

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

MOONYEEN ALBRECHT: A BIOGRAPHY OF AN AMERICAN
TWENTIETH-CENTURY COMPOSER AND A PERFORMANCE GUIDE TO
FOUR PSALMS FOR FLUTE AND ORGAN

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LAURA ANNE KELLOGG

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Valerie Watts, Chair

Dr. Paula Conlon

Dr. Allison Palmer

Dr. John Schwandt

Dr. Daniel Schwartz

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Table of Contents

| | |
|--|------|
| Acknowledgements..... | iv |
| List of Tables..... | viii |
| List of Musical Examples..... | ix |
| Abstract..... | x |
| Introduction..... | 1 |
| Chapter 1: Biography of Moonyeen Albrecht..... | 4 |
| 1.1 Early Life..... | 4 |
| 1.2 College Education | 7 |
| 1.3 Professional Experience | 11 |
| 1.4 Current Musical Endeavors | 19 |
| 1.5 Personal Life..... | 19 |
| 1.6 Compositional Output and Style | 21 |
| Chapter 2: Performance Guide to <i>Four Psalms for Flute and Organ</i> | 31 |
| 2.1 History of <i>Four Psalms for Flute and Organ</i> | 31 |
| 2.2 Performance Guide Introduction | 36 |
| 2.3 Performance Guide to <i>Psalm 95 "O Come, let us sing joyfully to the Lord; ..."</i> | 38 |
| 2.3.1 Text of Psalm 95 | 38 |
| 2.3.2 Overview | 38 |
| 2.3.3 Organ Registration | 41 |
| 2.3.4 Errata | 44 |

| | |
|---|----|
| 2.4 Performance Guide to <i>Psalm 102 "O Lord, hear my prayer and let my cry come to you..."</i> | 44 |
| 2.4.1 Text of Psalm 102..... | 44 |
| 2.4.2 Overview..... | 45 |
| 2.4.3 Organ Registration..... | 48 |
| 2.4.4 Errata..... | 51 |
| 2.5 Performance Guide to <i>Psalm 103 "Bless the Lord, o my soul; and all my being, bless his holy name..."</i> | 51 |
| 2.5.1 Text of Psalm 103..... | 51 |
| 2.5.2 Overview | 52 |
| 2.5.3 Organ Registration..... | 57 |
| 2.5.4 Errata | 60 |
| 2.6 Performance Guide to <i>Psalm 100 "Make a joyful noise unto the Lord, all ye lands"</i> | 61 |
| 2.6.1 Text of Psalm 100..... | 61 |
| 2.6.2 Overview | 61 |
| 2.6.3 Organ Registration | 64 |
| 2.6.4 Errata | 66 |
| 2.7 Performance Guide Conclusion | 67 |
| Chapter 3: The Flute and Organ Duo | 70 |
| 3.1 Introduction | 70 |
| 3.2 Venue..... | 72 |
| 3.3 Organ Registration and Balance..... | 77 |

| | |
|---|----|
| 3.4 Intonation, Color, and Blend..... | 80 |
| 3.5 Conclusion..... | 83 |
| Conclusion..... | 85 |
| References..... | 89 |
| Appendix A: List of Albrecht’s Compositions from 1975–2016..... | 92 |
| Appendix B: Albrecht's Degree Compositions..... | 96 |
| Appendix C: Selected Conferences Attended by Albrecht | 97 |
| Appendix D: Glossary of Organ Terms..... | 98 |

List of Tables

| | |
|----------------|----|
| Table 2.1..... | 41 |
| Table 2.2..... | 48 |
| Table 2.3..... | 50 |
| Table 2.4..... | 57 |
| Table 2.5..... | 57 |
| Table 2.6..... | 64 |
| Table 2.7..... | 65 |

List of Musical Examples

| | |
|--|----|
| Example 2.1. <i>Four Psalms, Psalm 95</i> , mm. 1–3..... | 39 |
| Example 2.2. <i>Four Psalms, Psalm 95</i> , m. 11..... | 41 |
| Example 2.3. <i>Four Psalms, Psalm 102</i> , mm. 14–22..... | 47 |
| Example 2.4. <i>Four Psalms, Psalm 102</i> , mm. 1–8..... | 48 |
| Example 2.5. <i>Four Psalms, Psalm 103</i> , mm. 3–4..... | 53 |
| Example 2.6. <i>Four Psalms, Psalm 103</i> , m. 19..... | 55 |
| Example 2.7. <i>Four Psalms, Psalm 103</i> , mm. 44–45..... | 56 |
| Example 2.8. <i>Four Psalms, Psalm 100</i> , mm. 37–41..... | 62 |
| Example 2.9. <i>Four Psalms, Psalm 100</i> , mm. 42–44..... | 63 |
| Example 2.10. <i>Four Psalms, Psalm 100</i> , mm. 41–44..... | 63 |
| Example 2.11. <i>Four Psalms, Psalm 100</i> , mm. 10–14..... | 67 |

Abstract

This document consists of a biography of American twentieth-century female composer Moonyeen Albrecht (b. 1936), a performance guide to her piece *Four Psalms for Flute and Organ*, and a discussion of the performance challenges that flute and organ duos face. The biography outlines her life and career, musical influences, and discusses her style and compositional process. Alongside her teaching career at Central Michigan University, Albrecht was an active church musician, serving as composer, arranger, and organist for over one thousand services. A musical ambassador, Albrecht networked with Russian composers and musicians, which she continues to do today. The information for this biography was obtained through email messages from the composer, a phone interview, two in-person interviews, interviews with Albrecht's colleagues, and material Albrecht submitted to Central Michigan University's School of Music for promotions and pay raises.

The performance guide benefits both flutists and organists, and the purpose of the guide is tri-fold: to document Albrecht's compositional decisions while writing this piece, include commentary by the Shelly-Egler Duo, for whom Albrecht wrote the piece, and provide suggestions for the organ registrations throughout as well as the reasoning behind those suggestions. This document's registration suggestions are based on organist Silviya Mateva's and my performance in the Paul F. Sharp Hall in Catlett Music Center at the University of Oklahoma, as well as organist Steven Egler's comments from the Shelly-Egler Duo's performances of the piece. The performance guide will make flutists more aware of the piece's registrations and will also introduce them to organ terms. By being more conscious of an organ's unique characteristics, the

flutist can adjust balance, blend, and ensemble for a more successful performance. Providing insight to Albrecht's thoughts and reasoning for certain elements in the piece will enhance the performer's and the listener's understanding of the work; additionally, documenting a living composer's intentions is important for future generations of musicians, as it provides significant context when studying a piece.

Whether performing Albrecht's *Four Psalms* or other flute and organ repertoire, this document will inform duos about the challenges of performing music with this specific instrumentation. Drawing on the experience of two well-established duos, the Shelly-Egler Duo and the Reas-Marianiello Duo, suggestions for overcoming those challenges are discussed, as well as input from my own experience.

Introduction

Musicians study great composers, learning about their lives, analyzing their music and style, and drawing conclusions about what life events influenced that music. While university curricula are often geared toward deceased composers who have been permanently established in musical history, there is great benefit to interviewing living composers to conceptualize their decision-making regarding the music they composed, as their insight is invaluable primary source material.¹

An American twentieth-century female composer, Moonyeen Albrecht (b. 1936) became interested in music at a young age and began her musical studies, eventually earning a doctorate in music composition. Dividing her time between composing, teaching, fulfilling church duties, and pursuing her love of Russian culture, Albrecht continues to enjoy a varied career. Her career has been remarkable considering the challenges many women of her generation faced in academic and composition fields. Her music has been performed throughout the United States and internationally in Norway and Russia. As a writer of primarily sacred music, Albrecht's works have been performed in both church services and concert halls and received positive reviews in each. A professor at Central Michigan University for thirty-seven years, she taught many students a strong foundation in music theory. Alongside her teaching career, Albrecht was an active church musician, serving as composer, arranger, and organist for over one thousand services.² Calling herself a Russophile, Albrecht has not only taken courses in Russian history and language, but immersed herself in Russian culture with

¹ The biographical information was obtained through email messages from the composer, a phone interview, two in-person interviews, interviews with Albrecht's colleagues, and material submitted by Albrecht to Central Michigan University's School of Music for promotions and pay raises.

² Moonyeen Albrecht, Unpublished Personal Collection of Documentation, 1988–1999.

twenty-four trips to the country.³ On her trips she exchanged music and teaching techniques with Russian professors and composers, networking and sharing cultural experiences with them.⁴

Although her name is not widely known in the compositional realm today, perhaps her music will receive wider acclaim in the future, as often happens with composers. Albrecht's colleagues and students spoke well of her in evaluations, interviews, and letters, and her colleagues have suggested she is an overlooked and underappreciated composer. Steven Egler, a colleague of hers at Central Michigan University, mentioned that over the years many people asked to discuss her organ registrations and music with him.⁵

Those who have performed her music admire her text painting, interesting harmonies, and lyrical melodies, all of which contribute to making her pieces unique and memorable. Her works have a dramatic appeal, and the music combined with the text she sets is emotionally powerful. The organ writing in her choral compositions alternates between supporting the melodic line and interjecting contrasting material. Featuring small organ interludes, she highlights the organ and gives melodic and motivic material to it; the accompaniment is captivating, not generic.

This document consists of a biography of Albrecht, a performance guide to her piece *Four Psalms for Flute and Organ*, and a discussion of the performance challenges that flute and organ duos face. The first chapter of this document not only includes Albrecht's biography, but also explores her compositional output and style. Since there are no substantial biographies written about Albrecht, this document provides the reader

³ Moonyeen Albrecht, interview with author, Shepherd, Michigan, January 19, 2015.

⁴ Albrecht, Personal Collection.

⁵ Steven Egler, phone interview with author, May 29, 2014.

with an introduction to the life of Albrecht as a composer, professor, and church musician.

The second chapter is a performance guide to her piece *Four Psalms for Flute and Organ*, examining Albrecht's compositional decisions while writing this piece, including commentary by the Shelly-Egler Duo, for whom Albrecht wrote the piece, and providing suggestions for the organ registrations throughout as well as the reasoning behind those suggestions. This document's registration suggestions are based on organist Silviya Mateva's and my performance in the Paul F. Sharp Hall in Catlett Music Center at the University of Oklahoma, as well as organist Steven Egler's comments from the Shelly-Egler Duo's performances of the piece. A basic understanding of the organ is outlined throughout the performance guide, and a glossary is included at the end of the document to assist non-organists in comprehending the material.

Whether performing Albrecht's *Four Psalms* or other flute and organ repertoire, the third chapter will inform duos about the challenges of performing music with this specific instrumentation. Drawing on the experience of two well-established duos, the Shelly-Egler Duo and the Reas-Marianiello Duo, suggestions for overcoming those challenges are discussed, as well as input from my own experience.

Chapter 1: Biography of Moonyeen Albrecht

1.1 Early Life

Moonyeen Albrecht was born on March 31, 1936 in Chicago, Illinois. She grew up in the Uptown District on the north side and close to Lake Michigan, located in walking distance of movie theaters, a roller skating arena, parks, restaurants, shops, the beach, and Wrigley Field. Albrecht's exposure to music occurred at a young age, as her father Wayne Brown was a dance band trumpeter and arranger in the 1930s and 1940s, and she recalls watching her father working on the arrangements.¹ Albrecht's mother, Cecilia Brown, loved music but was not proficient on any instruments.² Years later, Brown recounted to Albrecht a story about her interest in music from about age two years old. Albrecht hummed while looking at a piece of paper with dots on it—Albrecht's mother asked what she was doing, and Albrecht replied that she wrote some music and was humming to see what the music sounded like. Even at such a young age, Albrecht demonstrated strong compositional aptitude.³

Albrecht's first musical studies began with her father. Her family owned a foot-pumped plywood field organ, and Albrecht's father taught her how to play popular songs by reading the tune and accompanying chord symbols. She attended St. Mary of the Lake Elementary School and began taking piano lessons at age six. Albrecht studied piano with Sister Cecilia in the convent and practiced the piano every day after class, as her family did not own a piano.⁴

¹ Moonyeen Albrecht, email message to author, March 24, 2014.

² Moonyeen Albrecht, phone interview with author, April 23, 2014.

³ Albrecht, e-mail message to author, March 24, 2014.

⁴ Ibid.

In addition to Albrecht's enjoyment of music through playing popular songs with her father and taking piano lessons, her love for Russian music developed as a young child.⁵ Seeing the movie *I've Always Loved You* (1946) was Albrecht's first exposure to Russian classical music, which featured the music of Sergei Rachmaninov (1873–1943).⁶ *The Unfinished Dance* (1947) became another significant movie to her; the film score included Piotr Il'yich Tchaikovsky's (1840–1893) *Swan Lake*. A third movie Albrecht remembers seeing as a child, and the most influential to her, was *Song of Scheherazade* (1947), which depicts the life of Nikolay Rimsky-Korsakov (1844–1908). The film score consisted of music by Rimsky-Korsakov as well as various arrangements of his music. The scene in the film where Rimsky-Korsakov played a tune from *Scheherazade* on the harmonica was particularly memorable to Albrecht, and she recalls returning home and collecting a comb and a tissue, then humming into it to make her own version of a harmonica. Albrecht saw this movie in the theaters many times, calling herself “obsessed” with it. According to her, seeing this film about Rimsky-Korsakov made Albrecht interested in becoming a composer:⁷ “It was the MOVIES they made in those good old days! They don't make movies like this anymore—movies that made me fall in love with music and composers.”⁸ Besides instrumental music, Albrecht listened to Russian operas. As a teenager, her favorite composers included Tchaikovsky, Rimsky-Korsakov, Rachmaninov, Igor Stravinsky (1882–1971), Claude Debussy (1862–1918), and Maurice Ravel (1875–1937).⁹

⁵ Ibid.

⁶ Moonyeen Albrecht, e-mail message to author, January 9, 2015.

⁷ Albrecht, phone interview.

⁸ Albrecht, e-mail message to author, January 9, 2015.

⁹ Albrecht, e-mail message to author, March 24, 2014.

Albrecht continued piano lessons through elementary and middle school and began taking organ lessons in high school. She attended Immaculata High School, which owned two electronic organs. Albrecht's private teacher asked her if she wanted to take organ lessons in addition to piano lessons, and Albrecht agreed. Eventually, she discontinued piano lessons and focused largely on organ.¹⁰ Thrilled that her daughter was asked to take organ lessons, Albrecht's mother told her, "Nothing could be greater than playing organ in a church."¹¹ Albrecht's maternal grandfather performed in a church choir for fifty years, thus being a church musician in Albrecht's family was held in high esteem.¹²

Besides studying keyboard instruments, Albrecht also sang in the St. Thomas of Canterbury Roman Catholic Church Choir. The choir director had little musical background and used traditional music from the Catholic Church for the choir music.¹³ Albrecht's decision to become a music major in college occurred during her senior year of high school after the church hired a new choir director, Edwin Fissinger, a theory professor for the American Conservatory of Music. Fissinger created a more professional setting in the church choir with auditions, introducing Albrecht to the music of composers such as Giovanni Pierluigi da Palestrina (1525/1526–1594), Orlando di Lasso (ca. 1532–1594), Wolfgang Amadeus Mozart (1756–1791), Francis Poulenc (1899–1963), and others.¹⁴ Along with auditioning, Fissinger required his choir members to sight read music and match pitches. According to Albrecht, Fissinger created an "amazingly wonderful difference" with his high standards for the choir

¹⁰ Ibid.

¹¹ Albrecht, phone interview.

¹² Ibid.

¹³ Ibid.

¹⁴ Albrecht, email message to author, March 24, 2014.

musicians. This director's positive influence on Albrecht encouraged her to continue her musical studies in higher education.¹⁵

1.2 College Education

Albrecht pursued a Bachelor of Music Education degree from Mundelein College, a Catholic women's college in Chicago. At the time, the college only offered two degrees in music: education or performance. Albrecht never intended to be a performer, thus she chose education with organ as her performance area. Teaching in public schools was also not Albrecht's aspiration, although she did become certified to teach high school.¹⁶ As an undergraduate student, her passion for composition emerged, and she began writing music and studying orchestration outside of her normal classwork. Albrecht wrote a short piece for the women's glee club and orchestra, which the theory instructor, Sister Severina, programmed into one of the glee club's concerts. After the success of this performance, Sister Severina suggested that Albrecht write a cantata for the Christmas season; thus the glee club subsequently premiered and performed her cantata, *The Divine Light*. (This composition earned Albrecht her scholarship to begin a master's degree at Northwestern University in Evanston, Illinois, studying theory and composition).¹⁷ She graduated from Mundelein *cum laude* with a Bachelor of Music Education in 1957.¹⁸

Continuing on to earn both a Master of Theory and Composition and a Doctor of Music in the Field of Composition from Northwestern University, Albrecht experienced

¹⁵ Albrecht, phone interview.

¹⁶ Ibid.

¹⁷ Albrecht, e-mail message to author, March 24, 2014.

¹⁸ Albrecht, Personal Collection.

a rich musical atmosphere in her graduate studies. She considers her time at Northwestern to be where her serious study of music began, as she received a great deal of encouragement while at Mundelein College, but the music program was not rigorous. At first Albrecht was intimidated by the other Northwestern students because of their talent and proficiency on their instruments, but realized she knew more than they in the academic classes. Because her bachelor's degree was in music education, she lacked requirements for the master's theory and composition program at Northwestern, which typically took one year to complete. To make up for the deficiencies, Albrecht took extra courses in counterpoint and advanced orchestration and ultimately spent a total of two years completing her master's degree, graduating in 1959.¹⁹ When describing her studies at Northwestern, Albrecht said, "I loved it—the atmosphere, the students and faculty—and those were very happy days of learning all kinds of new things. My horizons really expanded with my experiences there."²⁰

Albrecht studied composition with Anthony Donato along with four other students; in lieu of private lessons, they studied together in a seminar-structured class. Donato's teaching philosophy included a "hands-off" approach, forcing his students to develop their own style. In the class, if students brought new material to share with their classmates, they would play their music at the piano and receive feedback. Albrecht's compositional style tended to be conservative, so the comments she received suggested incorporating more twentieth-century elements in her music. If none of the students presented new material, Donato would pass out scores for the students to follow along with recordings. Albrecht enjoyed him as a professor because he made each student find

¹⁹ Albrecht, phone interview.

²⁰ Albrecht, e-mail message to author, March 24, 2014.

his or her own creative approach and think for oneself. In Albrecht's first year as a master's student, she only wrote one composition: a three movement *Sonata for Violin and Piano*.²¹ Writing in a more modern style and composing a purely instrumental work proved quite a challenge for Albrecht. Reflecting back on that experience, she said, "I had to experiment and push myself out of my old comfort zone. It took that entire first year, but then I was on my way."²²

According to Albrecht, the counterpoint course she took at Northwestern had a profound effect on her in terms of compositional style, more so than her composition lessons. In the course, students learned about and analyzed Gregorian chant in extreme detail, focusing on intervallic combinations found in the melodic lines. These types of exercises helped Albrecht learn how to establish various modalities in her compositions. The unpredictability of Gregorian chant rhythms was also influential to her and later dictated some of her compositional methods.²³

After the first year of her master's program, Albrecht offered to help Frank Cookson, the Theory and Composition Chair, with theory entrance exams in preparation for a course in Pedagogy of Music Theory. Because Albrecht volunteered her time, Cookson assigned her a struggling freshman to tutor. Each afternoon after the theory class met, Albrecht would meet the student to explain the day's lecture to her. Albrecht tutored this student for a year and gained valuable teaching experience from the one-on-one work, covering the entire theory sequence for freshmen.²⁴ Later in the year, Cookson said he would like Albrecht to be his theory graduate assistant if she continued

²¹ Ibid.

