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STRAND, JAMES HAROLD

NETHERLANDS ORGAN MUSIC FROM 1960 THROUGH 1977: A STUDY OF SELECTED COMPOSITIONS

The University of Oklahoma D.M.A. 1980

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NETHERLANDS ORGAN MUSIC FROM 1960 THROUGH 1977
A STUDY OF SELECTED COMPOSITIONS

A Document

Presented to

the Faculty of the Graduate School

University of Oklahoma

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Musical Arts

---

by

James Harold Strand

November, 1980

NETHERLANDS ORGAN MUSIC FROM 1960 THROUGH 1977

A STUDY OF SELECTED COMPOSITIONS

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CHAPTER ONE

INTRODUCTION, NEED, PURPOSE, AND PROCEDURES

Netherlands is a small country on the North Sea in northwestern Europe. Despite its small size, it has produced some of the world's greatest artists, namely Pieter de Hooch, Rembrandt, Jacob van Ruisdael, and Jan Vermeer. Musically, however, few internationally acclaimed composers prior to the nineteenth century have emerged. Jacob Obrecht and Jan Pieterszoon Sweelinck are notable exceptions. Although the number of composers is small, visual evidence of musical performers represented in paintings and prints from the seventeenth and eighteenth centuries, are proof that musical life in Holland during the past centuries has been active.

An integral part of the country's musical life has been the organ. Organ building has a long and interesting history in Holland, having developed into a major industry by the fourteenth century. The first significant Netherland organ builders, Hendrik and Nicolaas Niehoff of the North Brabant School of organ builders, working in the late fifteenth and early sixteenth centuries, are considered by some to be "among the most important organ builders in the

whole history of the organ, if not the most important."[1] One of their instruments, built between 1539 and 1542 for the Oude Kerk in Amsterdam, was very influential in the organ building industry before it was replaced in 1618. The organ offered among other features, new full-length reeds which necessitated the construction of larger chests than had been used previously.[2] The Brabant representatives built organs outside of their own country and were particularly influential in north Germany.

One century later, it was in the same general area in which the Brabant builders worked, that the prominent composer, performer and teacher J. P. Sweelinck (1562-1621) made his contributions. Sweelinck was hired as municipal organist at the Oude Kerk ca. 1577. Most of the German organists of the early Baroque period were his pupils. The list of significant pupils include the names of Jacob Praetorium, Heinrich Scheidemann, Melchior Schildt, Paul Siefert, and Samuel Scheidt. Sweelinck's efforts earned him the title "The maker of German organists."[3]

In Sweelinck's vocal and keyboard compositions, contrasting approaches are found. The vocal works contain a

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[1]William Leslie Sumner, The Organ, 3rd ed. (London: Macdonald and Co., Ltd., 1962), p. 73.

[2]Sumner, p. 73.

[3]Eduard Reeser, "Netherlands," in Harvard Dictionary of Music, ed. by Willi Apel (London: Heinemann Educational Books Ltd., 1970), p. 570.

mixture of the earlier polyphonic style and the newer technique of monody. The keyboard compositions are distinctly Baroque in style and form, comprised of techniques of florid, figurative writing as well as skillfully executed counterpoint. Included in his keyboard repertory are fantasias, variations on popular tunes and chorales, toccatas, preludes, and ricercars. The echo fantasias are of special interest, in that they were created to illustrate the varied registrational possibilities available on the organs in the Netherlands.[1]

The Sweelinck tradition in performance and composition, established in the early seventeenth century, was continued through his students and eventually influenced the compositions of J. S. Bach. His tradition had a much greater impact in Northern and Middle Germany than in Holland. The church in Germany encouraged the musical leaders to use organ music during the services, giving its support to the playing of chorales and other free organ pieces. Following the reformation in the Netherlands, the use of the organ was prohibited by church authorities, who regarded the instrument (and other art) as "popish." This same prohibition occurred in Switzerland and England where the instruments were either removed or destroyed. In 1644

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[1]Marilou Kratzenstein, "A Survey of Organ Literature and Editions: The Low Countries," The Diapason, January, 1976, p. 4.

the English Parliament actually ordered the destruction of all organs[1] while in the Netherlands the ban was met with considerable opposition by the people. Since the fourteenth century organ building has been a major industry in the country and the instruments have been a source of pride to the citizens of the various communities. In many instances the municipal government took charge of the instruments, making installations in churches for the purpose of competing with a neighboring community. The installations may have been without the consent of the clergy.[2] "At the Janskerk, Gouda, the coats-of-arms of the burgomasters holding office during the organ's construction are much more prominent than those of the church ministers at the same date."[3]

The church leaders stood firm on their ban of organ music during the service, but the supporters of organ music were not easily deterred. As a result, the organ was played before and after the services on Sunday and during the week, in popular recitals, and for receptions that were held in the churches.[4] These secular occasions

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[1]Russel N. Squire, Church Music (St. Louis: The Bethany Press, 1962), p. 198.

[2]Peter Williams, The European Organ, 1450-1850 (London: B. T. Batsford Ltd., 1966), p. 37.

[3]Williams, p. 27.

[4]Friedrich Blume, Protestant Church Music (London: Victor Gollancz Ltd., 1975), p. 570.

which were caused by the conservative nature of the Reformed church spread to other localities. Leubeck, Germany, was a notable example, where the abendmusiken (evening concerts) were started by Dietrich Buxtehude. In Advent of 1673, Buxtehude presented concerts of organ music and sacred compositions for chorus and orchestra following the Sunday afternoon services. In the Netherlands, the predilection of the people for organ music was not the only reason for the various programs. There were also "educational considerations--specifically the desire to draw the populace from the so-called music inns, establishments of sometimes very dubious repute."[1]

The use of the organ during the worship service was gradually being allowed by the middle of the seventeenth century. Organists were limited, however, to the improvising or playing of compositions on the psalm tunes used in the service, and to accompanying the psalm singing by the congregation.

During the eighteenth and nineteenth centuries craftsmen continued to be productive in organ building but there was little organ music of high quality written during that period.[2] Many organists became skilled in the art of improvisation. Calvinism imposed strict limitations on the use of the

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[1]Blume, p. 570.

[2]Kratzenstein, p. 5.

organ in the worship service and, thus, was a significant factor regarding the demise of organ composition. In addition, the change in musical style in the mid-eighteenth century from contrapuntal writing to a more homophonic style, resulted in music less suited to the tonal quality of the earlier organs.

A new period of creativity was initiated in the Netherlands during the latter part of the nineteenth century. The most important composer was Alphons Diepenbrock (1862-1921), a self-taught musician who gained the distinction of becoming the first internationally established Dutch composer. He was influenced early in his career by the chromaticism of Wagner and the poly-melodic vocal style of Palestrina, and later by Debussy and the French school. The foundation of modern Dutch music is considered to have formed in the inspired fantasy of Diepenbrock and the solid technical foundation of his contemporary Johann Wagenaar (1862-1941), which was based in the German tradition of Liszt and R. Strauss.[1]

Willem Pijper (1894-1947) was the major figure in Holland during the first half of the twentieth century. He became established as the musical leader after developing a technique called germ-cell. The germ-cell technique is

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[1]Humphrey Searle and Robert Layton, Twentieth Century Composers, Volume III, Britain, Scandinavia and The Netherlands (New York: Holt, Rinehart and Winston, 1972), p. 126.

one in which all materials are derived from one or more small melodic or harmonic units which are stated first or near the beginning of the work.

Many of the important twentieth century Dutch composers have either studied with Pijper or with one of his pupils. Henk Badings (b. 1907), an outstanding example, is a composer with a prestigious international reputation. His compositions include symphonies, chamber works, solo works and concertos for various instruments, oratorios, operas, and electronic music. Among other notable Pijper pupils, but who are less well known outside of Holland, are Guillaume Landre (1905-1968) and Hans Henkemans (b. 1913). Although Pijper regarded Schoenberg's twelve-tone method as a destructive force,[1] he nevertheless encouraged his pupil Kees van Baaren to work in the medium because it seemed appropriate.[2]

The number of Dutch composers continues to increase, but for various reasons their music is infrequently performed by artists in other countries. One explanation may be the fact that Dutch composers generally have not written "shocking or sensational"[3] music. They consciously

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[1]Searle, p. 127.

[2]Bernard Jacobson, "Netherlands," in Dictionary of Contemporary Music, ed. John Vinton (New York: E. P. Dutton and Co., Inc., 1971), p. 510.

[3]Norman Demuth, Musical Trends in the 20th Century (London: Rockliff Publishing Corporation Ltd., 1952), p. 314.

avoid attracting attention. Another possible reason may be due to a limited publishing industry which forces composers to seek publication opportunities outside of Holland. Some Dutch composers have been successful in finding foreign publishers.

Partial compensation for the limited availability of publishers has come through the establishment of the Donemus Society. The society is supported by the government and in lieu of printing, produces photostated copies of manuscripts for its library and for sale to the public. Over three thousand compositions are contained in the society's microfilm library, representing over one hundred composers. The works are selected by an independent committee and are released if sponsored by a commercial publisher. This arrangement is similar to the practice of commercial publishers. Because there is little profit for those who sell the Donemus publications abroad, there is also little publicity, little knowledge of the music on the part of musicians, and consequently few performances.

A survey of 1,167 recital programs published in The Diapason during 1974 and 1975 revealed that few organ compositions by contemporary Dutch composers were performed by American organists. Within the programs only seventeen Dutch organ compositions by ten different composers were played, with six works repeated. All of the compositions played were written by composers born between 1892 and

1913, while works by younger composers were not represented. This dearth of performances shows either a lack of awareness or a lack of interest in Dutch music on the part of American organists.

A study of the available literature for material concerning recent Dutch organ music revealed that little has been written. An article by Spelman[1] included few compositions written since 1960 but encouraged performers to add compositions by Netherland composers to their repertory. The organ music of Monnikendam was presented by Berenbroick[2] which included several pieces written since 1960. The author states that for those who decide to play the pieces, "the effort . . . will be most rewarding."[3] Harry Mayer,[4] in an article about his country's avant-garde organ music, concludes that the compositions discussed, all written since 1960, compare ". . . favorably with similar works produced in other countries."[5]

The purpose of this study, therefore, was to develop a single source compilation of selected Dutch organ music

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[1]Leslie P. Spelman, "20th Century Netherland Organ Music," Music (September, 1970), p. 35.

[2]Lester W. Berenbroick, "Marius Monnikendam's 80th Year," Music (December, 1976), p. 32.

[3]Berenbroick, p. 35.

[4]Harry Mayer, "Avant-Garde Organ Music in the Netherlands," Key Notes (1975/2), p. 37.

[5]Mayer, p. 39.

which was composed during the period of years between 1960 and 1977. Specifically, a commentary on each work is presented, accompanied by a formal diagram and description of each composition. A synthesis of the descriptions is reported in Chapter Four.

A study was made of the development of organ composition during the twentieth century. The study preceded the investigation, found in Chapter Three, of the specific contributions by Dutch composers to organ music since 1960.

The compositions selected for the commentary in Chapter Three are from the Donemus catalogue. All works considered for inclusion are listed in Appendix B.

The primary criterion for selecting the specific compositions which are included in the compilation was that a variety of styles and compositional techniques should be represented. In satisfying this criterion, consideration was given to works which were written in a contemporary idiom while reflecting the influence of traditional harmonic practice. Works reflecting more current compositional practices were examined, particularly those employing serialism, aleatoric techniques, sound mass devices, as well as those which explore idiomatic sound resources of the instrument and non-traditional notational systems. Consideration was given to liturgical works cast in a contemporary mode and based upon Psalm tunes and chorales, appropriate as service music. Finally,

an attempt was made to include works by established composers, those frequently performed, and those representing various difficulty levels.

The commentary on the compositions is arranged in two parts. The commentary, one for each composition, is provided for performers, teachers, and students as an introduction to certain basic aspects of the music which may be helpful in the early stages of study. Part one includes the following material:

1) Name of composer; title of work; publisher; date written and/or first copyright date.

2) A graded level of difficulty based on a rating scale from one to five, respectively indicating easy to difficult.[1]

3) Approximate performance time.

4) Registration suggestions found in the score.

With each work, the above points are elaborated upon as appropriate to the compilation guidelines.

Part two of each presentation is a commentary including information on the compositional basis and the formal structure of the particular composition. These commentaries provide an introductory guide for the prospective performer and a readily accessible overview of the formal

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[1]Since no complete scores appear in the paper, the first page of each composition is included in order that the prospective performer may obtain at least a limited idea of the piece.

organization of the works, concentrating on the musical elements most significant as formal determinants in the composition. Formal diagrams with brief descriptions show the significant organizational factors in each section.

The commentaries and formal diagrams are basic guidelines which serve as points of departure for persons who wish to explore a particular composition in greater depth.

The first chapter of the paper is the introduction, which includes the need for the study, its intended purpose, and the procedures which were followed in the investigation.

The second chapter provides a brief history of organ music written during the twentieth century and especially works written between 1960 and the present.

Chapter three presents the commentaries on selected compositions. For each piece, information is provided about the publication, the performance time, and the registrational requirements. In addition, a commentary covering basic formative aspects and formal diagrams and descriptions detailing the formal structure are included.

The concluding chapter summarizes the material presented in the first three chapters, and particularly the results of the commentaries on the compositions found in Chapter Three.

CHAPTER TWO

ORGAN COMPOSITION AFTER WORLD WAR II

This chapter is a brief study of organ music since World War II with special emphasis on the stylistic trends that have appeared in the compositions written since 1960. Significant contributions by selected composers from several countries are discussed in order to provide a point of reference for the organ compositions by Dutch composers which are presented in Chapter Three.

The years following the armistice of World War II had an impact on all areas of human life. Major changes affected people in every country not only politically and economically but also socially and culturally. Musically speaking, three new compositional trends emerged by the early nineteen fifties--serialism, music created by electronic means, and the use of chance in composition and/or performance. The organ music which was written during that period did not generally reflect the compositional practices found in music for other media. Earlier resistance to tendencies towards a radical musical language gradually weakened, however, and a new direction in organ composition began in the early part of the nineteen sixties. This new direction has continued and it has now become a

vital part of the literature for the instrument.

The majority of organ compositions which were written by the mid-nineteen sixties, other than those demonstrating more futuristic trends, can be classified into three general categories. The first category contains those compositions which are written in a neo-baroque style. The second contains those written in a neo-romantic style. The third category is made up of those compositions of a less conservative nature, including those that incorporate serial techniques.[1]

The neo-baroque style in organ music began with the writing and publication of the influential pamphlet entitled The Art of Organ Building and Organ Playing in Germany and France by Albert Schweitzer in 1906. In the pamphlet Schweitzer stated that organs being built at the turn of the century were relying on "theories drawn from physics, often sacrificing thereby the achievements of earlier master-builders."[2] In 1926 the Freiburg Conference was instrumental in furthering the reform movement. Among other items, the conference urged reinstituting earlier practices including mechanical action, slider chests, low wind pressure, free standing instruments in a high position,

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[1]Robert Michael Rudd, "Stylistic Trends in Contemporary Organ Music," (unpublished doctoral dissertation, Louisiana State University and Agricultural and Mechanical College, 1967), p. 217.

[2]Albert Schweitzer, Out of My Life and Thought (New York: Henry Holt and Co., 1933), p. 88.

and the "werk principle" idea in which each division is complete in itself, with the principle stop in each division at the different octave pitch.[1]

A few German composers in the nineteen twenties made a reassessment of their previous "Romantic" treatment of the organ music written in the Baroque period. One example is seen in the admission by Karl Straube that the opinions he had expressed in his 1904 edition of early organ music, Alte Meister, were incorrect. His admission necessitated the need for a new edition, titled Alte Meister des Orgelspiels, neue Folge, 1929.[2]

The organ reform movement was influenced by still another significant trend. There was increased interest in research into music and instruments of the Renaissance and Baroque periods. The research results strongly influenced composers such as Paul Hindemith and Hugo Distler, whose writing style is known as neo-Baroque. The eighteenth century influences can be observed through the use of short, terse, melodic and rhythmic groupings with the various voices often displaying a variety of rhythmic arrangements. Other neo-Baroque style composers include Joseph Ahrens, Helmut Bornefeld, Willy Burkhard,

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[1]Lawrence I. Phelps, "A Short History of the Organ Revival," Church Music 67:1, pp. 14-15.

[2]Corliss Richard Arnold, Organ Literature: A Comprehensive Survey (Metuchen, New Jersey: The Scarecrow Press, Inc., 1973), p. 200.

Alberto Ginastera, Ernst Pepping, Siegfried Reda, Johann Nepomuk David, Herman Schroeder and Gerhard Wuensch.

Neo-Romantic composers generally have followed the traditions of French composers including Charles Arnould Tournemire, Louis Vierne, Cesar Franck and Charles-Marie Widor. Characteristics of the style include long, flowing and lyrical melodic lines with rhythmic patterns less complex than those of the neo-Baroque composers. A pianistic approach is frequently employed. Representative composers include Jeanne Demessieux, Marcel Dupre, Maurice Durufle, Jean Langlais, Leo Sowerby and Jean Roger-Ducasse.[1]

Less conservatively written compositions, composed in the mid-nineteen sixties, frequently embraced some form of serial treatment or procedure.[2] These procedures are generally based upon the twelve-tone technique of composition developed by Arnold Schoenberg. The method consists of arranging all twelve tones of the chromatic scale into a more or less arbitrary order. From this arrangement, referred to as the row, the order of pitch materials is determined for the composition. Both melodic and harmonic materials follow this predetermined order. Representative composers of the twelve-tone technique include Joseph Ahrens, Johann David, and Siegfried Reda.

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[1]Rudd, "Stylistic Trends," p. 13.

[2]Rudd, p. 25.

Three organ compositions which strongly influenced later music were written in the early nineteen sixties. The works were significant in freeing organ music from its predominately contrapuntal style and from the restrictions imposed in writing music mainly for the church and its worship. These works are Volumina by Gyorgy Ligeti, Improvisation a joute by Mauricio Kagel, and Interferenzen by Bengt Hambraeus.

Volumina was written in 1960-61, revised in 1966 and published in 1973. Ligeti stated that:

> The organ drew my attention on the one hand through its unexplored sound coloring possibilities and on the other hand through its deficiencies--its awkwardness, stiffness and clumsiness. This instrument resembles a giant prosthesis. It provoked me to find out how one could learn anew how to walk with this prosthesis.[1]

This statement by Ligeti illustrates his interest in composing for the organ, and specifically Volumina. The composer referred to the piece as a radical composition dealing with the roots of the organ, which are the sound of an organ, the dynamics, the form of the notation, the organ itself as a gigantic instrument and its playing techniques. The piece relates color and space to each other through stationary sound patterns and their gradual,

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[1]Klaus Rohring, record jacket notes for Neue Klangmoglichkeiten der Orgel (Christophorus-Verlag, Freiburg im Breisgau, SCK 70 350).

continual change. The sound patterns are created through stationary and variously changing note clusters which are produced by the fingers, fist, flat of the hand, the wrist, the forearm, and the upper part of the body. The score is notated graphically. The type of cluster (chromatic, diatonic, pentatonic) is indicated, as are the shape and direction of movement. "A feeling of great quietness" was the intention of the composer. "Strength and dignity are the only remnants of organ tradition; everything else disappears in the wide, empty spaces, the 'Volumina' of the musical form."[1]

Improvisation a joute by Mauricio Kagel is an example of the transfer of electronic type sounds to traditional instruments. Through the use of chord clusters, sounds result which are reminiscent of electronically produced colored noise. The composer treats the organ like a sound source of new timbres, using two registrants so that timbres can be changed more rapidly than usual. Furthermore, the assistants make noise, laugh, cough, whistle, scream and clap.[2] Huge block clusters of sound are created by calling for the artist to use the hands, forearms, and feet.

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[1]Rohring.

[2]Dieter Schnebel, "Kagel, Mauricio," in Dictionary of Contemporary Music, ed. by John Vinton (New York: E. P. Dutton and Co., Inc., 1971), p. 386.

Bengt Hambraeus wrote Interferenzen during 1961-62. The title comes from the effect created when a cluster of four notes is played on the pedal using a subbass 16'. The resulting beats, or interferences, indicate the proper tempo. Clusters are employed, within specific limits, throughout the composition. Contrasts occur between the different types and uses of clusters, between free and strictly rhythmic passages, between changes in manuals and registration (both in color and dynamic levels) as well as between a variety of differing articulations. The work is an exploration of the sound possibilities available on the organ.

The impact of these works was not immediately apparent in the works of the majority of twentieth century composers. The main body of organ literature continued to exhibit a more conservative approach still bearing the strong influence of such composers as Paul Hindemith.[1]

Notable examples of works reflecting the avant-garde influence can be found as early as 1964. In that year the Dutch composer Ton Bruynel combined a prerecorded tape with the organ for a work titled Relief, and in 1967 he used this same combination for Arc. An early example of chance organ music was written by Lukas Foss in 1967, titled Etudes. The American composer William Albright

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[1]Rudd, "Stylistic Trends," p. 10.

wrote his now well-known Organbook I in 1967. The compositions in the collection employ many techniques which are relatively new to the organ and which are found with greater frequency in the following years. Particularly noticeable is the varied treatment applied to clusters; i.e., sustained glissando clusters, clusters played by the forearm.

The reviews which appeared annually in Notes, covering selected organ compositions published in the preceeding year, provided an interesting report of the quality and quantity of the newest works. From the 1968 edition of Notes XXIV/4 through the final survey in the 1974 edition of Notes XXX/4 both writers reported an ever increasing trend toward works which reflect a "more advanced contemporary idiom. . . ."[1] Many works were written which employed a traditional approach, particularly pieces on hymn tunes in conventional forms, with slightly dissonant harmonies. Other compositions appear which use established techniques but utilize a twelve-tone approach, such as Shimah B'Koli (Psalm 130) by Vincent Persichetti, Reeksveranderingen no. 1 and no. 2 by Cor Kee, Prisms by Carel Brons and Pneuma by William Albright.

Certain contemporary compositional devices have proved to be idiomatic for the organ. These devices include

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[1]Luther Noss, "Annual Survey: Organ Music," Notes XXVI/4 (June, 1970), p. 852.

the use of chord clusters, alternate registrational techniques, the manipulation of the organ blower, and the securing of selected pitches. Examples using chord clusters in a variety of textures are found in Halleluja per organo by Marek Kopelant, Fantasia trionfale, Op. 37 by Knut Nystedt, and Parten voor Orgel by Wim de Ruiter. A mechanical action instrument is necessary for compositions like Intersection by Bent Lorentzen. The under compression of registers is called for, as well as the slow addition or subtraction of stops. The fourth piece of Four Mini-Pieces for Organ by Wim de Ruiter calls for a stop to be pulled to its half position. Werner Jacob's Improvisation sur E.B. uses graphic notation for the clusters, a time indication in seconds for each page, and the extreme registers of the organ. The opening sounds of the work gradually emerge and increase in volume with the starting of the organ blowers. At the close, the final cluster is dissolved through decreasing wind pressure after the motor is turned off. Antipodes I by Gary White uses selected pitches which are secured through the use of weights or wedges.

Perhaps the ultimate in the use of non-traditional techniques is Internal Organ by Martha Folts. This work, played entirely from inside a mechanical action organ, treats the organ as a source of sound, with emphasis on timbre and texture. Key weights are used, and a variety

of clusters are employed, together with glissandi and layered sounds. The various section lengths are controlled by a stop watch.

Since 1971, contemporary organ composition has been promoted by Hartt College of the University of Hartford through the sponsorship of an annual International Contemporary Organ Music Festival. In the report of the 1978 festival David Clark Isele wrote that,

> One of the major discussions in recent years at the Hartt Festival has centered on the subject of effects and gimmicks in the context of, or substituting for, contemporary music. The majority of concerts this year were seemingly void of this, which may reflect current thinking of performers, tastes of audiences, and proclivities of composers!"[1]

The composers of music for organ were slow to enter the mainstream of twentieth century compositional practices. The major forces in music following World War II were serialism, chance music, and electronic music. These approaches to musical composition did not appear in organ music until the mid-nineteen sixties when the contrapuntal stronghold was broken and a new compositional style began to emerge. During the experimental period many non-traditional approaches were used by composers in search for new, yet meaningful and expressive approaches. Although it is too early to interpret trends of the current

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[1]David Clark Isele, "International Contemporary Organ Music Festival," Music XII/6 (Nov., 1978), p. 52.

decade, it would appear that a period of organ composition is emerging which is consistent in quality with the contemporary music being written for other media.

CHAPTER THREE

COMMENTARIES ON SELECTED COMPOSITIONS

The purpose of this study was to develop a single source compilation of selected Dutch organ music which was composed during the period of years between 1960 and 1977. This chapter presents a commentary on each selected work accompanied by a formal diagram and description of each composition. A synthesis of the commentaries is reported in Chapter Four.

Twenty compositions were selected for the compilation from a complete list of thirty-nine compositions which were previewed for the study.[1] Criteria for selection was based upon the following: one, that a variety of styles and compositional techniques should be represented, and two, that works by established composers, frequently performed works and works of various levels of difficulty should also be represented.

The presentation of each composition is in two parts. Part one includes the following pertinent information:

1) Name of composer; title of work; publisher; date

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[1]The complete list of compositions previewed appears in Appendix B.

of composition and/or first copyright date.

2) A graded level of difficulty based on a rating scale from one to five, respectively indicating easy to difficult.[1]

3) Approximate performance time.

4) Registration suggestions found in the score.

With each work, the above points are elaborated upon as appropriate to the compilation guidelines.

Part two of each presentation includes a commentary on the compositional basis and important formative aspects of the structure of each work. In addition, formal diagrams and descriptions are given, providing an accessible overview of the formal procedures utilized in each composition. This portion of each presentation serves as an introduction to basic aspects of the music and as a point of departure for analysis in greater depth.

Listed below are the compositions that have been chosen for inclusion in the compilation.

Pierre Abbink Spaink	Rondo (1969)
Kees van Baaren	Musica per organo (1969)
Henk Badings	Introduction, Choral and Finale on the Gaelic Melody "Morning has broken" (1975)

[1]To convey the difficulty level as clearly as possible, at least one page in addition to the first page of the score is included. The writer selected the page as representative of the most difficult passage in the composition. The remainder of the work was found to be either less difficult or no more difficult than the excerpt.

	Ricercar (1973)
	Variations on a Mediaeval Dutch Theme (1969)
Jacques Bank	Little Blue Monkey (1974)
Bernard Bartelink	Preludium Trio en Fuga (1960)
Carel Brons	"Invenzione" (1963)
	Litany (1971)
Jaap Dragt	Rhapsodie (1977)
Derk Jansen	Psalm 5: Koraal en variaties (1972)
Cor Kee	Reeks-veranderingen in 4 secties no. 2 (1966)
	Suite 1969
	Suite for harpsichord or organ (1974)
Daniel Manneke	Diaspora (1969)
Marius Monnikendam	Toccate Pentecosta (1977)
Wim de Ruiter	Four Mini-Pieces (1969)
Joep Straesser	Mouvements (1965)
	Splendid Isolation--Passacaglia for organ (1976-77)
Jan Welmers	Spheres '70

RONDO

by

PIERRE ABBINK SPAINK

Published by Donemus, Amsterdam (1971). Written in 1969. Score reproduced from the composer's manuscript.

