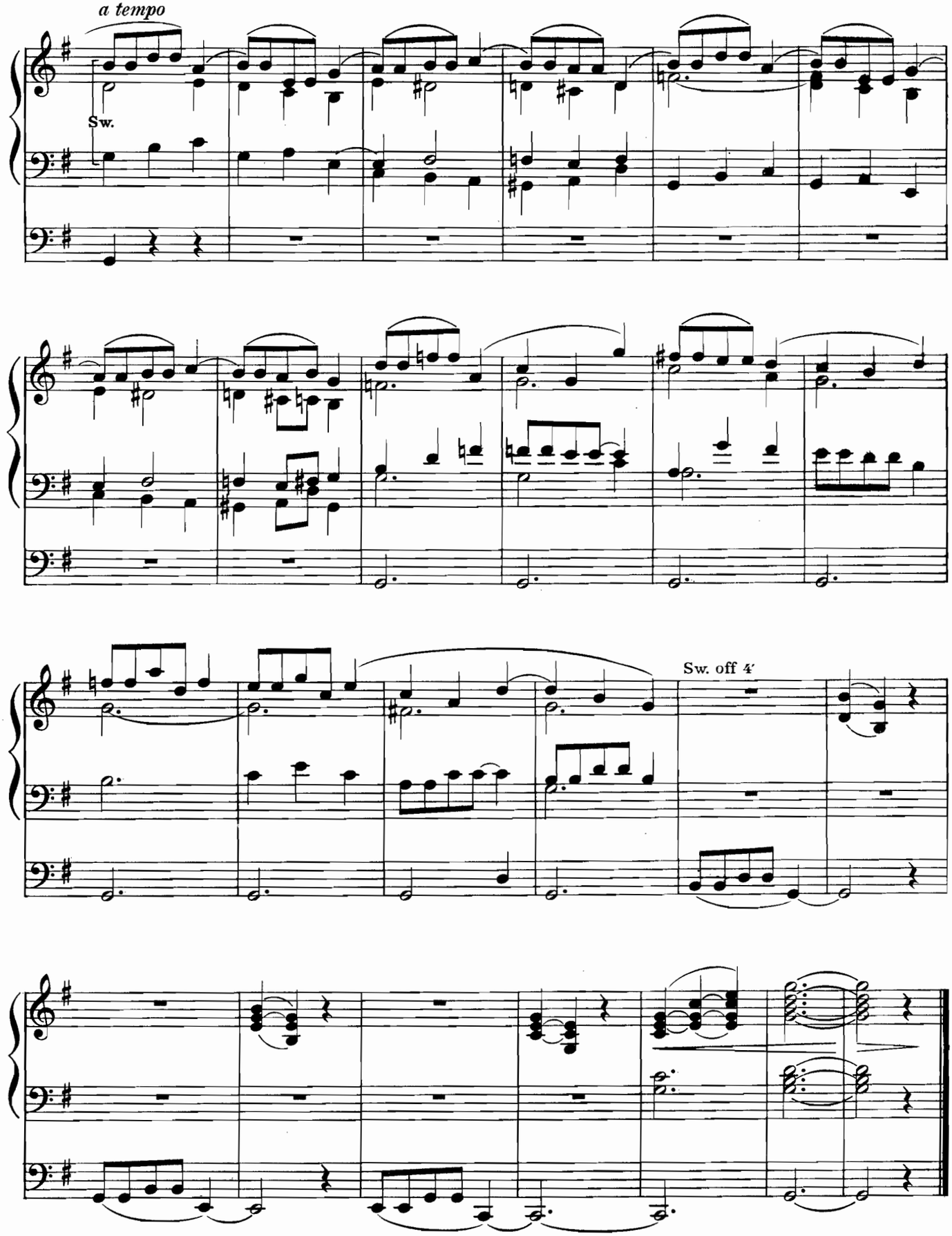
CHARLES ALEXIS CHAUVET
French; 1837-1871;
Organist of the Grand Organ, La Trinité, Paris




Gt.(or Ch.)
l.h.
1


rall.


a tempo
Sw.
Sw. off 4′

NUPTIAL POSTLUDE

Prepare
- Swell: 8′, 4′ and 2′ with reeds
- Great: 16′, 8′ and 4′ (Sw. to Gt.)
- Choir: Flutes 8′ and 4′ (Sw. to Ch.)
- Pedal: 16′ 8′ and 4′ (Gt. to Ped.)

