



A NEW LITURGICAL YEAR

VOLUME 2

JOHN FERGUSON, EDITOR



A NEW LITURGICAL YEAR

VOLUME 2

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PREFACE

In 1933, the Oliver Ditson Company published a new edition of the J. S. Bach *Orgelbüchlein*. The editor, Albert Riemenschneider, chose to give the edition a new name, *The Liturgical Year*, instead of translating Bach's German title (Little Organ Book) into English. Perhaps he wished to avoid the implication that these pieces were little, i.e. insignificant. Perhaps he wished to emphasize Bach's organization of the book, which begins with chorales in liturgical order and concludes with more general chorales relating to the Christian life. Such was the impact of Riemenschneider's edition that many American organists still identify Bach's *Orgelbüchlein* by Riemenschneider's new, English name.

If one is to take the original title page at face value, Bach's purposes in producing this collection were pedagogical – to provide guidance to organ students in the working out (improvising) of chorale preludes and in the developing of organ technique, especially with respect to pedal playing. The improvisation of short pieces based upon chant and hymn tune melodies has always been a part of the art of the European organist. Therefore it is not surprising that Bach, one of history's greatest masters of the organ, would wish to provide a pedagogical tool such as the *Orgelbüchlein*. It is interesting to note that all settings in Bach's collection are brief, usually one statement of the melody with few interruptions.

In 1997 Augsburg Fortress published *A New Liturgical Year*, my choice of title for an anthology of hymn settings with similar goals. The hymn tune prelude (a better name today since many tunes are not originally chorale melodies) still plays an important role in the repertoire of a church organist. Major figures over the past century have produced excellent examples of this genre, examples worth learning to play and perform as well as to study for insight into more contemporary improvisational (arranging) techniques. *A New Liturgical Year, vol. 2* continues in the same manner providing a representative cross section of pieces, arranged by liturgical season and concluding with more general themes just as Bach organized his collection. When possible, the settings appear in a key appropriate for congregational singing, which required transposition for some of the pieces selected. All such transpositions have been noted in the accompanying commentary. Most of the settings are relatively brief as they parallel their prototypes in the *Orgelbüchlein*.

The commentary preceding each piece provides brief biographical information and includes additional performance suggestions when deemed helpful. Brief observations on the musical structure serve to assist those wishing to grow their personal skills as an improviser (arranger) of hymn melodies. Much of the information for the biographical sketches is drawn from the invaluable resource, *Organ Literature, A Comprehensive Survey, Third Edition*, Corliss Richard Arnold, Scarecrow Press, Metuchen, NJ, 1995.

A New Liturgical Year is an urtext edition. All performance instructions including registration, phrasing, tempi and articulation are from the original published version. Although the result is some inconsistency in appearance from one piece to another, it was considered important that the performer know the composers' original intentions. A few suggestions have been removed when they were redundant or confusing and all registrations are provided in English. To avoid confusion in registration and manual suggestions, revisions have been made to better reflect common practice in American organ building. In the registrations a capital "F" specifies an open Flute (Harmonic Flute, Hohlflöte, etc.) while a lower case first letter means any generic flute stop. Suggestions in parentheses are from the original publication, whereas the suggestions in brackets are editorial.

Each tune is provided with a brief introduction and harmonization, which could be played before the settings or used with congregational singing. For well-known tunes, the introductions are brief. For lesser-known tunes the introductions may include the entire melody, which can serve as an alternate harmonization. Because much great traditional hymnody is really a kind of folk song, remembered as much in the hearts and minds of believers as notated in books, many tunes have different versions from hymnal to hymnal. In some cases, it was possible to craft the harmonization so that it works with more than one version of the tune. Others may require subtle modifications from what is printed. In every instance, be sure to check the hymnal version being used, comparing it with the tune as reharmonized here.

ACKNOWLEDGMENTS

The editor acknowledges Alec Harris of GIA Publications and Mark Lawson of MorningStar Music Publishers, who have graciously given permission for him to use certain ideas from his previously published arrangements and compositions. Some specific progressions have proven just right and it is good to be able to adapt them here. Two people have contributed significantly to the final realization of this project. The assistance and gentle encouragement of Norma Aamodt-Nelson and Mark Sperle-Weiler have been exemplary. A third person to acknowledge is my late wife, Ruth, who even after she could not play still evidenced her love for hymnody by singing vociferously every time we worshiped together. It is in Ruth's memory that this book is dedicated.