Information

Difficulty level
: Level 5. The technical problems are not extreme but the almost constantly changing note groups within a beat increase the difficulty level significantly.

Performance time
: ca. 9 minutes

Registration
: The composer states that the registration and dynamics are up to the performer. The composition was written for a four manual instrument, but instructions are given for adapting to a three-manual or a five-manual organ.

Commentary

The traditional rondo concept of departure and return is employed in this work, with textural organization as the principal formal determinant. The initial statement and restatement emphasize the use of pyramiding cluster chords, while the areas of departure contrast through emphasis on block chord structures in slow moving design, labeled interjections, and pointillistic materials in a more complex rhythmic texture. Between two of the sections short transitions occur, the first using staccato notes and chords, and the second employing short melodic lines.

The work closes with a coda section which utilizes the chordal material of the block-chord interjection section in a highly expanded form. Glissandi and rapid alternation between keyboards is applied to the chordal figures resulting in a highly climatic conclusion to the movement.

An interesting notational feature of the score is the addition of an extra staff above the playing score

to assist the performer in playing the clusters. This staff aids in locating the pitches that are added to a cluster when many notes are being held. Later in the score a second additional staff is added which indicates when cluster pitches are to be released.

Formal Diagram and Description

Section A	Transition
Page 3, brace 1, measure 1[1] The same chord is formed four times using a pyramiding procedure. Textural contrast with the following transition delineates the section.	4/3/2 Single note pitch groups and staccato chords are employed. A group of twelve single staccato notes played in quick succession close the transition.

Section B	Section A
6/1/1 Block chords, "interjections," are contrasted against "leggiero" portions in pointillistic style, employing single notes and diads in a complex rhythmic design. A single sustained pitch prepares the return of Section A.	11/1/1 The material is similar to the first section, with the addition of a staccato melodic line.

Section B	Transition
20/2/1 The previous B material returns in an abbreviated form.	21/1/1 Ascending and descending melodic lines serve as a transition to the Coda Section.

[1]In the formal diagrams, sectional locations are indicated by three numbers (1/1/1). The first number indicates the page, the second the brace, and the third the measure. If the brace begins with a partial measure, the partial measure is counted as "one." In compositions where it is not possible to count measure numbers, an appropriate indication is substituted.

Coda

21/3/2

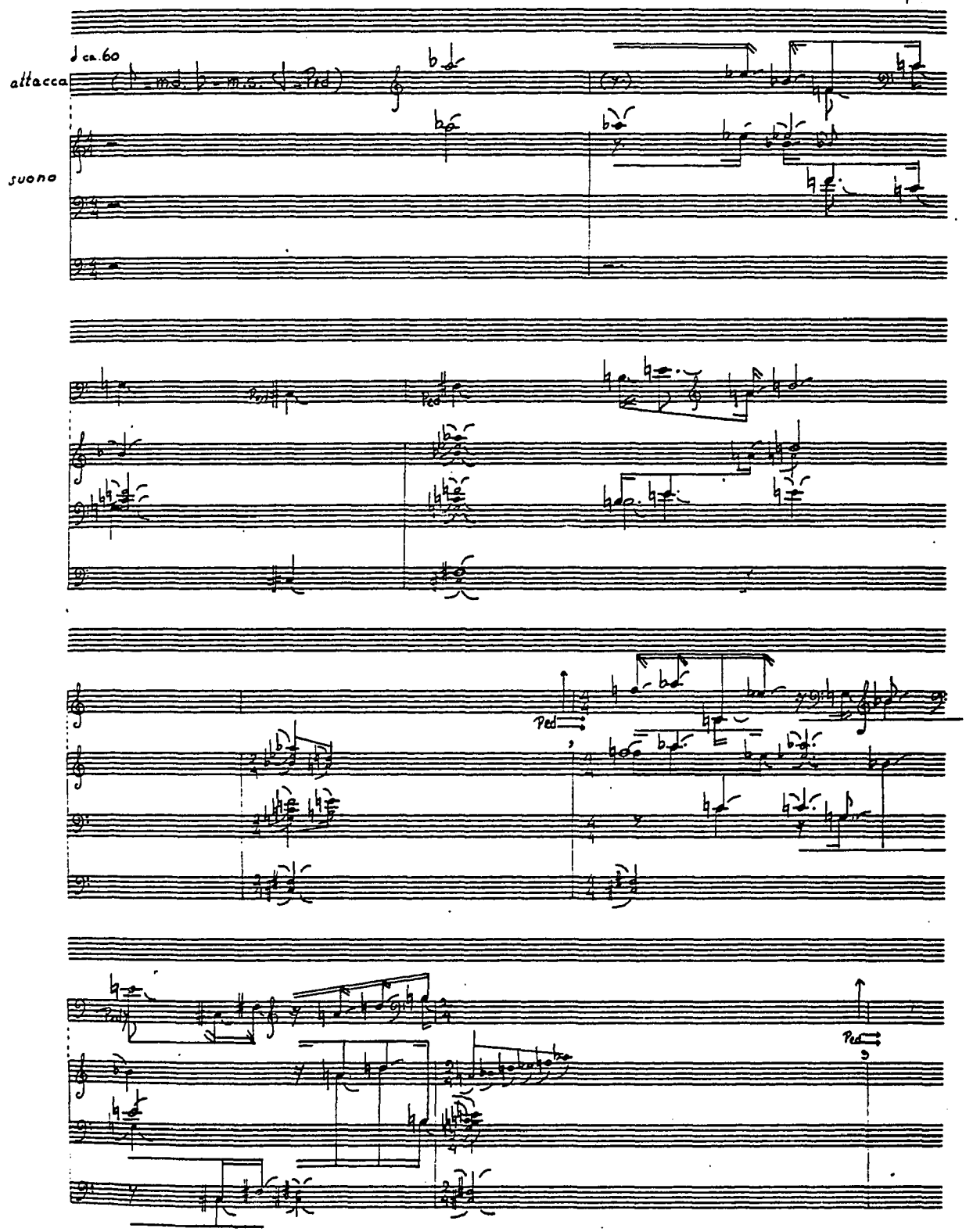
Glissandi from manual to manual, resulting in strongly contrasted registrations, provide the climatic character of this section. This device is developed utilizing rapidly changing chord structures, closing with reduced rhythmic density. The final cadential measures employ a sustained penultimate chord punctuated by single notes in the pedals preceding a highly dense, sustained final chord.

Example 1. Pierre Abbink Spaink, Rondo, first page.

Example 2. Pierre Abbink Spaink, Rondo, p. 20.

RONDO PER ORGANO

Pierre Abbink Spaink



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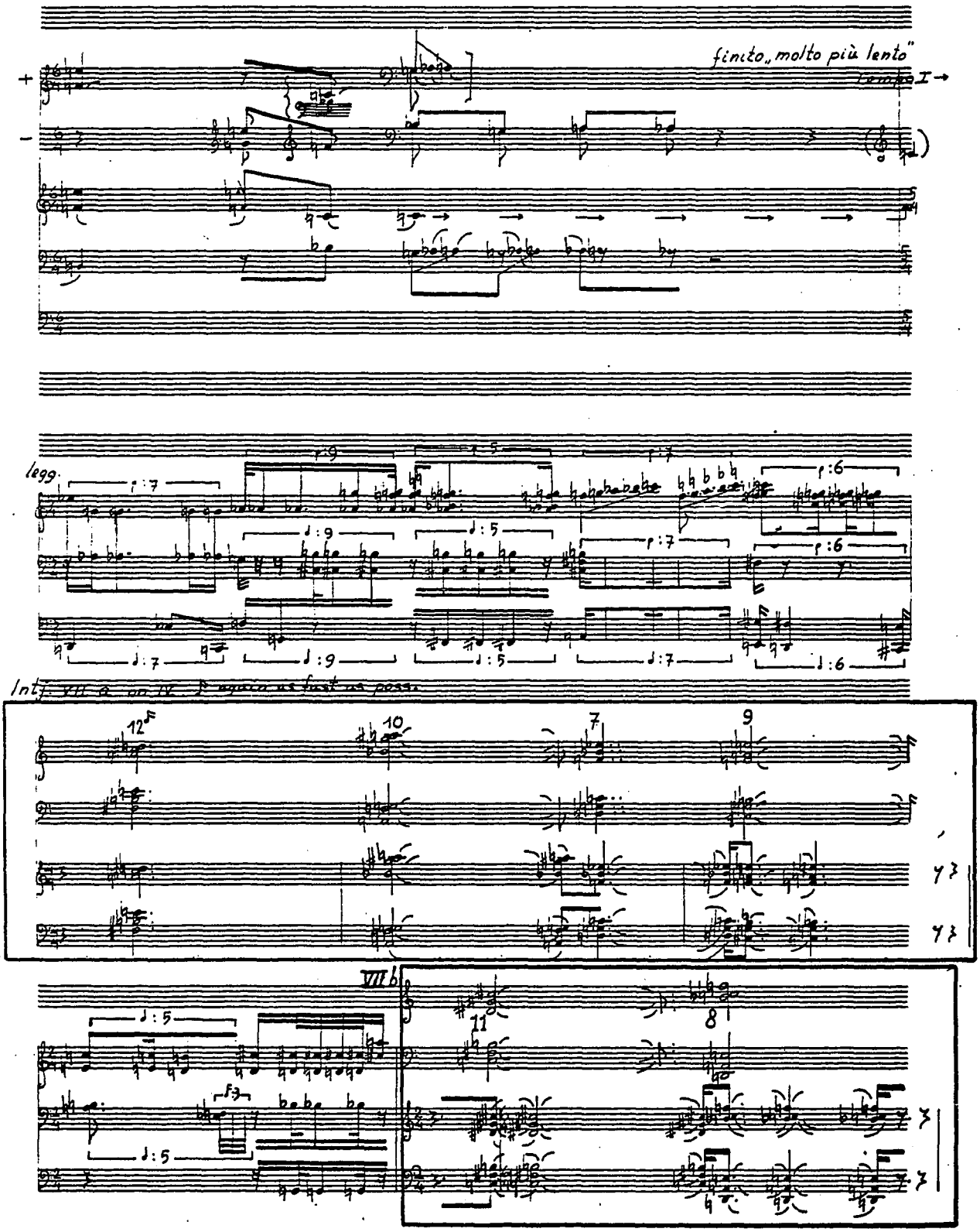

finito „molto più lento"
tempo I
legg.
Intf. VII a on IV. again as fast as poss.
VII b

MUSICA PER ORGANO

by

KEES VAN BAAREN

Published by Donemus, Amsterdam (1969). Commissioned by the Ministry of Culture. Score reproduced from the composer's manuscript.

Information

Difficulty level

Level 5. The work employs disjunct motion, irregular rhythms and multiple registration changes. The composer's manuscript is an additional problem with which to contend. Although it is very neatly prepared, the small notes are difficult to read.

Performance time

ca. 12½ minutes

Registration

Specific registration indications are given. Special consideration must be given to the use of a prepared chord which appears in movements II and III. The composer suggests that the notes of this chord be sustained by placing small blocks of lead on the keys of a manual reserved for this purpose, or to utilize another organ, if available.

Commentary

Several non-traditional devices employed in this work deserve attention: the use of fortissimo insertions in the opening movement notated within boxes and played on the Hauptwerk and Rugwerk; the notation of chromatic clusters with small squared notes (sometimes difficult to discern in the autograph manuscript); and the specially prepared chord, referred to above, which is to be activated at prescribed times throughout movements II and III.

Movement I (Sonatina)

The title of the first movement, Sonatina, has

significance in its application relative to the traditional meaning of the term. The sonatina form of the first movement is realized in a three section form plus coda. A sense of exposition and recapitulation is heard in the outer sections, while the middle section is contrasting in character. The outer sections feature complex chord structures resulting from the overlapping of contrapuntal lines and include the insertions, previously described, which form sudden contrasts in dynamic level. The middle section is more linear, containing rapid motion figures which alternate between the hands. Chromatic clusters are also employed in this section. The coda section involves melismatic passages in rapid motion and a sustained chord structure of high density.

Formal Diagram and Description

Section A	Section B
1/1/1 A succession of slowly pyramiding chord structures are contrasted with sforzando insertions. The section ends in a sustained cadential chord.	2/1/2 Textural contrast is achieved through a more linear design emphasizing a two-voice texture alternating between the hands. Clusters serve as a cadential device set in a gradually decreasing pattern of rhythmic density.

Section A	Coda section
3/1/1 The texture of the opening section returns with the addition of a sustained melodic line in the latter part of the section.	4/2/following fermata A more melismatic passage is employed in this section, ending in a sustained pyramiding chord of high density.

Movement II (Fantasia)

The relationship of the Fantasia movement to its traditional counterpart is that of sudden and marked changes in character between sections. These changes include sections characterized by slowly evolving chord structures interspersed with rapid ornamental motion, highly figurative pointillistic gestures, rapid melismas alternating between the hands, chord clusters in alternation,

and striking occurrences of brief passages in a simple melodic style.

Formal Diagram and Description

Section 1	Section 2
5/1/1 Section One contains a variety of pointillistic textures. Included are gradually acquired chordal figures interspersed with delicate linear figures in sporadic motion and passages containing chord clusters in alternation between the hands. A recurring Grave passage divides the section into three sub-units. This passage recurs throughout the movement as a cadential device.	8/1/1 A simple melodic idea is contrasted with sporadic movement in highly rhythmic figures. The free rhythmic design of this section, occurring after the prepared chord has begun to sound, is contrasted in the following section by a more metric rhythmic organization. The prepared chord is deactivated near the close of the section.

Section 3	Section 4
9/3/following fermata Continuous contrapuntal motion is employed in multimetric design, with the Grave section used earlier as a cadential device, concluding the section	11/3/1 This section is contrasted by a return to a melodic digression. The prepared chord is activated preceding the cadential section.

Cadential section
12/2/1 The earlier Grave passage returns as the final cadence. As in Movement One, a pyramiding chord structure is employed. The chord gradually decays, leaving only the prepared chord.

Movement III (Concernente fuge)

The literal translation of the title of this movement is "concerning a fugue." The music relates to this title through the use of the concept of fugue, not in the traditional imitative context, but in the broader developmental

context. Thematic material based upon significant intervallic motives is contrasted with highly angular, rhythmically complex figures in a type of alternation reminiscent of the concertato style. The melodic materials have as their principal intervallic content the intervals of thirds, sixths, fourths and fifths respectively, all, incidentally, reflecting a somewhat tonal implication. The contrasting sections mentioned earlier tend to contain more dissonant intervals. They generally display a very angular and disjunct character and are based on rhythmically complex figures, alternating between the hands in both single note figures and chordal structures. References to the thematic or "subject" material occur intermittently and are noticeable in most cases because of the stark contrast in intervallic content.

In later sections of the work appearances of the subject material become more difficult to discern aurally, because of their combination with accompanimental elements derived from the contrasting material. Thematic materials are at times heard in combination with one another and often in stretto. A climatic effect is achieved by the rapid alternation of highly dissonant chord structures. A final cadential section contains an overlapping of the initial subject material in inversion. The final sonority heard in the work is the chord prepared at the beginning of Movement Two.

Formal Diagram and Description

13/1/1 An initial statement of the subject material is made, emphasizing the interval of a third.	13/2/2 Contrasting material is presented in an angular design.
13/2/3 Melodic motion returns, with emphasis upon the interval of the sixth.	13/2/4 Angular contrasting material appears.

13/3/3 Melodic motives emphasizing fourths and fifths are combined with a return to the original motive of the third in inversion.	13/4/2 Angular contrasting material is presented emphasizing alternation of the hands.

Due to the similarity of material, only selected portions of the remainder of the work follow.

16/1/1 Statements of the subject appear.	16/1/2 Angular contrast again occurs.
16/1/4 The original third motive is developed rhythmically with chordal accompaniment.	16/3/1 Angular contrast is presented.
16/3/2 The motive of the sixth is used in contrary motion.	16/3/3 Contrasting material returns.
16/4/3 The original subject emphasizing the interval of the third reappears.	18/1/2 Angular figures are presented with the third motive concealed in inner parts.
18/2/1 Motive containing the sixth is again presented.	18/2/2 Angular material is used.

18/3/2
The development of the original melodic material beginning with motion in fourths and fifths and continuing with overlapping three-voice statement of original motive emphasizing interval of the third occurs.

20/1/1
Dissonant chord structures in a repetitive pattern alternating between the hands form a climatic effect. The prepared chord is activated during the playing of the final group of chords.

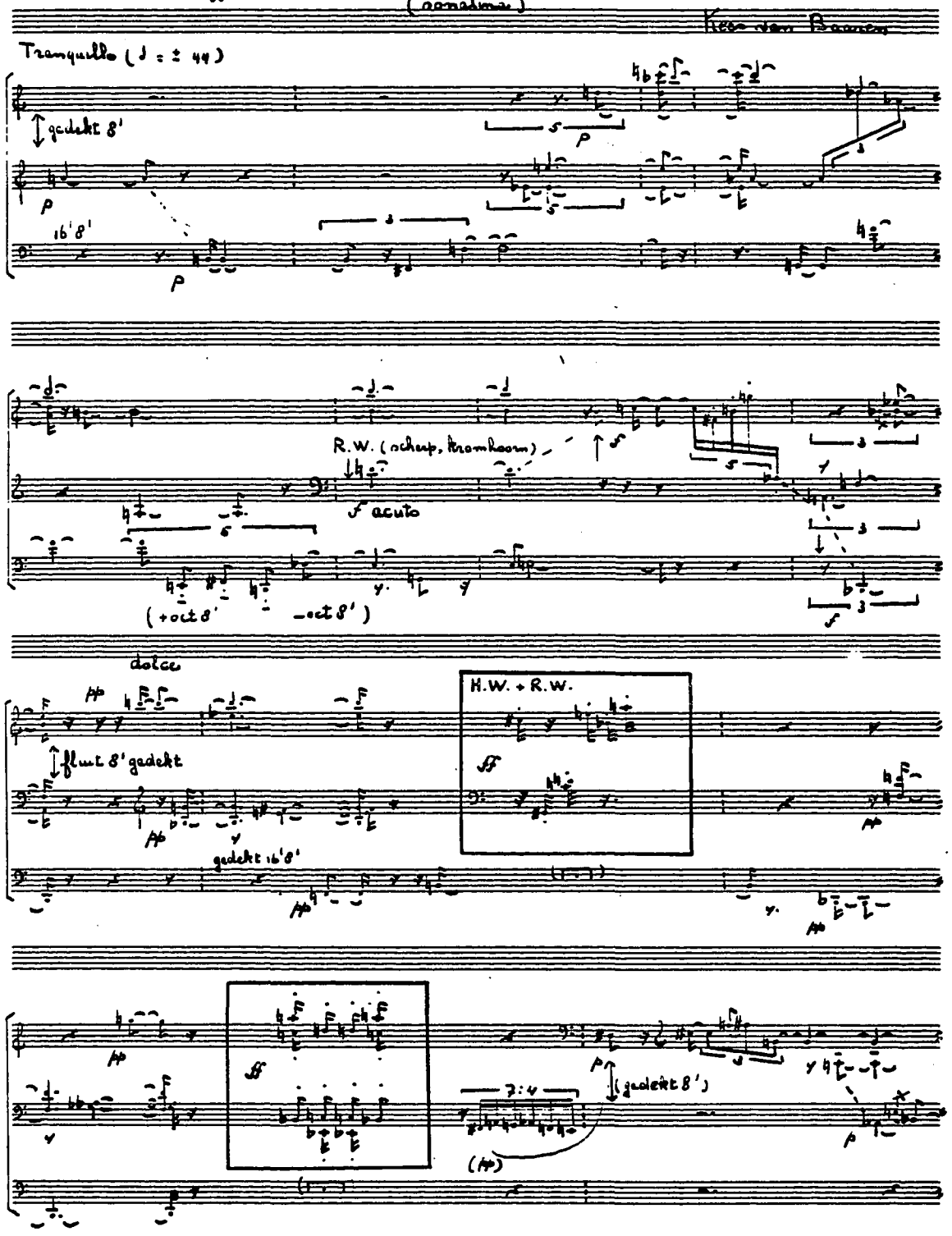
20/2/1
The prepared chord is heard sounding alone.

20/2/2
The Grave passage of Movement Two is employed as the cadential device.

20/3/1
The original motive appears in mirrored stretto while the prepared chord continues to sound. The prepared chord is heard alone as the final sonority.

Example 3. Kees van Baaren, Musica per organo, first page.

Example 4. Kees van Baaren, Musica per organo, p. 17.



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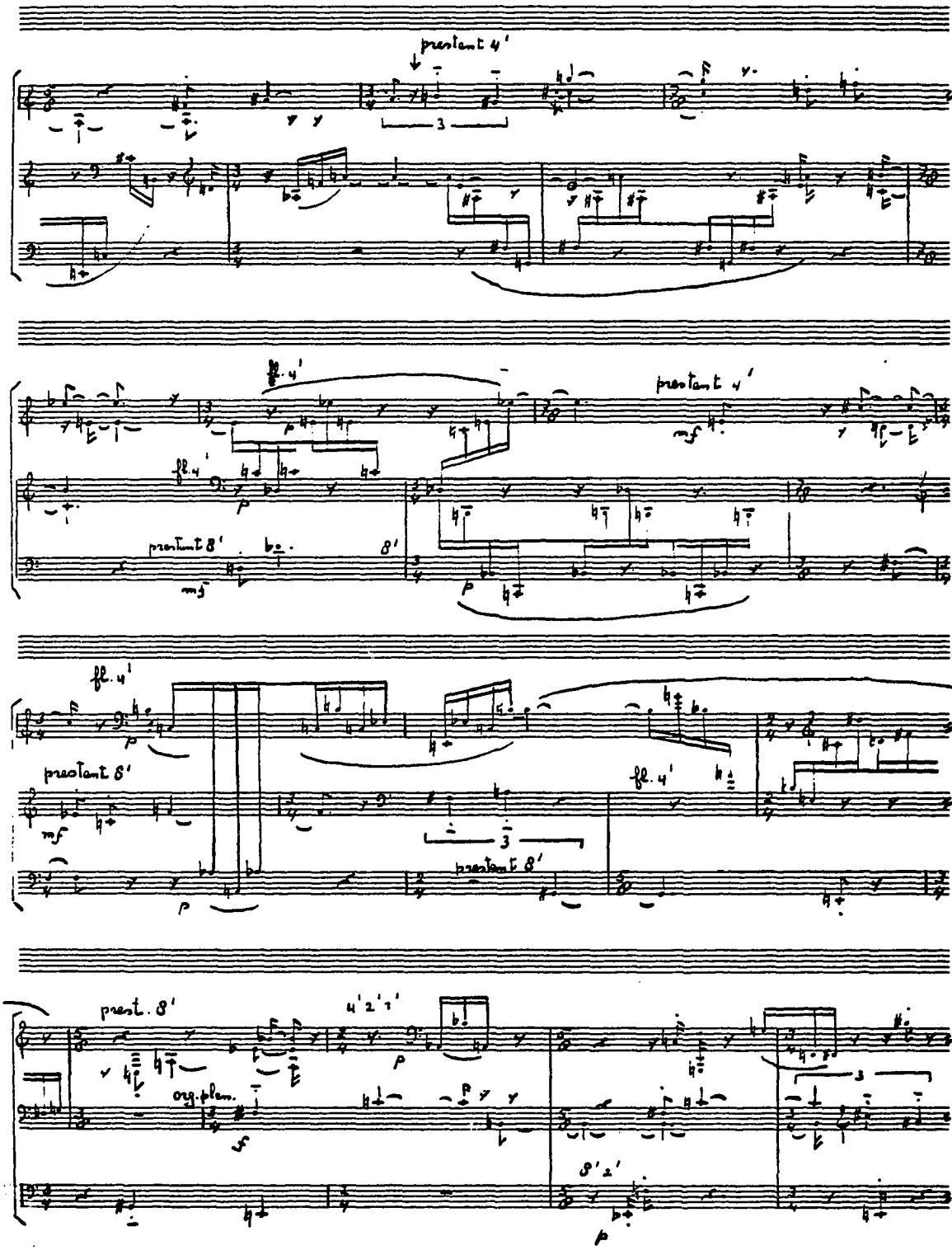
composer's manuscript.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3
fl. 4'
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8'
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4'2'1'
p
org. plen.
f
3
8'2'
p

INTRODUCTION, CHORAL AND FINALE

ON THE GAELIC MELODY "MORNING HAS BROKEN"

by

HENK BADINGS

Published by Donemus, Amsterdam (1978). Written in 1975.
Score reproduced from the composer's manuscript.

Information

Difficulty level
: Level 2-3. The rapid and continuous use of parallel triads in the manuals in the finale portion create the greatest technical demands.

Performance time
: ca. 3 minutes

Registration
: No specific instructions as to the use of registration are given. Dynamic indications are found.

Commentary

The three sections of this work set an ancient but recently popularized melody in a variety of treatments. The material of the "Introduction" is characterized by a freely fragmented version of the melody against chords employing quartal, quintal and bi-chordal structures. The "Choral" is characterized by tertian harmonies, employing a straightforward setting of the tune in three voice style with periodic use of imitation. The "Finale" is in toccata style with rapidly moving parallel triad figures in the upper parts over a statement of the melody in the pedals.

Formal Diagram and Description

Introduction	Choral
1/1/1 A chordal accompaniment emphasizing quartal and tertian sonorities is heard above a fragmented statement of the melody in the pedals.	1/2/second half of measure The theme is set contrapuntally, with intermittent use of imitation.