²² Moonyeen Albrecht, e-mail message to author, March 16, 2016.

²³ Albrecht, phone interview.

²⁴ Ibid.

on for her doctorate. Albrecht agreed to take on both her doctorate and graduate assistant duties for three years, from 1959–1962. During this time, Cookson took a sabbatical for one year and left Albrecht in charge, so she became responsible for the entire freshman theory program in that year.²⁵ Besides holding a graduate teaching assistantship while at Northwestern University, Albrecht was also the organist at St. Athanasius Church, where she later became the choir director as well. The duties entailed playing for mass every day of the week. Albrecht thoroughly enjoyed teaching theory and playing for church services and, during her years at Northwestern, decided she would like her permanent career to include teaching and working at a church.²⁶

Towards the end of her degree, Albrecht experienced some difficulty completing her doctorate when it came to the recital requirement for her composed pieces. She found performers for her music, but because they were not current Northwestern students, they were not allowed to perform for the recital as per the dean's rule at the time. Albrecht struggled to find current Northwestern students who would perform her music and lost hope for completing her degree. (Despite not graduating, Albrecht was still hired as an instructor at Central Michigan University, which is discussed in the following section.) Years later, Donato informed Albrecht the dean retired, and that she should come back and finish her degree because the new dean had since changed recital performance requirements. Recordings of her pieces sufficed for the recital requirement, and eleven years after starting the program, Albrecht received her doctorate in 1970.²⁷ In 1963, Albrecht applied for two teaching jobs, one at the University of Texas at Austin and the other at Central Michigan University. Although she was granted an

²⁵ Albrecht, e-mail message to author, March 24, 2014.

²⁶ Ibid.

²⁷ Albrecht, interview with author, January 19, 2015.

interview at UT Austin, she was told she would not be hired due to her gender. The previous instructor was female and left the job because of a marriage; the school told Albrecht they did not want that to happen a second time.²⁸

1.3 Professional Experience

In 1963, Central Michigan University in Mount Pleasant, Michigan, hired Albrecht to teach music theory, history, aural skills, and organ and piano lessons. Frank Cookson, her faculty mentor at Northwestern, helped Albrecht get the job at CMU. A professor at the university for thirty-seven years, Albrecht also taught music appreciation, eighteenth-century counterpoint, contrapuntal techniques, score reading, canon and fugue, form and analysis, composition, religion and liturgical music, and a theory and composition class for non-music majors. Albrecht co-designed the course in religion and liturgical music and shared teaching responsibilities for this class with the religion professor Baird Tipson, and also developed the theory course for non-majors. Tipson highly praised Albrecht's teaching style. "Her presentations were well-organized, clear, funny, and driven by an understanding of and commitment to the music she analyzed. I have rarely had the privilege of being in a more interesting class."²⁹

In 1988, Central Michigan University offered an incentive program for full professors that could be applied for every four years. A professor needed to "submit materials supporting and documenting [his or her] exceptional teaching expertise,

²⁸ Moonyeen Albrecht, interview with author, Mount Pleasant, Michigan, April 2, 2016.

²⁹ Albrecht, Personal Collection.

creative activity, professional development, and university service,”³⁰ in order to be considered for a pay raise. Albrecht received this award in 1988 and every four years after that until her retirement in 2000.³¹ Continuously improving her teaching style and level of expertise, Albrecht steadily increased her status at CMU. Hired in as an Instructor (1963–1967), Albrecht became an Assistant Professor (1967–1972), Associate Professor (1972–1976), and a Full Professor (1976–2000).³² In 1998, CMU granted Albrecht a special merit award for Professional Development. In 1999, Sue Ann Martin, the Dean of the College of Communication and Fine Arts at CMU, wrote a letter to Albrecht summarizing one of her performance reviews. She said:

We first discussed your record of teaching. Your student opinion survey average for the last twenty-five courses taught is 3.4 out of a possible 4.0. Student comments were very positive and spoke to the fact that you are “well organized,” “willing to help,” “an excellent teaching example, an “awesome teacher,” and “very approachable.” We also discussed a number of your recruitment activities. I encouraged you to continue your initiative of recruiting string students from Russia. Your teaching record is very good.³³

The overwhelming positive responses on Albrecht’s student evaluations prove a testament to her teaching skills.³⁴ Besides the evaluations, Albrecht received many

³⁰ Albrecht, e-mail message to author, March 24, 2014.

³¹ Ibid.

³² Albrecht, Personal Collection.

³³ Ibid.

³⁴ Ibid. Albrecht’s student evaluations contained positive and negative comments, but the positive feedback prevailed. The comments addressed her personality, with students enjoying her “sense of humor” and describing her as “patient” and “caring,” although some students did find her initially intimidating. Students appreciated her attitude towards teaching, with one student stating, “She’s excited about what she teaches, and it shows.” Called an “excellent” and “awesome” teacher, students were impressed with her knowledge of the material she taught. Many students commented on her willingness to help struggling students in office hours, and for her continued availability to help. Students paired the terms “fun” and “challenging” together to describe her classes, and even if they found the material difficult they still enjoyed the class. Students praised Albrecht’s ability to make the material interesting and for providing especially helpful course packs. Students voiced their concerns over the pacing of her classes; the material proved too easy for some students who wanted to move at a faster pace, while others struggled and wanted to move at a slower pace. Being known for her -5 points per mistake, some students complained about her “tough grading” and preferred more variety in homework assignments. To further encourage her students to strive for good grades, Albrecht made a golden “T” for students who received an A or A- at the end of semester. Initially she made the letters out of felt material and later out of stained

letters from students thanking her for her help, with students expressing their gratitude for her theory courses that prepared them for entrance exams while pursuing additional music degrees. In 1996 she was nominated for an Excellence in Teaching Award.³⁵ In a recommendation letter for Albrecht, colleague Mary Lou Nowicki stated, “Certainly she is one of the most creative, innovative, stimulating, and thorough teachers on the music faculty, and she serves as an excellent role model for future teachers and composers.”³⁶

Richard Featheringham, a professor in the business department at Central Michigan University, wrote in a recommendation letter:

I have been a student of Dr. Albrecht’s in many music classes—from beginning theory through counterpoint, form and analysis, and composition. In every class Dr. Albrecht is an excellent teacher; in fact she is an *outstanding* teacher. She strives to be sure that her students understand the subject matter; she presents the subject matter in such a way that one cannot help but learn. She is always well-prepared for class; she is always willing to take time from her busy schedule to provide additional examples and explanations for students.³⁷

Marian MacLeod, a former student of Albrecht’s, wrote in a letter:

Because of Moonyeen Albrecht’s unfailing encouragement and affirmation, because of her ability to present even the most complex theoretical concept in a way that a student can understand and appreciate it, because of her great sense of humor, which enables her to make a theory class something to actually look forward to in the morning; because of her ability to recognize and nurture talent in others; because of her humility, which causes her to bring out the very best in her students and then to point them toward new horizons...because of all these, and more, I feel that she deserves from the Music Department respect, admiration, and all the material compensation she can get.³⁸

While a professor, Albrecht continuously sought out ways to improve her teaching and to increase her knowledge of music by attending various workshops and

glass. Students expressed their appreciation for the golden “Ts” in student evaluations, with one student saying, “I will always cherish my golden T.”

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

seminars throughout the United States. As a prominent church musician and teacher of a course on liturgical music, church music seminars were of interest to her, such as the International Symposium on Gregorian Chant and the Liturgical Institute and Church Music Seminar. She also attended workshops for developing further knowledge of the organ, composition techniques, and teaching methods.³⁹ Adapting the belief of life-long learning, Albrecht always strived to broaden her knowledge and to advance her professional growth and development.⁴⁰

As aforementioned, Russian music sparked Albrecht's interest from a young age. In addition to enjoying the music's stylistic qualities, she furthered her love for Russian culture by auditing several courses at CMU, including Elementary and Intermediate Russian Language and Culture with language professor Carl Rothfuss, with whom she later studied privately, and Russia through the Reign of Catherine the Great and Russian Thought with history professor Steve Scherer. To learn more of the language, she then continued her studies of the language at Michigan State University, taking Third and Fourth-Year Russian, Russian for International Development, Seminar in Translation, Conversational Russian, and Twentieth-Century Soviet Literature.

³⁹ Ibid. In 1992, Albrecht was assigned to teach aural skills as a sabbatical replacement for the instructor. Having been years since teaching the course herself, she attended the Institute for Music Theory Pedagogy in Missoula, Montana, sponsored by the College Music Society, in order to learn about new ways of teaching aural skills and to prepare for teaching the course.

⁴⁰ Ibid. Albrecht was active in various organizations at Central Michigan University. She was President of the CMU chapter of Phi Kappa Phi Honor Society from 1992–1994, and a member of Delta Mu Theta, Kappa Gamma Pi, Pi Kappa Lambda, Delta Omicron, National Education Association, Michigan Education Association, the American Guild of Organists, the National Slavic Honor Society, the College Music Society, and the Mundelein College Gold Key Society. She was also on the Academic Senate, the Area Coordinator for Theory and Literature, an academic advisor, on the Music Department Council, on search committees, and a concerto competition judge. Albrecht was a lecturer and clinician for the first and second annual Church Music Workshop at Central Michigan University in 1983 and 1984.

During her Russian study at MSU she was initiated into the National Slavic Honor Society.⁴¹

Since 1995, Albrecht has traveled twenty-four times to Russia, putting her Russian language classes to good use. In 1997 and 1999 she attended and participated in the Piano Institute at the St. Petersburg Conservatory, also including a Conducting Institute the second year she went. Networking and establishing new contacts, Albrecht met music faculty from both the St. Petersburg Conservatory and the Rimsky-Korsakov Musical College. She observed theory, counterpoint, and composition classes at these institutions, learning new pedagogical techniques. Albrecht attended lectures, private lessons, master classes, and recitals where her comprehension of the language allowed her to more fully appreciate the discussions. She also met Russian composers, presenting them with scores and recordings of her music, as well as discussing various compositions with them. Looking beyond academics, Albrecht pointed out the importance of those cultural exchanges at that time. “New directions are being explored in Russian composition since the break-up of the Soviet Union, and this is a unique time to exchange ideas with artists who are experiencing a new kind of freedom in the expression of their art.”⁴² In Albrecht’s 1999 performance review, Dean Martin praised Albrecht’s professional growth as a result of her experiences in Russia, saying:

Your professional growth over the last five years has been very unique. You have studied the Russian language in depth and have become a resource for many colleagues. You have presented papers in Russian on Shostakovich at Michigan State University as well as making a presentation at the Slavic Festival on Rachmaninov, also at Michigan State University. You have been to Russia

⁴¹ Ibid.

⁴² Ibid. Additionally, in 2002, Albrecht visited the city of Vladimir, Russia with the student exchange program sponsored by the Industrial Engineering Department at CMU in hopes of putting together the initial stages of a music exchange program between CMU and Vladimir State University. Unfortunately the program was never established.

several times in your effort to hone your speaking skills and make contact with musical artists. You have also visited the Piano Institute in St. Petersburg and are currently planning future interactions which will benefit the School of Music. You hold ten professional memberships. Your professional growth is outstanding.⁴³

While in Russia, Albrecht purchased many valuable items for research including books, musical scores, and CD recordings. With these items not being available for purchase in the United States, Albrecht made them more accessible to her students and colleagues at CMU. Additionally, because of her knowledge of the Russian language, she remains able to read and translate materials at an advanced intermediate level.⁴⁴

Given the opportunity to see many Russian productions of operas, ballets, and concerts, the performances inspired Albrecht and she spoke highly of them, saying, “In the arts, attendance at performances is an extremely important aspect of the artistic life. Not only do we learn by attending performances, we are also inspired to reach new heights in our own endeavors. Exposure to excellence in the performance arena is food for the soul of the artist.”⁴⁵ She heard *Symphony No. 5* by Dmitri Shostakovich (1906–1975) conducted by the composer’s son, Maxim Shostakovich, and played on D. Shostakovich’s piano from his last house later on.⁴⁶ Albrecht treasured her experiences in Russia, saying, “All these activities have contributed greatly to my renewal as both a teacher and a student.”⁴⁷ Albrecht shared her new gained knowledge of the Russian

⁴³ Ibid.

⁴⁴ Albrecht, interview with author, January 19, 2015.

⁴⁵ Albrecht, Personal Collection. Some of the operas Albrecht had the privilege to see included *A Wedding in a Monastery* by Sergei Prokofiev (1891–1953), *The Queen of Spades* by Piotr Il’yich Tchaikovsky (1840–1893), *Ruslan and Ludmila* by Mikhail Glinka (1804–1857), *The Tsar’s Bride* and *The Maid of Pskov* by Nikolay Rimsky-Korsakov (1844–1908), and *Boris Godunov* by Modest Mussorgsky (1839–1881). Albrecht also attended ballets such as Tchaikovsky’s *Swan Lake* and *The Nutcracker*, *Les Sylphides* with music by Frédéric Chopin (1810–1849) and orchestrated by Alexander Glazunov (1865–1936), and Prokofiev’s *Romeo and Juliet*.

⁴⁶ Ibid.

⁴⁷ Ibid.

performances with her colleagues at CMU; opera history professors consulted Albrecht about the operas because of her experiences in Russia. The director of the Algoma Chamber Singers also asked her to record the text of several Russian songs so the performers could learn the correct pronunciation.⁴⁸

In both 1997 and 2008, Albrecht had the opportunity to travel with the Russian National Orchestra as they toured down the Volga River on the private ship, the Alexander Radishchev. She attended the orchestra's rehearsals and concerts, and, on the 2008 trip, met the principal flutist, Maxim Rubtsov. She gave him a CD with her compositions for flute and organ, and Rubtsov added her music to his repertoire.⁴⁹ The two stayed in contact, which eventually led to her inviting him to CMU in 2009 to present a recital on which he performed her music and a master class for flute students.⁵⁰ In 2015, Albrecht re-arranged her *Two Movements for Two Flutes and Organ* for two flutes and piano; Rubtsov, Diane Schultz, the flute professor at the University of Alabama, and accompanist Galina Petrovna Uspenskaya performed this arrangement at concerts in Moscow and Efremov, Russia, showing Rubtsov's continued dedication to performing Albrecht's works.⁵¹

Besides her teaching career, Albrecht held several church jobs in Illinois for which she wrote music to celebrate important events.⁵² Albrecht said, "My perfect life was having a university teaching position with a church job on the side. When I took the

⁴⁸ Ibid.

⁴⁹ Albrecht, e-mail message to author, March 24, 2014.

⁵⁰ Moonyeen Albrecht, e-mail message to author, March 9, 2015.

⁵¹ Moonyeen Albrecht, e-mail message to author, August 10, 2015.

⁵² Albrecht, e-mail message to author, March 24, 2014. While teaching at CMU, she became the organist and choir director at St. Mary's University Parish, organist at Sacred Heart Parish and St. Vincent's Parish, organist and choir director at Westminster Presbyterian Church and St. John's Episcopal Church (1974–1984), choir director at Immanuel Lutheran Church (1984–1988), and substitute organist at First Presbyterian Church.

job at CMU... I was able to do this.”⁵³ In 1978, Albrecht organized a choir comprised of several church choirs in Mount Pleasant when the Ministerial Association asked Albrecht to be organist and choir director for the Annual Interdenominational Community Thanksgiving Service. In addition to her duties as choir director, Albrecht composed a special piece for the choir to sing at this service. Because both the piece and service were so successful, the Mount Pleasant Ministerial Association continued this Thanksgiving tradition for the next decade, with Albrecht as organist, choir director, composer, and arranger from 1978–1987.⁵⁴

In 1979, Bishop Rey left the Saginaw Diocese of the Roman Catholic Church, and asked Albrecht to be the organist for his Retirement Mass. She was subsequently asked to be the organist for the Installation Mass of the new Bishop, Kenneth Untener. Albrecht composed *That They May Have Life*, an offertory song, for this occasion. The Bishop’s motto, “I came, so that they may have life and have it more abundantly,” became the anthem’s refrain. The congregation for this mass included over seven thousand people, automatically giving Albrecht’s work a huge audience.⁵⁵ Consulted as a highly qualified musician, many churches in the mid-Michigan area trusted Albrecht’s expertise for their special services.

In 2011, when Albrecht turned seventy-five years old, Steven Egler and Choir Director Robert Sabourin presented a concert of Albrecht’s sacred compositions at Central Michigan University in honor of her birthday.⁵⁶ The willingness of the

⁵³ Albrecht, e-mail message to author, March 24, 2014.

⁵⁴ Ibid.

⁵⁵ Ibid; “CMU Professor’s Composition Highlights Bishop’s Ordination,” *Morning Sun*, December 5, 1981. Additionally, the Gaylord Diocese commissioned her to write a composition for the Installation Mass of Bishop Robert Rose in 1980. That same year, she was also organist and choir director for the Ordination Mass of Reverend John Cotter at the Sacred Heart Church in Mount Pleasant, Michigan.

⁵⁶ Albrecht, e-mail message to author, March 24, 2014.

university to hold a concert of her music eleven years after her retirement shows the extent of her musical influence in the community, and the concert was a notable performance acknowledging the breadth of her sacred music.

1.4 Current Musical Endeavors

Albrecht currently resides in Shepherd, Michigan and still acts as a half-time organist at St. John's Episcopal Church in Mount Pleasant, Michigan, where she held the organist and choir director positions from 1974–1984. Albrecht returned to work at the church in 2011 and shares the organist post with Mary Lou Nowicki.⁵⁷ Continuing to compose, Albrecht recently re-wrote the *Sanctus* from *A Cathedral Mass* (1981) and composed a new *Gloria* and *Fraction Anthem* for the 2016 Easter services at St. John's.⁵⁸

1.5 Personal Life

Albrecht raised three children, a girl and twin boys. None of her children pursued careers in music, but it has nevertheless been a part of their lives. Her daughter Elise played the piano, trumpet, and horn. David played percussion and piano while Karl played double bass, bass guitar, and tuba.⁵⁹ Reflecting on her life, Albrecht says:

I think I have been very lucky. I was born at a time that, for me, presented me with few, if any, obstacles in my life. I feel very blessed that my life has been so 'easy,' so much easier than young people have now. I never doubted what I wanted to do. I was able to get a job that I loved for my entire adult life and had secondary jobs in church music...I have wonderful children, and we all enjoy

⁵⁷ Ibid.

⁵⁸ Moonyeen Albrecht, e-mail message to author, February 17, 2016.

⁵⁹ Albrecht, phone interview.

happy relationships. I truly know how blessed I have been, and there is little to regret...life is good!⁶⁰

A creative and artistic person, Albrecht learned how to make stained glass, even creating a business called Visions in Glass. She continues to enjoy the process and her home features mirrors, windows, lamps, and other items made of beautiful stained glass. Using both came construction and copper foil techniques, she has been asked to make stained glass objects as commissions and gifts.⁶¹

Albrecht's first name is uncommon in the United States. In several of the articles in the Central Michigan University student newspaper announcing Albrecht's music, authors referred to Albrecht as a "he."⁶² Even in *Contemporary American Composers: A Biographical Dictionary*, the author mistakes the name Moonyeen as a man's name.⁶³ Albrecht's parents named her after one of the main characters, Moonyeen, in the movie *Smilin' Through* (1932). Her parents saw the film and agreed that if they ever had a daughter, they would name her Moonyeen because of their fondness for that name. The name Moonyeen is Irish in origin and is a term of endearment, similar to "my darling."⁶⁴

⁶⁰ Ibid.