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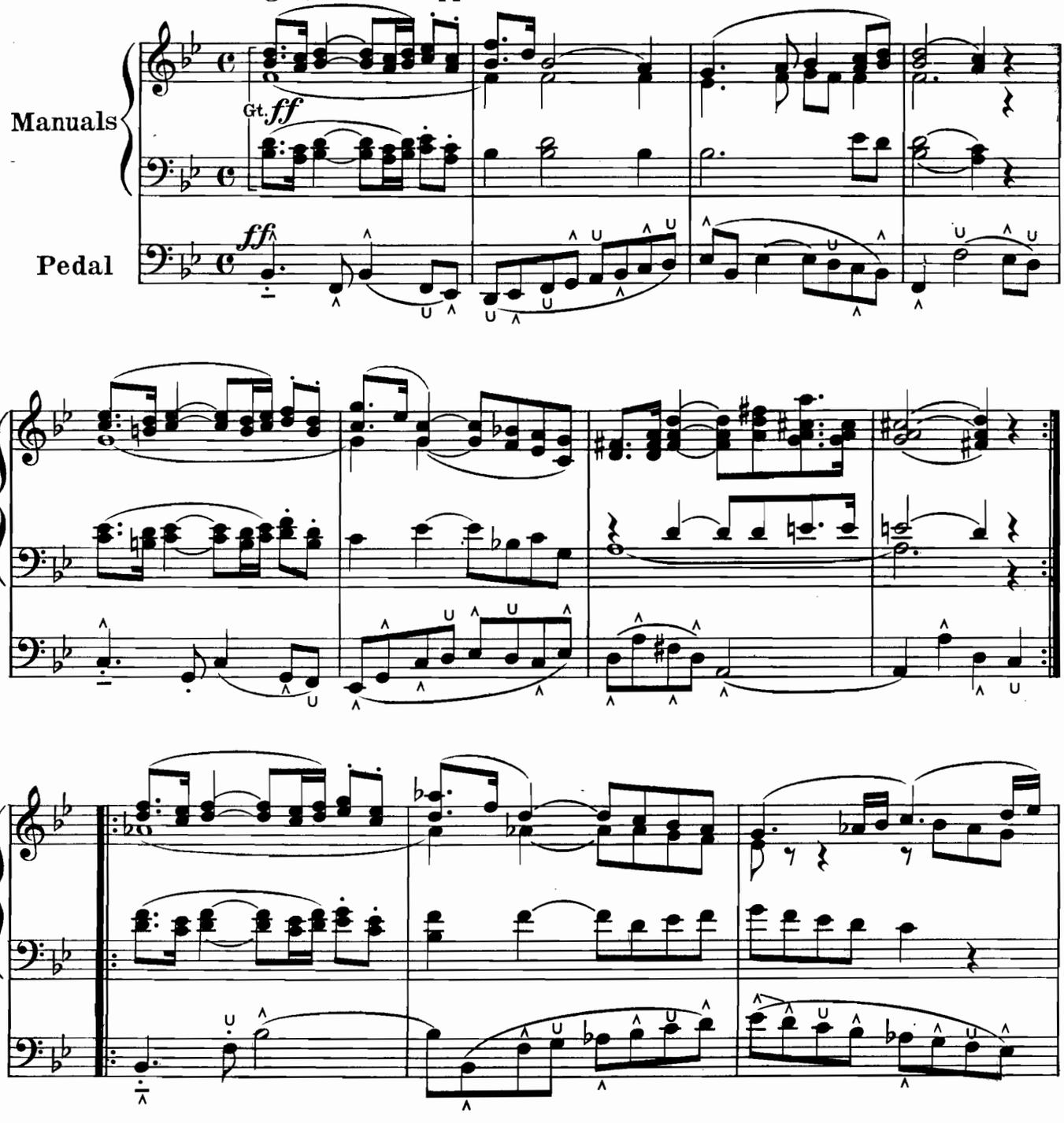