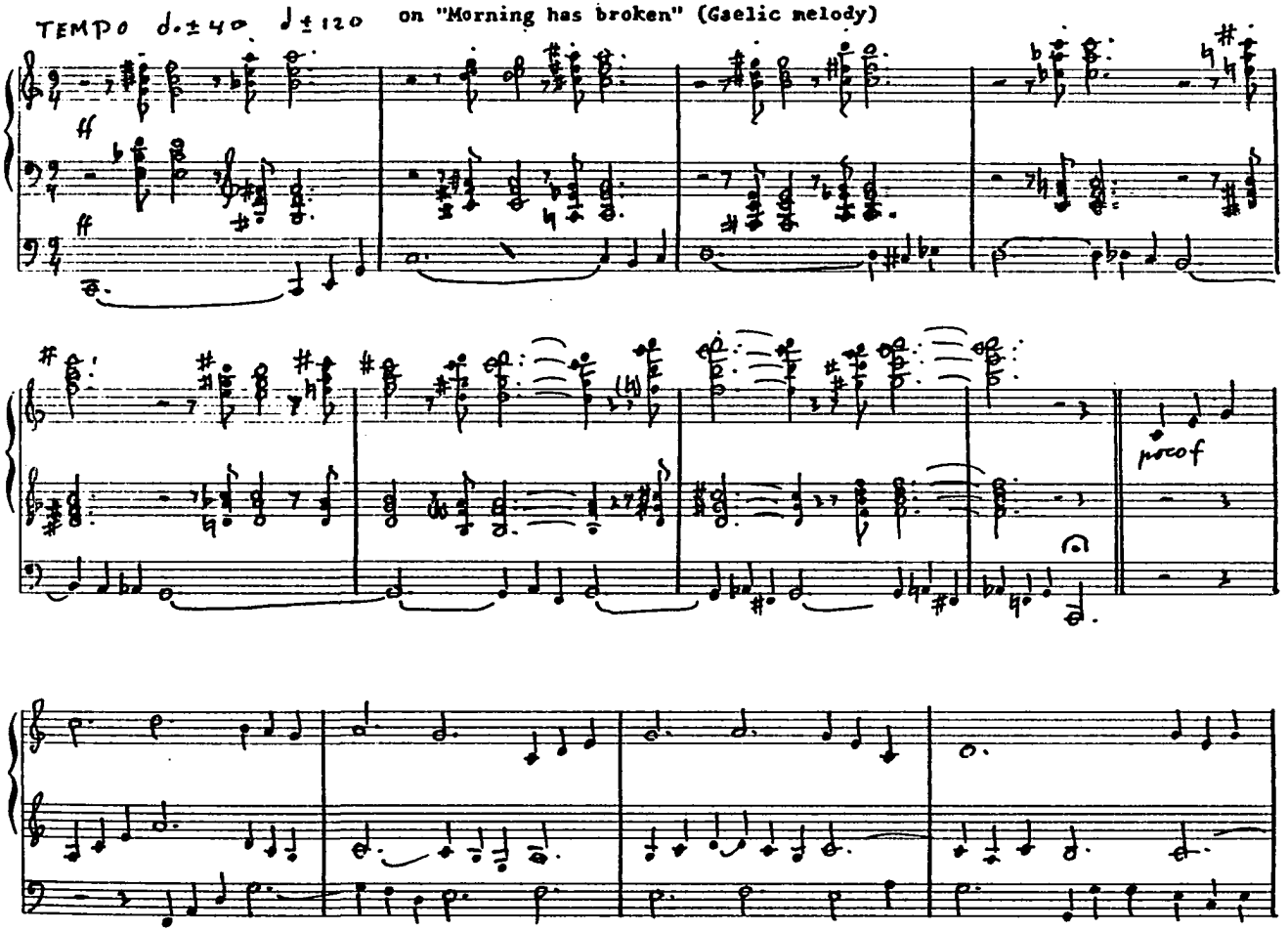
Finale
3/3/1 A final statement of the melody is heard in the pedals, accompanied by constantly moving parallel triads in the manuals.

Example 5. Henk Badings, Introduction, Choral and Finale on the Gaelic melody "Morning Has Broken," first page.

Example 6. Henk Badings, Introduction, Choral and Finale on the Gaelic melody "Morning Has Broken," p. 3.

INTRODUCTION, CHORAL AND FINALE

Henk Badings



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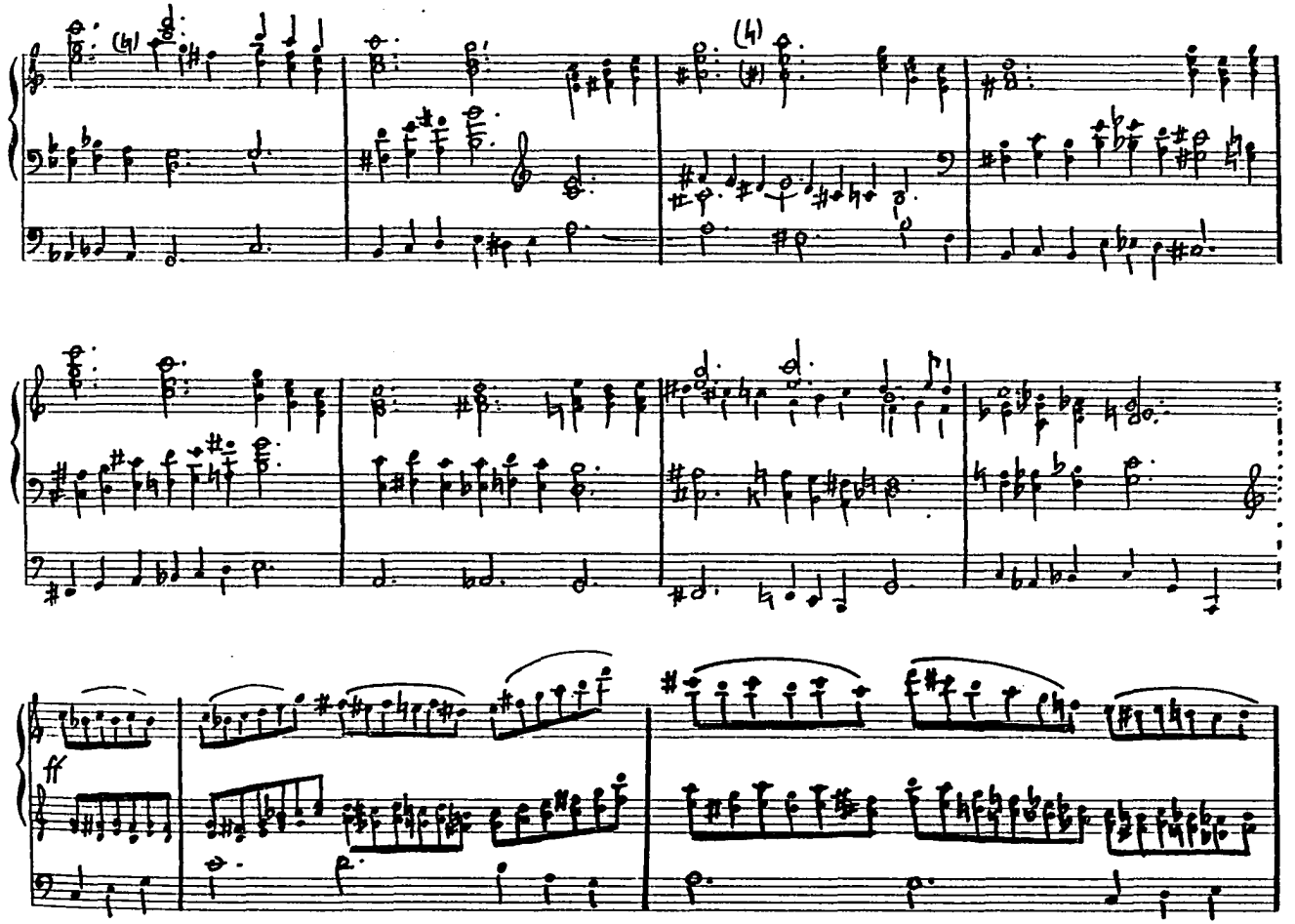
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RICERCAR

by

HENK BADINGS

Published by Donemus, Amsterdam (1973). Score reproduced from the composer's manuscript.

Information

Difficulty level
Level 3-4. Constant rapid motion combined with portions employing a double pedal form the difficulty level.

Performance time
ca. 10 minutes

Registration
No registration suggestions appear. However, there are many dynamic indications which can serve as general guidelines for the registration.

Commentary

The term Ricercar, as applied to music of the sixteenth and seventeenth centuries, denotes among other things a contrapuntal work which treats a series of musical subjects. This composition adheres to earlier models by treating two contrapuntal subjects, first individually and then in combination. Contrapuntal devices of an interesting array are employed including augmentation, diminution, inversion, retrograde and double counterpoint.

The two subject ideas are quite varied in character. The first subject is slower and more melodic while the second, played twice as fast, is animated and repetitious using a three-note rhythmic motive as a primary unifying device.

The second subject area utilizes melodic development while the opening section employs the use of sophisticated contrapuntal devices. The two themes are skillfully combined in the latter part of Section Two.

A climatic closing section restates the opening

theme in a broad tempo against chordal figures in the upper parts.

Formal Diagram and Description

Section 1

1/1/1 The initial statement of the theme is presented in the pedal part, followed by its retrograde.	1/2/3 An altered version of the theme is accompanied by a pyramiding chord and a theme fragment.
2/1/3 The theme in retrograde appears in the pedal, while the theme in canon appears in the manuals.	2/2/3 The pedal states the theme in inversion. Various notes in the left hand parts use the retrograde form, while on the third beat the upper voice states the complete theme and the lower part an altered form.
2/3/2 The theme appears in inversion.	3/3/3 The theme in the upper voice is accompanied by fragments of the theme in the lower voices.

Section 2

4/1/2 A gradual animato and the use of triplet figures prepare for the beginning of Section Two.	4/2/3 The second theme, animated and repetitious, begins the second section. A three-note rhythmic motive is employed as a primary unifying device.
5/1/3 The second theme appears in inversion.	6/2/3 The two themes appear in combination.

7/1/2 Double counterpoint is employed.	7/2/3 The theme, in augmentation, is stated in canon with a second pedal part.
8/3/1 The first theme in inversion appears in canon, both voices being played by the pedals.	9/3/1 Each hand uses two voices in parallel motion, while contrary motion occurs between the hands. The pedal part is an inverted statement of the theme.

Closing section

10/2/1
The original form of the theme is stated for the final time in the pedals while the manual parts, increased to three voices in each hand, continue to employ contrary motion. Major and minor chords in the manuals are juxtaposed frequently and this relationship between the manual parts concludes the piece.

Example 7. Henk Badings, Ricercar, first page.

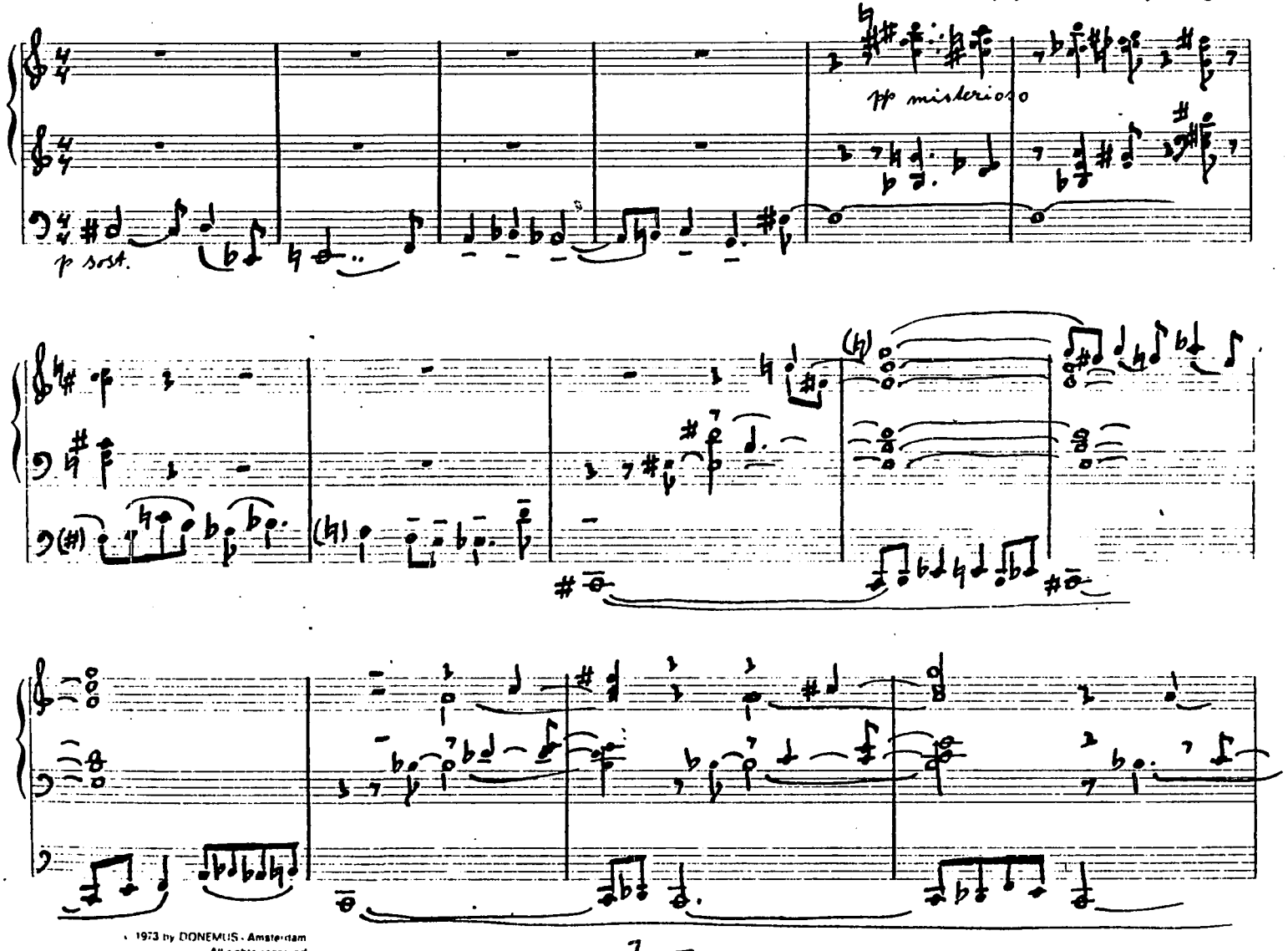
Example 8. Henk Badings, Ricercar, p. 9.

LENTO ♩ ± 36 (𝅗𝅥 ± 72)

RICERCAR FOR ORGAN

DEDICATED TO DE FRED TULAN

HENK BADINGS



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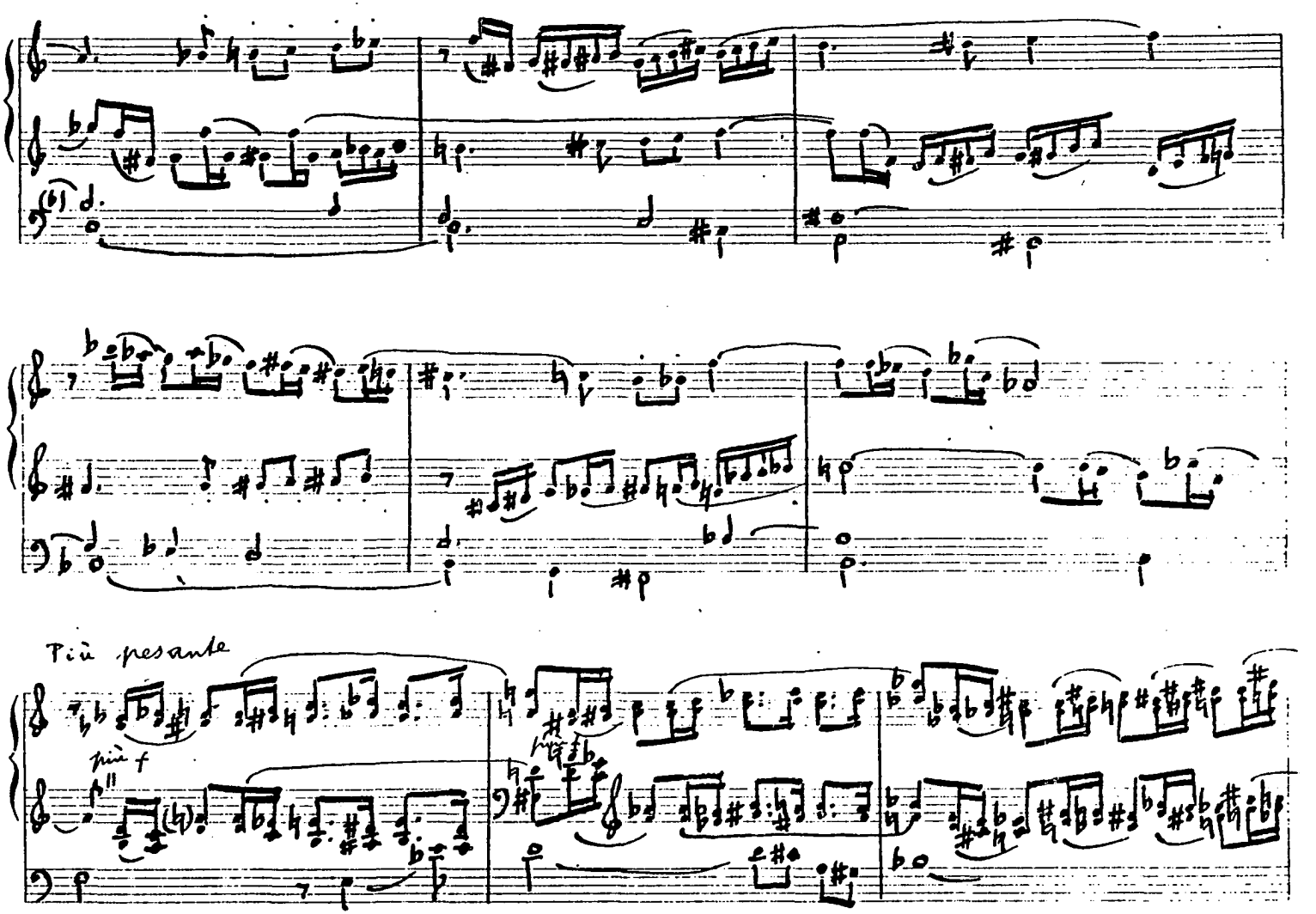

Più pesante
più f

VARIATIONS

ON A MEDIAEVAL DUTCH THEME

by

HENK BADINGS

Published by Donemus, Amsterdam (1969). Score reproduced from the composer's manuscript.

Information

Difficulty level

Level 4. Factors influencing the difficulty level include the use of individually phrased, overlapping melodic lines, rapid tempi, and double pedal passages. The manuscript is clear but somewhat crowded, making measures with many short notes difficult to read.

Performance time

ca. 11½ minutes

Registration

Throughout the composition there are numerous dynamic indications, while suggestions for the use of specific registrations are limited.

Commentary

Although this piece represents a skillful employment of the Classical, sectional, variation form, one departure is noteworthy: a free variation of the theme serves as an introduction preceding the statement of the theme itself. Variation II follows this statement.

The theme is presented in block chord fashion, preserving the original melodic content, but utilizing a contemporary harmonization whose tonal language includes upper tertian harmonies contrasted with some quartal writing. The general tonality of "a", with an overall scale basis of the dorian mode, is evident throughout. The theme is set in a multimetric rhythmic organization, in keeping with the naturally syncopated character of the original theme.

In the "Introduction," which represents the first

variation, the theme is presented in the pedal in a highly syncopated form with intervallic changes. The variation as a whole contains both contrapuntal and homophonic settings of the theme, with fragments often appearing in the pedal part against sustained chordal figures in the upper part.

The second variation, following the statement of the theme, again employs a highly syncopated version of the theme in the pedals against a rhythmic ostinato featuring movement in parallel fourths in the upper parts. In the second half of the variation the textural roles are reversed with the accompanimental motion transferred to the pedals and the left hand and the syncopated melody appearing in the upper part.

Ostinato is again evidenced in Variation Three, this time with vigorous movement in an asymetrical meter. The ostinato figure is a two-level construction, with one level a repeated pedal figure in seconds and the other a rapid melismatic movement played by the left hand. These two figures alternate to form an accompanimental ostinato to the melodic line which appears in the upper part. The rhythmic ostinato is later transferred entirely to the pedals, with the upper two parts treating aspects of the theme canonically.

A transitory section ends Variation Three and prepares Variation Four through the use of sustained cluster chords, trills, and fragmentary figures derived from the theme. The sustained cluster continues into the opening of Variation Four where it is combined with ornamental figurations and accompanies a fragmentary statement of the theme. A sustained pedal tone is in the lowest part. The accompaniment evolves into a chordal figure in parallel motion, alternating with the middle parts. The variation closes with a sustained chord in the upper parts as it began and a fragmentary reference to the theme in the pedals.

A highly interesting and challenging chorale fugue provides the finale for the work. The material of the fugue includes two subject ideas--one highly rhythmically active, derived loosely from elements of the theme, and one slower moving figure more directly related to the theme itself.

The Fugue is divided into five sections marked by textural contrasts and varying treatment of the subject material. The first section presents an exposition of both thematic elements. In the second section the materials are combined and appear in double counterpoint. The third

section begins with a more homophonic setting in which the pedal presents an elaborated version of the subject set against an accompaniment in block chord structures. The upper parts gradually assume a greater melodic role and eventually present a canonic version of the rhythmic subject material. The section ends with parallel, chordal motion approaching a sustained chord against which the rhythmic subject is presented. The fourth section contains subject fragments in the pedal set against a parallel chordal accompaniment. The rhythmic subject in inversion appears in canonic imitation, set against the slower moving subject. This complex contrapuntal relationship continues for the remainder of the section. The final section presents the slower moving thematic material in the pedals against a massive chordal accompaniment, providing a grandious conclusion to the work.

A formal diagram is presented only for the chorale fugue. The commentary will suffice for the other variations.

Formal Diagram and Description

Section 1	Section 2
6/1/1 The exposition of the double fugue subjects is presented.	6/4/5 Both subjects are developed, employing double counterpoint.

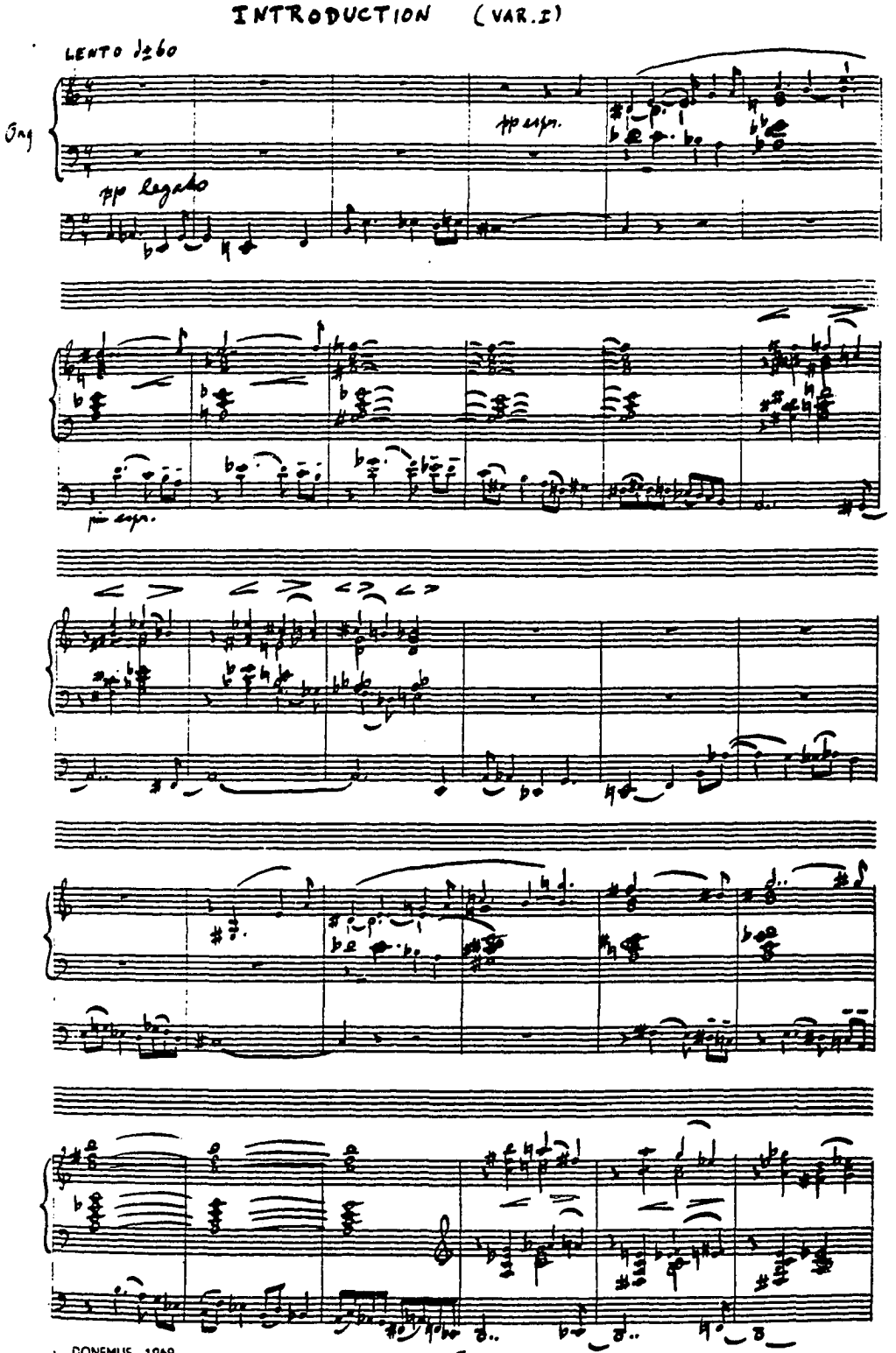
Section 3	Section 4
7/2/2 A more homophonic texture is used in the manuals, with a modified and abbreviated statement of the rhythmic subject appearing in the pedals. This material evolves into a canonic presentation of the rhythmic subject.	8/1/4 The rhythmic subject is set against a chordal accompaniment, followed by canonic treatment of the rhythmic subject against the second subject.