⁶¹ Albrecht, interview with author, January 19, 2015.

⁶² "CM-Life Archive," Central Michigan University, accessed February 5, 2014, <http://condor.cmich.edu/cdm/search/collection/p15076coll2/searchterm/Moonyeen%20Albrecht/order/title>.

⁶³ Ruth E. Anderson, *Contemporary American Composers: A Biographical Dictionary* (Boston: G.K. Hall & Co., 1976), 5.

⁶⁴ Albrecht, phone interview.

1.6 Compositional Output and Style

Albrecht's first composition completed at Northwestern was her *Sonata for Violin and Piano*. Her early style was conservative in harmony and rhythm, and this sonata was Albrecht's first formal experimentation with twentieth-century elements. She retained her fascination with melodic lines, but added more dissonance into her music. Albrecht said her rhythm used to be "pretty square," but after learning about the rhythmic unpredictability in Gregorian chant from her counterpoint class, she began to use more rhythmic variety of meter and that those concepts "freed [her] up completely."⁶⁵ Even though atonal and twelve-tone techniques were popular while she attended Northwestern University, she did not enjoy or listen to that type of music and refrained from composing in that vein. Applying more modern harmonies and rhythms in her music proved difficult for her because it was not her "natural means of expression."⁶⁶ Commenting on her early years of composition, Albrecht said, "When you're a young composer and not a prodigy, it takes a while to wing yourself away from your favorite composers and find your own voice."⁶⁷

During her time at Northwestern, the work Albrecht is most proud of composing is her *Three Songs on Poems by Gerard Manley Hopkins for Soprano and Piano*.⁶⁸ This piece is included in her dissertation, which consists of several pieces and an analysis of each one.⁶⁹ Albrecht wrote this set of songs for sophomore vocal major Gretchen Smith D'Armand and specifically catered the music to D'Armand's strengths. This work was

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Albrecht, phone interview.

⁶⁹ Moonyeen Albrecht, "An Analysis of Original Compositions" (Doctor of Music diss., Northwestern University, 1970).

notably performed at the 1997 Women in Music: A Celebration of the Last One Hundred Years Conference at Ohio University. Albrecht finds her version to be the most “emotional” compared to other composers’ settings of the poems. She uses a variety of text painting and “eye music,” or “music in which the notation itself is representative of the text being set.”⁷⁰ The first song, *Spring and Fall: To a Young Child*, features a descending melodic line on the word “Margaret,” representing the singer looking down as if speaking to a young child.⁷¹ In *The Starlight Night*, Albrecht writes “eye music;” there are two half notes on the text “elve’s eyes,” which are notational pictures of the eyes.⁷² Albrecht outlines many other examples of her text painting in her dissertation, which contributes to the songs’ tenderness and wonderment.

The only film score Albrecht composed was written during her time at Northwestern as well. Directed by student Stuart Hagmann, his 1962 film was titled *Kali Nihta, Socrates*, which translates to *Goodnight, Socrates*. The thirty-four minute film depicts the hardship of the Greek population being relocated from their homes for the expressway expansion in Chicago. The film won several awards: the 1962 Venice International Film Festival Award, First Prize in the 1962 Golden Lion of St. Mark, First Prize in the 1962 Midwest Film Festival, and the 1963 Jesse L. Lasky Prize. Hagmann used pre-recorded rock and roll music for the demolition scenes and Albrecht’s music for the soft, reflective portions. The instrumentation for Albrecht’s score included flute, piano, harp, and cello. When composing the film score, Albrecht

⁷⁰ Ibid., 8.

⁷¹ Ibid., 4.

⁷² Moonyeen Albrecht, e-mail message to author, March 14, 2016.

researched Greek melodies and incorporated these various melodies into the score.⁷³

Albrecht did not compose any other film music, because the opportunity never arose.⁷⁴

As evidenced by her compositional output, she has been heavily influenced by liturgical music of the Roman Catholic Church; the majority of her music is either sacred or has sacred connotations. Many of Albrecht's works involve organ, vocalists, and the congregation, so they can seamlessly be used in church services. A colleague and musical collaborator of Albrecht's, Nancy Casey Fulton, commented on Albrecht's familiarity with chant, saying, "Moonie has a good sense of the rhythms of chant, which I admire. We both grew up in the Roman Catholic tradition, so chant is second-nature to us, and particularly to Moonie."⁷⁵ Currently the Deacon at St. John's Episcopal Church in Mount Pleasant, Michigan, Fulton has known Albrecht since 1971.⁷⁶ Albrecht also writes religious music because she knows it will be performed and wants to provide high-quality worship music for churches. Albrecht said, "Being a church musician, I felt a desire to compose music for my own use, for use by groups I directed and for other church musicians. It is a more immediate performance situation and a situation I could control."⁷⁷ Ensuring that the music has a purpose and function is one of Albrecht's prominent concerns when composing music, as she has little interest in writing music for the sole sake of composing.⁷⁸

Albrecht's compositions have been well received by both congregations and those who perform her music. Pastors and congregation members have written her

⁷³ Albrecht, interview with author, January 19, 2015.

⁷⁴ Albrecht, e-mail message to author, March 14, 2016.

⁷⁵ Nancy Casey Fulton, e-mail message to author, January 12, 2015.

⁷⁶ Ibid.

⁷⁷ Albrecht, e-mail message to author, March 14, 2016.

⁷⁸ Albrecht, phone interview.

letters, thanking and commending her for her work. Nowicki, in particular, has praised her skills of writing sacred music. “Moonyeen has an amazing ability to write finely crafted music of integrity for the small, non-professional choir.”⁷⁹ In 1993 Albrecht composed *A Commendation for St. John’s Episcopal Church*, which was performed in the same year. Nowicki came across a prayer that she asked Albrecht to set music to for St. John’s Church. In her thank-you letter to Albrecht, Nowicki wrote, “The choir loved singing it, and I heard many appreciative comments from listeners.”⁸⁰ Fulton feels similarly about Albrecht’s sacred music; on asking her what Albrecht’s greatest strengths as a composer are, she replied, “her ability to capture in music the intentions of the poet, and her ability to write for the choir and congregation beautiful music that is within their range of ability.”⁸¹

Since 2006, Albrecht and Fulton have collaborated on eight works, with Albrecht composing the music and Fulton writing the text.⁸² Albrecht commented that Fulton “writes glorious religious poetry” and that they “make a good team.”⁸³ In an email interview, Fulton said, “...I find working with her a joyful, deeply moving experience. She has given me, through her setting of my poetry to music, a gift beyond words.”⁸⁴ The eight compositions on which the two have collaborated have all been performed at St. John’s Church. When asked to describe the collaboration process, Fulton said:

Once Moonie and I have decided to write a piece for an event in the parish, I compose the text, then send it on to Moonie to write the music. We do very little

⁷⁹ Albrecht, Personal Collection.

⁸⁰ Ibid.

⁸¹ Fulton, e-mail message.

⁸² See Appendix A for works by Albrecht and Fulton.

⁸³ Albrecht, e-mail message to author, March 24, 2014.

⁸⁴ Fulton, e-mail message.

talking back and forth after that, though Moonie occasionally will consult me about tweaking some language to work better with the melody she has in mind. My writing seems to inspire Moonie, and I am always pleased with her end of the composition. We energize one another.⁸⁵

One-third of Albrecht's works consist of commissions by various people and organizations. As previously stated, Albrecht primarily writes music that she knows will be performed for a specific use. "I prefer to compose works for particular occasions rather than something abstract. I like to know what it is and who will do it."⁸⁶ Knowing who will perform her music allows Albrecht to tailor to the strengths of the musicians. The following organizations have commissioned a total of twelve works: St. Joseph's Church in Detroit, Michigan, St. John's Episcopal Church in Mount Pleasant, Michigan, First Presbyterian Church in Mount Pleasant, the Diocese of Gaylord, Central Michigan University School of Music, Aquinas College, and the American Guild of Organists: Saginaw Valley Chapter. The following people have commissioned a total of eleven works: Adrienne Wiley, the Shelly-Egler Duo, Catherine Winderborn, Tracey Kempzell, John Nichol, Rick Pethoud, Joanne Magnus, Linda Neuman, and Mary Lou Nowicki.⁸⁷ In 1985, Frances Shelly and Steven Egler commissioned Albrecht to compose *Three Psalms for Flute and Organ* (later commissioning a fourth movement) for the National Convention of the American Guild of Organists. A second commission by the Shelly-Egler Duo was for a recital at Central Michigan University in 1999, resulting in *Two Movements for Two Flutes and Organ*. This is Albrecht's only other piece besides *Four Psalms* with flute and organ instrumentation. In 1982, Mount Pleasant's Art Reach of Mid-Michigan held an auction for a fundraiser, and Albrecht

⁸⁵ Ibid.

⁸⁶ Janet I. Martineau, "Words in *Psalm 92* Inspired Music: Locally Commissioned Work to Debut at Bethlehem Church," *Saginaw News*, January 23, 1988.

⁸⁷ Albrecht, Personal Collection.

was auctioned off to compose a work for the highest bidder.⁸⁸ This resulted in a set of three pieces written for mezzo soprano and marimba: *Afternoon on a Hill*, *What Lips My Lips Have Kissed*, and *The True Encounter*, being the first (and only) work Albrecht wrote for this instrumentation.⁸⁹

Albrecht especially enjoys composing vocal music, and her favorite poets to set music to are Edna St. Vincent Millay (1892–1950), Gerard Manley Hopkins (1844–1889), Alexander Pushkin (1799–1837), and Nancy Casey Fulton (b. 1948).⁹⁰ Albrecht says, “I love to write for voices. I think that I can bring meaningful expression to texts.”⁹¹ Using her personal interpretation of the poetry or text she sets, she incorporates extensive text painting into her music, and the music thus enhances the message of the text. Albrecht says, “with voices I have words, and words give me ideas,”⁹² making it easier for her to compose when she bases a work on a text. In fact, a vast majority of her pieces are either written for voice or are textually based. For example, *Four Psalms for Flute and Organ* is based on the opening verses of four psalms from the Bible. Albrecht does not follow the text of the whole psalm throughout each movement, but portrays the overall message of the psalm through the music. Besides composing vocal music, Albrecht enjoys writing for organ because of the sound possibilities on the instrument. In *Four Psalms*, she wrote for the organ to have a “wash of sound” with the performer placing his or her forearm to cover as many keys as possible.⁹³ She uses a similar technique in other pieces that include organ as a device for color.

⁸⁸ Ibid.

⁸⁹ Martineau, “Words in *Psalm 92*,” *Saginaw News*, January 23, 1988.

⁹⁰ Albrecht, e-mail message to author, March 14, 2016.

⁹¹ Albrecht, e-mail message to author, March 24, 2014.

⁹² Albrecht, phone interview.

⁹³ Albrecht, e-mail message to author, March 24, 2014.

Nine of Albrecht's compositions from 1975–2016 are purely instrumental, featuring music for various instruments such as piano, flute, organ, alto saxophone, horn, and trumpet.⁹⁴ Two of her instrumental works have been published: *Four Psalms for Flute and Organ* and *Introduction and Variations on 'Engelberg' for Organ* (1998). CMU's School of Music commissioned the aforementioned work and Albrecht wrote it for Steven Egler and the dedication of the new music building.⁹⁵ Egler professionally recorded this piece on his CD *When In Our Music God is Glorified* in 2000.⁹⁶ This work was also featured on *Pipedreams*, the only national broadcast of organ music, demonstrating its recognition in the organ community.⁹⁷

When it comes to composing, Albrecht says she works well under pressure. If she knows a piece needs to be completed by a certain time, she will start working on a piece two to three months before the deadline.⁹⁸ When asked about her compositional process, and if she set apart certain times of the day to compose, Albrecht replied:

I'm so bad. You're talking to the wrong person here. I keep telling people that I'm not a real composer because I don't do that. My idol Rimsky-Korsakov did... I'm totally undisciplined. I only write when I have a reason to write. I don't write because I want to. I know that it sounds terrible. I have to have a reason to write. I don't see any point in writing something that will never be performed. I'm not writing for posterity. Nobody's beating down my door to publish my music. No one's going to care about it. I write when I know something is going to be performed, and I can tailor the music to the strengths of the performer and the situation.⁹⁹

Albrecht often writes the end of a movement or piece first. When she composes, she will typically sit at the keyboard and just start playing. Albrecht says she will feel

⁹⁴ See Appendix A for a list of works from 1975-2016.

⁹⁵ Albrecht, Personal Collection.

⁹⁶ Steven Egler, *When In Our Music God is Glorified*, recorded 1999, Prestant Records, 2000, CD.

⁹⁷ "About Pipedreams," American Public Media, accessed October 2, 2014, <http://pipedreams.publicradio.org/about/#Program>; Albrecht, e-mail message to author, March 24, 2014.

⁹⁸ Albrecht, phone interview.

⁹⁹ Ibid.

inspired and “the music just comes out. It just happens somehow, and [she] can’t explain how it happens.”¹⁰⁰ She will also sing to come up with a melody. Albrecht’s anthems and hymns are not homophonic; she says her “alto lines are often more interesting than the tune itself.”¹⁰¹ Albrecht crafts each individual line to be distinctive and does not focus on solely trying to harmonize the chord. She points to her counterpoint classes as influencing this style of writing.¹⁰² Albrecht’s own description of her compositional style is:

My music is tonal. It is melodic. It uses mild contemporary dissonances primarily as consonances. I love the interval of the second, both major and minor seconds, harmonically and melodically. I like ‘beautiful’ music; music that can express various emotions. My music is usually not complicated rhythmically. A texture which I use often is one of sustained notes, clusters in the left hand of the organ part with constant moving eighths notes in counterpoint against the vocal parts. I have never seen this texture used by other composers, so I feel this is generally rather ‘original.’¹⁰³

Albrecht frequently writes melodic and harmonic seconds in her music. She treats the seconds as consonances, without resolutions. Major or minor seconds can be found in abundance, but her favorite interval remains the minor second, saying, “minors are wonderful.”¹⁰⁴ For pieces written in a compound meter, Albrecht often divides the beat irregularly, with $\frac{9}{8}$ divided into 2 + 2 + 2 + 3 and $\frac{10}{8}$ divided into 3 + 2 + 2 + 3. The organ writing in her choral compositions alternates between supporting the melodic line and interjecting contrasting material. Featuring small organ interludes, she highlights the organ and gives melodic and motivic material to it; the accompaniment is captivating, not generic. Many of her pieces feature prominent word painting, since the

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Albrecht, e-mail message to author, March 24, 2014.

¹⁰⁴ Albrecht, phone interview.

majority of her pieces are textually based. Egler calls her “a master of text painting.”¹⁰⁵ For example, in *That They May Have Life*, the text is “and the angels of God ascending and descending upon the Son of Man.” The melodic line rises and falls with the text “ascending” and “descending.” It also ascends higher on the words “Son of Man,” and melismas outline the words “spirit,” “life,” and “joy.” In *Psalm 92*, Albrecht applies text painting on, “It is good to give thanks on the ten-stringed lyre and the lute, with the murmuring sound of the harp.” The sopranos, altos, tenors, and basses alternate reiterating “ten” a total of ten times. On the text “murmuring,” the voices sing in groups of two slurred eighth notes with accents on the first eighth notes to sound like murmuring. By examining her music, one will find many obvious examples of text painting. Albrecht’s dissertation contains an analysis of several of her works written during her time at Northwestern, in which she delves into the more subtle explanations of her text painting.¹⁰⁶ Besides her talent of writing effective word painting, when setting multiple lines of text between the voices, each line is clear and easy to understand.

Since Albrecht cited Russian music as having a profound influence on her as a child and growing up to continue loving Russian music, I asked her if she has incorporated elements of Russian music into her own compositions. She replied:

Not really. Maybe in some of my modulations. Rimsky-Korsakov would be in the octatonic scale rather than in the diatonic scale, so instead of going from the tonic to the dominant key, he would go to the key a third away. I kind of do that sometimes, but I’m not thinking about it consciously. I like the sound of it, that’s what I hear, and so I write what I hear.¹⁰⁷

¹⁰⁵ Egler, phone interview.

¹⁰⁶ Albrecht, “An Analysis of Original Compositions.”

¹⁰⁷ Albrecht, phone interview.

Between 1975 and 2016, Albrecht composed sixty-seven pieces. Five of them have been published, while the other sixty-two remain unpublished. Albrecht's manuscripts are all hand-written, and a student conductor has been making computer-generated scores of the pieces by both her and Fulton. When asked why more of her pieces have not been published, Albrecht replied, "I haven't been good about sending in music to publishers. I need to do more of that."¹⁰⁸ Albrecht's concerns about publishing her music stem from talking to publishing companies; some companies are interested in traditional conservative music or music for musicians with little training, both of which Albrecht's music is not.¹⁰⁹

Albrecht's teaching position at Central Michigan University led her to meet Steven Egler when he joined the faculty. Egler performed in a flute and organ duo, and wanted Albrecht to compose a work for them. When the Shelly-Egler Duo was invited to perform at a convention, Albrecht had a specific performance to write for. With her background as an organist and church musician, she wrote *Four Psalms for Flute and Organ* using the text of the psalms to provide her with compositional ideas. Arguably one of her most important pieces because of its publication, recording, and frequent performances, the history of this piece is explored in the following chapter as well as a performance guide to it.

¹⁰⁸ Albrecht, phone interview.

¹⁰⁹ Albrecht, Personal Collection.

Chapter 2: Performance Guide to *Four Psalms for Flute and Organ*

2.1 History of *Four Psalms for Flute and Organ*

Albrecht originally conceived *Four Psalms for Flute and Organ* as three movements based on Psalms 95, 102, and 103 of the Christian Bible.¹ Frances Shelly and Steven Egler commissioned this work for a performance at the 1986 National Convention of the American Guild of Organists (AGO) in Detroit, Michigan. The premiere took place at the SS Peter and Paul Jesuit Church, and Egler performed on a 1979–80 Pilzecker organ.² Several months after the premiere, the recording of *Three Psalms for Flute and Organ* from the convention was played on the program *Pipedreams*, a weekly radio broadcast that began in 1982.³ *Pipedreams* broadcast this piece two other times, including on its twentieth anniversary broadcast.⁴ This program is the only national broadcast of exclusively organ music.⁵

Both university professors, Frances Shelly is currently Professor of Flute at Wichita State University in Wichita, Kansas, and Steven Egler is Professor of Organ at Central Michigan University in Mount Pleasant, Michigan. Egler and Shelly formed their duo in 1973. That year, Egler scheduled a recital at a church in Livonia, Michigan.⁶ He wanted to play Alain’s *Trois Mouvements* and asked the choir director if he knew a good flutist with whom to collaborate; the director recommended Frances

¹ The piece was originally *Three Psalms* and Albrecht added a fourth psalm three years later, which will be discussed later.

² “Shelly-Egler Duo,” *The Diapason* (October 1986).