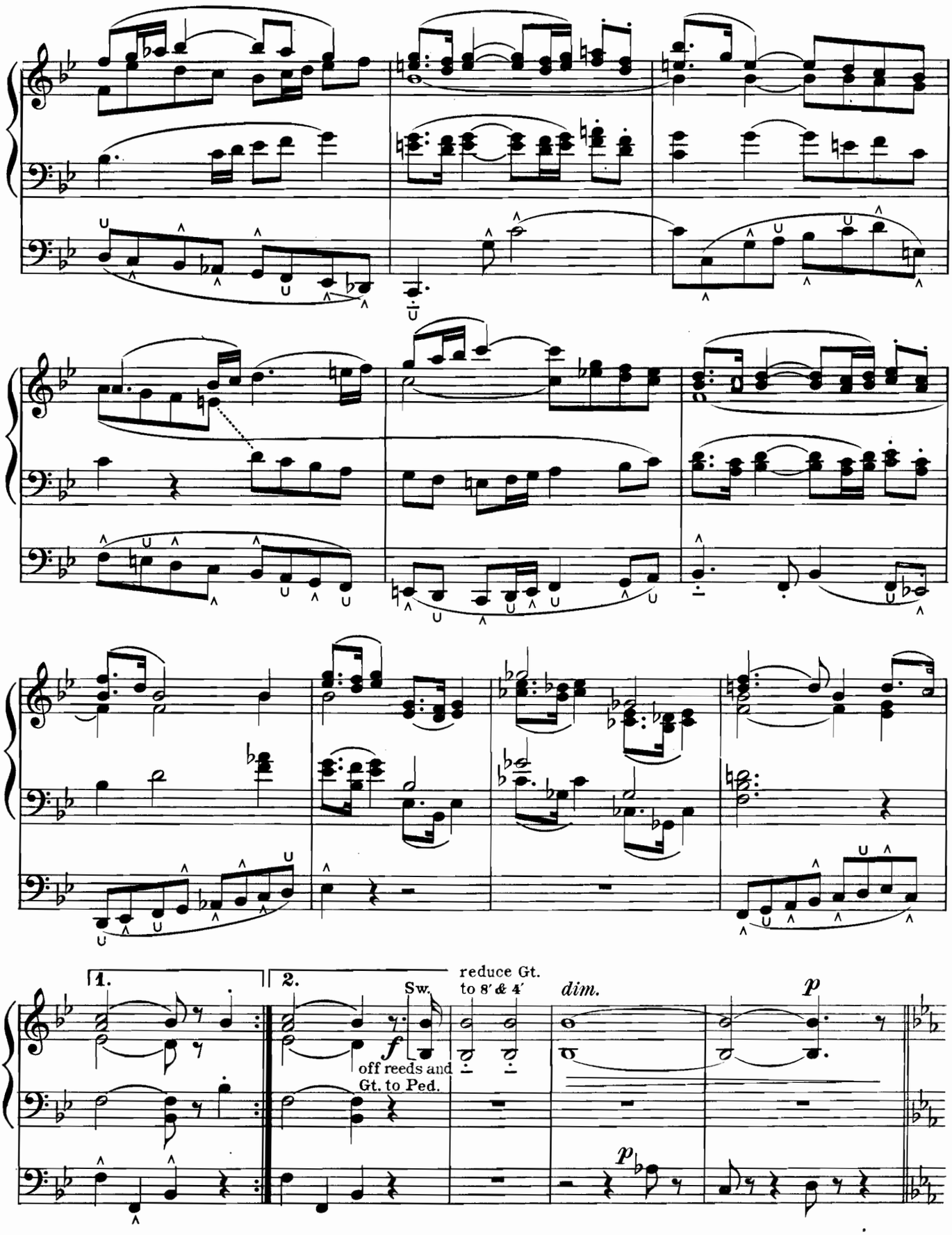
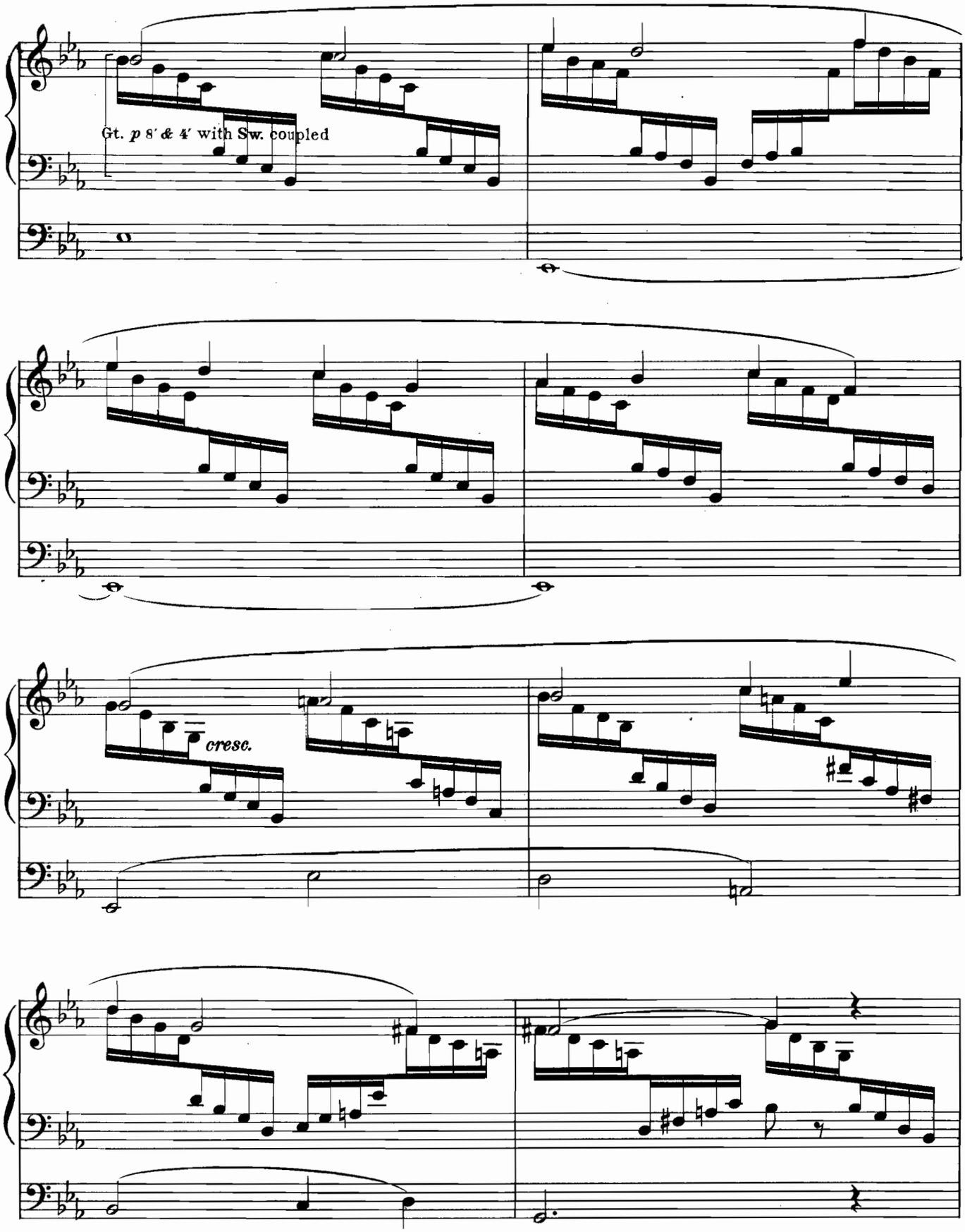
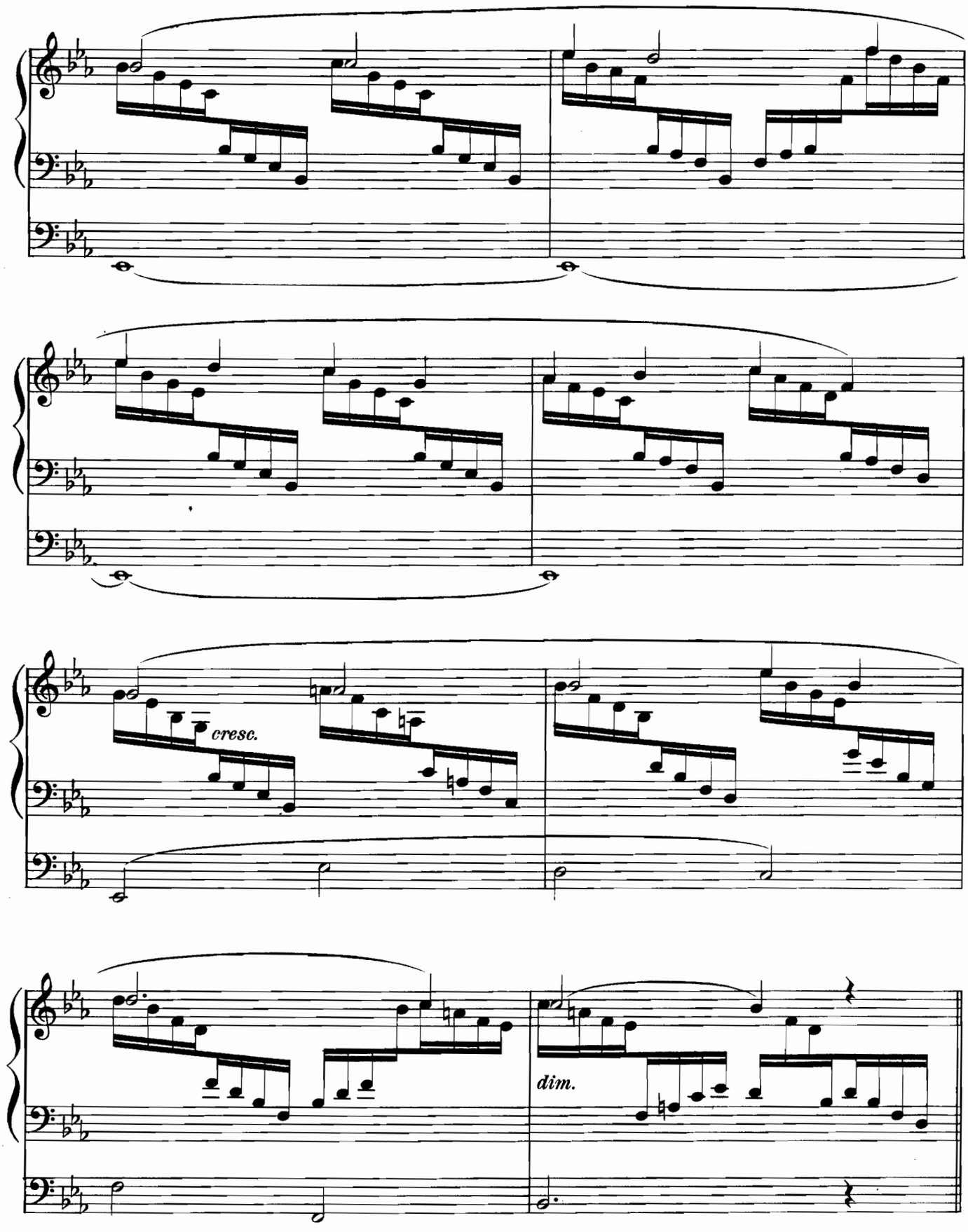
FÈLIX ALEXANDRE GUILMANT
French; 1837- 1911;
Organist of the Grand Organ, La Trinité, Paris