Section 5

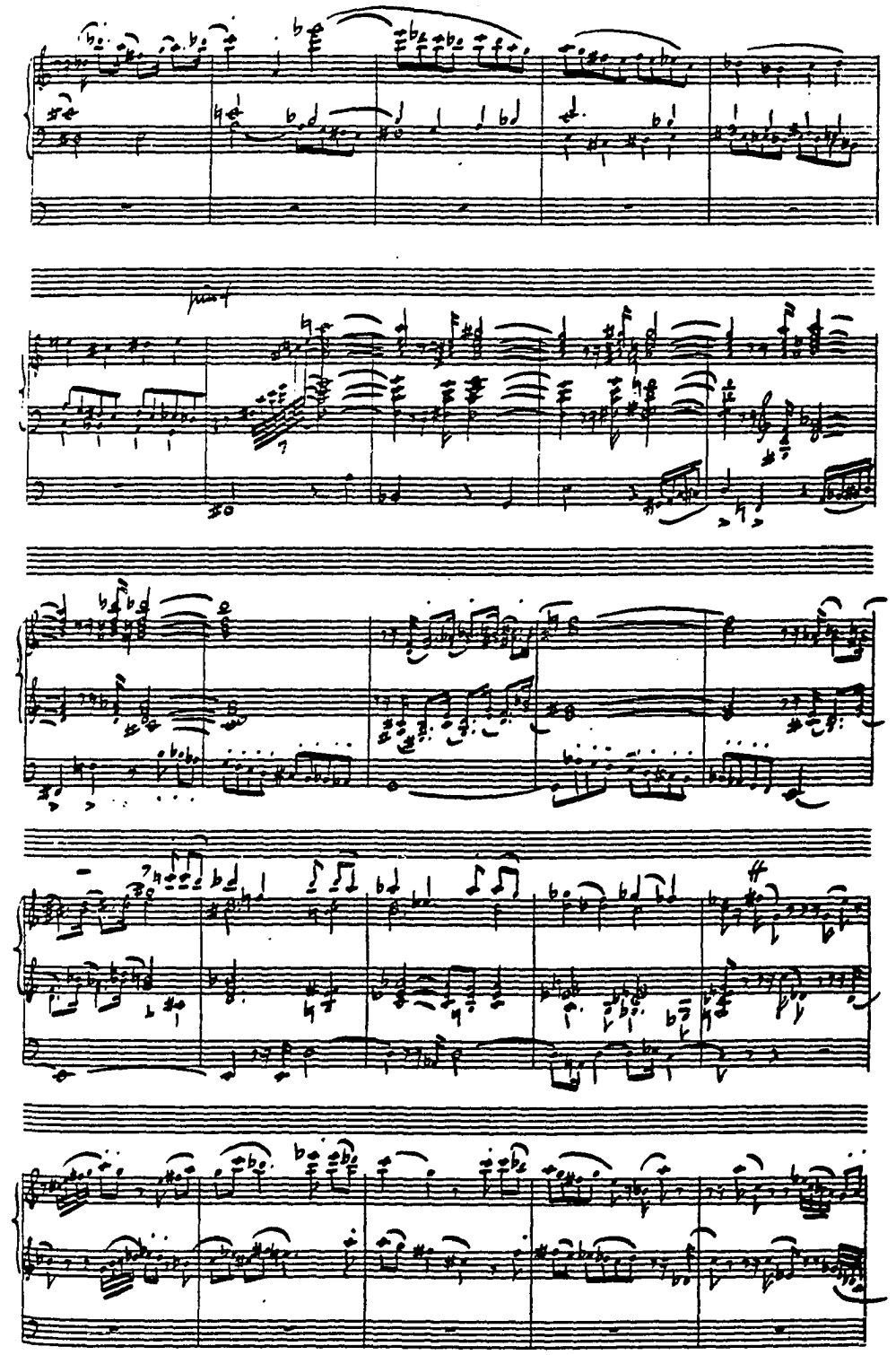
9/5/4
The theme appears in the pedal part against a chordal accompaniment, concluding with a fortissimo chordal cadence.

Example 9. Henk Badings, Variations on a Mediaeval Dutch Theme, first page.

Example 10. Henk Badings, Variations on a Mediaeval Dutch Theme, p. 7.



DONEMUS 1969
Reproduced from the composer's manuscript.



LITTLE BLUE MONKEY

by

JACQUES BANK

Published by Donemus, Amsterdam (1974). Score reproduced from the composer's manuscript.

Information

Difficulty level
Level 5. In this composition there are frequent large skips, irregular rhythms, and rapid scale and repeated-note passages.

Performance time
ca 7 minutes

Registration
The composer states that the registration indications, of which there are many, are only suggestions, thus allowing the performer freedom to select alternate choices.

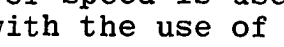
Commentary

The title of this piece suggests a strong relationship to the programatic character pieces of the nineteenth century. Although demonstrating a light, whimsical, almost comedic character throughout, the formal design of the work is very carefully structured along more classical lines. Each of the work's four sections, while consistent in character, contains a unique structural mannerism.

Section One introduces highly melismatic figures based on chromatic scales. The inner design is cumulative in density, ending in a block chord figure which suddenly evaporates into single, isolated sounds. This cadential device is significant throughout the work.

A sustained note introduces the second section which employs trill figures as its principle characteristic and, derived from that, figures based on repeated notes. The contemporary practice of notating beams only in repeated note figures is employed. As in Section One, the effect of this section is cumulative and ends with isolated sounds,

the last of which is a repeated note figure.

A brief pause serves to introduce the third section, which constitutes the main body of the work. It is developmental in character, employing aspects of the two preceding sections, including both melismatic gestures and figures employing trills and repeated notes. Combined with these elements are portions employing repeated block chords and glissando figures. Particularly notable among developmental procedures is the expanded use of the trill, where changing rates of speed within a sustained trill are found. A non-traditional notational device showing the varying rates of speed is used (). The section ends with the use of single sounds in pointillistic design.

A pause, similar to the one which introduced the preceding section, introduces the close of the composition. Again, chromatic melismas and trill gestures are used to introduce a final section employing more continuous motion. As before, repeated note motives are prominent in the closing section. A final cadence of three sustained chords, preceded by a brief pause, ends the movement.

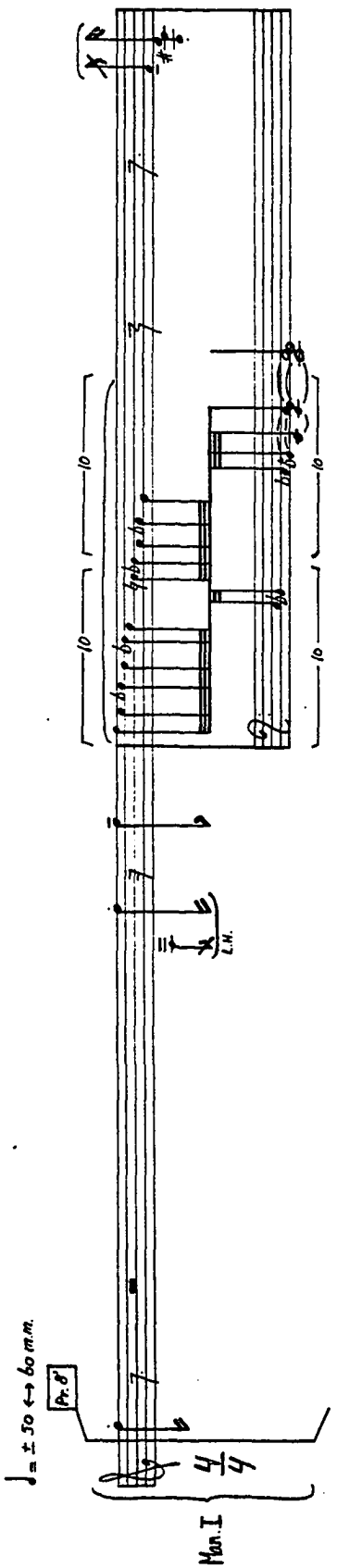
Formal Diagram and Description

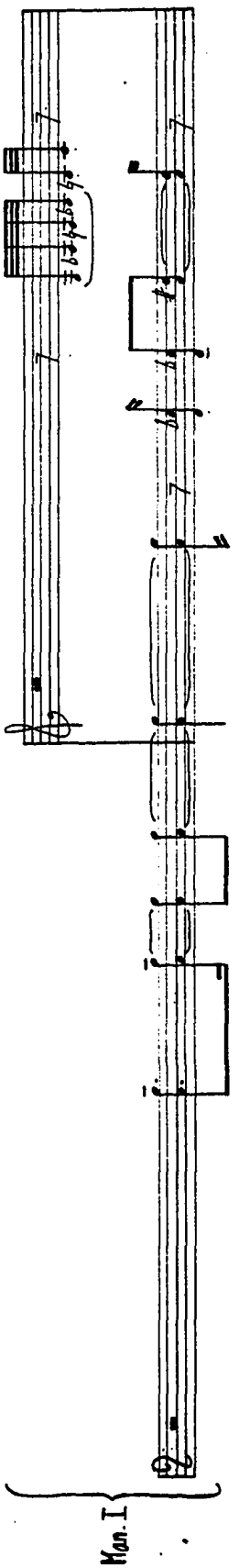
Section 1	Section 2
4/1/1 Highly melismatic figures often employing the chromatic scale are used in alternation with slower figures. The section ends with a block chord suddenly evaporating into isolated cadential sounds.	7/1/1 Trills and repeated note figures are employed, ending in a single cadential repeated note figure followed by a short pause.

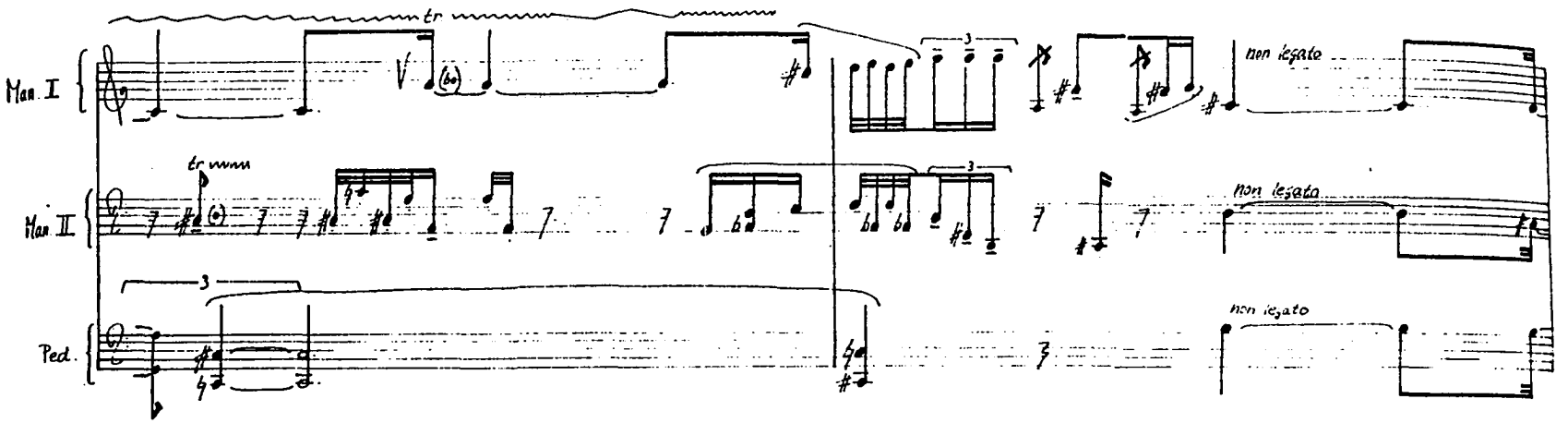
Section 3	Final Section
10/1/2 The section is developmental in character using materials derived from earlier sections, including repeated notes and chords, melismatic gestures, glissandi and trills. The section closes with a repeated secundal sonority followed again by a short pause.	18/1/2 The final section employs chromatic melismas and trills varying in speed. The final portion emphasizes more continuous motion ending in a final cadence of three sustained chords preceded by a pause.

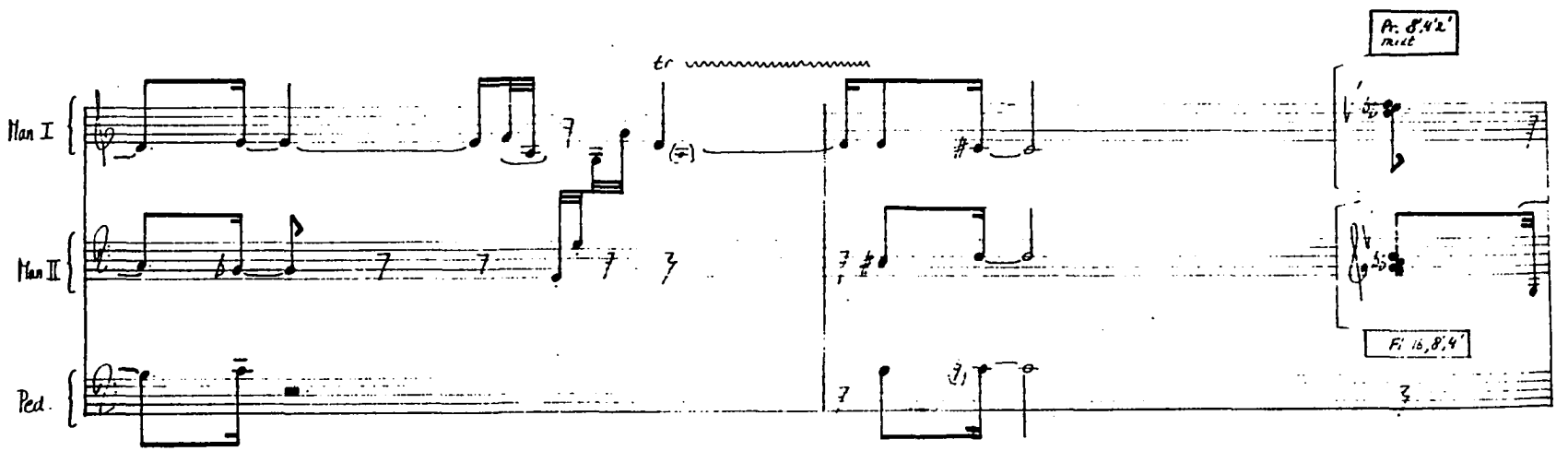
Example 11. Jacques Bank, Little Blue Monkey, first page.

Example 12. Jacques Bank, Little Blue Monkey, p. 8.


♩= ± 50 ↔ 60 m.m.
Pr. 8'
4/4
10
10
10
10
l.H.
Man. I


Man. I


Man. I
Man II
Ped.
tr
non legato
non legato
non legato


Man I
Man II
Ped.
tr
Pr. 8',4',2'
mit
Fl 16,8',4'

PRELUDIUM TRIO EN FUGA VOOR ORGEL

by

BERNARD BARTELINK

Published by Donemus, Amsterdam (1961). Written in 1960. Printed score.

Information

Difficulty level

Level 3-4. The composition is not overly difficult, however, careful attention will need to be given to the phrasing of the individual voices, particularly in the fugue.

Performance time

ca. 11 minutes

Registration

The composer gives specific stop suggestions only for the second movement. In the first movement pitch levels are indicated, while in the final movement only dynamic levels appear.

Commentary

This work reflects the influence of the neo-Baroque style of composition so frequently found in organ music written before the middle nineteen sixties. In each of the three movements, short melodic and rhythmic motives are employed within the contrapuntal texture, resulting in a highly unified composition. The use of tertian harmony, broad tonal relationships, and either step motion or dominant-tonic bass at cadence points reflects a traditional compositional approach. Each of the three movements reflect a strong affinity in design to the Baroque counterparts of these forms. The first and second movements are in ternary form, while the third movement is a double fugue.

Formal Diagram and Description

Preludium

Introduction	Section A
1/1/1 This section demonstrates a strongly contrapuntal texture emphasizing the continuous motion (fortspinnung) of the Baroque style.	1/3/3 A highly rhythmic figure emphasizing sixteenth note triplets is treated in free imitation among the voices.
2/1/2 A brief transitory section precedes a return to the original motives	2/2/4 The original motive is again treated imitatively among the three voices, cadencing with a sustained trill reminiscent of Baroque cadential devices.
Section B	
3/2/3 This contrasting section treats a slower moving contrapuntal motive ending in chordal motion above a repeated bass motive.	4/1/5 A brief transition for solo pedal precedes a return to the opening motivic material.
Section A	
4/3/3 A literal restatement of the opening material is heard culminating in an 8-5 final cadential sonority.	

Trio

Section A	Section B
6/1/1 An initial statement of the solo line is heard against a slow moving bass which is reminiscent of the Baroque continuo. The second solo line enters immediately and the two proceed in contrapuntal association.	7/1/5 A motive in rhythmic unison emphasizing mirrored motion between the parts is heard against the continuo.

Section A
8/3/1 The original motivic material returns with some alterations. The movement closes with a major chord.

Fuga

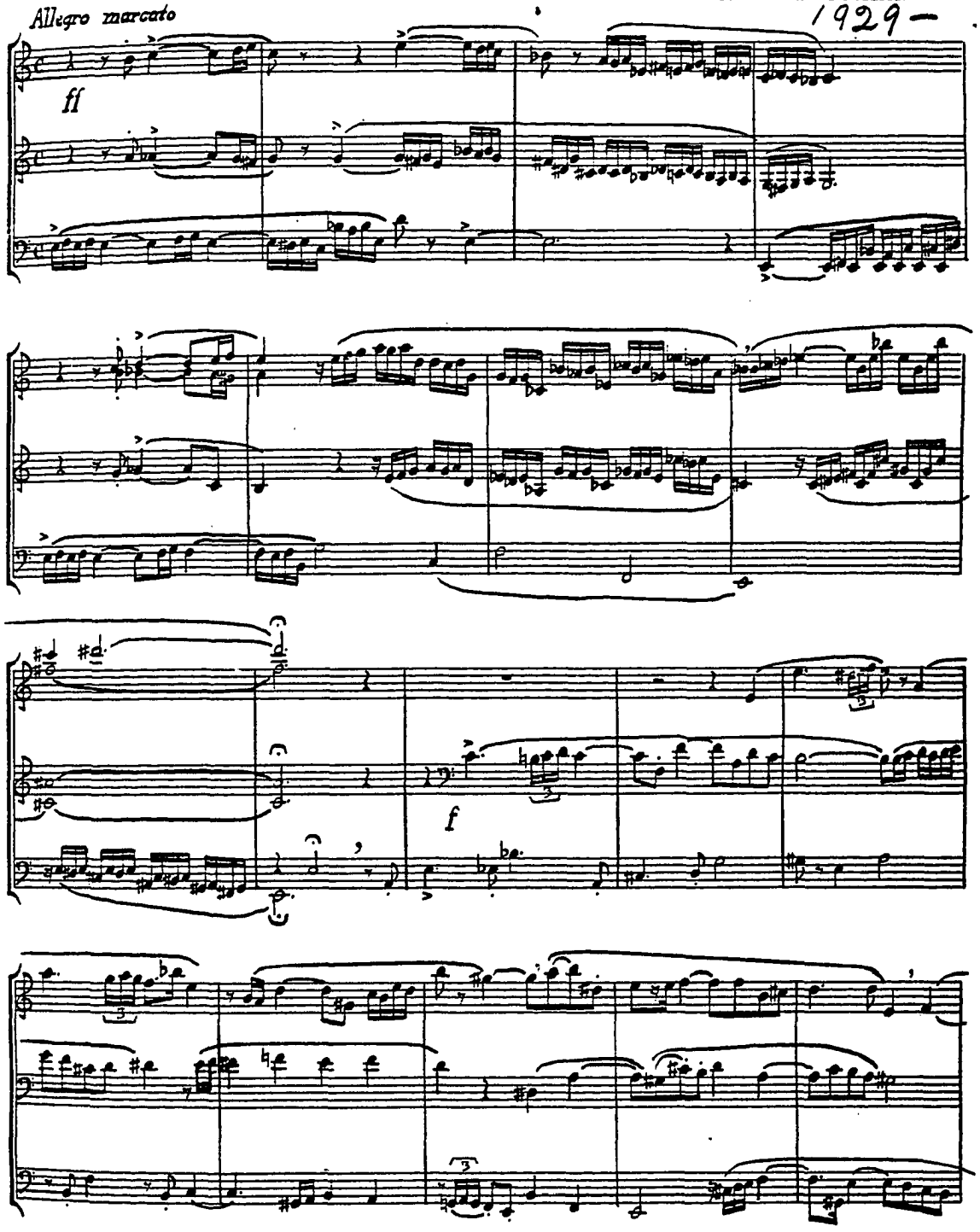
10/1/1 The first subject is presented in traditional fugal manner with a dominant answer.	10/4/2 Several episodic sections treat subject material emphasizing fragmentation and sequence. Double counterpoint is employed extensively, as in the traditional models.
12/2/2 A second fugue subject is presented in a three voice texture, again following the traditional design.	13/3/3 The two subjects are combined and developed. The section ends with a tonic pedal and a concluding major chord which is preceded by chords in parallel motion that contain no thirds.

Example 13. Bernard Bartelink, Preludium Trio en Fuga, first page.

Example 14. Bernard Bartelink, Preludium Trio en Fuga, p. 11.

Preludium

Bernard Bartelink
1929—



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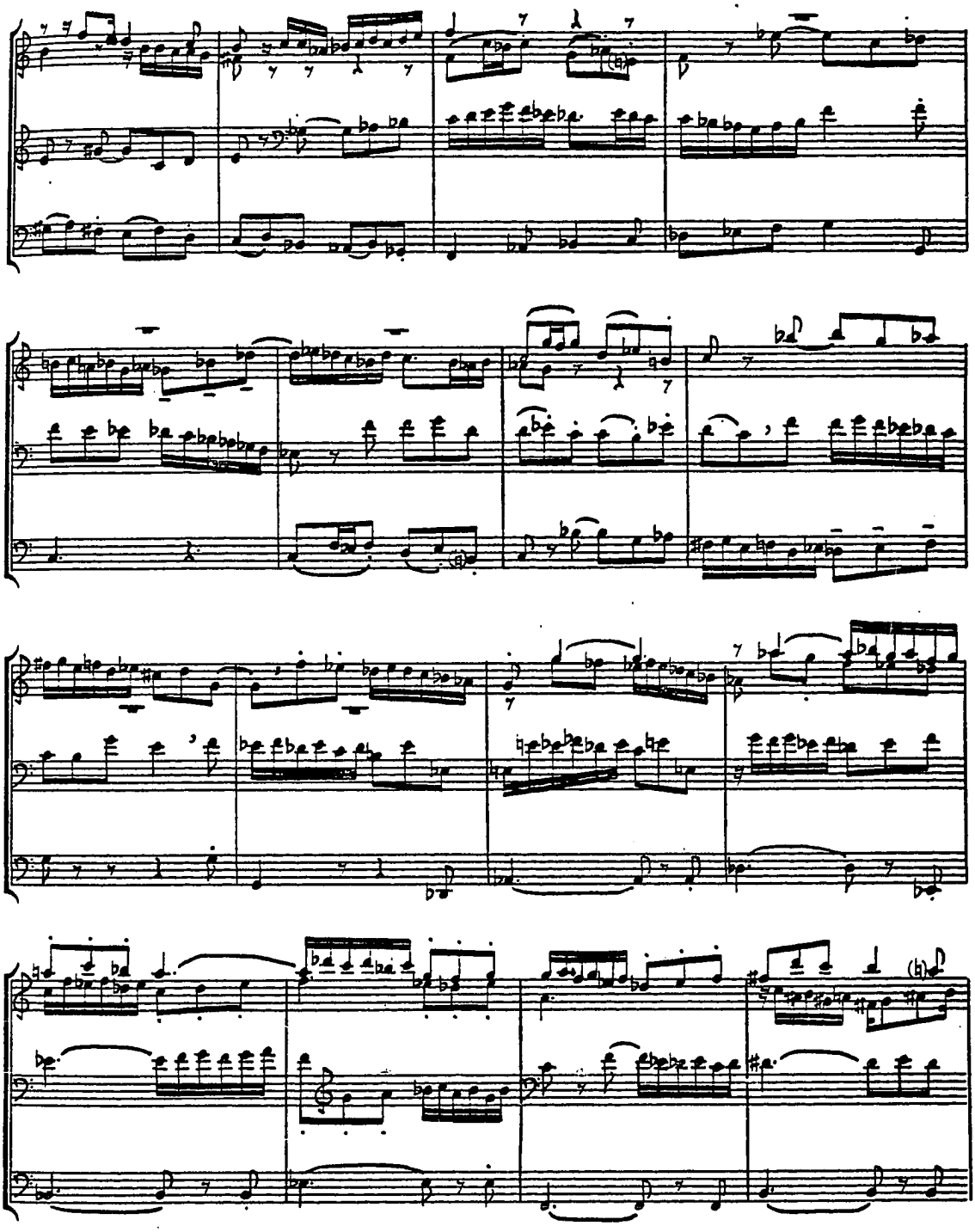


"INVENZIONE"

by

CAREL BRONS

Published by Donemus, Amsterdam (1964). Written in 1963. Score reproduced from the composer's manuscript.

Information

Difficulty level
Level 5. The almost constant disjunct motion and irregular rhythmic groupings result in producing a composition for only the most advanced performer.

Performance time
ca. 9 minutes

Registration
Specific registration and metronomic indications are given for each variation.

Commentary

A modified serial technique is used for the eighteen short "movements" which comprise this composition. The movements vary in length from two to seventeen measures. The distinguishing characteristics associated with traditional compositions known as inventions are present, i.e., the use of one motive or a small number of short motives which are treated imitatively and equally in each of the several voices in conjunction with counter-motives used as counterpoints to the chief motive. In this composition repetition of notes and chords using seconds is employed as principal motivic material. The formal structure is delineated through changes in tempo, registration, density, and varying situations in which seconds are used. The use of maximum density (ten voice chords) divides the composition at the close of movement six and accentuates the conclusion of the piece.

Formal Diagram and Description

Movement 1	Movement 2
1/1/1 The use of the second and its inversion is established as the principal motivic material through melodic use. Repeated notes are frequently employed to extend melodic ideas.	2/1/1 Contrast is achieved through thicker, textural density. The use of seconds is employed in repeated chord structures.

Movement 3	Movement 4
3/1/1 Seconds are used both harmonically and melodically in textural inversion.	3/2/1 Sevenths are employed both melodically and harmonically in conjunction with repeated note figures.

Movement 5	Movement 6
3/4/1 Both sevenths and ninths are melodically prominent in this two measure movement.	4/1/1 This movement forms the pivotal point in the composition. A gradually thickening texture is employed throughout, ranging from a single melodic line to ten note chords. The final chord is repeated twenty-three times with written-out accelerando.

Movement 7	Movement 8
6/1/1 Movement Seven acts as a transitional section employing slow moving sustained chords of secundal construction.	7/1/1 The original texture recurs but expanded in density, ending in a repeated chord in polyrhythmic relationship in the upper parts over a sustained trill in the pedal.

Movement 9	Movement 10
6/2/1 A thinner density is employed using repeated seconds alternating with short melodic fragments.	8/1/1 A more contrapuntal texture in two-parts is employed. Repeated notes are used; but in general, less melodic reliance on the second is apparent.

Movement 11	Movement 12
9/1/1 Textural contrast is employed through the use of pyramiding chord structures employing seconds and sevenths.	10/1/1 A gradual increase in texture from one to four voices is employed. Seconds are employed both harmonically and melodically.

Movement 13	Movement 14
11/1/1 A more pointillistic melodic design in the manuals is set against a slower moving pedal.	11/3/1 Five voice chords are employed at the beginning and ending of the movement. The interior section employs two voice contrapuntal writing emphasizing seconds and sevenths.

Movement 15	Movement 16
12/2/1 Motion of the previous movement is continued with increased use of repeated notes.	13/1/1 Pyramiding chords are employed leading to rapidly repeated notes and diads. The movement concludes with a sustained chord sounded while the registration is increased in preparation for the final movement.