³ “About Pipedreams.”

⁴ Albrecht, e-mail message to author, March 24, 2014.

⁵ “About Pipedreams.”

⁶ Egler, phone interview.

Shelly. Shelly and Egler met and rehearsed, then subsequently decided to form a duo and perform a recital of all flute and organ music in the following year.⁷

Albrecht and Egler became friends as colleagues at Central Michigan University. The college hired him as the organ professor in 1976. After hearing some of Albrecht's choral pieces, Egler told Albrecht that he wanted her to compose a piece for the Shelly-Egler Duo at some point.⁸ This opportunity arose when the duo was invited to play at the AGO. The duo did not have any special requests for the piece. Albrecht said, "both Steve and Fran are excellent musicians; I just wrote the music for two wonderful artists."⁹ She finished writing *Three Psalms for Flute and Organ* in late 1985, even composing at the organ on New Year's Eve to complete the piece. Her goal was to finish writing in that year, thus composing through the last minutes of 1985. Albrecht aimed to write a piece that would be "interesting, contemporary, enjoyable to listen to, and accessible to most listeners."¹⁰

Albrecht went to the Book of Psalms for inspiration because "they are so musical."¹¹ Composing becomes easier for Albrecht if she has something textual in mind, rather than purely instrumental. Using the Psalms also doubled the piece's potential for exposure, since it could be performed in a concert hall setting or church service. Albrecht chose these specific psalms because she "wanted to use Psalms whose opening verses depict a strong imagery which could be expressed musically, and [she] wanted them to be contrasting in character."¹² She enjoys writing music that "speaks to

⁷ Frances Shelly, e-mail message to author, April 9, 2014.

⁸ Egler, phone interview.

⁹ Albrecht, e-mail message, March 24, 2014.

¹⁰ Ibid.

¹¹ Albrecht, phone interview.

¹² Albrecht, e-mail message, March 24, 2014.

people” and “expresses human emotions,” which she found the Psalms did well.¹³ In an email interview, Albrecht explained her inspiration for choosing psalms for each movement. “I like to write vocal and choral music which expresses text musically. I just naturally like to have some kind of message to convey in the music and the Psalms are probably some of the most inspirational, expressive texts that exist. They just seemed like the perfect inspiration for flute and organ music.”¹⁴

The duo later commissioned the fourth movement for a recital at Wichita State University in 1988. Shelly and Egler wished to end the recital with *Three Psalms*, but because of the calm character and gentle diminuendo ending of *Psalms 103*, they felt that the piece did not seem like a “good closer” to their program.¹⁵ They requested a fourth movement that would serve as a finale to have a grander and more energetic ending; Albrecht altered her composition to meet the needs of her performers, ending the piece in the style of the first movement.

In addition to its performances at the AGO convention and on *Pipedreams*, this piece was also notably performed in 1991 at the National Flute Association Convention in Washington, D.C., in 1993 at the Music Alaska International Conference for Women Composers in Fairbanks, Alaska, and in 1997 at both the First Annual Festival of Women Composers at the University of Florida and the Women in Music: A Celebration of the Last One Hundred Years Conference at Ohio University.¹⁶ The compositions performed at the Alaska festival were selected from over 625 entries,

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ The Shelly-Egler Flute and Organ Duo, *The Dove Descending: Music for Flute and Organ*, Summit Records, 1994, CD; Albrecht, Personal Collection.

spanning composers from twenty-three countries.¹⁷ Performances of this piece have taken place in both recitals and church services, serving its intended dual role as sacred and secular music. Albrecht considers *Four Psalms* sacred but agrees that the music also fits into secular venues. The duo has frequently performed *Four Psalms* and included it on most of their programs together, touring in the United States and Norway.¹⁸ Besides performing the piece publicly, the duo also professionally recorded *Four Psalms*; Shelly and Egler released their CD, *The Dove Descending: Music for Flute and Organ*, in 1994.¹⁹ This CD consists of twentieth-century flute and organ works by American composers, including Albrecht's *Four Psalms*. The duo chose to include the piece on their CD because Albrecht wrote it specifically for them, and because the piece was accessible and enjoyable for listeners.²⁰

The performances of this piece by the Shelly-Egler Duo received positive reviews in magazines and journals. The review of the piece in *The Diapason* stated:

Intensity and elegance characterized their well-chosen program. Of particular interest was the impressive premiere of *Three Psalms for Flute and Organ* by Moonyeen Albrecht. Choosing one verse each from Psalms 95, 102, and 103, Albrecht has created descriptive statements of charm, drama and passion. These compelling Psalm settings are valuable contributions to the repertoire and would be individually effective in services of worship.²¹

Similarly, the *American Organist* noted, "The music is attractive, skillfully crafted and full of interesting but by no means conventional ideas. It is accessible to nearly every ear, but not to every performer. As she played these pieces, Shelly seemed to particularly enjoy the acoustical response that the church provided her clear, shining

¹⁷ Albrecht, Personal Collection.

¹⁸ Egler, phone interview; Shelly, e-mail message.

¹⁹ The Shelly-Egler Flute and Organ Duo, *The Dove Descending: Music for Flute and Organ*, Summit Records, 1994, CD.

²⁰ Shelly, e-mail message.

²¹ Timothy Wissler, "Shelly-Egler Duo," *The Diapason* (October 1986): 11.

tone, and so did this reporter.”²² In the *Clavier* magazine, the reviewer compared Albrecht’s *Four Psalms* to Alain’s *Trois Mouvements* and Martin’s *Sonata da Chiesa*, as “a major new work for flute and organ.”²³ The reviewer stated, “There are wonderful moments throughout, but the best movements may be the last two: the third for its poetry and soft beauty of sound, the last for capturing its text’s sense of unbridled ecstasy...”²⁴ The review also mentions that the movements can be performed separately, but this is not the composer’s preference; rather, she prefers for all movements to be performed and in their specified order: *Psalm 95*, *Psalm 102*, *Psalm 103*, and *Psalm 100*.²⁵ In an email interview, Albrecht stated, “I especially like the juxtaposition of the third [movement] after the second one. I wrote the end of the second one to move into the third and think the opening of the third is very effective after the second one.”²⁶

Concordia published *Four Psalms for Flute and Organ* in 1992, but the piece is currently out of print. Albrecht expressed her disappointment that the piece is not published anymore but hopes to find another publisher.²⁷ She owns the copyright to *Four Psalms*, and the piece can be directly purchased from her.

²² Richard DeVinney, “Shelly-Egler Duo,” *American Organist* 20, no. 8 (August 1986): 41.

²³ Ray W. Urwin, “Moonyeen Albrecht, *Four Psalms for Flute and Organ*,” *Clavier* (October 1993).

²⁴ *Ibid.*

²⁵ *Ibid.*; Albrecht, e-mail message, March 24, 2014.

²⁶ Albrecht, e-mail message, March 24, 2014.

²⁷ *Ibid.*

2.2. Performance Guide Introduction

Flute and organ duos can be a refreshing combination on recitals. Though most student recitals at universities focus on solo repertoire with piano, flute alone, or chamber music, flute and organ literature has been much less explored. While there are many books, dissertations, and articles on standard flute and piano repertoire, the selection of literature discussing flute and organ music is not as substantial. Therefore, this document will promote interest in studying flute and organ repertoire.

The performance guide benefits both flutists and organists, and the purpose of this performance guide is tri-fold: to document Albrecht's compositional decisions while writing *Four Psalms*, include commentary by the Shelly-Egler Duo, for whom Albrecht wrote the piece, and provide suggestions for the organ registrations throughout as well as the reasoning behind those suggestions.²⁸ The performance guide will make flutists more aware of the piece's registrations and will also introduce them to organ terms. By being more conscious of an organ's unique characteristics, the flutist can adjust balance, blend, and ensemble for a more successful performance. Providing insight to Albrecht's thoughts and reasoning for certain elements in the piece will enhance the performer's and the listener's understanding of the work; additionally, documenting a living composer's intentions is important for future generations of musicians, as it provides a significant context when studying a piece. Feedback and suggestions by the Shelly-Egler Duo are also invaluable, as Albrecht wrote *Four Psalms* for them.

²⁸ Silviya Mateva, interview with author, Norman, Oklahoma, May 5, 2014. The organ registration refers to the different types of stops selected for a given musical situation. A stop is a knob or key tablet that controls a set of pipes.

No two organs are alike, so writing specific directions for organ stops depends on the organ's specific capabilities. Albrecht did not know what the performance space would be like for the premiere, nor did she have knowledge of the organ on which the piece would be performed. Therefore, she used general stop indications in effort to accommodate most organs.²⁹ This document's organ registration suggestions are based on organist Silviya Mateva's and my performance in the Paul F. Sharp Hall in Catlett Music Center at the University of Oklahoma. Mateva performed on the Möller Municipal Organ Opus 5819 in Sharp Hall, which seats over one thousand patrons. She and her professor, Dr. John Schwandt, Associate Professor of Organ at the University of Oklahoma, determined the organ's registration changes for that specific performance.

This chapter also includes comments on the registration by Steven Egler, based on the Shelly-Egler Duo's performances of the piece. The duo recorded their professional CD in the Wiedemann Hall at Wichita State University, which seats 425 patrons. Egler performed on The Great Marcussen Organ, which was built on the campus.³⁰ A combined effort between the organ builders and architects, Wiedemann Hall was designed "around the specifications of the organ to present the instrument in its ultimate acoustical glory."³¹ A popular organ venue, Wiedemann Hall draws many organists to perform and record in this hall.³² As a faculty member at Wichita State University, Shelly had access to this venue and said the hall had the "perfect organ and acoustic" for *Four Psalms*.³³

²⁹ Albrecht, e-mail message, March 24, 2014.

³⁰ "Wiedemann Hall," Wichita State University, accessed November 5, 2014, http://www.wichita.edu/thisis/buildingtour/?tour_sysid=57.

³¹ Ibid.

³² Ibid.

³³ Shelly, e-mail message.

Albrecht based each movement off the opening verses of Psalms 95, 102, 103, and 100. The text painting in the music is inspired by the opening verses, but reading the entire text helps with understanding the emotion and character of the music. She did not provide the entire text in the published score, only the opening phrase; the text of each psalm precedes the discussion of the movements to give the reader more insight into each movement's character.

2.3 Performance Guide to Psalm 95 “O Come, let us sing joyfully to the Lord;...”

2.3.1 Text of Psalm 95

O COME, let us sing unto the LORD: let us make a joyful noise to the rock of our salvation.

² Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.

³ For the LORD *is* a great God, and a great King above all gods.

⁴ In his hand *are* the deep places of the earth: the strength of the hills *is* his also.

⁵ The sea *is* his, and he made it: and his hands formed the dry *land*.

⁶ O come, let us worship and bow down: let us kneel before the LORD our maker.

⁷ For he *is* our God; and we *are* the people of his pasture, and the sheep of his hand. To day if ye will hear his voice,

⁸ Harden not your heart, as in the provocation, *and as in* the day of temptation in the wilderness:

⁹ When your fathers tempted me, proved me, and saw my work.

¹⁰ Forty years long was I grieved with *this* generation, and said, It *is* a people that do err in their heart, and they have not known my ways:

¹¹ Unto whom I swear in my wrath that they should not enter into my rest.³⁴

2.3.2 Overview

A composer who initially struggled with incorporating modern elements into her pieces, Albrecht mastered finding a balance between old and new as she juxtaposed aspects of regular structure with twentieth-century elements in *Psalm 95*. The ternary

³⁴ Ps. 95:1-11 (King James Version).

form of ABA', the unchanging meter throughout the whole movement, and prevailingly consonant harmonies add stability to the music. The text implies a joyful and celebratory nature, which the music reflects. The first verse of Psalm 95 is, "O Come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation."³⁵ Staccato markings in the melodic line and a quick tempo add to the mood. Albrecht captures contrast in this movement with mild dissonances incorporated into an otherwise consonant setting, such as the major-second harmonies in the organ accompaniment throughout the entire movement. A hallmark of her style, Albrecht particularly enjoys using the interval of a second in her compositions. The meter is $\frac{10}{8}$, and the beat groups are unusually divided into 3 + 2 + 2 + 3. While asymmetric time signatures are common in twentieth-century music, this combination of $\frac{10}{8}$ is uncommon. Albrecht wanted *Psalm 95* to include asymmetric rhythms and for the rhythms to be unpredictable; she mentioned that she did not want to be "locked into a waltz."³⁶ The following example shows the irregular beat groupings and the major-second harmonies, typical of Albrecht's style.

Example 2.1. *Four Psalms, Psalm 95*, mm. 1–3

The image shows a musical score for three instruments: Flute, Mandolin (Man.), and Pedal (Ped.). The score is for the first three measures of Psalm 95. The tempo is marked "Quickly - with spirit" and the meter is 10/8. The Flute part has a melodic line with staccato markings and a dynamic of *mf*. The Mandolin part has a rhythmic accompaniment with a dynamic of *mf* in the first measure and *mp* in the second. The Pedal part provides a harmonic foundation with a dynamic of *mp*. The score illustrates irregular beat groupings and major-second harmonies.

³⁵ Ps. 95:1.

³⁶ Albrecht, phone interview.

The flute writing is primarily in the instrument's middle and high registers, where the player is particularly capable of producing a singing quality, as suggested by the text. This movement is predominantly challenging for flutists to match intonation with the organ, especially when the flute is in the high register. Shelly mentioned that "sharpness is more noticeable with organ."³⁷ Playing in tune in the high register is challenging by itself, and when added with the instability of many organs' pitch creates difficulties. (The intonation between flute and organ will be discussed in more detail in Chapter 3.) The florid run to C7 in the flute part is the hardest technical passage in the movement. The articulation of the sixteenth notes is too cumbersome at the quick tempo and a slur over the entire figure is more practical. The challenges Egler faced while working on this movement were "facility of movement, alternating chords between hands, added notes in the chords, and coordinating with the flute in terms of ensemble."³⁸ Mateva pointed out that having to play a significant amount on the black keys of the manual also presented a challenge; the black keys are shorter than the white keys and further into the keyboard, making the hand position more awkward.³⁹ Ensemble issues between flute and organ will be discussed more in the next chapter. The following example shows alternating chords between hands, as indicated by the composer and cited by Egler as a technical challenge.

³⁷ Shelly, e-mail message.

³⁸ Egler, phone interview.

³⁹ Mateva, interview with author.

Example 2.2. *Four Psalms, Psalm 95, m. 11*

2.3.3 Organ Registration

Table 2.1.

| Albrecht’s Registration | Mateva’s Registration |
|---|--|
| Great: Principals and Flutes 8’ + 4’ | m. 1–2 Great: Open Flute 8’ and Salicional 4’ |
| Swell: Principals and Flutes 8’ + 4’ | m. 3–end Swell: String 8’ + 4’ |
| Pedals: Principal and Flutes 16’, 8’ + 4’ | Pedals: Bourdon 16’ and String 8’ |

The organ registration refers to the different types of stops selected for a given musical situation.⁴⁰ (A stop is a knob or key tablet that controls a set of pipes. The stops have labels indicating the name and pitch of the stop.)⁴¹ The registrational suggestions for the organ Albrecht indicates are “Great and Swell: Principals and Flutes 8’ + 4’. Pedals: Principal and Flutes 16’, 8’ + 4’.” (The Great manual is the main keyboard, usually controls an unenclosed division [which is a set of pipes], and has the loudest

⁴⁰ Mateva, interview.

⁴¹ John R. Shannon, *Understanding the Pipe Organ: A Guide for Students, Teachers and Lovers of the Instrument* (Jefferson, North Carolina, and London: McFarland & Company Inc., Publishers), 2009. The aforementioned source was consulted for definitions of organ terminology and modified by Silviya Mateva and Dr. John Schwandt.

sound. In general, one manual controls one division. The Swell manual is the secondary keyboard, controls an enclosed division, and is softer than the Great manual. The Pedals are the keyboard played with the feet.)⁴² Based on Mateva's and my performance of this piece in the Paul F. Sharp Hall, the directions for the organ stops created too thick of a texture, overpowering the flute. Mateva reduced the registration to balance with the flute melody. The resonance of the hall, combined with the loud dynamic of the Diapason rank (also called the Principal) required a reduction of the registration suggestion. (The Diapason is a non-imitative organ stop that creates the foundational sound of the organ, and a rank is a row of pipes.)⁴³ When the organ played solo, Mateva used the Great manual, but when the author joined in on the flute, she utilized the Swell manual and closed the box halfway to allow the flute to be heard more prominently.⁴⁴ (The pipes in enclosed divisions include shades that can be opened or closed; this compartment is called the swell box. When the swell box, or just box, is open, the sound is the loudest; partially or completely closing the box then reduces the sound.) Egler agreed with using the swell box to diminuendo before the flute's entrance so that the same registration occurs and does not change the overall color.⁴⁵ The aforementioned remained throughout the movement until the box was opened completely for the last three beats of the penultimate measure to create a crescendo.⁴⁶ The flute is in the extreme high register at this point, eliminating the need to have the box halfway

⁴² Ibid. The aforementioned source was consulted for definitions of organ terminology and modified by Silviya Mateva and Dr. John Schwandt.

⁴³ Ibid. The aforementioned source was consulted for definitions of organ terminology and modified by Silviya Mateva and Dr. John Schwandt.

⁴⁴ Mateva, interview.

⁴⁵ Egler, phone interview.

⁴⁶ Mateva, interview.

closed.⁴⁷ From measures 25–28, the flute plays and sustains C7’s. Egler chose to switch to the Great manual for a bigger sound, since the flute plays in the extreme high register and the organ has a C2 in the pedal.⁴⁸ In contrast, Mateva continued playing on the Swell manual for measures 25–28 and opened the box for the last three beats of the penultimate measure.⁴⁹

As previously stated, the Diapason rank on the Möller Municipal Organ was too powerful for this movement; instead, the reduced registration Mateva and Schwandt decided upon for the opening two measures was Great: Open Flute 8’ and Salicional 4’.⁵⁰ Egler commented on the commonality to not use the principals because of their ability to overpower solo instruments performing with organs.⁵¹ The use of a string stop rather than the flute stop on the manual added more pitch definition and articulation to the line because the string stop has a more incisive speech than the flute stop.⁵² The manual part contains quick rhythms in the style of a toccata, making the use of the string stop an effective solution. When the flute joins in measure 3, Mateva changed the registration to Swell: Strings 8’ + 4’, Pedals: Bourdon 16’ and String 8’.⁵³ The Bourdon is a type of stopped flute that does not speak as clearly as the open flute stop. While the Bourdon’s response is slower, that is not important in this case, as the pedal part bass line contains slower rhythmic values than the manuals. As mentioned previously, using the string stops creates a crisper articulation; since the movement is marked “Quickly – with spirit” and the flute has staccato markings, those stops match the flute more

⁴⁷ Mateva, interview.

⁴⁸ Egler, phone interview.

⁴⁹ Mateva, interview.

⁵⁰ Ibid.

⁵¹ Egler, phone interview.

⁵² Mateva, interview.

⁵³ Ibid.

accurately and therefore help with ensemble issues.⁵⁴ The string stops are also beneficial because the sound is dissimilar to that of the Boehm flute, which helps maintain the two instruments' clarity and balance with one another.