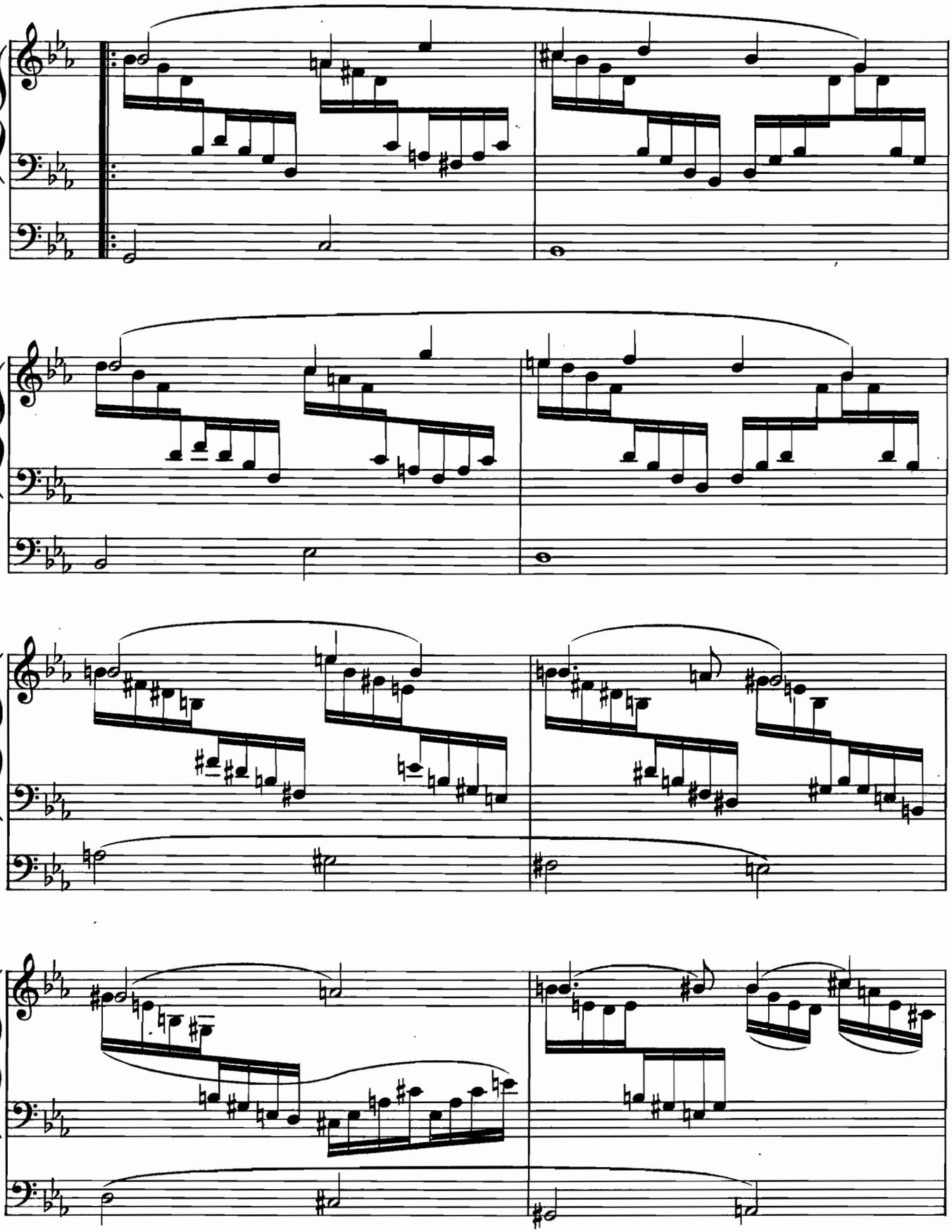
Allegro, ma non troppo, e maestoso (♩ = 100)