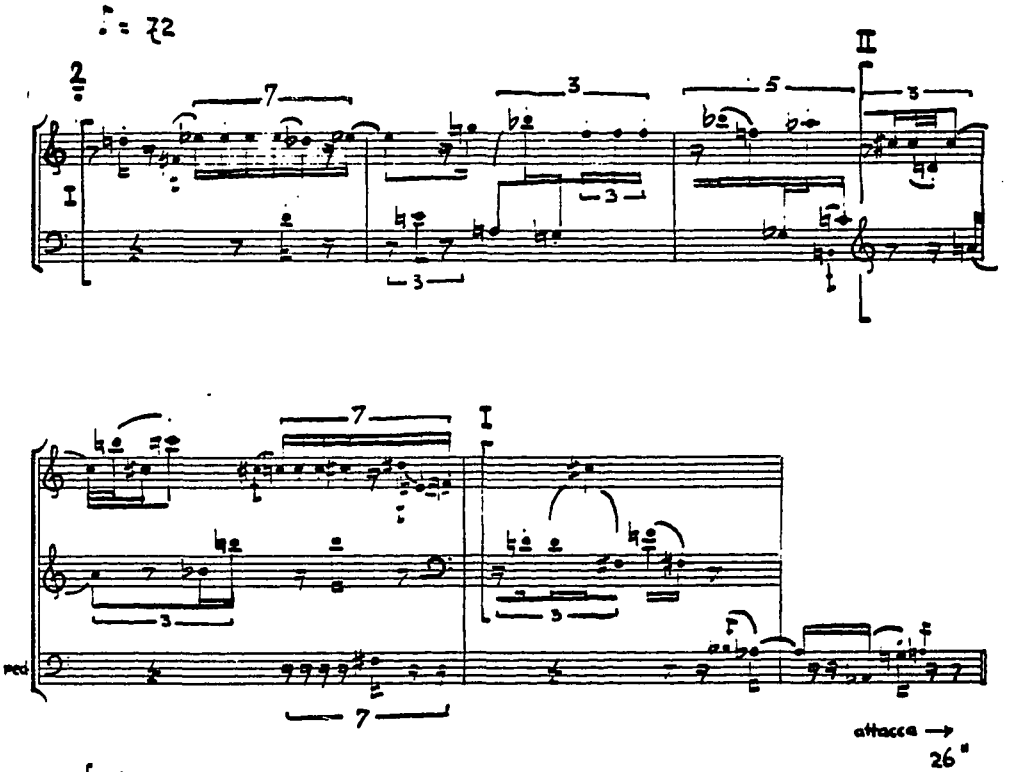
Movement 17	Movement 18
14/1/1 This movement returns to the texture of earlier movements employing two voice counterpoint and repeated chords and intervals.	14/4/1 The climax of the piece is achieved through repeated ten-note chords of secundal construction and tutti registration.

Example 15. Carel Brons, "Invenzione", first page.

Example 16. Carel Brons, "Invenzione", p. 7.

"INVENZIONE" per organo

CAREL BRONS
1963



I
mixtuur
speelfluit 4'
cymbel 3 st.
ped. kopp.

II
octaaf 4'
2'
1 1/3
pedaal I + II

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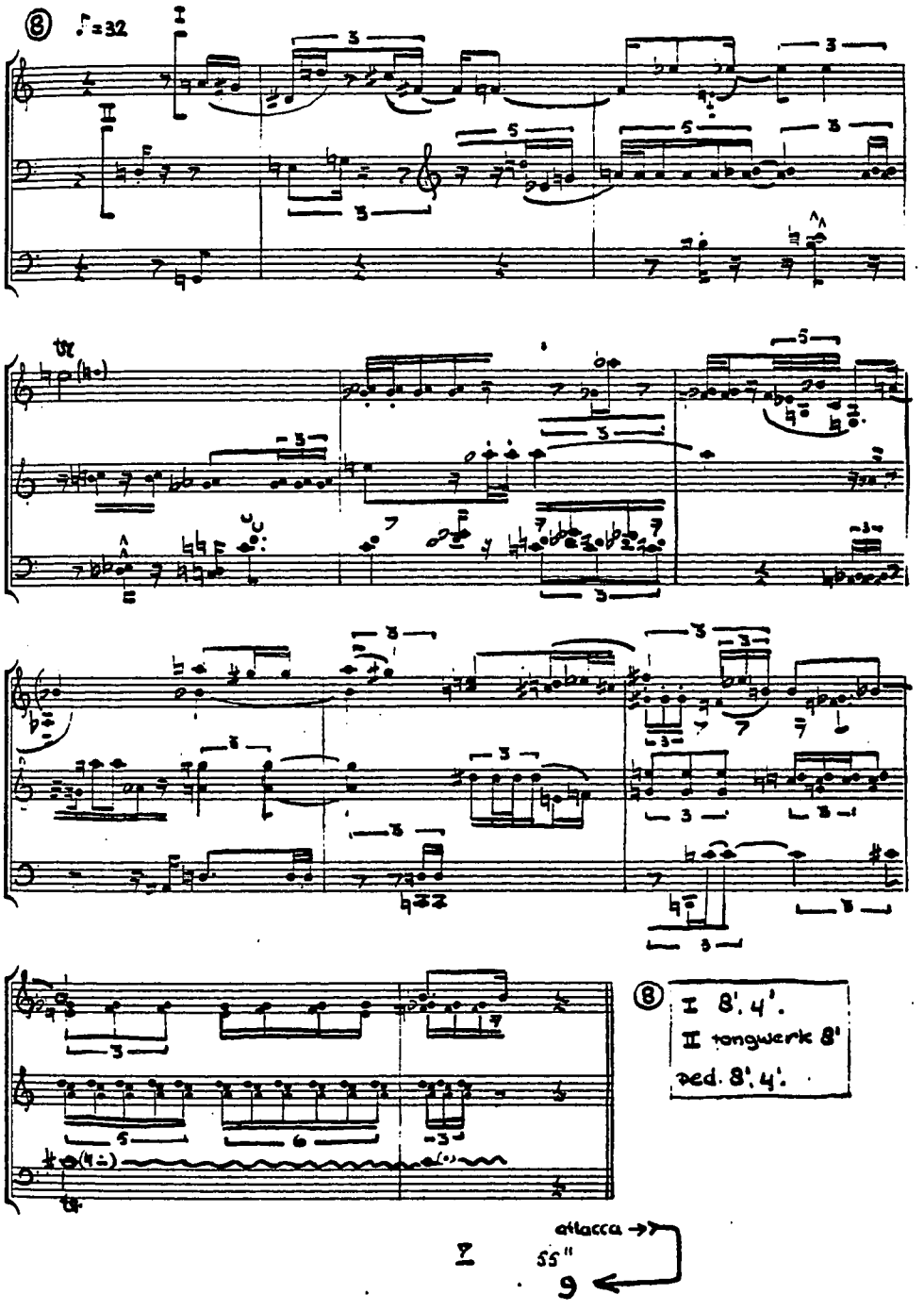
manuscript


8
♪=32
I
II
8
I 8'. 4'.
II tongwerk 8'
ped. 8'. 4'.
attacca
55"
9

LITANY

by

CAREL BRONS

Published by Donemus, Amsterdam (1971). Reproduced from the composer's manuscript.

Information

Difficulty level

Level 4. This work is less complicated than the same composer's "Invenzione," but as in the other composition the disjunct motion and irregular rhythmic groupings will undoubtedly present the performer with considerable difficulties.

Performance time

ca. 9 minutes

Registration

Specific suggestions are given concerning both registration and manual changes. The composer indicates that keyboard I should always contrast with keyboard II.

Commentary

Unity in this composition is achieved through an emphasis on intervallic structure, with the interval of a second playing the most prominent role both harmonically and melodically. The formal structure is the result of a growth process, affected through an increase in density. Accompanying the increase in density is the application of an expanded ground bass technique. Sectional divisions are evident particularly in the last two sections of the work.

Alternation occurs between chordal and linear passages and in registrational setting creating a quasi-responsorial relationship.

Formal Diagram and Description

Introduction	Section 1
1/1/1 The interval of the second and its inversion are established.	2/1/1 The interval of the second in trill and tremolo patterns, is exploited, compounding the interval of the second to that of the ninth. The pedals establish a punctuated bass line used as a consistent accompanimental element throughout the work.

Section 2	Section 2a
3/1/4 Through added note chord structures the original density is expanded. More disjunct figures and irregular rhythmic patterns are used, as well as repeated note figures in accelerated patterns. The bass accompaniment continues with a pitch-set basis similar to Section One.	3/3/4 Further expansion of the density of the chord structures takes place, expanding to chords of five and six notes. The chords appear in block structures and are used in irregular rhythmic patterns.

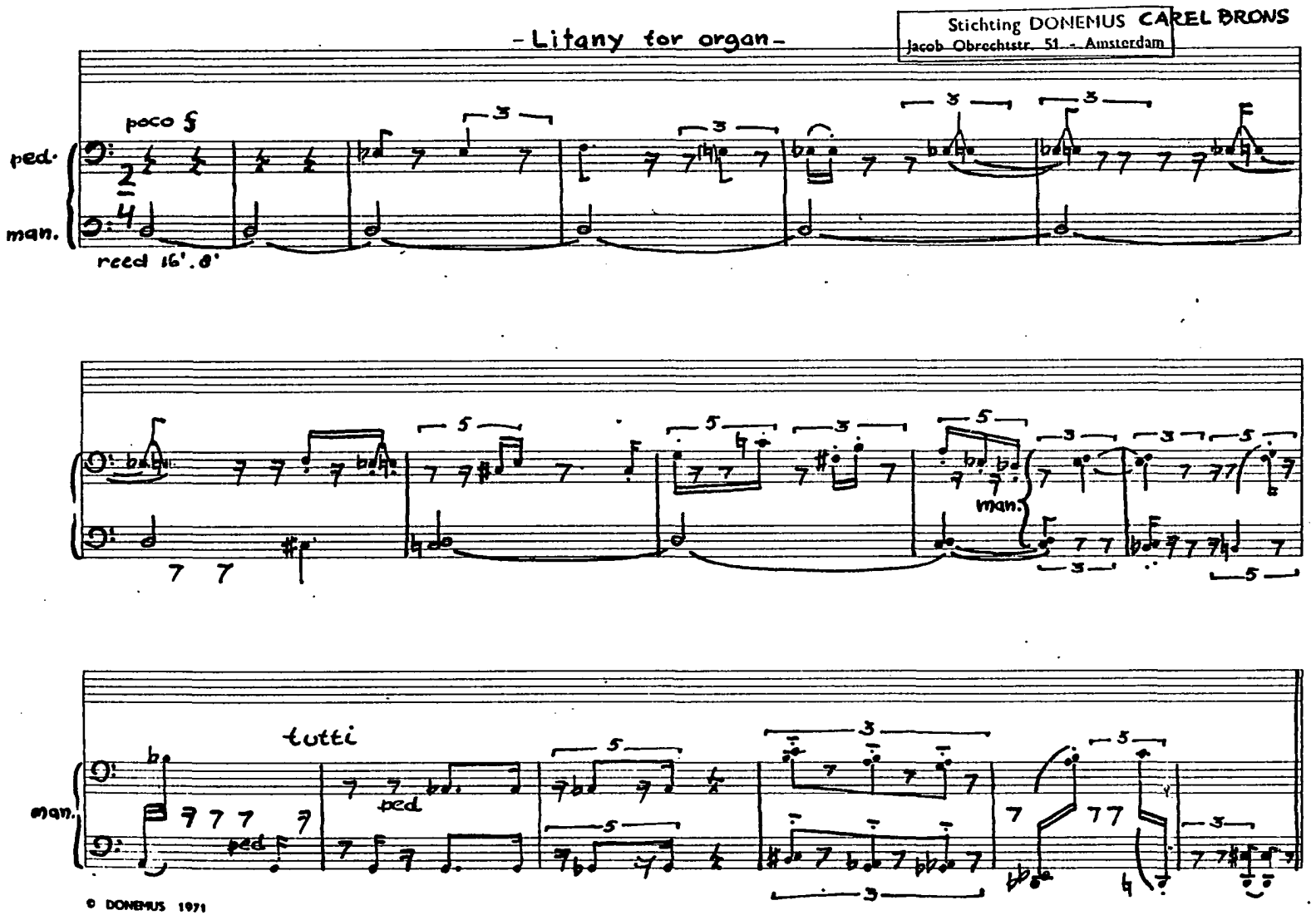
Section 2b	Cadence
4/1/3 Contrast is provided by a continued increase in density through the use of single line melodies in irregular rhythmic patterns.	4/3/3(beat 4) A return to block chords emphasizing secundal harmonies produces the maximum density of the work.

Cadential extension	Coda
5/1/2 The density is greatly reduced, rebuilding in preparation for the coda.	5/2/1 A single-line melody begins the coda. The concluding portion is punctuated with block chords in irregular rhythmic patterns.

Example 17. Carel Brons, Litany, first page.

Example 18. Carel Brons, Litany, p. 3.

Stichting DONEMUS CAREL BRONS
Jacob Obrechtstr. 51 - Amsterdam



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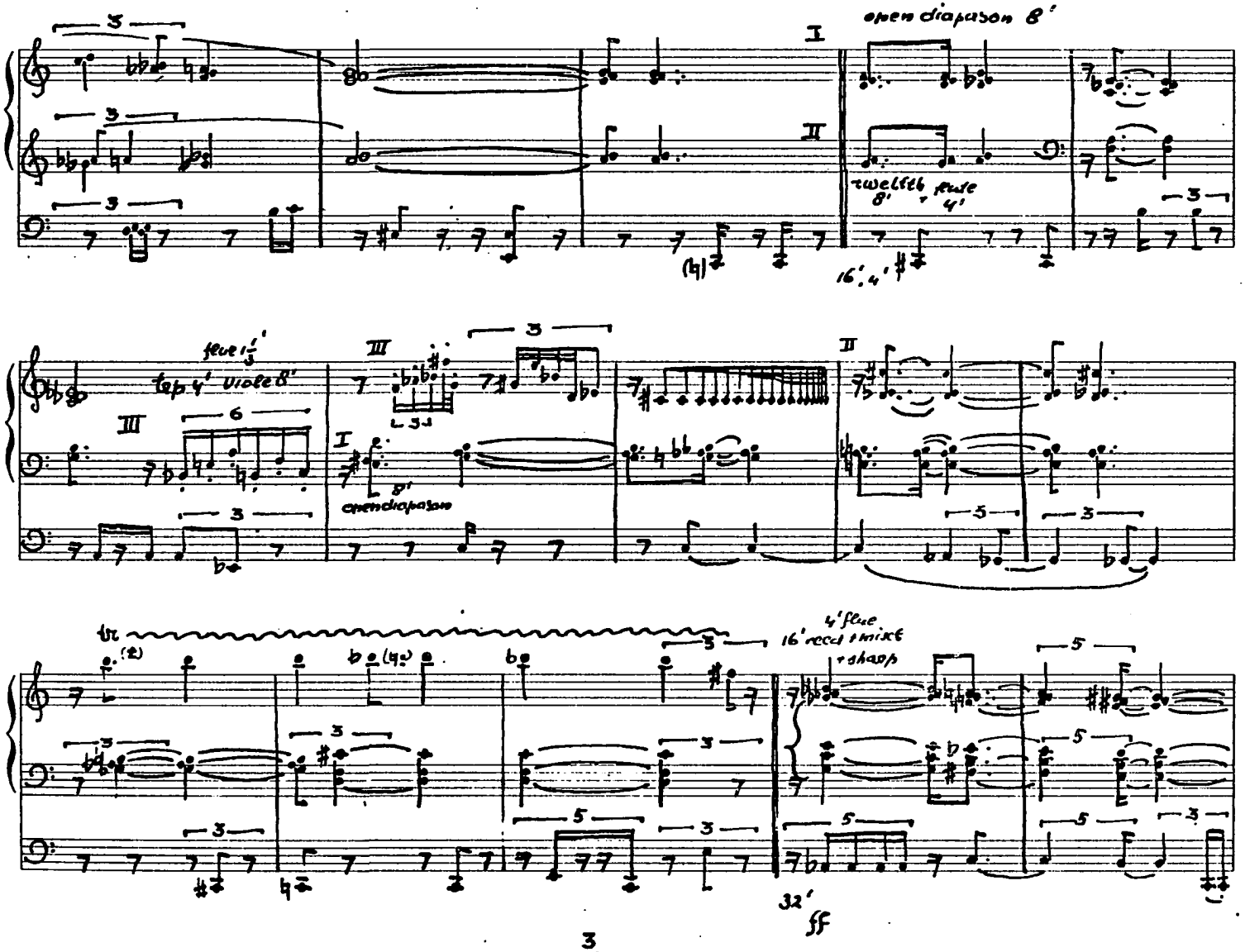

open diapason 8'
twelfth flute
8' + 4'
16', 4'
flue 1 1/3'
tep 4' viole 8'
open diapason
4' flue
16' recd + mixt
+ sharp
32'
ff

3

RHAPSODIE

by

JAAP DRAGT

Published by Donemus, Amsterdam (1977). Score reproduced from the composer's manuscript.

Information

Difficulty level

Level 3. The continuous motion which occurs throughout this work is the most technically demanding aspect.

Performance time

ca. 5 minutes

Registration

No registration suggestions appear, however, dynamic levels and manual changes are given. This straightforward composition is performable on any two or three manual instrument. The composer indicates three manuals but two would suffice.

Commentary

Rhapsodie exhibits a freely sectional form with irregularly recurring elements. The work contains a total of three independent musical ideas alternating in a free pattern of recurrence, balanced by one non-repeated contrasting section. Although most materials are traditional in nature, one section employs the use of overlapping sustained tones, added freely, forming chord clusters in the manuals over a sustained pedal tone.

Formal Diagram and Description

Section A	Section B
3/1/1 A syncopated melodic figure using alternating rhythmic groupings of two and three notes is heard against a chordal accompaniment. Four note groupings are used approaching a cadence in block chords.	4/1/2 A more percussive figure is employed emphasizing alternation between the hands. The section closes in a chordal cadence, preceded by material reminiscent of the A Section.

Transition	Section C
5/3/1 A short transition consisting of two pyramiding chords precedes a second contrasting section.	5/3/2 An expressive melody in a freer rhythmic style is heard against a chordal accompaniment.

Section D	Section B
6/3/1 A toccata style is used in contrast to the preceding section, with a two-voice continuous motion figure set against a slow moving pedal line.	8/1/3 An expansion of material similar in content to the previous Section B in employed.

Section A	Section C
10/1/1 An abbreviation of material, similar in content to the previous Section A, is employed.	10/2/1 A brief reference to material similar to the previous Section C is heard.

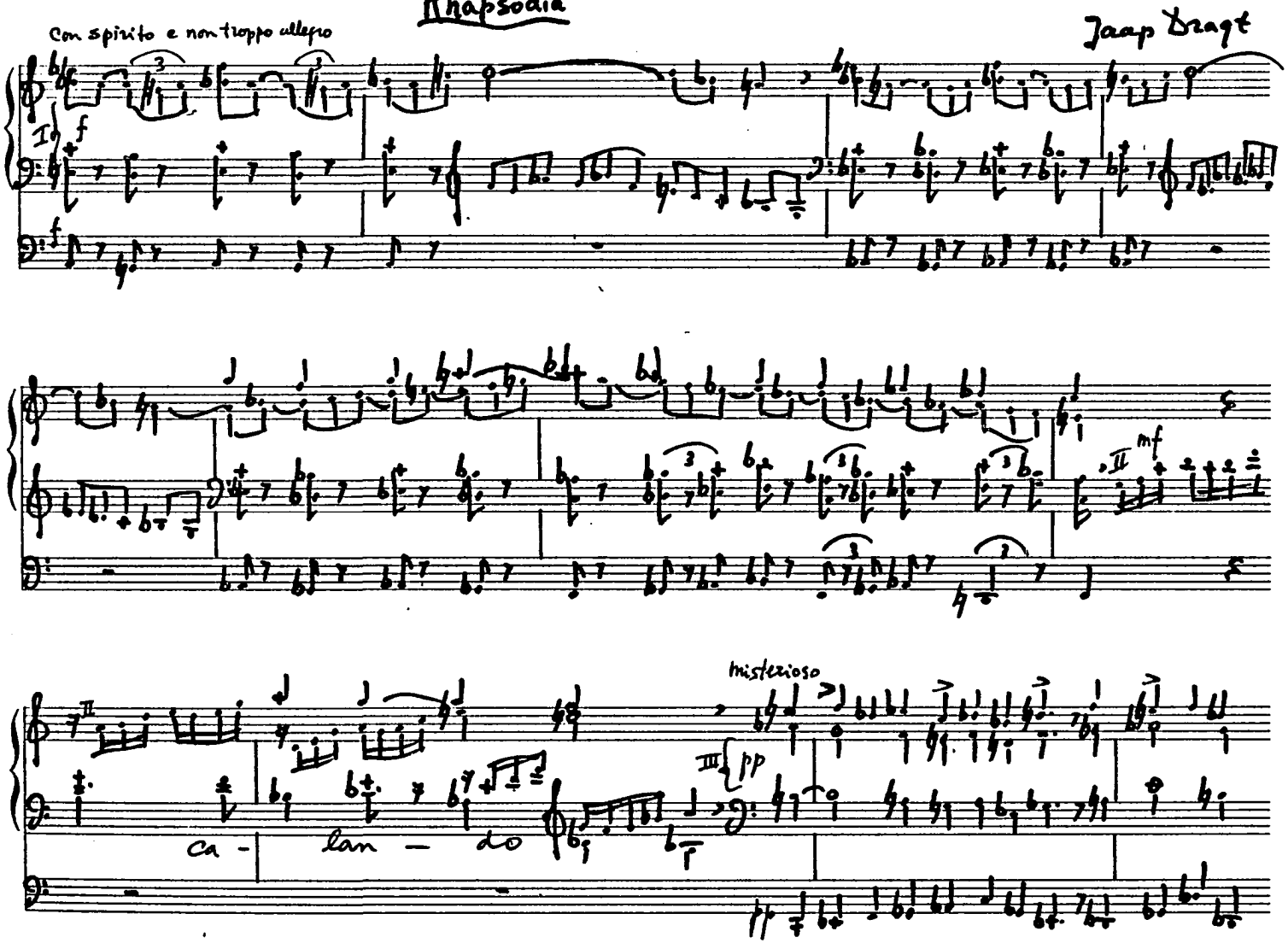
Section B	Cadence
11/1/3 A final brief reference to material similar to the previous Section B is used approaching the cadence.	11/3/1 A sustained chord with a figurative statement in the pedals ends the composition.

Example 19. Jaap Dragt, Rhapsodie, first page.

Example 20. Jaap Dragt, Rhapsodie, p. 10.

Rhapsodia

Jaap Dragt



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poco meno mosso

PSALM 5: KORAAL EN VARIATIES

by

DERK JANSEN

Published by Donemus, Amsterdam (1976). Written in June, 1972. Score reproduced from the composer's manuscript.

Information

Difficulty level
: Level 2. The third variation, which contains rapid chordal outlining, is technically the most demanding.

Performance time
: ca. 4½ minutes

Registration
: No indications are given concerning registration or dynamic levels. Given are tempi, legato, nonlegato, and directions for the use of two keyboards.

Commentary

The inclusion of this work reflects an aim on the part of this study to include works of a less experimental nature which are more usable in situations where conventional literature is desired.

This work, consisting of a theme followed by a set of five variations, represents a straightforward but highly musical approach to the traditional Baroque form of chorale variation. The theme is presented in its simple, unrhythmized version, typical of Psalm tunes in the Baroque period.

The first variation employs the tune slightly embellished against a slow moving chordal accompaniment. Although the original tonality of "d" is maintained, interesting cross relations are created through the use of both the original dorian scale basis and reference to a whole-tone scale on "d". Other tonal areas are explored including the dominant and lowered dominant.

Variation two employs a more contrapuntal design involving a tri-level structure based upon the whole-tone scale. Two voices present an altered version of the theme in canonic imitation while the pedal slowly traverses the whole-tone scale.

A style reminiscent of the chorale fantasy is employed in the third variation, with the tune in long note values in the upper part accompanied by rapid chordal outlining figurations in the inner part. The pedal part contains fragmentary sections of the chorale in canon with the upper part.

Variation four is again contrapuntal. A variation of the psalm tune in the top voice is supported by three voice counterpoint in the lower parts.

The final variation returns to the austere rhythmic style of the original chorale setting. The variation is enhanced by occasional chromaticism resulting from periodic fluctuation in the scale basis, still retaining, however, the original "d" tonic. The top voice and the pedal part are in canon, with alternate phrases in the pedal part occurring in inversion. The inner voices employ free imitation.

Formal Diagram and Description

Koraal	Variation 1
1/1/1 The "Koraal" is harmonized in a traditional four-part setting ending with a modal dorian cadence.	2/1/1 The original melody is embellished and is set against a slow moving accompaniment, again ending in a modal dorian cadence.

Variation 2	Variation 3
2/3/1 An altered form of the psalm tune is used in canon between the top and middle voices. The whole-tone scale is employed for these two voices and for the pedal. The final cadence contains a quartal-chord construction.	4/1/1 An abbreviated form of the melody is heard in the top voice accompanied by rapid chordal outlining in the inner part. The pedal is heard in canon with the melody. The final cadence sonority employs a chord constructed without a third on the pitch "a".

Variation 4	Variation 5
6/1/1 A four part contrapuntal setting is employed using a varied melody in the upper voice. A pedal sonority on "g" ends the variation.	8/1/1 A simple four voice texture is employed for the final variation. The psalm tune is heard in the top voice with the pedal in canon. Alternate phrases of the pedal line employ inversion.

Example 21. Derk Jansen, Psalm 5: Korall en variaties, first page.

Example 22. Derk Jansen, Psalm 5: Koraal en variaties, p. 4.