2.3.4 Errata

In the organ score, the flute is marked *forte* in measure 15, but this dynamic is missing in the flute part. The flutist should follow the dynamics indicated in the organ score, as the organ is also written *forte* in that passage. In measure 19, the organ score shows the flute part with a slur over the entire measure, excluding the last eighth note. In the flute part, that slur is missing. The organ score should be followed, which is how the melody appears in measure 3.

2.4 Performance Guide to *Psalm 102* “O Lord, hear my prayer, and let my cry come to you...”

2.4.1 Text of *Psalm 102*

HEAR my prayer, O LORD, and let my cry come unto thee.

² Hide not thy face from me in the day *when* I am in trouble; incline thine ear unto me: in the day *when* I call answer me speedily.

³ For my days are consumed like smoke, and my bones are burned as an hearth.

⁴ My heart is smitten, and withered like grass; so that I forget to eat my bread.

⁵ By reason of the voice of my groaning my bones cleave to my skin.

⁶ I am like a pelican of the wilderness: I am like an owl of the desert.

⁷ I watch, and am as a sparrow alone upon the house top.

⁸ Mine enemies reproach me all the day; *and* they that are mad against me are sworn against me.

⁹ For I have eaten ashes like bread, and mingled my drink with weeping.

¹⁰ Because of thine indignation and thy wrath: for thou hast lifted me up, and cast me down.

¹¹ My days *are* like a shadow that declineth; and I am withered like grass.

⁵⁴ Moonyeen, Albrecht, *Four Psalms for Flute and Organ*, score, out of print.

¹² But thou, O LORD, shalt endure for ever; and thy remembrance unto all generations.
¹³ Thou shalt arise, *and* have mercy upon Zi'on: for the time to favour her, yea, the set time, is come.
¹⁴ For thy servants take pleasure in her stones, and favor the dust thereof.
¹⁵ So the heathen shall fear the name of the LORD, and all the kings of the earth thy glory.
¹⁶ When the LORD shall build up Zi'on, he shall appear in his glory.
¹⁷ He will regard the prayer of the destitute, and not despise their prayer.
¹⁸ This shall be written for the generation to come: and the people which shall be created shall praise the LORD.
¹⁹ For he hath looked down from the height of his sanctuary; from heaven did the LORD behold the earth;
²⁰ To hear the groaning of the prisoner; to loose those that are appointed to death;
²¹ To declare the name of the LORD in Zi'on, and his praise in Je-ru'sa-lem;
²² When the people are gathered together, and the kingdoms, to serve the LORD.
²³ He weakened my strength in the way; he shortened my days.
²⁴ I said, O my God, take me not away in the midst of my days: thy years *are* throughout all generations.
²⁵ Of old hast thou laid the foundation of the earth: and the heavens *are* the work of thy hands.
²⁶ They shall perish, but thou shalt endure: yea, all of them shall wax old like a garment; as a vesture shalt thou change them, and they shall be changed:
²⁷ But thou *art* the same, and thy years shall have no end.
²⁸ The children of thy servants shall continue, and their seed shall be established before thee.⁵⁵

2.4.2 Overview

The striking difference in character between *Psalm 95* and *Psalm 102* enables listeners to experience a variety of emotions. Preceding the text of *Psalm 102*, the King James Version includes a subtitle: “A Prayer of the afflicted, when he is overwhelmed, and poureth out his complaint before the LORD.”⁵⁶ The most intense and dissonant movement of the four, *Psalm 102* perfectly captures the text’s emotional strain. Egler commented on Albrecht’s use of text painting, saying, “[Albrecht] really knows how to

⁵⁵ Ps. 102: 1-28.

⁵⁶ Ps. 102.

get a point across—especially with the second [movement]. If you don't know what the text is about, you certainly do after you've heard it."⁵⁷ Shelly felt similarly about the text painting. "I like relating to the scripture. It gave the music meaning—especially the second movement. To play this in big cathedrals makes the text so powerful."⁵⁸

This movement features contrasts between freedom, strict time, and emotionally charged dissonances with a fervent climax and quiet, yet tense ending. Albrecht brings familiarity to the listener with an ABA' form, the same form of the first movement. The opening tempo is marked quarter note equals 66 and "Freely—improvisatory style."⁵⁹ This freedom Albrecht granted allows the flutist and organist opportunity to express more emotional intensity throughout the movement. The A and A' sections can be treated free rhythmically, and the B section remains primarily in time with a steady beat of sixteenth notes in the organ accompaniment.

Albrecht describes the organ part for this movement as "snarly" and "in pain."⁶⁰ The first verse of the Psalm is, "Hear my prayer, O LORD, and let my cry come unto thee."⁶¹ The cries can be heard by the flute's entrance; when the flute enters in measure 7, joining the organ on two fermata chords, these notes mimic the sound of cries. The flute plays a descending half-step to increase the tension. Albrecht describes the flute part as "pleading" and wrote the descending half-steps to sound like an imploring of the word "Father." (However, she mentioned that she was not sure if a listener would associate the "Father" motive likewise.)⁶² This can be found in the following example.

⁵⁷ Egler, phone interview.

⁵⁸ Shelly, e-mail message.

⁵⁹ Albrecht, *Four Psalms for Flute and Organ*, score, out of print.

⁶⁰ Albrecht, e-mail message, March 24, 2014.

⁶¹ Ps. 102: 1.

⁶² Albrecht, e-mail message, March 24, 2014.

Example 2.3. *Four Psalms, Psalm 102*, mm. 14–22

The image shows a musical score for three parts: Flute (Fl.), Manicoba (Man.), and Pedal (Ped.). The Flute part is on a single staff with a treble clef, showing measures 15 and 20 circled. The Manicoba part consists of two staves (treble and bass clefs) with a 'mf' dynamic marking. The Pedal part is on a single staff with a bass clef, also showing a 'mf' dynamic marking. The music is in a key with one sharp (F#) and a 4/4 time signature.

In the A and A' sections of the movement, the organ and flute trade off melodies. Albrecht moved to this conversational approach to help avoid balance issues; if the organ was loud and the flute was in the low register, there would be no chance that the flute would be heard. Albrecht liked alternating between flute and organ for the contrast and to avoid the flute competing to be heard. Since the beginning is marked “Freely—improvisatory style,” I asked Albrecht if that applied to both flute and organ parts. She said that originally she wanted the flute part to have freedom, but did not think about it for the organ part. In Mateva’s and my performance of the movement, we played the rhythms to sound improvisatory in both flute and organ. Albrecht listened to the recording of our performance and said she liked the freedom we took, including in the organ part.⁶³ When asking Egler how the Shelly-Egler Duo interpreted the “Freely—improvisatory style,” he said the organ part was not strict, but the flute cadenza featured much more freedom than the organ. The duo kept the tempo in time from measure 31 onward but pushed the tempo forward as the music built in intensity, starting at measure

⁶³ Albrecht, phone interview.

56.⁶⁴ The following example includes the beginning of the movement, open to interpretation of how “freely” to play.

Example 2.4. *Four Psalms, Psalm 102*, mm. 1–8

2.4.3 Organ Registration

Table 2.2.

| Albrecht's Registration | Mateva's Registration |
|--|---|
| Great: Principals 8' + 4' coupled to Choir + Swell | Great: Open Flute 8', Principal 4', Bass Clarinet 16', Oboe Horn 8', Open Flute 4', String 4' coupled to Pedal 8' |
| Swell: Principals 8' + 4', Light Reeds 16' + 8' | Swell: none |
| Choir: Principals 8' + 4' coupled to Swell | Accompaniment: none |
| Pedals: Flutes 16' + 8' coupled to Swell | Pedals: Open Flute 8', Bourdon 16' |

The registrational suggestions for the organ indicated by Albrecht are “Swell: Principals 8' + 4', Light reeds 16' + 8'. Choir: Principals 8' + 4', coupled to Swell. Great: Principals 8' + 4', coupled to Choir + Swell. Pedals: Flutes 16' + 8', coupled to Swell.” (Couplers allow the stops on one division to be played on another.)⁶⁵ Since the

⁶⁴ Egler, phone interview.

⁶⁵ Shannon, 91; Egler, phone interview. Coupling on an organ is similar to a textural crescendo in orchestration, where new sounds are added to existing sounds.

organ plays solo in the opening, Mateva began with the box open.⁶⁶ Albrecht indicates that the beginning is played on the Choir manual and the Pedals. (The Choir manual is the tertiary keyboard and is usually enclosed. It contains soft accompaniment stops. Out of the Great, Swell, and Choir manuals, the Choir manual is the quietest.)⁶⁷ The registration Mateva used was the Open Flute 8', Principal 4', Bass Clarinet 16', Oboe Horn 8', Open Flute 4', and String 4' on the Great manual. Mateva and Schwandt chose the Bass Clarinet stop because it is one of the milder reeds available on the organ.⁶⁸ Egler additionally mentioned that some organs do not have a 16' foot light reed available, but it is beneficial to have the contrast of the light reeds with the flutes and principals.⁶⁹ Mateva used the string stop again to articulate the quarter notes more prominently. In the pedals Mateva used the Open Flute 8', Bourdon 16' and coupled the Great to Pedal 8'.⁷⁰ The Möller Municipal Organ contains three manuals and a pedal, resulting in four divisions.⁷¹ With the flute entrance in measure 7, Mateva closed the box all the way. In order to do this, she dropped the G in the pedal.⁷² The flute plays in the mid-register here, and the organ part is overpowering in sound with the coupling of manuals; therefore, closing the box was necessary for the flute to be heard. The organ and flute trade off again, resulting in the same organ registration for measures 16-22. Refer to the previous musical example (Example 2.4.) to see the flute's entrance and G in the pedal part that Mateva chose to drop.

⁶⁶ Mateva, interview.

⁶⁷ Shannon. The aforementioned source was consulted for definitions of organ terminology and modified by Silviya Mateva and Dr. John Schwandt.

⁶⁸ Mateva, interview.

⁶⁹ Egler, phone interview.

⁷⁰ Mateva, interview.

⁷¹ Shannon, 6. A division refers to a set of pipes, and in general, one manual controls one division.

⁷² Mateva, interview.

Table 2.3.

| Albrecht's Registration m. 31 | Mateva's Registration m. 31 |
|--------------------------------------|--|
| Choir coupled to Pedal | Coupled Oboe Horn 8', String 4' from the Accompaniment |
| Pedals: add Principals 16' + 8' | Pedals: Bourdon 16', Open Flute 8' |

In measure 31, undulating sixteenth notes begin in the organ part. At this point, Albrecht writes for the Choir coupled to Pedal and to add Principals 16' and 8' to the Pedals. This organ registration was too resonant on the Möller Municipal Organ, so instead, Mateva used the Bourdon 16' and Open Flute 8' and only coupled the Oboe Horn 8' and String 4' from the Accompaniment.⁷³ Mateva closed the box halfway for this portion of the piece as the dynamic is *mezzo piano* and the flute plays in the low register.⁷⁴

At measure 73, Albrecht writes for full organ, with Pedals adding Reeds 16' + 8' and Bourdon 32'. Mateva followed these directions, specifically using the Trumpet 8', Trombone 16', Clarinet 8', and Oboe Horn 8'. She also opened the box all the way for the loudest possible sound. Mateva followed the registration indications for the rest of the movement, and in the last three measures, slowly closed the box all the way for the marked *decrescendo*.⁷⁵

⁷³ Ibid. Depending on the organ, this manual is also called the Choir or Positiv, but on this particular organ, it is called the Accompaniment.

⁷⁴ Ibid.

⁷⁵ Ibid.

2.4.4 Errata

The flute part differs from the score in measure 51; the flute and organ score indicates the entire measure under one slur. This is missing in the flute part, where no slur is indicated. The complete score markings should be followed, with the flute part slurred.⁷⁶

2.5 Performance Guide to *Psalm 103* “Bless the Lord, o my soul; and all my being, bless his holy name....”

2.5.1 Text of *Psalm 103*

BLESS the LORD, O my soul: and all that is within me, *bless* his holy name.

² Bless the LORD, O my soul, and forget not all his benefits:

³ Who forgiveth all thine iniquities; who healeth all thy diseases;

⁴ Who redeemeth thy life from destruction; who crowneth thee with lovingkindness and tender mercies;

⁵ Who satisfieth thy mouth with good *things*; *so that* thy youth is renewed like the eagle’s.

⁶ The LORD executeth righteousness and judgment for all that are oppressed.

⁷ He made known his ways unto Mo’ses, his acts unto the children of Is’ra-el.

⁸ The LORD *is* merciful and gracious, slow to anger, and plenteous in mercy.

⁹ He will not always chide: neither will he keep *his anger* for ever.

¹⁰ He hath not dealt with us after our sins; nor rewarded us according to our iniquities.

¹¹ For as the heaven is high above the earth, *so* great is his mercy toward them that fear him.

¹² As far as the east is from the west, *so* far hath he removed our transgressions from us.

¹³ Like as a father pitieth *his* children, *so* the LORD pitieth them that fear him.

¹⁴ For he knoweth our frame; he remembereth that we *are* dust.

¹⁵ *As for* man, his days *are* as grass: as a flower of the field, so he flourisheth.

¹⁶ For the wind passeth over it, and it is gone; and the place thereof shall know it no more.

¹⁷ But the mercy of the LORD *is* from everlasting to everlasting upon them that fear him, and his righteousness unto children’s children;

¹⁸ To such as keep his covenant, and to those that remember his commandments to do them.

⁷⁶ Albrecht, e-mail message to author, February 17, 2016.

¹⁹ The LORD hath prepared his throne in the heavens; and his kingdom ruleth over all.

²⁰ Bless the LORD, ye his angels, that excel in strength, that do his commandments, hearkening unto the voice of his word.

²¹ Bless ye the LORD, all ye his hosts; ye ministers of his, that do his pleasure.

²² Bless the LORD, all his works in all places of his dominion: bless the LORD, O my soul.⁷⁷

2.5.2 Overview

After the intensity and dissonance of *Psalm 102*, *Psalm 103* resembles the calm after a storm. Although *Psalm 102* ends quietly, the tension remains with an unresolved dissonance of two Ab's and a G. The serene opening melody of *Psalm 103* depicts the hopeful and thankful character of the text, while also connecting the second movement to the third with the Ab pitch center and soft dynamic. Albrecht especially enjoys the end of the second movement and the transition into the third movement, saying the third is more effective after hearing the second.⁷⁸ This movement features sweeping melodic lines in the flute and a middle section with a dialogue between flute and organ, while also using the organ in an unconventional way with sustained clusters by the organist's forearm on the manual. The favorite movement of both Shelly and Egler, Shelly commented, "I think I like the third [movement] the best. It is so pastoral and somewhat ethereal."⁷⁹

In *Psalm 103*, the melodic line lends itself to push and pull throughout the movement. The flute melody contains similarities to an ornamented solo vocal line; the flute outlines an Ab major arpeggio, with a scalar flourish preceding many of the arpeggios. In Albrecht's dissertation, she mentions her enjoyment of writing vocal

⁷⁷ Ps. 103: 1-22.

⁷⁸ Albrecht, phone interview.

⁷⁹ Shelly, e-mail message.

music and that melodies in some of her instrumental works are still “vocal in concept.”⁸⁰ Albrecht chose ascending scale passages in the flute part because she wanted phrasing that depicted a “lifting up of the soul and of raising one’s spirit.”⁸¹ The following example illustrates the flute’s melodic line.

Example 2.5. *Four Psalms, Psalm 103*, mm. 3–4



Egler points to the melody as a top reason for *Psalm 103* being his favorite movement. He stated, “I really like the third movement. It’s just so beautiful. I like the melodic line and the contrast that goes on in the middle section with the return to the melody in the second A section. You know what [Albrecht’s] intention is in terms of the text. Her text painting is what really sets her aside.”⁸²

The increase in tempo and the character at measure 19 delineate a new section (B). Albrecht marks the tempo as eighth note equals 92 and “Freely.”⁸³ Throughout the B section, no bar lines exist, except for each new staff of music, helping to contribute to

⁸⁰ Albrecht, “An Analysis of Original Compositions,” iii.

⁸¹ Albrecht, phone interview.

⁸² Egler, phone interview.

⁸³ Albrecht, *Four Psalms for Flute and Organ*, score, out of print.

the feeling of “freely.” In an email interview, I asked Albrecht why she chose to not write bar lines at measure 19. She replied that she did not want that section to “sound metric,” as she intended it to be a “prose conversation between the organ and flute.”⁸⁴ The majority of the B section consists of the flute and organ trading melodies, only occasionally overlapping in imitation. Shelly mentioned that Albrecht told her the middle section was like a “conversation between the body and soul.”⁸⁵ Albrecht did not recall saying this, but she commented, “I suppose you would make the flute the soul.”⁸⁶

Albrecht uses an unconventional form of notation in the organ accompaniment at the B section; the staves in the pedal and left hand are blacked out. In this section, Albrecht provides instructions for the organist to “Place the left elbow on “g” and slowly depress all white keys up to f3 (or d3) with arm and hand.”⁸⁷ When writing the directions of what notes to depress, Albrecht consulted Egler to see how many notes he could hold down with his forearm. She said, “I guess an organist with a short arm couldn’t hold down as many notes. Funny!”⁸⁸ Albrecht used this effect in other pieces such as *How Lovely is Thy Dwelling Place for SATB Choir and Organ* (1984) (with a key weight bar), *Scriptures: Three Movements for Eb Alto Saxophone and Organ* (1992), and *Introduction and Variations on ‘Engelberg’ for Organ* (1998) (with a key weight bar). Surprisingly, this effect does not sound entirely dissonant. The large tone cluster provides a shimmery backdrop effect while the right hand of the organ accompaniment and the flute trade off imitative figures. Albrecht used soft strings for the “wash of sound” in order to create a soft background texture and solo stops for the

⁸⁴ Albrecht, e-mail message, March 24, 2014.

⁸⁵ Shelly, e-mail message.

⁸⁶ Albrecht, phone interview.

⁸⁷ Albrecht, *Four Psalms for Flute and Organ*, score, out of print.

⁸⁸ Albrecht, e-mail message, March 24, 2014.

right hand conversational part.⁸⁹ Albrecht’s “interesting use of chord clusters [in the B section]” drew Egler to this movement. The following example shows the conversational approach between flute and organ, as well as the notation of the chord clusters.

Example 2.6. *Four Psalms, Psalm 103, m. 19*

The image shows a musical score for Example 2.6, titled "Example 2.6. *Four Psalms, Psalm 103, m. 19*". It consists of four staves. The top staff is for the Flute (A), marked "Freely" and "mf". The second staff is for the Chorus (Ch.), marked "mf". The third staff is for the Organ Swell (Sw.), marked "mp". The bottom staff is for the Organ Pedal (ped.), marked "mp". A large blacked-out area covers the organ parts from the beginning of the Chorus section to the end of the piece. The score includes various musical notations such as notes, rests, and dynamics.

An unintentional feature of this movement is that the return of the A material corresponds with the Golden Mean, or the ratio 0.618 from the Fibonacci Series.⁹⁰ The return of the A section corresponds with the Golden Mean, but Albrecht did not

⁸⁹ Ibid.