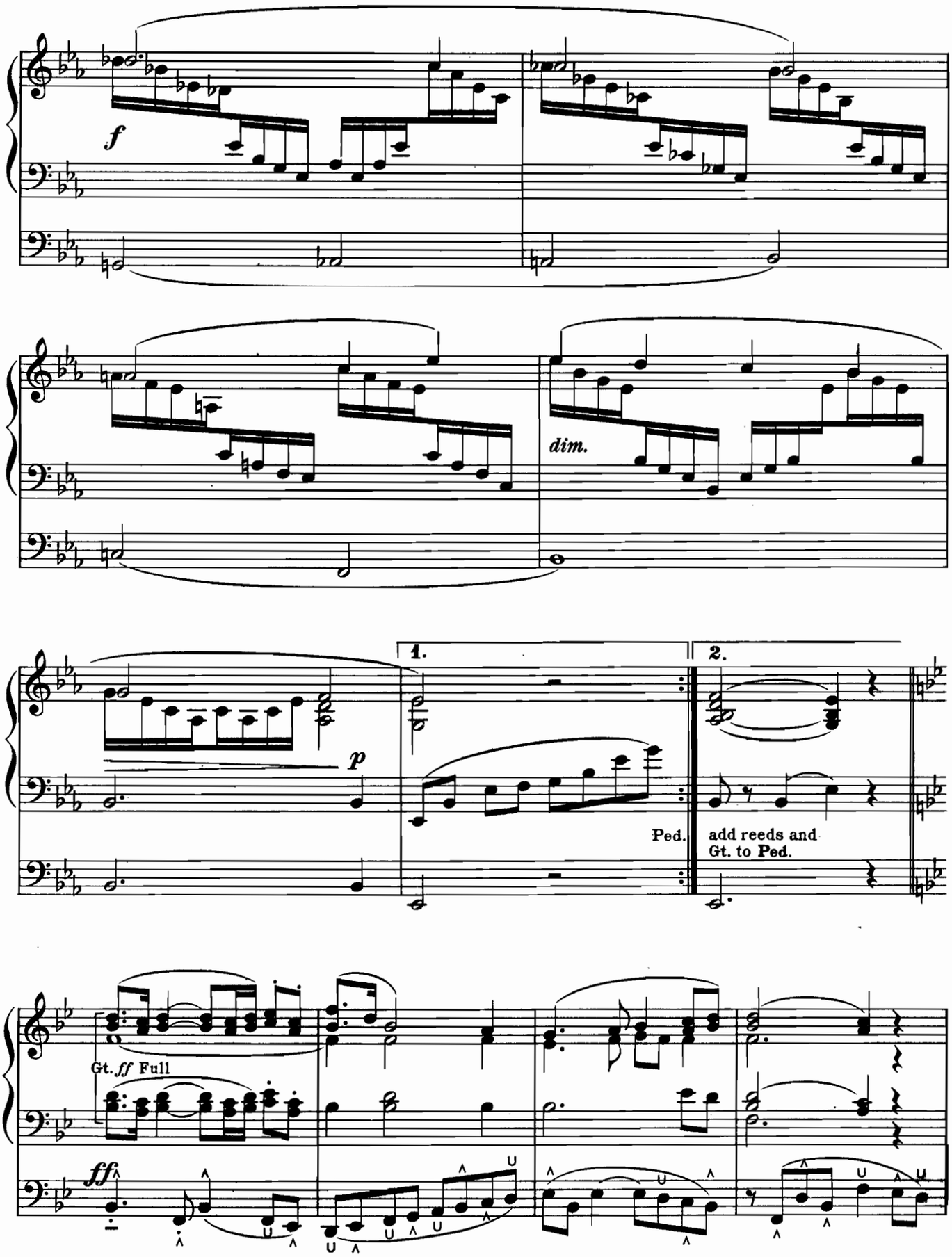


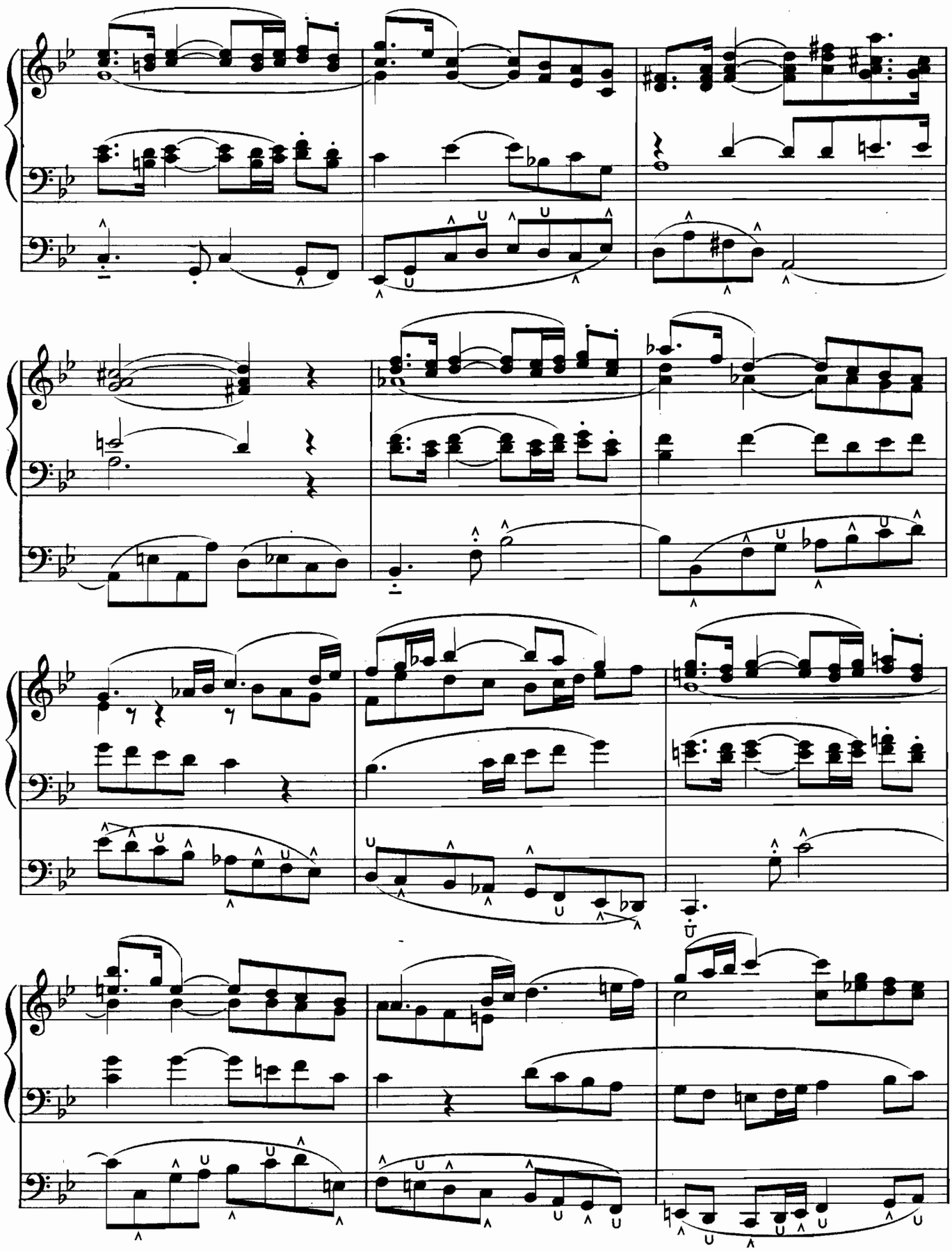

1.
2.
Sw.
f
off reeds and