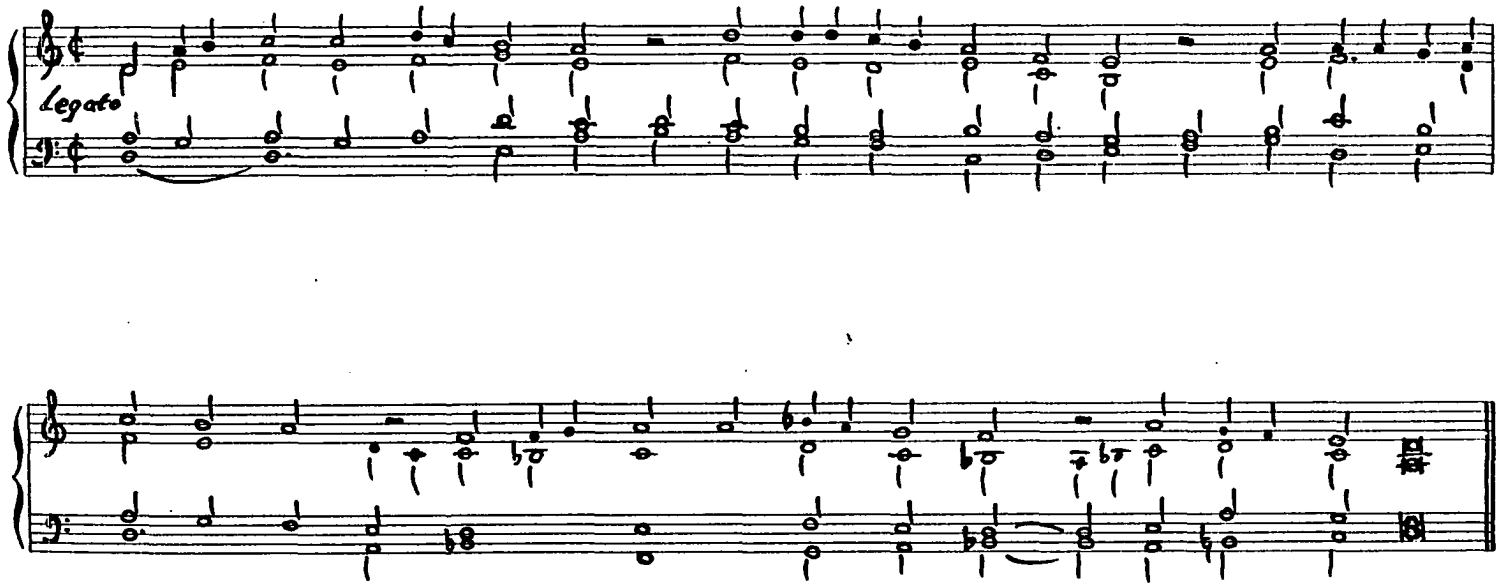
ORGEL

PSALM 5

koraal en variaties

PERK JANSEN

Koraal ♩ = ± 60



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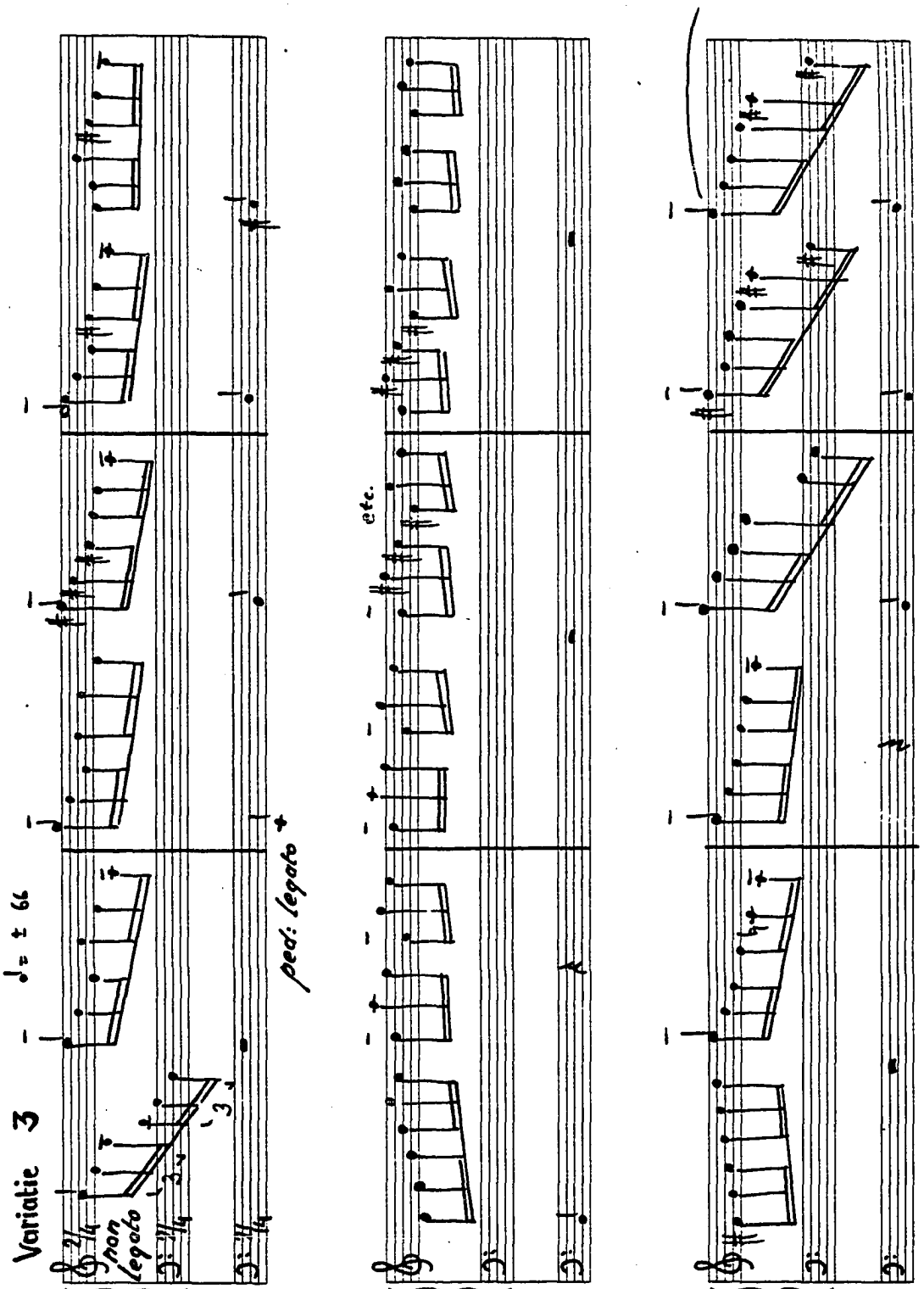

Variatie 3
♩= ± 66
non legato
ped: legato
etc.

REEKS-VERANDERINGEN IN 4 SECTIES II VOOR ORGEL

(Serial variations II in 4 sections for organ)

by

COR KEE

Published by Donemus, Amsterdam (1967). Written in December-January, 1965-66. Score reproduced from the composer's manuscript.

Information

Difficulty level

Level 3. The technical problems of performance are not excessive. Rhythmic problems occur only occasionally. Problematic, to a small degree, is the difficulty encountered in reading the composer's manuscript.

Performance time

ca. 4 minutes

Registration

Specific indications are given for the Haarlem St. Bavo organ, and the composer indicates that performers on other organs should try to follow these suggestions as nearly as possible.

Commentary

Reeks-Veranderingen II is a twelve-tone composition consisting of four short movements, called secties, with each movement divided into short sections of varying tempi, dynamics, textures and registration.

Sectie I

Sectie I is subdivided into two parts. The first part emphasizes a pointillistic melody contrasted with a repeated chordal figure. A pyramiding chordal effect is employed at the cadence. The second part of Sectie I employs single notes in alternation between the hands and

and a short melismatic cadenza. A slower moving single note descending line acts as a final cadence.

Formal Diagram and Description

Part 1	Part 2
1/1/1 A pointillistic line is contrasted with a repeated chord figure and a disjunct line in repetitive rhythm, closing with a pyramiding cadential chord.	1/5/2 Single note figures in alternation between the hands precede a short melismatic section. A cadential measure follows, consisting of single notes in descending contour.

Sectie II

Sectie II consists of three variational statements supported by an ostinato accompaniment in the lower part. The movement is more continuous in character, and emphasizes an ornate melodic line.

Formal Diagram and Description

Statement	Variation 1
2/1/1 The melodic line is stated in slow moving note values against an ostinato accompaniment.	2/2/1 The melodic line is rhythmically embellished.

Variation 2	Cadence
2/3/1 The melodic line is set against the ostinato with an added pedal tone.	2/4/1 The pedal tone is sustained against a dissonance which dissolves into widely spaced motives ending in a short cadential gesture.

Sectie III

Sectie III again employs a subdivided organization,

contrasting chordal sections with a more linear cadenza-like section. A sustained chord in the lower register serves as a cadential device.

Formal Diagram and Description

Part 1	Part 2
3/1/1 Part One is chordal in nature ending with a single punctuated chordal sonority.	3/2/4 A chord progression similar to the material in Part One is set against a melodic line in the pedals.

Part 3	Cadence
3/3/4 Part Three is a contrasting section, utilizing a rapidly moving single line ending with a punctuated chordal figure.	3/4/4 A sustained chord in the lower register emphasizing quintal construction acts as a cadence to the movement.

Sectie IV

Sectie IV contains a greater degree of contrast than the earlier sections, emphasizing rapid melodic motion, repeated chordal effects, melodic lines with chordal accompaniment and figures in rapid alternation between the hands. A sustained chord punctuated by single notes, in first the lower and then the upper register, provides the final cadence.

Formal Diagram and Description

Part 1	Part 2
4/1/1 An introductory figure in oscillating motion over a sustained pedal tone serves to introduce a more linear figure in rapid motion, culminating in a repeated cadential chord.	4/3/2 A single melodic line is set against a punctuated chordal accompaniment, followed by a rapid toccata-like figure emphasizing alternation between the hands. A pyramiding chord acts as a cadence.

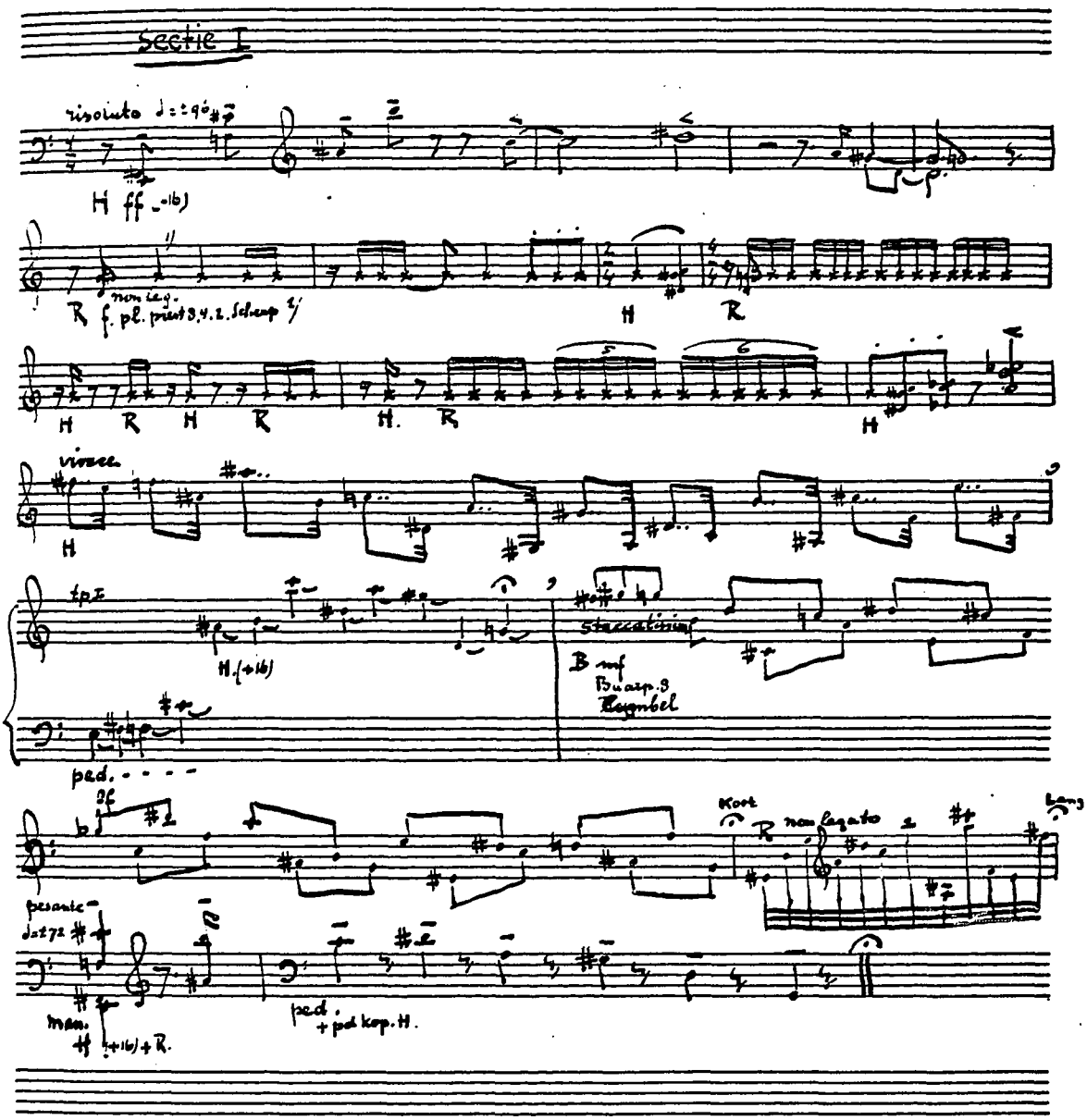
Cadential section

4/5/3

The final cadential section employs a sustained chord punctuated by melodic figures in both the lower and upper parts, combined with a sustained pedal tone at the end.

Example 23. Cor Kee, Reeks-veranderingen in 4 secties no. 2, first page.

Example 24. Cor Kee, Reeks-veranderingen in 4 secties no. 2, p. 4.



1/ dezelfde klankformatie voortzetten.
2/ alle registraties vanuit het Haarl. Bavo orgel.
Op ander orgel dezelfde voorschriften benaderen.

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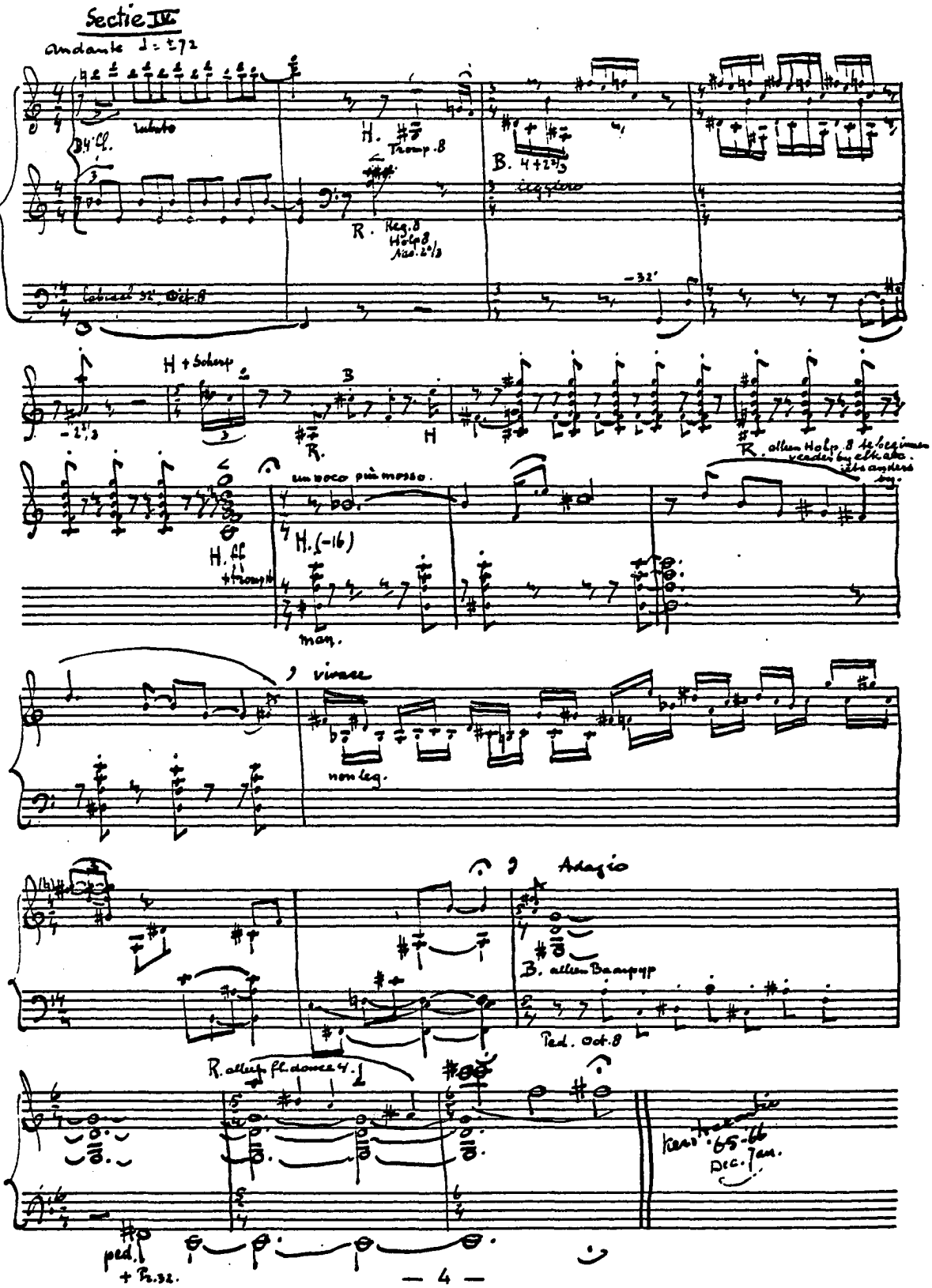
Reproduced from the composers manuscript


Sectie IV
Andante ♩ = ±72
rubato
B. 4' Cl.
H. Tromp. 8
R. Reg. 8 Holp 8 Nas. 2 2/3
B. 4+2 2/3
leggiero
Labiaal 32' Oct. 8
-32'
H + Scherp
B
R.
H
R. alleen Holp. 8 te beginnen verder by elk akt. iets anders by.
un poco più mosso.
H. ff
+ Tromp. 16
H. (-16)
man.
vivace
non leg.
Adagio
B. alleen Baarpyp
Ped. Oct. 8
R. alleen fl. dance 4.
Kerstvacantie 65-66 Dec. Jan.
ped.
+ Fr. 32.

SUITE 1969

by

COR KEE

Published by Donemus, Amsterdam (1971). Written in 1969. Printed score.

Information

Difficulty level

Level 3-4. The rapid tempo of Movement IV and the requirement to improvise Movement V following given verbal suggestions, increases the difficulty level in relation to the other movements.

Performance time

ca. 9-11 minutes. The fifth movement is of an indeterminate length.

Registration

Many specific as well as general suggestions concerning registration are given. This is an ideal composition for introducing atonal procedures and graphic notation.

Commentary

While not employing the traditional use of stylized dances, this suite combines movements of varied character utilizing different moods and compositional approaches.

Movement I

Movement I, "Refrains," is organized in four sections, each repetitive within itself. Within each section either interval reduction or expansion is employed. Following an introductory pyramiding chord, the first section contains a reducing wedge figure, stated in octaves. The second section is a two measure chordal pattern repeated four times, interrupted before the fourth statement by a gradually reducing number of repeated notes. Section Three is arranged in three two measure segments, the second of which is an inversion of the first, followed by three measures

that display repetitive elements using previous material. The final section is a four measure gradually expanding series that accelerates for the final statement. A cadential chord, as in measure six, closes the movement.

Formal Diagram and Description

Introduction	Section 1
4/1/1 A pyramiding chord acts as introductory material for the movement.	4/1/2 A reducing wedge figure is stated in octaves. The section concludes with three-note clusters employed as punctuation.
Section 2	
4/2/4 A sustained, two measure chordal figure is repeated twice with variation.	4/4/1 A ten note repeated figure is followed by reducing repeated note groups of four, three, two and finally one note. This acts as a link to the repetition of the chordal figure in 4/2/4.
	Section 3
4/4/2 The chord found in 4/2/4 reappears, followed by a fermata over the measure bar.	4/5/1 The section begins with a disjunct linear statement followed by its inversion. Two additional variations of the statement appear, followed by their inversions.
5/2/1 A modified wedge design is followed by a disjunct statement in long notes, occurring simultaneously in inversion.	5/3/1 An extended measure of short notes is combined with accented pitches in a modified wedge. A sustained single pedal pitch framed by fermatas concludes the section.

Section 4	Cadence
5/4/3 The final section is a rapidly moving, single-note figure emphasizing alternation between the hands. The figure accelerates and ascends toward the cadence. A fermata over the measure bar with directions for extended length precedes the cadential chord.	5/6/2 The chord of 4/2/4 is sustained for two measures, forming the final cadence.

Movement II

"Dialogue" contains three highly unified sections emphasizing a conversational relationship between the upper and lower registers. Repeated note figures characterize the material in both parts. Each section, while highly unified, demonstrates a developmental treatment of the organizational materials. Further unity is achieved through a uniform cadential device employing a sustained cluster.

Formal Diagram and Description

Section 1	Section 2
6/1/1 Two motivic ideas central to the content of the movement are presented, followed by a closing sustained cluster.	6/3/1 The initial statement is expanded, ending in a tremelo which may be extended at the performer's discretion. The section closes as did Section One.

Section 3
7/2/1 Both opening motives are expanded further. The closing pattern is the same as the previous sections.

Movement III

"Intermezzo" consists of two clearly defined and

highly varied sections. The first section, graphically notated, consists of chord clusters in both hands increasing and decreasing in density. The second portion employs a two-part texture consisting of a melodic upper part against a staccato lower voice. A sustained two measure chordal cadence concludes the movement.

Formal Diagram and Description

Section 1	Section 2
7a/1/first line Overlapping clusters of varying densities form the first section.	7a/2/1 A simple legato line is contrasted by a staccato lower line consisting of repeated notes with octave displacement.

Cadence
7a/2/2 Three sustained half-note chords form the cadence to the movement.

Movement IV

Random choices of material characterize the structure of "Ostinatos." Three levels of melodic activity occur in the work, two of which move chromatically in contrary motion while a third is based on interval expansion. Each measure of the movement represents a varied alignment of these levels of activity. The measures may be chosen at random and combined at the discretion of the performer. Two cadential measures are evident, both containing the same single chord structure. Two measures containing chord clusters represent additional closing material.

Formal Diagram and Description

Variation 1 (Expository material)	Variation 2
8/1/1 Two chromatic lines move in contrary motion.	8/1/2 The original lines in contrary motion are doubled at the tritone above. The composer indicates that variations 2-28 are to be played in random order.

Variation 3	Variation 4
8/2/1 In addition to the original two voices, a third line is added based on interval expansion.	8/2/2 Variational alignments of the original three level design continue from which random choices are selected.

9/5/4
The movement concludes with a staccato six-note chord, preceded and followed by fermatas.

Movement V

The fifth movement, "Improvisation," consists entirely of verbal instructions to the player. Suggestions are given for playing serially, using clusters and glissandi, and for the use of registration. Further suggestions are found for following or building upon what has gone before (the sound idiom) and general encouragement and warnings for producing an effectively improvised movement.

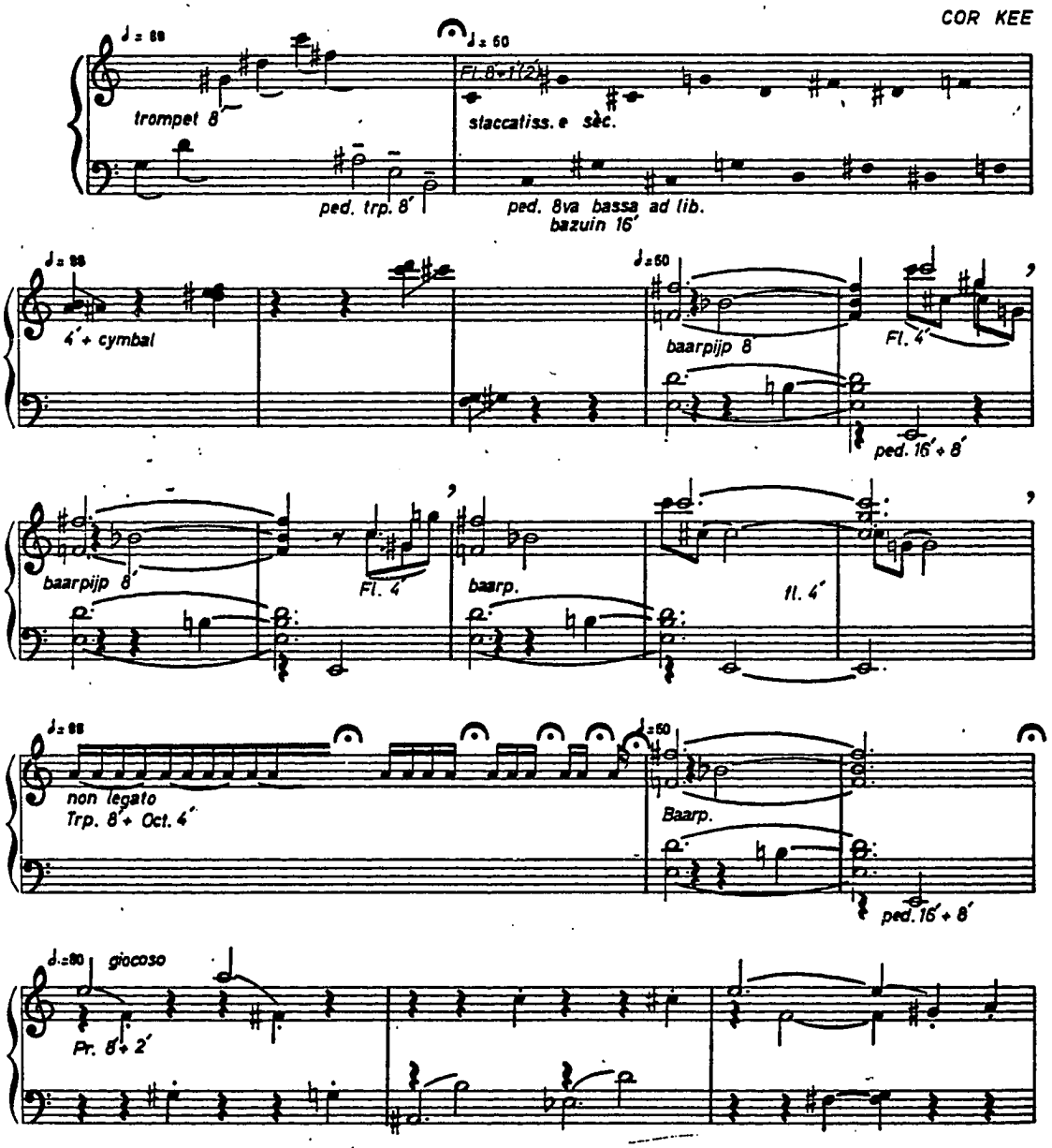
Example 25. Cor Kee, Suite 1969, first page.

Example 26. Cor Kee, Suite 1969, p. 8.