⁹⁰ Ruth Tatlow, “Golden number,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 7, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49579>; Ruth Tatlow and Paul Griffiths, “Numbers and music,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed March 21, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44483>. Many twentieth-century composers have either purposefully or subconsciously written music that has the Golden Mean at important structural points in a work. Said to “produce harmonious proportions,” composers such as Claude Debussy (1862–1918) and Béla Bartók (1881–1945) used the Golden Mean as a “favored analytical goal.”

purposefully do this; she only had an ABA' form in mind. She also mentioned that she “really love[d] the A section and thought it was worth hearing again.”⁹¹

After she completed the piece, Albrecht asked Shelly for comments. The only suggestion Shelly had was to extend the ascending scale at the end of *Psalm 103* up an octave; Albrecht commented that was “the perfect suggestion.”⁹² A' ends with a scalar flourish ascending from an Eb4 to an Ab6, originally ending on an Ab5 (an octave lower). The following example shows the ending of the movement (and originally the whole piece), with the extended ascending scale.

Example 2.7. *Four Psalms, Psalm 103*, mm. 44–45

The image displays a musical score for the ending of Psalm 103, measures 44 and 45. It consists of four staves. The top staff is the vocal line, featuring a melodic line with a ritardando (rit.) marking and a scalar flourish of 17 notes ascending from Eb4 to Ab6. The second staff is the right-hand piano accompaniment, showing a rhythmic pattern of eighth notes with a ritardando marking. The third staff is the left-hand piano accompaniment, featuring a sustained bass line with a ritardando marking. The bottom staff is a separate line labeled "Add 32' Bourdon" with a single note. The number "97-6146" is printed at the bottom right of the score.

The longest out of the four movements, this movement takes approximately six and a half minutes to perform. Egler pointed to this movement as the most logical to perform in a church service because of the longer length and familiar ABA' form. Egler could not remember a specific church in which the piece was performed, but mentioned

⁹¹ Albrecht, e-mail message, March 24, 2014.

⁹² Ibid.

that he thought the duo had performed this movement in a church service at some point previously.⁹³

2.5.3 Organ Registration

Table 2.4.

| Albrecht's Registration | Mateva's Registration |
|---------------------------------------|------------------------------|
| Great: Solo flute 8' (Harmonic Flute) | Great: Open Flute 8' |
| Swell: Gedackt 8' | Swell: Gedackt 8' |
| Pedals: Bourdon 16' | Pedals: Bourdon 16' |

The registrational suggestions for the organ indicated by Albrecht are “Swell: Gedackt 8'. Great: Solo flute 8' (Harmonic Flute). Pedals: Bourdon 16'.” Mateva opened the box halfway and used the same registration in the Swell and Pedal, but used the Open Flute 8' instead of the Harmonic Flute because the Möller Municipal Organ does not have a Harmonic Flute stop.⁹⁴ Because the Harmonic Flute stop is a type of open flute, another open flute stop is comparable to use since not all organs have the Harmonic Flute stop.

Table 2.5.

| Albrecht's Registration m. 19 | Mateva's Registration m. 19 |
|--------------------------------------|--|
| Great: Solo Flute 4' | Great: none |
| Swell: Soft String + Celeste 8' | Swell: Salicional, Celeste 8' |
| Choir: Soft expressive reed 8' | Accompaniment: Orchestral Oboe 8', Open Flute 4' |
| Pedal: Bourdon 16' | Pedal: Bourdon 16' |

⁹³ Egler, phone interview.

⁹⁴ Mateva, interview; Shannon, 142-143. The Gedackt and Bourdon are two types of stopped flutes, and the Harmonic Flute is a type of open flute. The Harmonic Flute is a powerful stop, good for playing solo lines. The pipe has a hole halfway through that causes the pipe to overblow at the octave. Organs can have three types of flute stops: open, stopped, and partially stopped. The construction of stopped flutes forces the air to travel up the pipe and back down the pipe, resulting in a different type of sound.

At rehearsal letter A (measure 19), Albrecht changes the registration to “Swell: Soft String + Celeste 8’. Choir: Soft expressive reed 8’. Great Solo Flute 4’.” (The Pedal remains as the Bourdon 16’). Mateva chose the Salicional for the soft string, combined with the Celeste 8’.⁹⁵ Celeste stops are slightly out of tune, with one set of pipes being tuned sharper than the other; this creates a sound similar to vibrato.⁹⁶ In the Accompaniment, Mateva used the Orchestral Oboe 8’ and added the Open Flute 4’.⁹⁷ Adding the open flute increased the dynamic and added a different timbre to the sound. As mentioned earlier, this section included the “wash of sound” created by the organist’s left arm to be placed over certain white keys on the manual for the Swell and Pedal. Mateva closed the left swell box to avoid the effect being too loud and overpowering the conversational lines of the flute and right hand of the organ. This meant that she needed to pick a reed located in the right swell box of the organ pipes to play the solo line since she closed the left swell box. On the Möller Municipal Organ, there were few choices for a reed in the right box, and Mateva chose the Orchestral Oboe for its soft sound. In the Accompaniment, she closed the right box for the marked decrescendos and to allow the mid-register flute melody to be heard, opening the box again each time the organ had a solo line.⁹⁸

At rehearsal letter B (measure 22) Mateva changed the registration on the Great to the Tibia Clausa 4,’ which is a type of stopped flute with a powerful sound that is typical on theater organs.⁹⁹ Albrecht wrote the organ melody to be played on the Choir (Accompaniment) at rehearsal A and changed to the Great at rehearsal B. Changing the

⁹⁵ Mateva, interview.

⁹⁶ Shannon, 145.

⁹⁷ Mateva, interview.

⁹⁸ Ibid.

⁹⁹ Ibid.

manuals increases the volume, and using the Tibia Clausa stop makes the increase in volume more prominent.¹⁰⁰

At rehearsal letter D (measure 28) Albrecht changes the registration on the Great to “Solo flute 8’ (expressive, if possible).” Mateva used the same registration of the melody that occurred earlier in the beginning, still using the Open Flute 8’. Like in the previous movement, Mateva closed the box at the end of the movement for a decrescendo.¹⁰¹ In the Shelly-Egler Duo’s recording of *Four Psalms*, the organ on which the piece was performed had a Harmonic Flute stop. Egler used a different registration for the A section and the return of A. In the first A section, Egler and Shelly wanted the timbre to be “pristine and not quite so vocal.”¹⁰² Shelly preferred for her tone to sound more operatic in the return of A; therefore, Egler switched to the Harmonic Flute stop to go from a more intimate flute sound to one that possesses a more singing quality to match the operatic sound Shelly provided.¹⁰³ Egler commented on the choices of flute stops to use on an organ, as they vary in terms of sound and intensity. If the organ performed on has a flute stop that is strong enough in terms of dynamics and is in an expressive division (a division with a swell box), the organist can add more dynamics to the flute line.¹⁰⁴ Although Albrecht indicated for the Solo flute 8’ to be played on the Great manual and be “expressive, if possible,” Egler mentioned that on most organs, the Great division is unenclosed, and therefore not able to create shading of dynamics because there is no swell box. If the best sounding flute stop is in

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Egler, phone interview.

¹⁰³ Ibid.

¹⁰⁴ Shannon, 103. Many organs have one or more divisions that are called expressive. An expressive division means that a crescendo or decrescendo can be achieved.

the Great division, then it might be more beneficial to have that sound rather than using a weaker stop where dynamics are possible. Organs with three or four manuals will include more options of flute stops that are in enclosed divisions. Albrecht and Egler collaborated on the registration choices, and Egler mentioned some of the benefits of using a Harmonic Flute stop. Because of the mechanics of the pipe, the tone sounds like it gets louder as the pitches ascend. The upper harmonics are also stronger than on other types of flute stops. Egler said the Harmonic Flute stop combined with a real flute playing, sounds almost like two Boehm flutes playing.¹⁰⁵

2.5.4 Errata

The metronome marking of this movement is quarter note equals 76. This is a mistake and should be eighth note equals 76.¹⁰⁶ In measure 23 (2 measures after rehearsal B) the flute part has tenutos and slurs over the groups of two eighth notes, with a slur over the whole figure. In the score, there are only tenutos on the eighth notes and a slur over the whole figure; the same discrepancy exists in measure 24. The flute part is correct, not the complete score.¹⁰⁷ In measure 37, the score leaves out the flute's slurs on beats 1 and 2. The flute part includes the slurs, which are the same markings as the identical melody that is heard in measure 10. The flute part is correct.¹⁰⁸ In the score there is a fermata over the final note in the flute and organ, whereas in the flute part, there is no fermata marked. In this case, the complete score should be followed.¹⁰⁹

¹⁰⁵ Egler, phone interview.

¹⁰⁶ Albrecht, e-mail message to author, February 17, 2016.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

2.6 Performance Guide to *Psalm 100* “Make a joyful noise unto the Lord, all ye lands.”

2.6.1 Text of *Psalm 100*

MAKE a joyful noise unto the LORD, all ye lands.

² Serve the LORD with gladness: come before his presence with singing.

³ Know ye that the LORD he *is* God: *it is* he *that* hath made us, and not we ourselves; *we are* his people, and the sheep of his pasture.

⁴ Enter into his gates with thanksgiving, *and* into his courts with praise: be thankful unto him, *and* bless his name.

⁵ For the LORD *is* good; his mercy *is* everlasting; and his truth *endureth* to all generations.¹¹⁰

2.6.2 Overview

The character of *Psalm 100* and *Psalm 95* are similar; the high register, staccato notes, and trills in the melody add to the joyful nature of the movement. The meter is $\frac{9}{8}$, divided into 2 + 2 + 2 + 3, another unusual division of the beat. Comparable to the first movement, the meter used contributes to its dance-like feeling. This movement also has the most straightforward tonality; the melodic line in the flute is more diatonic as it follows the Db major scale. The structure of the movement is ABA', with a waltz in the B section. Whereas Albrecht made sure to avoid a waltz in *Psalm 95*, she said she “finally got a metric waltz in there.”¹¹¹ A performance suggestion by the Shelly-Egler Duo is for the flutist to play measures 38–41 up an octave. With the organ marked at a *forte* dynamic level and the flute written in the low to mid-register, the flute would be covered up and difficult to hear. Putting the flute up one octave solves this problem. I heard this on the duo's recording, which influenced me to do the same for my

¹¹⁰ Ps. 100: 1-5.

¹¹¹ Albrecht, phone interview.

performance. When I mentioned the change of octave to Albrecht, she said she did not mind that being done with the piece.¹¹² The following example shows the section that is advisable for the flutist to play up an octave.

Example 2.8. *Four Psalms, Psalm 100*, mm. 37–41

The image displays a musical score for Example 2.8, consisting of two systems of staves. The first system includes a flute staff, a guitar staff, and a piano staff. The flute staff has a circled measure number '40' at the beginning. Performance markings include 'Add Cymbelstern' with an arrow pointing to a specific note, 'Gt.' above the guitar staff, and 'Ped. reeds 16', 8'' above the piano staff. Dynamics include 'f' (forte) and 'ff' (fortissimo). The second system continues the piano part with 'ff' markings. The score is in 4/4 time and features a key signature of two flats.

While working on this piece, I was unsure of what the markings meant in the penultimate measure. In the score, there are black boxes placed above the flute melody, whereas in the flute part, there are three lines placed above the note heads. Albrecht clarified those markings are for flutter tongue, to add “more activity and change,” but are not necessary for the performer to follow. In fact, she has never heard a performance of *Four Psalms* where the flutist has used flutter tongue.¹¹³ In the Shelly-Egler Duo’s recording of this piece, Shelly did not flutter tongue where marked. Written at the

¹¹² Ibid.

¹¹³ Albrecht, phone interview.

request of the Shelly-Egler Duo to end a recital at Wichita State, the bright sounds and energetic rhythms provide the audience with a perfect closer. The following examples show the notation used by Albrecht for flutter tongue, and the difference in the notation in the score and flute part.

Example 2.9. *Four Psalms, Psalm 100*, mm. 42–44

Example 2.9 shows a musical score for four staves. The top staff is in treble clef, the second and third are in treble clef, and the bottom is in bass clef. The score includes dynamic markings such as *rit.* (ritardando) and *fff* (fortississimo), and tempo markings such as *a tempo*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into two measures by a double bar line, with the first measure marked *rit.* and the second marked *a tempo*.

Example 2.10. *Four Psalms, Psalm 100*, mm. 41–44

Example 2.10 shows a musical score for a single staff in treble clef. The score includes dynamic markings such as *rit.* (ritardando) and *fff* (fortississimo), and tempo markings such as *a tempo*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into two measures by a double bar line, with the first measure marked *rit.* and the second marked *a tempo*.

2.6.3 Organ Registration

Table 2.6.

| Albrecht's Registration | Mateva's Registration |
|---|---|
| Great: Principals 8' + 4' + 2' mixture, Reed 8' | Great: none |
| Swell: Principals 8' + 4' + 2' mixture, Reeds 16' + 8' + 4' | Swell: Oboe Horn 8', Open Flute 8', String (Gamba) 4', Stopped Flute 2 ^{2/3} , String (Gamba) 2' |
| Choir: Principals 8' + 4', Reeds 16' + 8' coupled to Swell | Accompaniment: Oboe Horn 8', String (Salicet) 4', and Stopped Flute 4' |
| Pedals: Principals 16' + 8' + 4' coupled to Swell + Choir | Pedals: Contragamba 16', Salicional 8', Open Flute 8', Stopped Flute 8' |

The registrational suggestions for the organ indicated by Albrecht are “Swell: Principals 8' + 4' + 2' mixture, Reeds 16' + 8' + 4'. Choir: Principals 8' + 4', Reeds 16' + 8' coupled to Swell. Great: Principals 8' + 4' + 2' mixture, Reed 8'. Pedals: Principals 16' + 8' + 4' coupled to Swell + Choir.” Mateva opened the box halfway and used Swell: Oboe Horn 8', Open Flute 8', String (Gamba) 4', Stopped Flute 2^{2/3}, and String (Gamba) 2'. Accompaniment: Oboe Horn 8', String (Salicet) 4', and Stopped Flute 4'. Pedals: Contragamba 16', Salicional 8', Open Flute 8', and Stopped Flute 8'.¹¹⁴ Mateva chose not to couple any of the parts because that would have overpowered the flute.¹¹⁵ The mixture was not possible on the Möller Municipal Organ because only one-sixth of the organ was installed in the Paul F. Sharp Hall at the time this piece was performed. (A mixture is a stop that adds higher pitches in the overtone series, usually the fifths and octaves.)¹¹⁶ In order to get the mixture effect, Mateva used the Stopped Flute 2^{2/3} since that is the fifth in the overtone series.¹¹⁷ Egler explained that the mixture might not

¹¹⁴ Mateva, interview.

¹¹⁵ Ibid.

¹¹⁶ Shannon, 138.

¹¹⁷ Mateva, interview.

always be appropriate due to the volume, and the color of the reed stops used is what is important.¹¹⁸

Egler also mentioned the importance of coupling, thus layering the sounds in this movement. At the coda starting in measure 38, the mixture could be used if the flute plays up one octave, especially since the organ doubles the flute melody. The organist should keep each manual present when adding another manual to create effective layering.¹¹⁹ At the coda, if the organist couples the Great, there must be enough sound in the pedals, in order to hear the moving eighth notes in that part. If the Great is too powerful and covers up the moving line, then one should not use the Great.¹²⁰

Table 2.7.

| Albrecht's Registration m. 38 | Mateva's Registration m. 38 |
|---|---|
| Pedals: Reeds 16' + 8', add Cymbelstern | Add Diapason (Principal) 16', Bourdon 16', Diapason (Principal) 8', Clarinet 8', Oboe Horn 8', Great to Pedal Coupler, add Glockenspiel 2' coupled from the Swell |

In measure 17, Albrecht writes for the pedal to be reduced. Mateva did not follow this, as the pedal was never overpowering.¹²¹ In the coda (measure 38), Albrecht indicates Pedals: Reeds 16' + 8' and to add the Cymbelstern. Mateva added the Diapason (Principal) 16', Bourdon 16', Diapason (Principal) 8', Clarinet 8', Oboe Horn 8' and used the Great to Pedal coupler.¹²² The Möller Municipal Organ did not have a

¹¹⁸ Egler, phone interview.

¹¹⁹ Ibid. As mentioned earlier in *Organ Registration for Psalm 102*, coupling on the organ is similar to a textural crescendo in an orchestral work. Therefore the original sound in the organ part has to stay, and have new sounds created and layered on top of that.

¹²⁰ Ibid.

¹²¹ Mateva, interview.

¹²² Ibid.

Cymbelstern stop; instead, Mateva used Glockenspiel 2' coupled from the Swell.¹²³ The Cymbelstern is a “toy” stop usually consisting of at least four bells that are a high and random pitch. The sound is created by a “rotating star wheel.”¹²⁴ As the glockenspiel are bells and are high pitched, they serve as a comparable alternative. The organ performed on in the Shelly-Egler Duo’s recording had a Cymbelstern stop. The duo has performed in venues where the organ did not have one; their solution was to have the page turner play the triangle in place of the Cymbelstern stop.¹²⁵ When asking Albrecht why she chose the Cymbelstern stop she said, “Oh, because it’s so much fun. And I like the Cymbelstern, and it’s kind of nice at the end of some pieces.”¹²⁶ Albrecht has indicated for the Cymbelstern stop to be used at the end of several other of her pieces, such as *Introduction and Variations on ‘Engelberg’ for Organ* (optional in Variation VIII) (1998) and *Magnificat and Nunc Dimittis for Organ and SATB Choir* (2011). In the last measure, Mateva opened the box all the way for the *fortississimo* dynamic.¹²⁷ The flute plays in the extreme high register, making it easy to be heard over the organ.

2.6.4 Errata

In the score, the flute line is missing the slur between two Ab’s between measures 12 and 13. One should follow the flute part and not rearticulate the Ab; this appears to be an error with the musical notation program since the Ab’s are across a bar line and starting a new line, making it difficult to notate the double slur. An Ab across

¹²³ Ibid.; “Zimbelstern,” *The Oxford Dictionary of Music*, 2nd ed. rev., *Oxford Music Online*, Oxford University Press, accessed February 11, 2015, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e11275>.

¹²⁴ Shannon, 150.

¹²⁵ Egler, phone interview.

¹²⁶ Albrecht, phone interview.

¹²⁷ Mateva, interview.

the bar line occurs between measures 8 and 9, which has the double slur marking.

Therefore, the passage following it should be treated similarly. See Example 2.11. to clarify.

Example 2.11. *Four Psalms, Psalm 100*, mm. 10–14

The image displays a musical score for measures 10 through 14 of Psalm 100 from the piece 'Four Psalms'. The score is presented in two systems, each containing three staves. The top staff in each system is for the flute, the middle for the organ, and the bottom for another instrument. Measure 10 is indicated by a circled '10' at the beginning of the first staff. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and features several slurs and phrasing marks. The organ part consists of block chords and moving lines, while the other instrument part provides a steady accompaniment.

At the end of the penultimate measure, there is a caesura in the score; this is missing in the flute part. The score should be followed.¹²⁸

2.7 Performance Guide Conclusion

For a piece like *Four Psalms* where the organ registration suggestions are very general to be accommodating for any organ, the organist has a lot of freedom to alter them. Albrecht considered the registrations, tessitura of the instruments, and use of alternating between flute and organ to combat common balance issues. In *Psalm 95* and *Psalm 100*, Albrecht wrote the flute part in the mid to high register to assure the flute

¹²⁸ Albrecht, e-mail message to author, February 17, 2016.

was easily heard. The only portion of *Psalm 100* where the flute was not in a tessitura to be heard was at measure 38, leading Shelly to play that part up an octave.