Gt. to Ped.
reduce Gt.
to 8′ & 4′
dim.
p
p

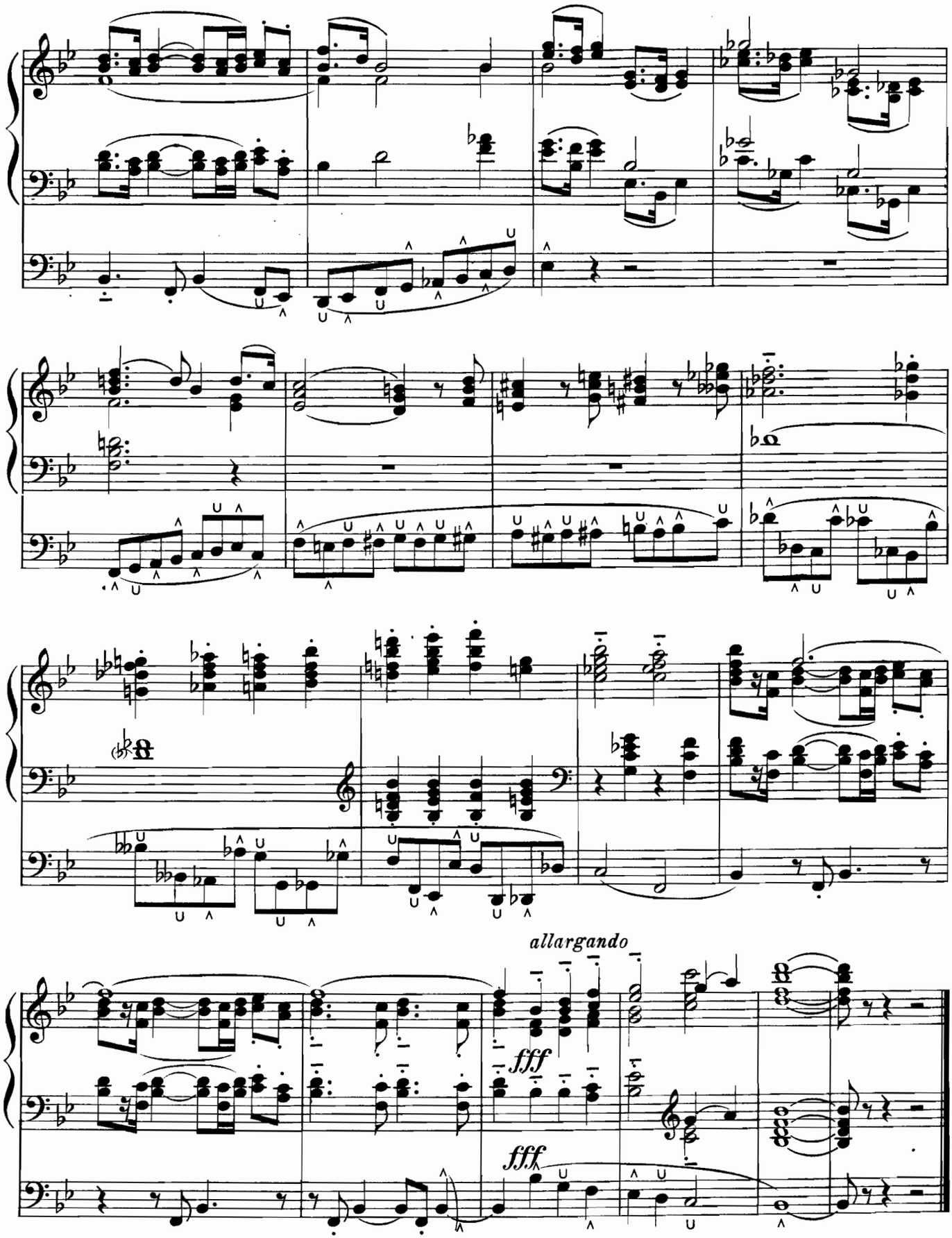

Gt. p 8′ & 4′ with Sw. coupled
cresc.


cresc.
dim.




f
dim.
1.
2.
p
Ped.
add reeds and
Gt. to Ped.
Gt. ff Full
ff




allargando
fff
fff