To Anco Ezinga

I Refrains

COR KEE



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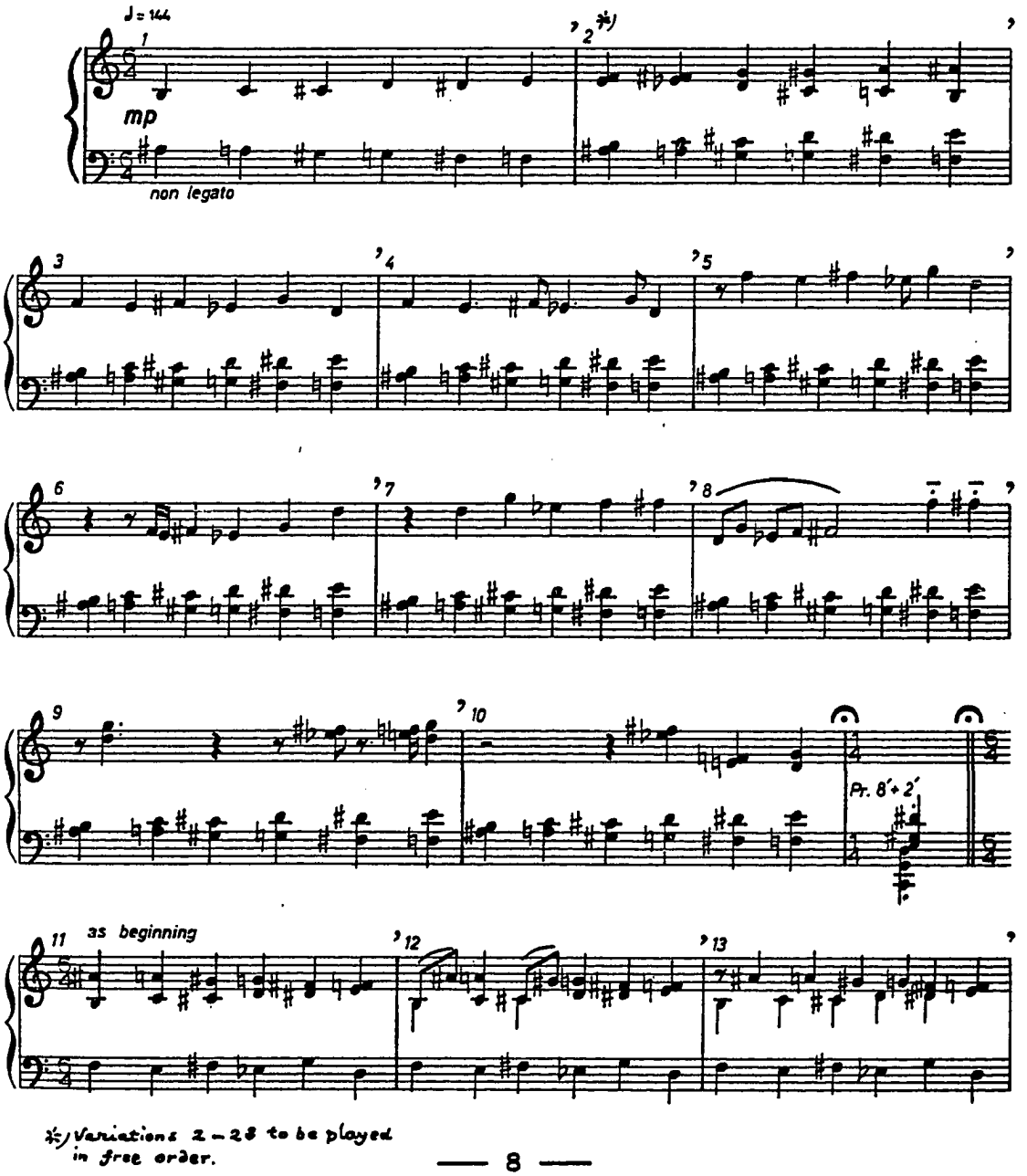
IV Ostinatos



SUITE, FOR HARPSICHORD OR ORGAN

by

COR KEE

Published by Donemus, Amsterdam (1974). Printed score.

Information

Difficulty level

Level 3-4. The rapid tempi in all movements, except Movement Three, increase the difficulty level for the performer.

Performance time

ca. 16 minutes

Registration

This composition was written for a harpsichord of one or two manuals, but the composer states that it can be performed on an organ with one or more manuals. If played on the organ, the player is to determine where the pedal is to be used. There are a limited number of registration indications for harpsichord, some pitch-level indications, and a few dynamic markings.

Commentary

Conceived for either harpsichord or organ, this work contains five movements: I Capricious Rondo; II Fugue I; III Serial Arioso; IV Fugue II; V Epilogue.

I Capricious Rondo

The term, Rondo, used in the opening movement, is applied to the organization of the movement in the classical sense, that of a recurring thematic section separated by areas of contrast. The theme itself, although not traditional in character, provides a sense of the dance-like character associated with the rondo. An introductory cluster opens the movement after which the rondo theme is presented in a simple two-voice texture, the upper part being a slow moving line in chromatic motion. A realignment

of the opening cluster against a rapidly ascending scale passage closes the statement of the theme.

The first contrasting section contains several thematic elements, including a simple theme with block chord accompaniment, a brief quotation written by the composer's grandson, an interesting dance-like section containing alternating notes with changing ornaments associated with each. A sustained cluster followed by a short dance-like theme closes the section.

A brief statement of the opening rondo theme follows and a chord cluster is again used as a cadential device. This time the cluster is continued into the next contrasting section and played solidly as a chordal accompaniment to an ostinato-like melodic figure in the upper part. The final portion of the section returns to a dance-like character with intermittent cadenza-like sections in the right hand alone.

The movement closes with a restatement of the rondo theme, preceded by the cluster used earlier as closing material.

Formal Diagram and Description

Section 1	Section 2
5/1/1 An opening, pyramiding cluster serves as an introductory measure. The statement of the rondo theme follows, concluding with another pyramiding cluster chord and a rapid scale passage ending with a single note as punctuation.	6/1/1 This contrasting section includes a simple theme with block chord accompaniment and a statement written by the composer's grandson.
6/5/3 A contrasting, dance-like portion in 3/8 time occurs. As in Section One, the cadence consists of a pyramiding chord, but is now followed by a punctuated statement of the entire chord.	8/1/1 A closing portion, related in character to the music beginning at 6/5/3, concludes Section Two. The cadence consists of three arpeggiated chords.

Section 3	Section 4
8/4/2 The rondo theme is repeated with slight variation.	9/2/1 A pyramiding chord cluster again serves as a transition to the next section. The chord cluster continues as accompaniment to an expanding ostinato melodic upper line. A trill figure and an ascending two-octave scale form the cadence.

	Section 5
10/1/1 Contrast is achieved through a dance-like portion related to 6/5/3 but with added intermittent cadenzas.	11/2/2 The rondo theme in its original form, including the introductory pyramiding cluster, returns to conclude the movement. A chord cluster and rapid scale passages serve as cadential material.

II Fugue 1

This fugue is developed along essentially traditional lines with notable exceptions--the theme is answered at the octave, contrary to tradition, and the countersubject is used prominently as a connecting link among the four sectional divisions of the work.

The theme itself is characterized by syncopation and the countersubject by repeated eighth-note figures, first in stepwise motion and expanding to motion in sevenths and ninths. The first section presents the theme and its answer accompanied by the countersubject. The countersubject forms a transition to the second section which employs the theme and countersubject in double counterpoint and the theme in fragmentation. After a transition similar to that found between the first and second sections the theme is heard in stretto. A third transition leads to the closing section in which the theme is heard in simultaneous inversion and stretto. The countersubject provides coda material set against a pedal-tone trill.

Formal Diagram and Description

Section 1	Section 2
12/1/1 The exposition of the subject and counter-subject are followed by a transition to the second section.	13/1/2 The subject and counter-subject appear in double counterpoint, followed by a transition.

Section 3	Section 4
13/5/2 The inversion of the subject appears in stretto, followed by a transition.	16/1/1 The subject is heard in simultaneous inversion and stretto, followed by a transition.

Coda
16/5/1 The coda employs the countersubject against a pedal-point trill.

III Serial Arioso

The "Serial Arioso" is strongly reminiscent of the sarabande movement associated with the traditional Baroque suite. The brief movement is in four sections, two of which are thematic in nature, with contrasting sections in free style. The thematic sections employ embellishments in graceful ornate melodic gestures. The contrasting sections feature trills and repeated note figures in an improvisatory style. A da capo which contains instructions for possible variations and ornamentations ends the movement with the opening thematic material. A cadential cluster is used to close this section.

Formal Diagram and Description

Section 1	Section 2
18/1/1 The movement begins with a statement of the thematic material. The section concludes with a three-note, chromatic cluster.	18/3/3 Derived material is freely used in an improvisatory style.

Section 3	Section 4
19/1/2 Thematic material is employed freely in inversion.	19/4/1 The material of 18/3/3 returns in a varied format. Section One is repeated "with possible variations and ornamentations."

IV Fugue 2

Although not literally related to "Fugue I" (Movement II), both the subject and countersubject bear a marked resemblance to the previous fugue. The subject is again syncopated and the countersubject contains the same continuous eighth-note motion. The overall organization of the fugue closely parallels that of "Fugue I."

The opening section contains an answer at the octave. Sixteenth-note scalewise motion provides a transition to the second of four sections. The second section begins with a statement of the subject and contains some internal development of fragments of the subject. The same sixteenth-note motion provides a transition to the third section which contains further development of fragmentary portions of the subject.

Formal Diagram and Description

Section 1	Section 2
20/1/1 The exposition of the subject and countersubject are followed by a transition to the second section.	20/4/1 A statement of the subject begins the section, followed by internal development of fragments of the subject.

Section 3	Section 4
22/1/1 Further development of fragments of the subject occur, followed by a transition to Section Four.	22/5/4 The subject in inversion is heard in stretto and simultaneous inversion and stretto.

Cadence
23/5/2 Subject fragments in inversion as well as countersubject fragments are employed against a pedal-point trill.

V Epilogue

This brief movement contains three sections in a highly improvisatory style. An introductory melisma precedes Section One which employs block chord structures and rapid scale passages that first appeared in Movement I. Section Two begins with an aleatoric gesture resulting in a dense cluster. The remainder of the section involves rapid motion in a single voice using repetitive figures. The final section is a slow moving chant melody with overlapping sustained tones as accompaniment. A simple two measure chordal cadence closes the movement.

Formal Diagram and Description

Introduction	Section 1
24/1/1 An introductory, melismatic statement, using material related to Movement One, begins the movement.	24/1/2 Block chords and scalewise passages, which first appeared in Movement One, are extensively developed.

Section 2	Section 3
24/3/2 Following an aleatoric gesture, a rapidly played scalewise figure is repeated and altered, closing with a sustained diatonic cluster.	25/4/1 A chant melody is accompanied by sustained tones which form intervals of fourths and fifths.

Cadence
25/6/2 The cadence consists of two sustained chords constructed in fourths and fifths.

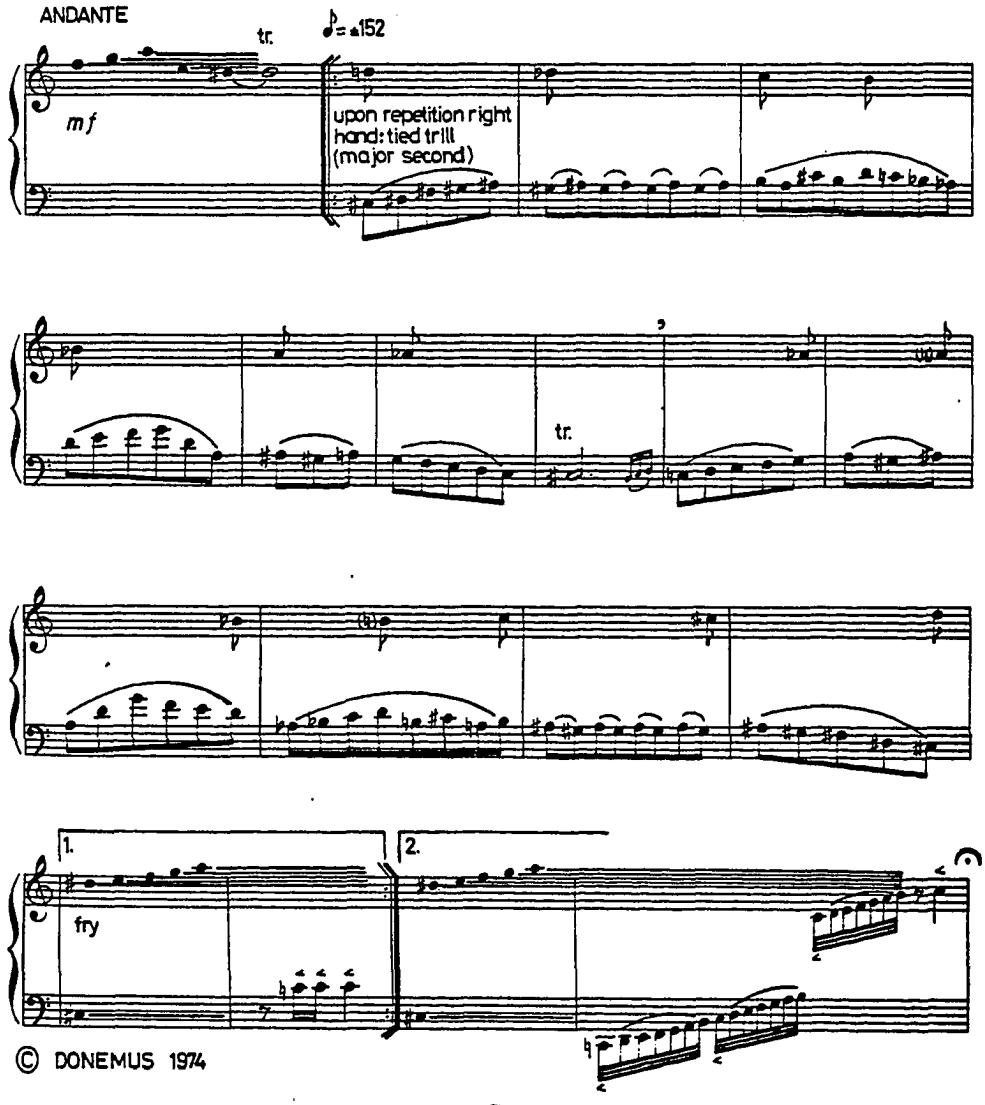
Example 27. Cor Kee, Suite for harpsichord or organ, first page.

Example 28. Cor Kee, Suite for harpsichord or organ, p. 22.

Suite

– in verering opgedragen
aan Gustav Leonhardt –

I Capricious Rondo



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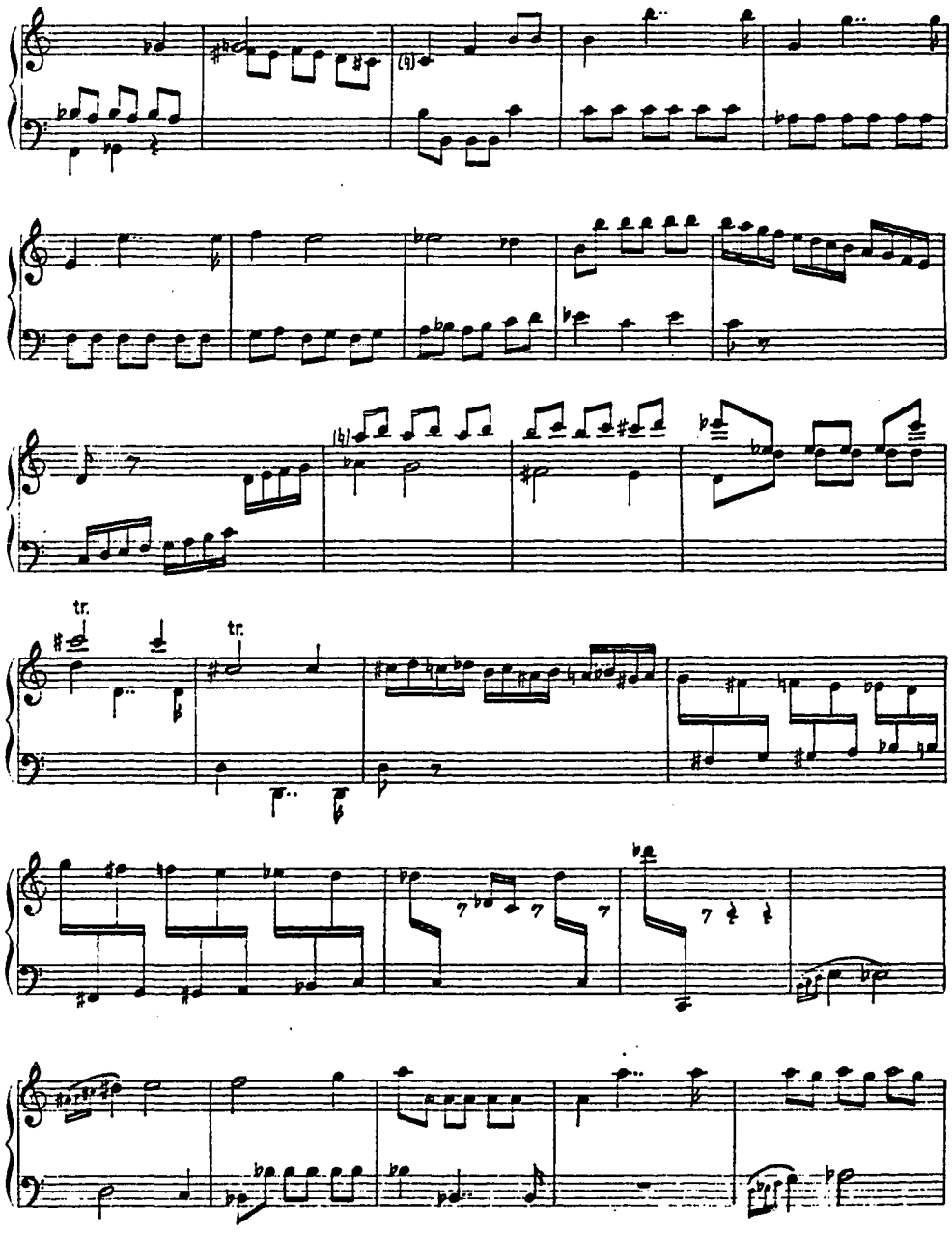

tr.
tr.

DIASPORA

by

DANIEL MANNEKE

Published by Donemus, Amsterdam (1970). Written in 1969. Score reproduced from the composer's manuscript.

Information

Difficulty level

Level 5. This work employs considerable disjunct motion, both melodically and harmonically. In addition, there are many registration changes, manual shifts, and problematic rhythmic groupings. The use of from seven to nine staves throughout the piece may, at first, seem forbidding, but eventually results in providing a clarity that would not be possible if any other notation were used.

Performance time

ca. 6½ minutes

Registration

Many registration suggestions are given, which the composer suggests should be followed as closely as possible. The composer indicates that the piece should be played on a four manual instrument, but since only three keyboards are used at any one time, an organ with three manuals would be sufficient. The composer indicates in two places that a certain stop should be removed "slowly," thereby suggesting that a mechanical action instrument is needed. Regarding the latter, in the opinion of the writer, the effectiveness of the work will not be affected if the indication is ignored.

Commentary

Several aspects of traditional form are utilized in this piece, juxtaposed, however, in a most untraditional way. The gross form of the work involves three large sections in a quasi ABA design reminiscent of the recitative and fantasia common to Baroque literature. The opening recitative utilizes ornamental and chordal

flourishes, separated by pauses of from two to five seconds.

The first fantasy section employs a multi-level design in intricate counterpoint. This section is characterized by a highly complex rhythmic organization and a high degree of intervalic unity. The cadential device employs a long sustained tone in opposition to a three voice contrapuntal figure ending with a sustained tone which is gradually decayed against the sounding of the same tone in a different coloration.

The second sustained tone begins the second large section, employing a formal design similar to the chorale fantasia. Short portions using a chorale prelude setting from the Orgelbuchlein by J. S. Bach are interspersed with dissonant contrapuntal writing and sections in continuous motion similar to the style of the toccata. A final fragment from the chorale prelude closes the section, the last note of which is sustained with a dissonance which forms a link to the return of the recitative style of the beginning. This introduces the last portion of the work which is similar in style to the fantasia section at the opening. It also employs a complex rhythmic counterpoint and demonstrates a highly unified intervalic organization.

The final cadence is approached by a general reduction in textural density, ending with a delicate pointillistic gesture.

Formal Diagram and Description

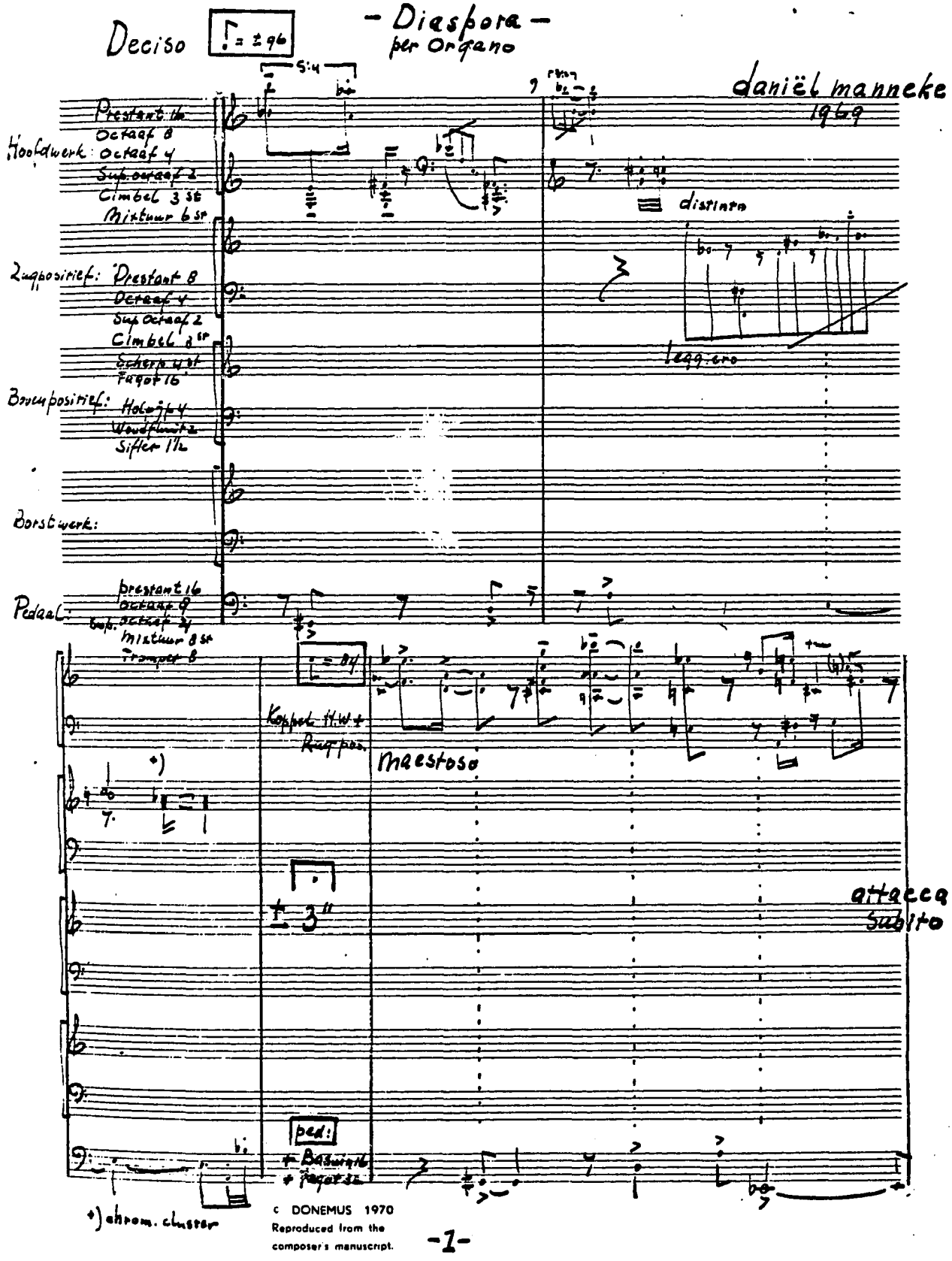
Recitative I	Fantasia I
1/1/1 Ornamental and chordal flourishes are employed, separated by two to five second pauses.	3/1/1 A multilevel design in intricate counterpoint is employed, ending in a single-tone cadence.

Chorale Fantasia	Recitative II
6/1/2 A fragment of a chorale prelude is employed, interspersed with dissonant counterpoint and toccata-like sections. The section ends with a single sonority acting as a cadential link to the following section.	10/1/2 This section is similar in design to Recitative I.

Fantasia II	Cadential section
10/2/2 This section is similar in design to Fantasia I.	12/2/2 A general reduction in textural density occurs throughout the section ending in a final delicate pointillistic gesture.

Example 29. Daniel Manneke, Diaspora, first page.

Example 30. Daniel Manneke, Diaspora, p. 13.



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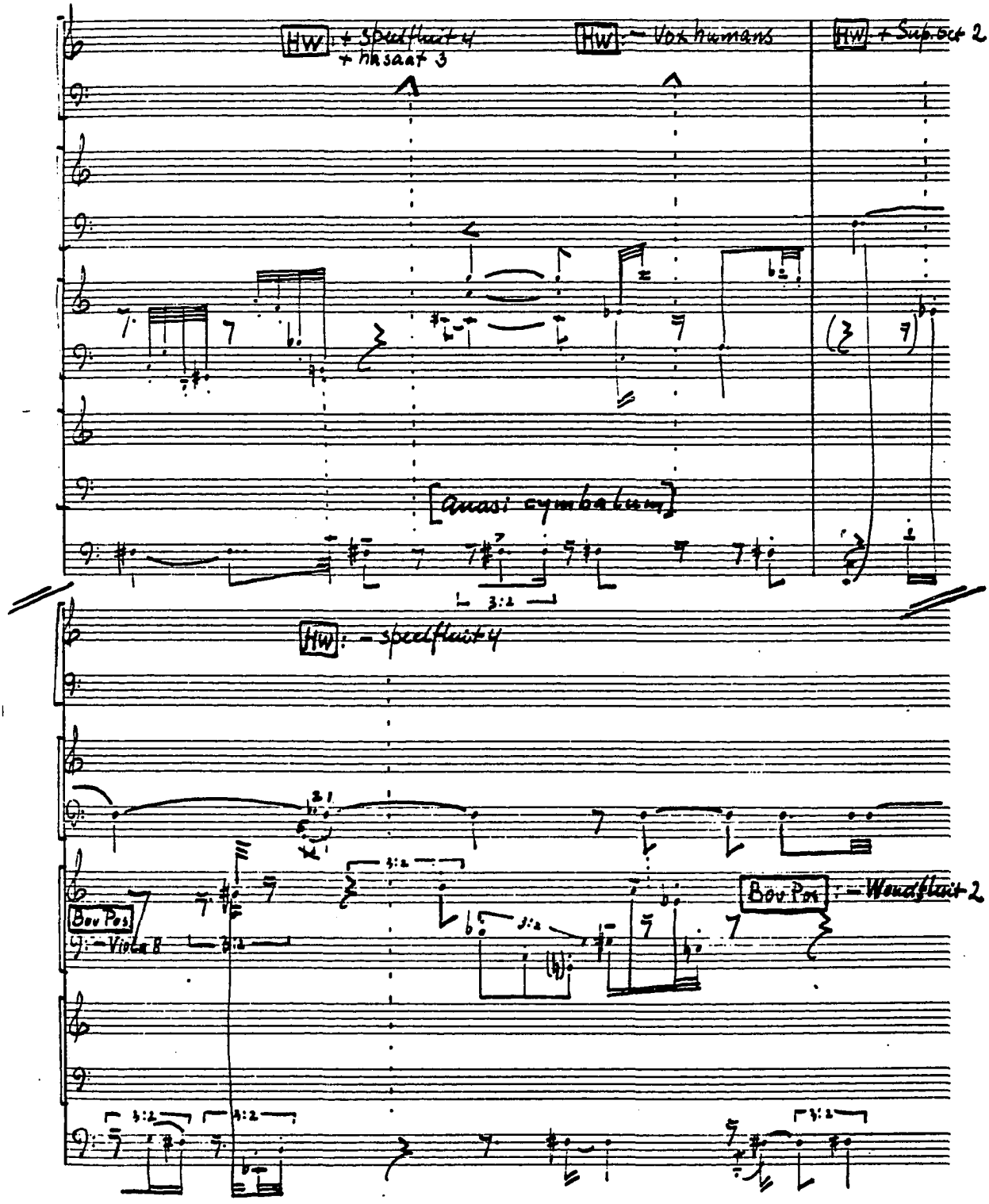
Reproduced from the composer's manuscript.