The writing in *Psalm 102* avoided balance issues with the conversational approach in the opening between flute and organ, as each instrument alternates playing the melodic line. In measure 32, both the flute and organ play in the low register, but the balance remains stable by having the organ playing the low pitches on the pedals. The dynamic of the pedals are considerably softer than the manuals. As Albrecht increases the tension and intensity of the piece, she continues to balance the flute and organ part. For example, in measure 41, the organ adds the Swell manual, but the flute plays in a higher range. In measure 65 the organist plays on the Great manual (the loudest manual) and the flute plays in the high register. Albrecht writes for the full organ in measure 73 and makes this an interlude for the organ. The flute joins again in measure 96, playing in the low register, but the organ is reduced to a sustained harmony in the pedals.

In *Psalm 103* the texture of the organ part is thinner than in the other movements and written in the low to mid register. The registration in the opening calls for the Gedackt 8', Solo flute 8', and Bourdon 16'. As previously mentioned, the Gedackt and Bourdon are stopped flutes. The overall tone color of the registration Albrecht wrote is hollow, allowing the flute to be heard well in the low and mid register. At rehearsal letter A, Albrecht changes to a conversational approach again. Although balance issues will still arise depending on the organ in use and specific registrations chosen, Albrecht carefully thought out compositional techniques that would limit those balance problems.

The performance guide for each movement delves into Albrecht's compositional decisions, provides feedback from the Shelly-Egler Duo performances, and outlines suggestions for the organ registration. Whether performing Albrecht's *Four Psalms* or other flute and organ repertoire, the next chapter will inform duos about the challenges of performing music with this specific instrumentation. Drawing on the experience of two well-established duos, the Shelly-Egler Duo and the Reas-Marianiello Duo, suggestions for overcoming those challenges are discussed, as well as input from my own experience.

Chapter 3: The Flute and Organ Duo

3.1 Introduction

The Shelly-Egler Duo and the Reas-Marianiello Duo are well-known flute and organ duos. Both duos have released CDs, been featured on the prestigious *Pipedreams* program, performed numerous concerts across the United States, and commissioned new works for flute and organ.¹ As previously mentioned, Steven Egler is Professor of Organ at Central Michigan University and has been a church organist for over forty-five years.² Frances Shelly is Professor of Flute at Wichita State University and Principal Flute of the Wichita Symphony.³ Shelly and Egler formed their duo in the 1970s and released their CD *The Dove Descending: Music for Flute and Organ* in 1994.⁴

Keith Reas currently holds the organist and Director of Music position at the St. Paul's Episcopal Church in Chattanooga, Tennessee. He has worked with flutists most of his career and has also been involved in church music for over thirty years.⁵ Linda Marianiello is the Artistic Director of the Chapel Series at Immaculate Heart and Santa Fe Flute Immersion. Having lived in Germany for a decade, Marianiello recorded for the Bavarian Radio and played for the Bavarian State Opera in Munich, Germany.⁶ The Reas-Marianiello Duo have been performing together since 1994. In 2001 the duo

¹ As previously mentioned, *Pipedreams* is a weekly radio broadcast of exclusively organ music.

² "Steven Egler," *Cmich.edu*, accessed March 10, 2016, <https://www.cmich.edu/colleges/CCFA/CCFASchoolofMusic/CCFASOMAbouttheSchool/SOMASFaculty/Pages/Steven-Egler.aspx>.

³ "Frances Shelly," *Wichita.edu*, last modified February 16, 2015, accessed March 10, 2016, http://webs.wichita.edu/?u=fa_woodwinds&p=/shelly.

⁴ The Shelly-Egler Flute and Organ Duo, *The Dove Descending: Music for Flute and Organ*, Summit Records, 1994, CD.

⁵ Keith Reas, phone interview with author, January 23, 2015.

⁶ Linda Marianiello, phone interview with author, January 24, 2015.

released their first CD, *Dialogues: American Music for Flute and Organ*.⁷ Their second CD together, *Cantilena Lyric Music for Flute and Organ*, was released in 2010.⁸ For recordings, the Reas-Marianiello Duo chose to primarily record pieces specifically written for flute and organ and not transcriptions. Marianiello said, “To me, organ and piano are such different animals, and the music that’s written for flute and piano is not adaptable for flute and organ. The repertoire is just so different with not much opportunity to overlap.”⁹

More composers are starting to write pieces for the flute and organ duo, making it a more popular ensemble. Egler says, “The flute and organ are both wind instruments, so they are a natural team.”¹⁰ In the early 1970s, when Shelly and Egler formed their duo, not many concert pieces existed for flute and organ. The duo performed at one of the National Flute Association’s conventions in Washington D.C. and went to the Library of Congress to search for all concert pieces available for flute and organ at the time. Since then, the Shelly-Egler Duo have continued to explore new flute and organ repertoire. Egler admits that some of the music is “somewhat gimmicky, catchy, and not always worth all the work.”¹¹ Egler ranks Albrecht’s *Four Psalms for Flute and Organ* towards the top of the repertoire available for this ensemble, stating that her pieces stand out because of her text painting, among other elements.¹² Marianiello enjoyed learning flute and organ repertoire as a change from the standard flute and piano works. She said, “What I liked about the flute and organ is that it was a totally new repertoire.

⁷ The Marianiello-Reas Duo, *Dialogues: American Music for Flute and Organ*, recorded 2001, MSR Classics, CD.

⁸ The Marianiello-Reas Duo, *Cantilena: Lyric Music for Flute and Organ*, recorded October 15–17, 2009, MSR Classics, 2010, CD.

⁹ Marianiello, phone interview.

¹⁰ Egler, phone interview.

¹¹ Ibid.

¹² Ibid.

There was a surprising amount of good music and nobody knew it or even ever heard of it. That was fun to explore that. The repertoire is relatively unknown and it's fun to record it and give people a chance to get to know a new work."¹³ Although more music is being composed for this ensemble, Reas still says there is a need for more.¹⁴ Additionally, Marianiello said, "There's such a tendency today to shrink the repertoire down. Some [pieces] are more accessible on a first listening. People have gotten lazy in their listening habits and only listen to music they know."¹⁵

Performing in a flute and organ duo creates a rewarding experience, as the sound possibilities and repertoire for the ensemble provide a variety of musical prospects. Many challenges for the flute and organ duo exist, including the differences in venues and organs, organ registration choices, balance issues, and intonation problems. The following sections discuss each challenge and present potential solutions.

3.2 Venue

As every organ differs with respect to every hall, the venue choice for this ensemble remains imperative for a successful performance. When invited to perform, the Reas-Marianiello Duo always research the venue beforehand and choose a program that will work well on that particular organ (if already familiar with the instrument in question). In other cases, the duo prepare a program and then find an organ and venue that will support that music well.¹⁶ Marianiello offers this advice:

You can't accept a job site unseen without knowing about the organ. Organs are so wildly different from one another in what they have to offer, that it's really

¹³ Marianiello, phone interview.

¹⁴ Reas, phone interview.

¹⁵ Marianiello, phone interview.

¹⁶ Reas, phone interview.

knowing what you're getting into ahead of time. Then you kind of know that going in so you're not caught off guard or not put in a situation where it's impossible to make it work. You can't change the organ—with the organ, what you see is what you get.¹⁷

Marianiello commented on the fact that venues for flute and piano remain more consistent, whereas organ venues contain added complications.¹⁸ Whether it be in a concert hall, university, or church, the setup of the organ console and pipes is often not ideal for performing with a solo instrument. (The console includes the manuals [the keyboards], stops, and pedals, and is the control center of the organ.)¹⁹ Some venues have an organ console that is moveable, while others do not. When the console is not moveable, there are less options of where the solo instrument can be placed. Reas says, “There are some spatial challenges that happen just by the nature of where organs are.”²⁰ At St. Paul’s Episcopal Church in Chattanooga, Tennessee, where Reas is the organist, the console is not moveable. The church has a traditional divided chancel and the console is off to one side. Because of this, the soloist has to stand in the middle of the chancel, which is quite a distance from the organ console, and the organ console is behind the soloist. Reas also mentioned that, “a lot of times the way organs are positioned, the organist cannot hear exactly what the organ sounds like out of the room because of the way the console is positioned.”²¹ The Shelly-Egler Duo have performed at a church in Michigan where the organ console was in the balcony, while the chambers and pipes were about thirty feet in front of the console. Shelly was forced to be that distance away from Egler, making communication between the two more

¹⁷ Marianiello, phone interview.

¹⁸ Ibid.

¹⁹ Shannon. The aforementioned source was consulted for definitions of organ terminology and modified by Silviya Mateva and Dr. John Schwandt.

²⁰ Reas, phone interview.

²¹ Ibid.

difficult. The duo were not aware of that organ setup before agreeing to perform. Egler said that experience “was like playing in two different buildings” and that was “the worst situation [they have] ever played in.”²² Marianiello has performed in approximately twenty-five different organ venues and says no two performance spaces are alike, stressing the importance of ample rehearsal time in each venue.²³ Egler agreed, having encountered similar discrepancies in organ venues.²⁴

Besides the organ console being in different locations and moveable or immovable, the placement of the pipes affects ensemble and balance issues as well. Ideally, the organ chambers are close to the level of the stage, where both the flutist and organist can hear the organ’s sound immediately. For the Shelly-Egler Duo’s performances in Wiedemann Hall at Wichita State University, the divisions were high above the stage, above both the flutist and organist.²⁵ In that high location, the sound travels out into the audience and makes it difficult for the performers to play together accurately because of the sound delay. Organists often have to work with this lapse of immediate feedback. Egler said:

I think organists tend to deal with the distance a little bit better than the flutists because [the flutist is] an added component. If [the flutist] is not used to listening in that way—listening long distance—then that makes for certain challenges. If a room is live, a lot of [the solution] is going on automatic pilot. The two players need to be really simpatico and dead on with their rhythm; sometimes that’s the only way to do it when those distances are involved.²⁶

From a flutist’s perspective, Marianiello offered some advice for solving this issue:

Sometimes you can’t hear but learn to (instead of trusting your ears) you can learn to kind of know how much either ahead of what you hear (or even in some

²² Egler, phone interview.

²³ Marianiello, phone interview.

²⁴ Egler, phone interview.

²⁵ Ibid.

²⁶ Ibid.

cases, behind what you hear) you need to play in order for it to be together for the audience. One thing that a lot of flutists don't understand is that a lot of flutists think that their sound is right where they are physically. My teacher, Bernard Goldberg, and Marcel Moyse talked about the idea that your sound is not the sound that you hear—it's the sound that the audience hears and the sound that projects out into a hall... I started recording every concert...and listening to how my sound was in projection and not how I heard it. It's kind of like singers in that way. Singers can never really hear themselves either, so they have to go by what they feel or sense physically when it sounds right to someone who's listening to them. And that's how I've learned how to play the flute and that's actually how I teach people when they're playing in a concert hall too. It's not by listening to themselves right where they are, but dealing with the projection and how that's your true sound.²⁷

The acoustics in the space also affect whether or not a flute and organ duo is a good combination for the performance site. When Marianiello and Reas researched venues in which to professionally record, they came across a church in Colorado that housed an organ they thought would be good for their repertoire. However, the hall's acoustics were dry and the duo decided the venue was not appropriate for a recording.²⁸ Repertoire choice also affects whether a resonant or dry hall is more appropriate. If the music contains many staccato passages, an extremely resonant hall will make the sounds blur together; this type of hall also will not be as conducive to flute and organ repertoire written with challenging ensemble issues. Performers must take these factors into consideration when choosing repertoire or a venue.

I have performed duo music with organ in two venues: the Grayce B. Kerr Gothic Hall and the Paul F. Sharp Hall, both at the University of Oklahoma. In Gothic Hall, the organ console is not moveable and is close to the pipes, with the pipes being directly above the console. The organ is on the second floor, with audience members sitting on the first floor. The flutist has room to stand next to the organ console, which

²⁷ Marianiello, phone interview.

²⁸ Ibid.

allows for eye contact and communication between flutist and organist. The acoustics in the hall are quite resonant, and aural feedback to the performer is almost immediate. With tall ceilings and open space, this venue is similar to that of a cathedral. In contrast, Sharp Hall is a one thousand seat concert hall with the organ pipes significantly above the stage; therefore the sound goes above the performers and out to the audience, creating difficulties in ensemble between flutist and organist. If the flutist waits to hear feedback from the sound bouncing back, then he or she will be late. Although the flutist will hear the parts as together, the audience will hear the flute as behind the organ. This also presents a challenge for the organist; when playing the manual and pressing down the keys, the sound is not immediate. To help solve these ensemble issues, the duo must maintain eye contact and watch each other for cues while simultaneously trusting each other with regard to tempo and rhythms. Tempo is especially important, as neither can slow down due to late feedback from the performance space. With false immediate feedback, recording and listening back or having someone listening in the hall is a must. Fortunately, the organ console is moveable, so it can be placed anywhere on the stage. Mateva and I experimented with moving the console's location to find the spot with the best feedback with regard to the flute.

3.3 Organ Registration and Balance

From wooden flutes to the silver Boehm flute, the instrument's construction has not had any major revisions since 1847.²⁹ In contrast, organs have a five hundred-year history of being built specifically to perform certain types of music.³⁰ Reas commented on registration indications in music, noting that even if the composer gives specific directions, he ends up changing a lot of them depending on the organ. He said, "If the registration says flutes 8' and 4', on my own instrument I have about eight combinations I could use on different keyboards."³¹ On a smaller instrument, there are less choices of stops to use. Reas says, "Not every instrument works as well for some repertoire as others because some organs play Baroque music a lot better than Romantic music and vice versa; it just depends on the sounds available to a particular organ."³² The registration indications are useful, however, for giving the performer an idea of what sound the composer has in mind. This becomes trickier when performing music by a modern composer, as their expected organ sound is harder to predict than it would have been for earlier composers. For example, a German eighteenth-century instrument would create sounds quite different from a nineteenth-century French instrument.³³ For a period composer, one has an idea as to what type of organ the composer was writing for based on the century and country the composer is from.

Because each organ is "vastly different,"³⁴ an organist needs enough rehearsal time to get used to a new instrument, experimenting with what stops are available and

²⁹ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: Oxford University Press, Inc., 1996), 55-59.

³⁰ Reas, phone interview.

³¹ *Ibid.*

³² *Ibid.*

³³ *Ibid.*

³⁴ *Ibid.*

determining the registrations that will sound best for a particular piece of music.³⁵

Marianiello mentioned that Reas arrives at a performance venue at least a day in advance to work out the organ registrations.³⁶ Additionally, even after preparing the new organ's registrations, rehearsals with the flutist may reveal more alterations are needed. Reas said, "Then when we get together, I have to make changes because some registrations just won't work the way you think they're going to either in terms of color or terms of balance."³⁷ Egler confirmed that he also arrives to a performance site a day early to get used to a new organ.³⁸

Marianiello points to the registration choices as both a challenge and opportunity for the flutist. She says, "Probably the number one thing I enjoy about playing as a flute and organ duo is the flexibility of being able to change your sound in a way that you don't do with any other instrument, because every time the organ changes registration or the texture of the organ part changes, you have to figure out how your part fits into that."³⁹ Treating the organ like an orchestra, the flutist can adjust tone color and dynamics to blend or contrast, just like in an orchestral setting. In comparison to the piano, the organ has a wider range of sound possibilities, which provides the flutist with more options for color combinations.

The organist may have to change registrations based on color, volume, or intonation. If the flute's sound blends too well into the organ's sound and instead needs to stand out, the organist can pick a registration that has a more significant difference in tone color than the flute. Capable of creating sounds equal to that of a full orchestra, the

³⁵ Ibid.

³⁶ Marianiello, phone interview.

³⁷ Reas, phone interview.

³⁸ Egler, phone interview.

³⁹ Marianiello, phone interview.

organ can easily drown out the flute. Egler stated this is one of the instrument combination's most common problems. When the organ sound is overpowering the flute, a registration that includes enclosed divisions can be used to reduce the sound by closing or partially closing the swell shades. This can help with balance, but will also alter the tone color of the pipes. In Sharp Hall, Mateva completely closing the swell shades did not always work because then I could not hear the organ. From my perspective, it sounded like I was playing louder than the organ. To help me hear the organ better, Mateva often closed the box only halfway. Mateva and her professor Dr. John Schwandt would map out registrations for the pieces we worked on in advance. Then in rehearsals, Schwandt would listen in the audience and change registrations based on my particular sound and hall in which we were performing.

To help determine if there are balance issues, the Shelly-Egler Duo record their rehearsals. Egler mentioned that he and Shelly will spend as much time listening to their rehearsals as rehearsing.⁴⁰ According to Egler, Shelly can tell if she is being overpowered based on whether she is forcing the sound.⁴¹ Shelly says, "You have to be able to hear yourself in relief. If you feel like you are being drowned, then most likely you are."⁴² Having someone in the audience to listen or recording from out in the audience is integral to determining the correct balance. Reas mentioned that oftentimes in rehearsals, Marianiello thought she was being covered up by the organ, but when they listened to their rehearsal recordings, the balance was good. With balance, Reas said, "you have to be careful because it depends on the tessitura of both the flute and

⁴⁰ Egler, phone interview.

⁴¹ Ibid.

⁴² Shelly, e-mail message.

organ and the particular qualities of the organ.”⁴³ The choice of stops and which manual or manuals are played on affect the volume of the sound. After the duo’s performances, audience members often comment on their surprise at the organ being such a loud dynamic and the flute still heard over it.⁴⁴ A skilled composer writing for flute and organ should be able to determine the correct tessitura for the flute to be in to project over the organ. In regards to composing for flute and organ, Albrecht said, “The trick is not to “cover” the flute. Balance must be considered and the flute must be in a range that will let itself be heard if the organ is on the loud side.”⁴⁵

3.4 Intonation, Color, and Blend

Intonation proves to be another significant issue for flute and organ duos. Reas mentioned that unless an organ has been recently and thoroughly tuned, the instrument is rarely absolutely in tune with itself. “Depending on the combination of stops you are using, it’s very hard for the flutist to tune because you don’t know which pitch to tune to, or which micro-pitch I should say.”⁴⁶ Different registrations have different pitch tendencies. Because of this, for each performance, Marianiello memorizes the pitch of any given registration in rehearsals.⁴⁷ She stressed the importance of being flexible and able to play in tune when performing with organ “because the pitch is so variable from one stop to the next.”⁴⁸ She also said, “And I’m listening to color at the same time; intonation or color can clash with the organ.”⁴⁹ Shelly mentioned playing the high

⁴³ Reas, phone interview.

⁴⁴ Ibid.

⁴⁵ Albrecht, e-mail message to author, March 24, 2014

⁴⁶ Reas, phone interview.

⁴⁷ Marianiello, phone interview.

⁴⁸ Ibid.