John Ferguson
Northfield, Minnesota
May, 2015

Truro

*Christ Is Alive! Let Christians Sing
Lift Up Your Heads*

T. Williams, *Psalmodia Evangelica*, 1789



TRURO was published in 1942 by H. W. Gray in *Twelve Hymn Preludes, Set I*. Consistent detaching of the chords with a slight bit of accent on each downbeat will give this straightforward setting of the tune additional sense of grandeur. The second statement of the tune is in octaves in the pedal and on more contemporary organs with more pedal upperwork than typical when composed, it may be possible to play only the lower note of each octave, saving frustration at some of the more difficult intervallic jumps.

Seth Bingham (1882–1972) was born in Bloomfield, NJ, taught at Yale University (1908–1919) and Columbia University (1922–1954). He is best remembered for his tenure as organist/choirmaster at New York City's Madison Avenue Presbyterian Church. His list of organ compositions is long and varied, occupying over a page and a half in the Arnold book cited in the preface.

Man: Principals, Mixtures
Ped: Full, with Reeds

Introduction

John Ferguson

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Slane

Be Thou My Vision
Lord of All Hopefulness

Irish traditional



Published in the American Guild of Organists' *90th Anniversary Anthology of American Organ Music* by Oxford in 1988, this elegant setting of SLANE works best on a large, colorful organ. However, the musical integrity of the piece is such that it works very well on a more modest two manual organ given careful attention to registrational choices. In this context, note the terraced dynamic levels in the crescendo and subsequent diminuendo section of the piece, which can be achieved by judicious addition and subtraction of stops when three manuals are not available. The improvisational feel of the piece masks a sophisticated set of contrapuntal passages based upon each phrase of the tune and sounding before the tune is stated. This compositional technique, common in Baroque settings of chorale tunes, is called in German Vorimitation (imitation before).

Well-known for his improvisational skills, especially at a time when few American organists practiced this art, **Gerre Hancock** (1934–2012) was born in Lubbock, Texas. Highly respected as recitalist, practitioner, and teacher of the art of improvisation and church musician, he served St. Thomas Church, New York City, with great distinction from 1971 to 2004.

Man: Rich flues 8', 4'
Ped: to balance

Introduction John Ferguson

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O dass ich tausend Zungen hätte

Oh, That I Had a Thousand Voices

Johann B. König, 1691–1758



This setting of O DASS ICH TAUSEND ZUNGEN HÄTTE evidences Paul Manz's great ability to compose exciting, energetic settings of tunes associated with texts of praise to God. First published by Concordia in 1970 in *Ten Chorale Improvisations, Vol. III*, it remains one of his most performed settings. Hints of the tune appear in the ritornello, which organizes this piece and contributes to its spirit as well. Note also the presence of slurs in the lower manual voice suggesting that the touch, except where marked should be a subtle non-legato, which will add to the feeling of rhythmic vitality in the piece.

Paul Manz (1919–2009) was born in Cleveland, Ohio. Many of his celebrated hymn improvisations were written down while studying with Flor Peeters during a Fulbright grant at the Royal Flemish Conservatory, Antwerp, Belgium. Most of his career was spent in the Twin Cities of Minneapolis and St. Paul, Minnesota, where he served with distinction as professor and chair of music and fine arts, Concordia College (now University), St. Paul (1957–1976) and cantor at Mount Olive Lutheran Church, Minneapolis (1946–1983). He then served on the faculty of the Lutheran School of Theology, Chicago, and as cantor at the Evangelical Lutheran Church of St. Luke before returning to the Twin Cities in retirement. Manz almost single-handedly developed the experience we now call a “hymn festival” and designed and presented them widely. Singing led by Paul Manz at the organ provided an extraordinary and inspiring experience for anyone present.

II: Flues 8', 4', 2'; Reeds 8', 4'
 I: Principal, Mixture, Reed 8'
 Ped: Principals 8', 4'; Reeds 8', 4'; II/Ped

Introduction

John Ferguson

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