⁴⁹ Ibid.

register in tune is challenging, as “sharpness is more noticeable with organ.”⁵⁰

Marianiello noted the importance of having enough rehearsal time in the performance location to be able to fix these types of intonation issues.⁵¹ Even so, Reas would often make last minute registration changes before a performance because of intonation problems. Reas said, “I choose my registrations based on what’s most in tune and what sounds best at a given time.”⁵² He mentioned that “drastic temperature changes can affect either the whole organ or just one division of the organ.”⁵³

Finding the right colors and blend is another challenge for flute and organ duos. Imagining the organ as a symphonic instrument capable of creating a plethora of colors, the flutist has to also create a variety of colors when performing with organ. Shelly said, “Sometimes I feel like my sound is weaving in and out of the pipes. It’s fun to try and match the sounds of the organ.”⁵⁴ From an organist’s standpoint, Reas mentions color possibilities of both instruments as a benefit specific to this type of ensemble. He said, “The thing I like about the flute particularly is the way that the sound both blends and contrasts with organ color. Because both are wind instruments, and a lot of organ sounds are designed to imitate flute, there’s a lot of commonality there and a lot of opportunity for exploring color, both for the flutist and with the organ.”⁵⁵ Some variables that affect the color and blend are the registration choices, use of vibrato, and the way the music is written. Reas says, “in terms of dealing with color and tuning issues, there’s not much you can do except listen, listen, listen.”⁵⁶

⁵⁰ Shelly, e-mail message.

⁵¹ Marianiello, phone interview.

⁵² Reas, phone interview.

⁵³ Ibid.

⁵⁴ Shelly, e-mail message.

⁵⁵ Reas, phone interview.

⁵⁶ Ibid.

Performances of the same piece on different organs results in a truly unique experience for the flute and organ duo. Organ builders may label stops with the same term, but they will be different in sound and construction. Even if the same organ builder tries to make two identical stops, it is likely that they will still have differences in sound and color.⁵⁷ Marianiello discussed performing with organs and the differences in stops. She said:

There are all sorts of textures that either require the flute to be more prominent and state the thematic material or blend right into the organ sound to sound like an additional stop. You're always listening and every organ is different, so to some extent, you're going to be playing the same pieces of music differently every time that you change organs. It's challenging, but fun too.⁵⁸

Reas discussed the difference between several organs he has performed on and how there are such drastic differences between organ sounds. He recalled performing on an organ at Yale University, where there are a variety of 8' stops at all different volume levels; the stops allowed for a wide palette of color choices in combination with the flute. Reas stated that, "some instruments just work better with the flute than others do."⁵⁹

Vibrato use will also affect the intonation, color, and blend and can be used to raise or lower pitch, although raising the pitch is more common. The vibrato affects the color, along with other elements such as the embouchure shape, lip placement, and resonance of the body. In regards to blend and the use of vibrato when playing with organ, Marianiello said, "How I use vibrato with the organ depends on the organ and how the registrations change. Certain registrations have a very straight sound and certain overtones to them. If you use vibrato that's not compatible with the overtones of

⁵⁷ Shannon, 142.

⁵⁸ Marianiello, phone interview.

⁵⁹ Reas, phone interview.

a particular registration, that can disturb the ear—even if you’re in tune.”⁶⁰ If the flute needs to blend into the organ sound, then Marianiello uses little to no vibrato.⁶¹ Shelly uses vibrato in the same way, saying “vibrato helps to make the flute sound stand out when needed.”⁶²

3.5 Conclusion

Having experienced the challenges of performing in a flute and organ duo firsthand, discussing possible solutions to those issues with two well-known duos was helpful to me. I became interested in the organ during my first year as a doctoral student at the University of Oklahoma. As you walk into the front entrance of the Catlett Music Center, you are also walking into the Grayce B. Kerr Gothic Hall, which houses an organ. With a cathedral-like design, the hall has stained glass windows and resonant acoustics. The organ students often had lessons or practiced during the day. As I walked to and from the building, I loved hearing the organ. In one of my classes I met Mateva and we decided to form a flute and organ duo, playing together each semester in school. Mateva and I struggled to find additional flute and organ repertoire that we liked and that had substance. Mateva contacted Egler to ask for suggestions, knowing he performed in a flute and organ duo. Egler mentioned a handful of pieces, and Mateva and I listened to recordings of them. We decided to play *Four Psalms* and the rest is history. Although performing with organ has its challenges, the sound combinations and new repertoire for the ensemble make it worth the effort. *Four Psalms* was compelling to play and captured a variety of characters that was intriguing to explore in one piece.

⁶⁰ Marianiello, phone interview.

⁶¹ Ibid.

⁶² Shelly, e-mail message.

The organ writing was also a significant reason I fell in love with the piece, especially the second movement with the full organ interlude. I was drawn to the powerful sounds an organ can create.

Conclusion

A talented woman balancing her devotion to education, religion, and composition, Albrecht's career has brought her much success, especially considering the obstacles women of her generation faced in academia. As aforementioned, Albrecht's colleagues have spoken highly of the quality of her teaching and compositions. The publication of five of her works, professional recordings of two works, as well as their performance on *Pipedreams*, demonstrates her works' popularity when made available to a wider audience. Maintaining her job as a church musician while also being a full-time professor, Albrecht was constantly serving her community. Performances of her pieces in the surrounding churches received positive feedback, which led to her continued commissions to write sacred music.

Albrecht gained international exposure and influence from performances of her music in Russia and Norway. A musical ambassador, Albrecht exchanged music with Russian composers and invited Russian musicians to the United States for performances and master classes. As Russian composers made a huge impact on her as a child, she further explored her passion of the culture and music with her many trips to the country, simultaneously benefitting Central Michigan University's music program. Experiencing Russian operas firsthand and learning how to read, write, and speak the language made Albrecht a resource for her opera and vocalist colleagues, who sought her out on those topics. While Albrecht does not claim to consciously use techniques of the Russian master composers, her attraction to this country's musical and cultural aesthetics must impact her work at some level. This would be an interesting topic for future research.

Positive reviews of Albrecht's *Four Psalms* in journals, performances of the piece in the United States, Russia, and Norway, as well as a professional recording all support the quality of the work. *Four Psalms* fulfils both venue choices of concert hall and church. Featuring lively rhythms and melodies in the first and fourth movements, the second movement contrasts with prevalent dissonance, tension, and showcases the power of the organ. With the joyful energy of the first and fourth movements and the intensity of the second movement, the third movement brings balance with a lyrical and calm melody. An emotionally driven piece, the music offers a rewarding experience to the performers and audience members. Although more compositions for flute and organ are being written, this work is a top contender for this ensemble. An accessible piece for the twentieth-century, the music appeals to a variety of people with its modern rhythms and harmonies, yet familiarity of both buoyant and expressive melodies. For any flute and organ duo working on building up their repertoire, *Four Psalms* is a valuable addition; with its innovative organ writing, powerful exploration of the text, and technical, but not overbearing challenges, the piece also fits into sacred and secular settings.

The liner notes of the Reas-Marianiello Duo's CD *Cantilena* perfectly sum up the flute and organ combination:

Many listeners find the flute and organ partnership surprisingly new and exciting. At first thought, one wonders if the two instruments are well matched. But they soon discover that the resonant acoustics of churches and concert halls, coupled with a wealth of high-quality repertoire, are perfectly suited to a compelling chamber music experience.¹

¹ The Marianiello-Reas Duo, *Cantilena: Lyric Music for Flute and Organ*, recorded October 15–17, 2009, MSR Classics, 2010, CD.

While an enjoyable ensemble to listen to and perform in, this type of duo also faces many challenges. With inconsistent venues, the duo must research the venue in advance and plan for sufficient rehearsal time. Always adjusting the registrations and dynamics for balance, each organ's differences result in a unique performance of each piece. Because of the intonation problems facing organs, flutists must be flexible on site and able to modify their pitch to match the organ. Marianiello says, "With flute and organ music, [one has] to develop other dimensions of musicianship that go beyond technical prowess to be a wonderful interpreter, have a large dynamic range, and wide palette of color."² Including advice for performing as a flute and organ duo by two well-known duos will hopefully encourage musicians to explore this chamber group and to commission new works. For future research, a comprehensive list of flute and organ concert repertoire is needed to promote this ensemble.

Discussing Albrecht's style in depth is beyond the scope of this document, and my recommended further research should be dedicated to analyzing Albrecht's music. Based on the scores and recordings made available to me, two pieces of particular note are *Introduction and Variations on 'Engelberg' for Organ* (1988) and *O God, Listen to My Prayer for SATB Choir and Organ* (1986). Including virtuosic writing for the organ, the use of a key weight, and one variation dedicated to almost all pedal work, *Introduction and Variations on 'Engelberg'* is attention-grabbing. *O God, Listen to My Prayer* features text painting, pitch bends in the vocal line, haunting melodies and harmonies, and a solo soprano part, making the piece striking.

The bulk of Albrecht's compositional output is unpublished liturgical and chamber music. With only five of her sixty-seven pieces published, mostly local, mid-

² Marianiello, phone interview.

Michigan people have had the privilege of listening to her unpublished compositions. Her high quality worship music should be made available to a larger audience, as well as her chamber works. These works could also be fascinating for music performers and scholars to study. Had other music of hers been given the same exposure that *Four Psalms* had, maybe a broader audience would be aware of her talent. Although Albrecht has not sent in many pieces to publish, she does believe more of her music should be. With Albrecht as the source of a doctoral document, my hope is to have more well-deserved attention drawn towards her and her music, and perhaps to encourage the publishing of more of her works.

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Appendix A: List of Albrecht's Compositions from 1975–2016

Published Compositions

Let All Mortal Flesh Keep Silence Organ Chorale Prelude (1963) published by World Library of Sacred Music

Let All Mortal Flesh Keep Silence for Flute, Organ, and Congregation (1963) published by World Library of Sacred Music

Come, Thou Long Expected Jesus for SATB Choir and Organ (1984) published by St. James Music Press

Four Psalms for Flute and Organ (1992) published by Concordia Publishing House (currently out of print)

Introduction and Variations on 'Engelberg' for Organ (1998) published by Selah

Unpublished Compositions (in Albrecht's private collection)

Two Songs for Mezzo Soprano and Clarinet (1975)

O Come, O Come, Emmanuel for Choir and Organ (1975)

The Songs of Marguerite: Three Songs for Flute and Soprano (1975)

From the Song of Songs 4 Movements for Mezzo Soprano, Tenor, and Organ (1976)

Singers Sing and Trumpets Play! for Choir, Brass Quintet, and Organ (1976)

From Isaiah 55 Four Movement for Tenor Solo and Organ (1977)

Song of the Crib for SATB Choir (1978)

Song of the Crib for Solo Voice and Piano (1978)

Haec Dies for Unison Choir, Tenor Solo, Soprano Solo, and Organ (1978)

The Gifts of God for SATB Choir and Organ (1978)

Fanfare on "Christus Vincit" for Four Trumpets (1980)

That They May Have Life for Choir, Bass Solo, Congregation, Brass, and Organ (1980)

The Liturgy of Hours for Three Horns and Three Trumpets (1981)

A Cathedral Mass for Choir, Cantor, Congregation, Brass Ensemble, Percussion, and Organ (1981)

The Three Jolly Pigeons Song for Voice, Harpsichord, and Recorder (1981)

O Chief of Cities, Bethlehem for Choir and Organ (1981)

What Wondrous Love is This for Two-Part Choir and Organ (1982)

Forth in Thy Name, O Lord, I Go for SATB Choir and Organ (1982)

The Call for SATB Choir and Organ (1982)

Take Up Thy Cross for SATB Choir and Organ (1982)

Lord of All Hopefulness for SATB Choir and Organ (1982)

Ye Servants of God for Congregation, Descant, Organ, and Brass Quartet (1982)

O God, Our Help in Ages Past for Congregation, Soprano, SATB Choir, Organ, and Brass Quartet (1982)

Love Consecrates the Humblest Act for SAB Choir and Organ (1983)

Holy, Holy, Holy Hymn Concertato for Choir, Brass Quartet, Organ, and Congregation (1984)

It Happened on that Fateful Night for SATB Choir and Organ (1984)

How Lovely is Thy Dwelling Place for SATB Choir and Organ (1984)

Afternoon on a Hill for Mezzo Soprano and Marimba (1984)

What Lips My Lips Have Kissed for Mezzo Soprano and Marimba (1984)

The True Encounter for Mezzo Soprano and Marimba (1984)

O Praise Ye the Lord for SATB Choir and Organ (1984)

In the Quiet Consecration for SATB Choir and Organ (1985)

Shouts of Joy! for Choir, Brass Quartet and Organ (1985)

Lord, Keep Us Steadfast in Your Word for Choir, Brass Quartet, and Organ (1985)

O God, Listen To My Prayer for SATB Choir and Organ (1986)

For All the Saints for Choir, Congregation, Brass Quartet, and Organ (1987)

Ah, Holy Jesus for SATB Choir, Organ, and Cello (1987)

Psalm 92 for SATB Choir, Baritone Solo, and Organ (1987)

God of the Ages for SATB Choir, Congregation, Three Trumpets and Organ (1990)

Come, Thou Fount of Every Blessing Hymn for Soprano and Piano (second arrangement for soprano and organ) (1990)

All Hail the Power of Jesus' Name for SATB Choir, Congregation, Organ, and Brass (1992)

Scriptures: Three Movements for E-flat Alto Saxophone and Organ (1992)

A Commendation for SATB Choir and Organ (1993)

Table High for Soprano, Mezzo-Soprano, and Piano (1994)

Quatrain: The Musician for Soprano, Mezzo-Soprano, and Piano (1994)

Christus Vincit for Organ (1996)

Two Movements for Two Flutes and Organ (1999) (second arrangement for two flutes and piano) (2015)

Prelude No. 1 for Left Hand Piano (1999)

Two Preludes for Left Hand Piano (2000)

Meditation on the Gradual Chant for the Feast Day of St. Cecilia for Organ and Gregorian Chant (2003)

O Pray for the Peace of Jerusalem for Organ and SAB Choir (2003)

Cantemus Domino for SATB Choir (2003)

Litany for the First Sunday of Lent for Cantor, SATB Choir, Congregation, and Hand Bells. Text by Nancy Casey Fulton (2006)

Advent Song for Organ and SATB Choir. Text by Nancy Casey Fulton (2010)

What Shall We Call You? for Organ and SATB Choir. Text by Nancy Casey Fulton (2011)

Magnificat and Nunc Dimittis for Organ and SATB Choir (2011)

Spirit of Wind, Spirit of Fire for Organ and SATB Choir. Text by Nancy Casey Fulton (2012)

Hope, in a Cold Climate for SATB Choir. Text by Nancy Casey Fulton (2012)

Creator of the Stars of Night for Organ and SATB Choir. Text by Nancy Casey Fulton (2013)

We Give Thanks: A Communion Anthem. Text by Nancy Casey Fulton (2014)

Under God's Roof. Text by Nancy Casey Fulton (2015)

Sanctus (re-written from *A Cathedral Mass*), *Gloria*, and *Fraction Anthem* (2016)

Appendix B: Albrecht's Degree Compositions

Master's Project

Symphony No. 1 in Three Movements (1959)

Doctoral Dissertation Recital Pieces

Salve Regina for SATB Choir (1959)

Three Songs on Poems by Gerard Manley Hopkins for Soprano and Piano (1960)

Three Movements for Chamber Orchestra (1960–1961)

The Passion for SATB Choir (1961)

Bread and Music for SATB Choir (1961)

Concert Piece for Organ (1963)

Large Scale Composition for Doctorate

The Five Psalms for Vespers for the Feast of the Immaculate Conception for Chorus, Soloists, and Orchestra (1970)

Appendix C: Selected Conferences Attended by Albrecht

- The College Music Society Theory Seminar (1977)
- The International Church Music Seminar (1978)
- The Music Teachers National Association National Conference (1978)
- The Church Music Institute (1980)
- Conference on Medieval Studies in Kalamazoo, MI (1982)
- The International Symposium on Gregorian Chant in Washington D.C. (1983)
- Master Class in Composition at Albion College (1986)
- Master Class in Organ Improvisation (1986)
- The National Convention of the American Guild of Organists (1986)
- The Liturgical Institute and Church Music Seminar in Valparaiso, Indiana (1987)
- The Master Schola at the Community of Jesus in Orleans, MA (1989)
- Composer's Workshop: Writing for the Voice in Chicago, IL (1990)
- The Liturgical Institute and Church Music Seminar in Valparaiso, Indiana (1990)
- The Master Schola (1990)
- The Midwest Composer's Symposium in Ann Arbor, MI (1990)
- Music-Alaska-Women: An International Symposium for Women Composers in Fairbanks, AK (1993)
- Summer Workshop in World Music at San Diego State University (1994)
- Seminar in Composition at Southeastern Massachusetts University (date unknown)
- The Church Music Seminar in Grand Rapids, MI (date unknown)

Appendix D: Glossary of Organ Terms³

Choir manual: The Choir manual is the tertiary keyboard and contains soft accompaniment stops. The division controlled by this manual is usually enclosed. Out of the Great, Swell, and Choir manuals, the Choir manual is the quietest.

Console: The console includes the manuals (the keyboards), stops, and pedals. It is the control center of the organ.

Coupler: Couplers allow the stops on one division to be played on another. Coupling on an organ is similar to a textural crescendo in orchestration, where new sounds are added to existing sounds.

Cymbelstern: The Cymbelstern is a “toy” stop usually consisting of at least four bells that are at high, random pitches. The sound is created by a “rotating star wheel.”

Diapason: The Diapason is a non-imitative organ stop that creates the foundational sound of the organ. This is also referred to as the Principal.

Division: A division refers to a set of pipes, and in general, one manual controls one division.

Expressive division: Many organs have one or more divisions that are called expressive. An expressive division means that a crescendo or decrescendo can be achieved by use of the swell shutters, or louvers located in front of the pipes.

Flute stops (Gedackt, Bourdon, Harmonic Flute, Tibia Clausa): The Gedackt, Bourdon, and Tibia Clausa are three types of stopped flutes, and the Harmonic Flute is a type of open flute, cousin to the transverse flute. The Harmonic Flute is a powerful stop,

³ John R. Shannon, *Understanding the Pipe Organ: A Guide for Students, Teachers and Lovers of the Instrument* (Jefferson, North Carolina, and London: McFarland & Company Inc., Publishers), 2009. The aforementioned source was consulted for definitions of organ terminology and modified by Silviya Mateva and Dr. John Schwandt.

good for playing solo lines. The pipe has a hole halfway through that causes the pipe to overblow at the octave. Organs can have three types of flute stops: open, stopped, and partially stopped. The construction of stopped flutes forces the air to travel up the pipe and back down the pipe, resulting in a different type of sound, an octave lower than an open pipe of the same length.

Great manual: The Great manual is the main keyboard. The division controlled by this manual is usually unenclosed and has the loudest sound.

Manual: A manual is the keyboard on an organ, and an organ can have multiple manuals, additionally including the pedal keyboard.

Mixture: A mixture is a stop that adds higher pitches in the overtone series, usually the fifths and octaves.

Pedal manual: The Pedal manual is a keyboard played with the feet.

Rank: A rank is a row of pipes, one per key. In some cases, such as mixtures, an individual stop can contain multiple ranks.

Registration: The registration refers to the different types of stops selected for a given musical situation.

Stop: A stop is a knob or key tablet that controls a set of pipes. The stops have labels indicating the name and pitch of the rank or stop, ie. Diapason, Flute, Oboe, etc.

Swell box: The pipes in enclosed divisions include shades that can be opened or closed; this compartment is called the swell box. When the swell box, or just box, is open, the sound is the loudest; partially or completely closing the box then reduces the sound.

Swell manual: The Swell manual is the secondary keyboard and is usually enclosed.

Swell shutters: Swell shutters are Venetian blinds that open or close, allowing for dynamic crescendos and decrescendos. They are located in front of the Swell box and pipes.