HW: + Speelfluit 4
+ hasaat 3
HW: – Vox humans
HW: + Sup. oct 2
[Quasi cymbalum]
3:2
HW: – speelfluit 4
Bov Pos
– Viola 8
Bov Pos: – Woudfluit 2

TOCCATE PENTECOSTA

by

MARIUS MONNIKENDAM

Published by Donemus, Amsterdam (1977). Printed score.

Information

Difficulty level
Level 3-4. A good manual technique is required for the rapidly moving, constant motion that is present throughout this work.

Performance time
ca. 7 minutes

Registration
Several specific suggestions are given, especially for solo lines and quieter passages. Dynamic indication suffice otherwise.

Commentary

This composition represents a contemporary approach to the use of cantus firmus technique as found in the music of the Renaissance and Baroque periods. The piece is based upon literal and elaborated versions of sections of Sequence 1 for Whit Sunday ("Veni sancte spiritus, et emitte caelitus lucis tuae radium").[1] Similar to earlier approaches to the same form, different sections of the chant are set against a variety of accompaniments and textural types. The traditional nature of the work is evidenced by the use of tertian sonorities and tonally influenced pitch organization. The fanfare in the toccata style is used at the opening and repeated prior to the closing section.

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[1] Liber Usualis (Tournai, Belgium: Desclee Co., 1962), p. 880.

Formal Diagram and Description

Opening Fanfare	Initial Statement
3/1/1 The fanfare employs arpeggiated chords in continuous motion and rapid scale passages, demonstrating the influence of earlier styles.	3/2/3 The initial statement of the chant and derivative materials appear in two measure sequential units.

Closing	Transition
5/2/1 Ascending and descending pyramiding chordal groups appear. A sustained, ascending pyramiding chord forms the cadence.	5/3/1 A repeated triplet figure forms the transition.

Variation 1	Variation 2
6/1/1 The chant melody is accompanied by a second part.	7/1/1 The material in this section is derived from the chant. Parallel triadic sonorities are used as accompaniment material. The melodic material is chiefly in the pedal.

Closing	Transition
9/2/2 This closing section elaborates the use of parallel triadic sonorities, employing fragments of the chant in the pedal.	11/1/1 This transition is in a dramatic style, not directly treating elements derived from the chant.

Variation 3	Variation 4
12/3/3 Chant related melodic lines again appear in a simple homophonic style.	14/1/1 The chant melody as found at 6/1/1 returns. The melody has been transposed and the accompaniment has been simplified.

Closing

15/1/1

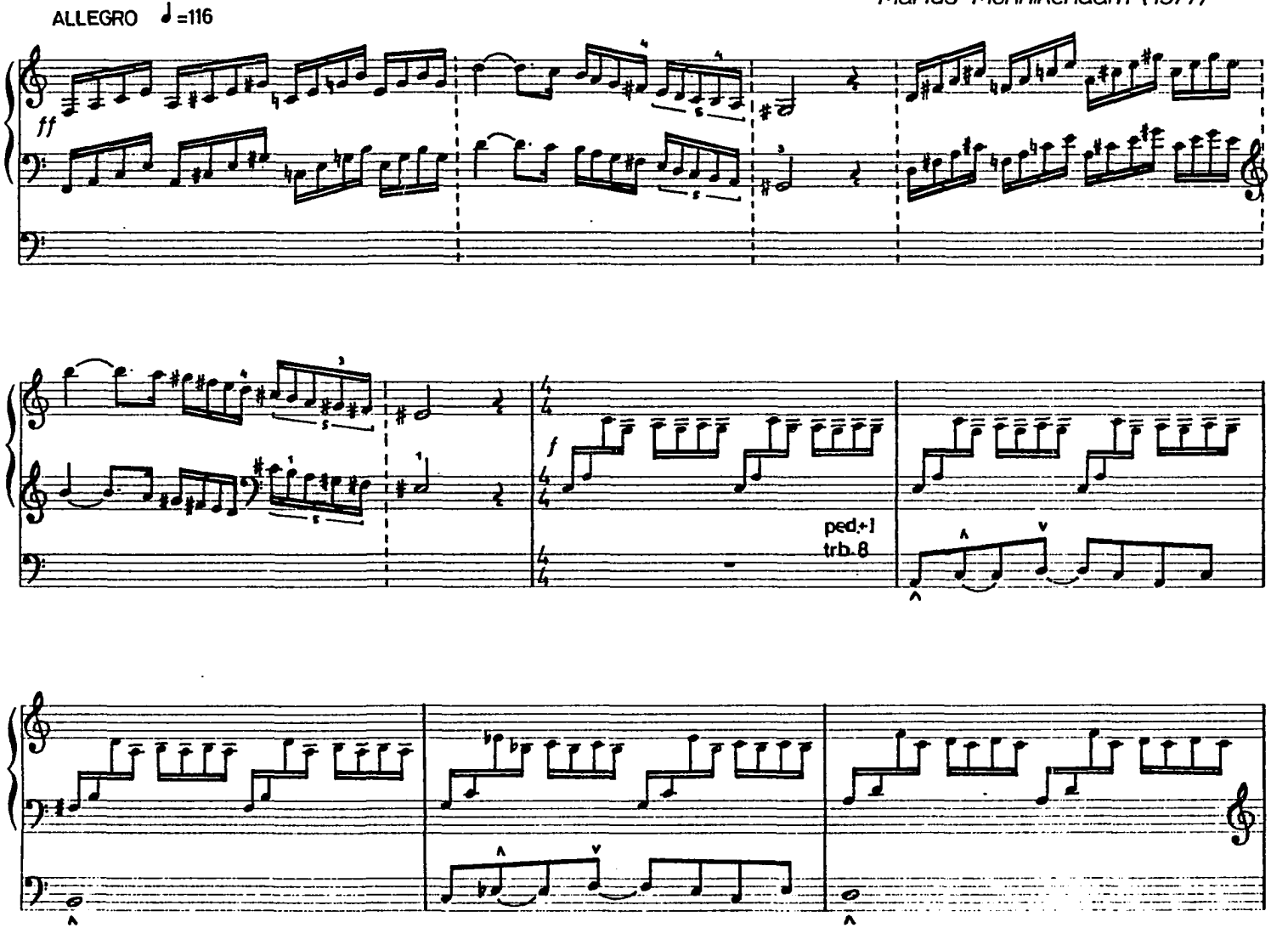
The closing section consists of a return to the original fanfare material and material consisting of block chords in mostly tertian sonorities.

Example 31. Marius Monnikendam, Toccate Pentecosta, first page.

Example 32. Marius Monnikendam, Toccate Pentecosta, p. 8.

TOCCATE PENTECOSTA

Marius Monnikendam (1977)



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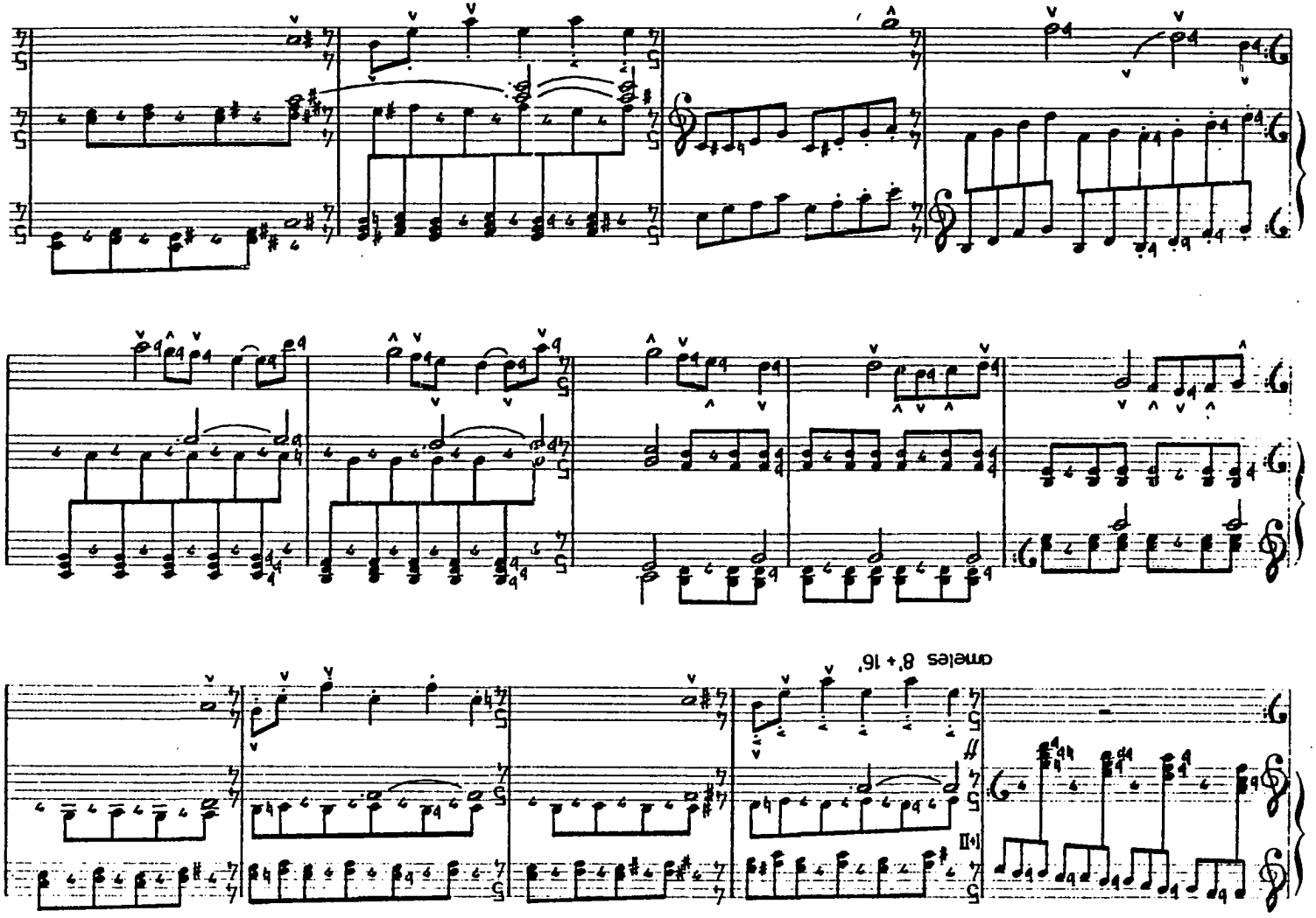

cmeles 8'+ 16'

FOUR MINI-PIECES

by

WIM DE RUITER

Published by Donemus, Amsterdam (1973). Written in July, 1969. Score reproduced from the composer's manuscript.

Information

Difficulty level
Level 2. Rhythmical and technical problems are minimal.

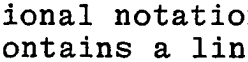
Performance time
ca. 7 minutes

Registration
General suggestions are given as to stop types and pitch levels.

Commentary

In these four short pieces the composer illustrates various techniques which are possible in writing contemporary music. Particularly notable is the use of non-traditional notation and unconventional use of the mechanical action organ.

Piece Number I

Piece Number One presents a highly unified sectional design. The first section, which utilizes an accelerando technique, notated with non-traditional notation (), is three measures in length, and contains a linear figure emphasizing a repeated note motive. A sustained chord punctuated by single notes acts as a cadential device. This section is followed by a seven measure unit which retains the basic pitch material of the first section and utilizes interval extension and repetition to expand the length of the section. The cadential device is also expanded to two measures in length, incorporating an elongated trill figure employing the use of a stop which is slowly closed during the playing of the trill.

Formal Diagram and Description

Section 1	
3/1/1 The use of accelerando technique characterizes the first two measures.	3/1/3 The cadence is a slow, sustained, pyramiding chord, punctuated by single notes.

Section 2	Section 3
3/1/4 The opening section is expanded to form Section Two.	3/3/2 A long pedal note sounds beneath an elongated trill figure in the manuals while the manual flute stop is gradually closed. A final staccato punctuation occurs to close the section.

Piece Number II

In Piece Number Two, variation technique is used to develop the use of chord clusters. The opening presents the initial cluster in additive design. The interior of the work exploits cluster technique in a variety of settings. The final measure repeats the additive process of the opening measure.

Formal Diagram and Description

4/1/1 An additive cluster figure ending in a fermata characterizes measure one.	4/1/2 Clusters are treated in a pointillistic manner.
4/2/1 A rapidly descending and ascending glissando cluster is used, while the stops are removed.	4/2/2 A three-note cluster is held while a stop is added and subtracted. The same cluster in pointillistic design follows, but now against a melodic pedal.

4/3/2
The opening additive design, plus the addition of a two-octave cluster, close the piece.

Piece Number III

Piece Number Three incorporates two balanced sections of varying character. Section One utilizes widely spaced occurrences of single pitches and short melodic figures. The second section alternates between the use of two and three note clusters and block chords culminating in a free improvisatory section incorporating these elements. The final three measures act as a closing section with the final figure recalling the two-note cluster motive used earlier.

Formal Diagram and Description

Section 1	Section 2
5/1/1 Widely spaced figures occur with rhythmic irregularity. At the cadence a more extended pointillistic figure is used.	5/2/5 This section is characterized by alternation between two and three note clusters and block chords.
6/2/1 Free improvisation employing materials from 5/2/5 is employed, lasting approximately fifteen seconds.	6/3/1 An additive cluster figure is used, with material from 5/2/5. Repeated diads using a four-foot flute conclude the piece.

Piece Number IV

Three overlapping sections with a closing group comprise the final piece. Each section presents a variational treatment of pitch materials used in the opening three measure section. Unusual devices include stops pulled to half open position and free improvisation on nonrhythmicized pitches.

Formal Diagram and Description

Section 1	Section 2
7/1/1 The opening three measures are the initial presentation of the pitch complement.	7/1/4 Trills and repeated note figures over a pedal point characterize this section.

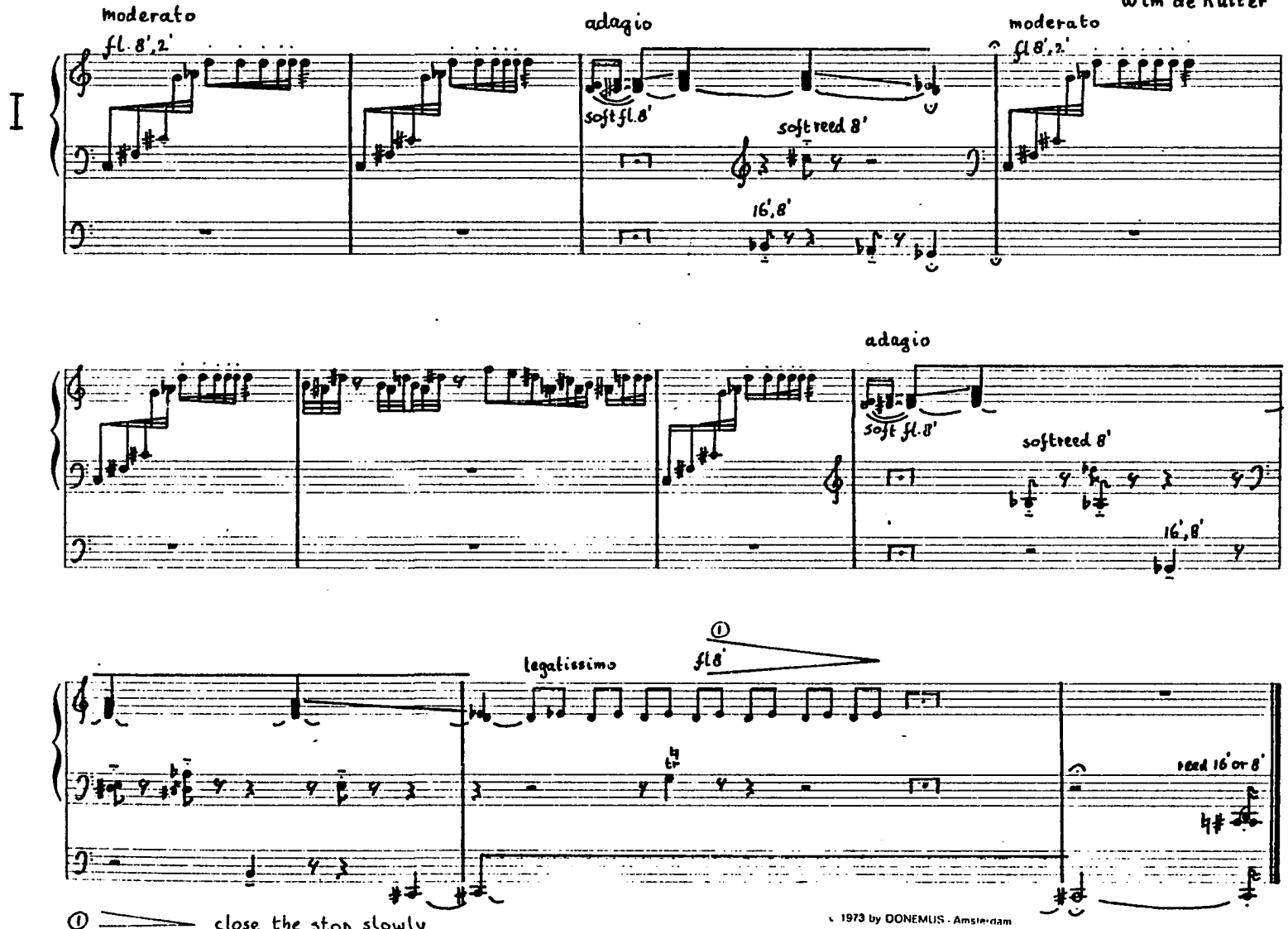
Section 3	Section 4
7/2/2 A sustained chord cluster serves as a pedal point against which prescribed pitches serve as improvisational material.	7/3/2 The gradual pyramiding of pitch material leads toward the final sustained chord.

Example 33. Wim de Ruiter, Four Mini-Pieces, first page.

Example 34. Wim de Ruiter, Four Mini-Pieces, p. 4.

FOUR MINI-PIECES for ORGAN

Wim de Ruiter



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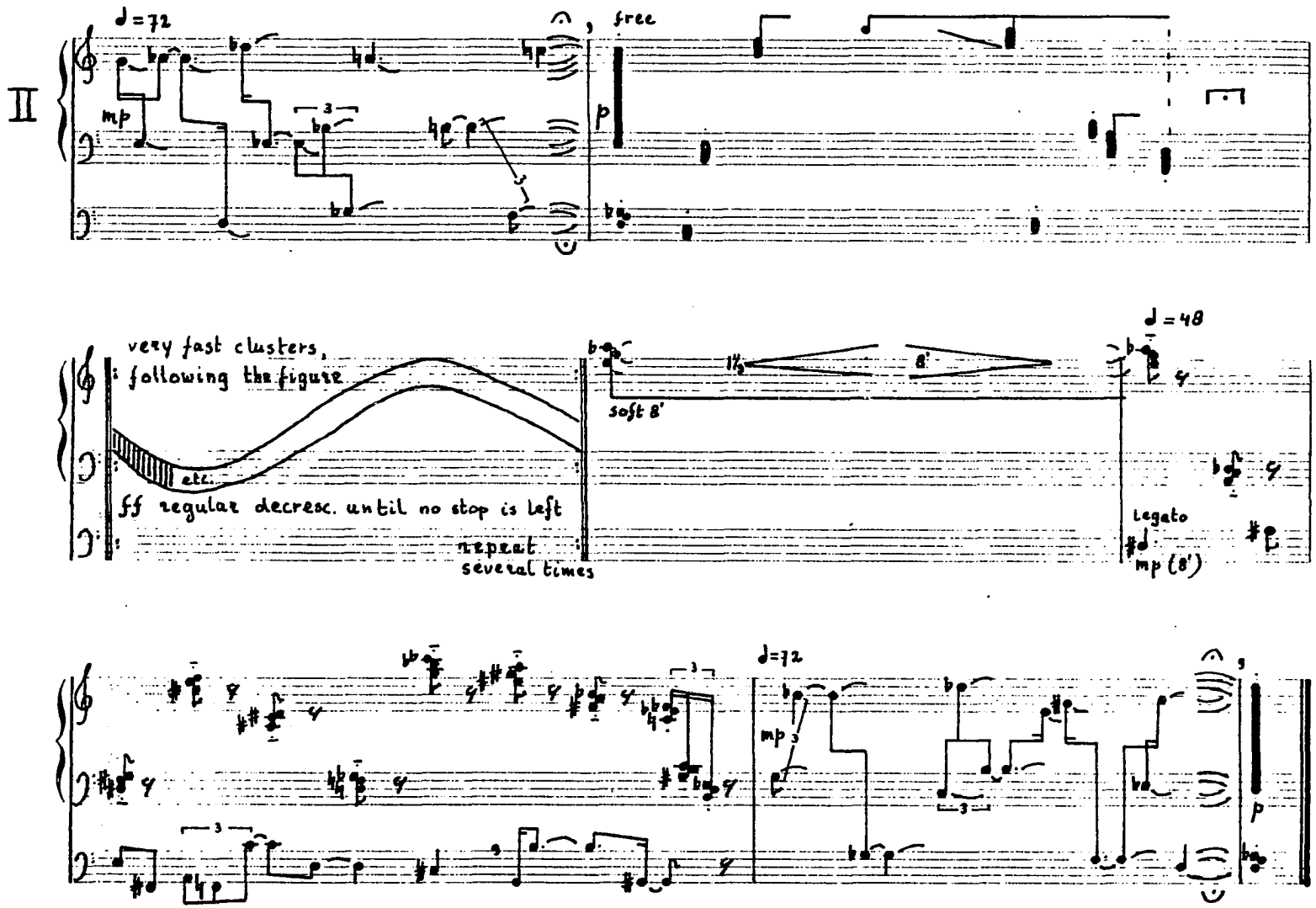
composer's manuscript


II
♩=72
mp
free
p
very fast clusters,
following the figure
etc.
ff regular decresc. until no stop is left
repeat
several times
soft 8'
1½
8'
♩=48
Legato
mp (8')
♩=72
mp
p

MOUVEMENTS POUR ORGUE

by

JOEP STRAESSER

Published by Donemus, Amsterdam (1965). Score reproduced from the composer's manuscript.

Information

Difficulty level

Level 5. Disjunct motion, varied rhythmic groupings, and the composer's clear but small manuscript will be problematic for the performer throughout the composition.

Performance time

ca. 6½ minutes

Registration

The composer indicates that the registration and the time values must be rigidly followed.

Commentary

In the four short movements which comprise this composition, serialism applied to several parameters and symmetrical formal arrangements are the most prominent features. Movement III is of particular interest, where, in order to effect the indicated pitches which are at times above or below the range of the keyboards, single stops one or two octaves above or below the unison level must be used.

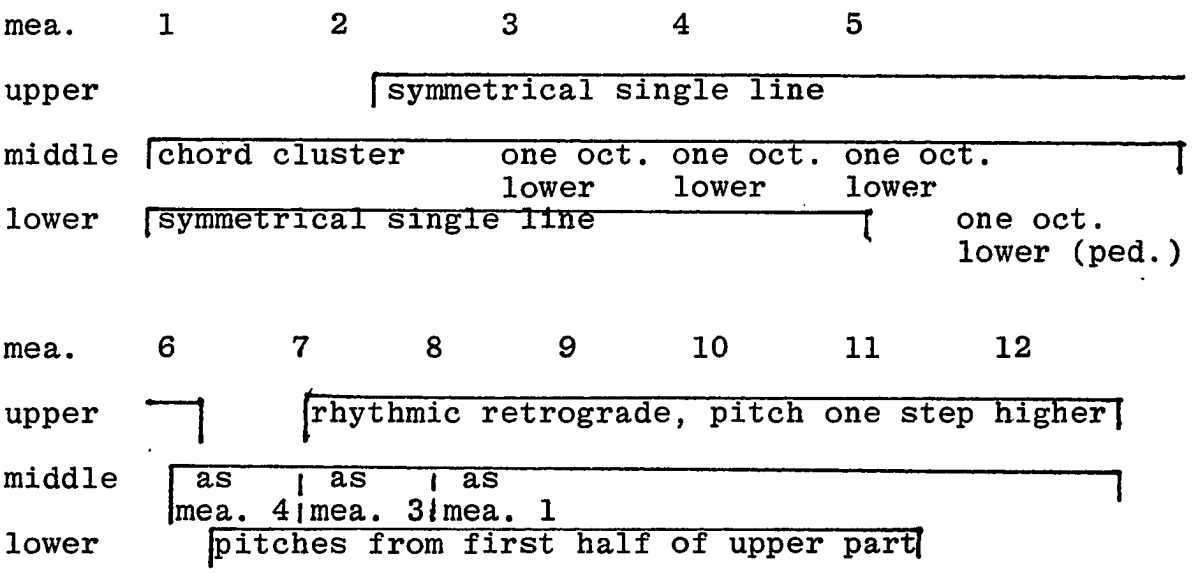
Movement I

The first movement has three contrasting strata. The outer two are single voice lines, differentiated rhythmically, while the inner stratum employs a chord cluster which is repeated at five successively lower octaves. The top and middle strata are symmetrically arranged through retrogression of their rhythmic and melodic structures. Symmetry in the lower part is achieved through contour. The dynamic levels of the outer parts remain forte throughout while a crescendo and diminuendo

related to the symmetry of the part is used in the middle stratum. The pitches of the upper part in the first portion of the movement are found in the second part of the movement but played by the lower voice.

Since the pre-compositional ordering of this work results in an arbitrary arrangement of materials, a diagram showing the alignment of the materials of the piece is used in preference to the usual method of presentation.

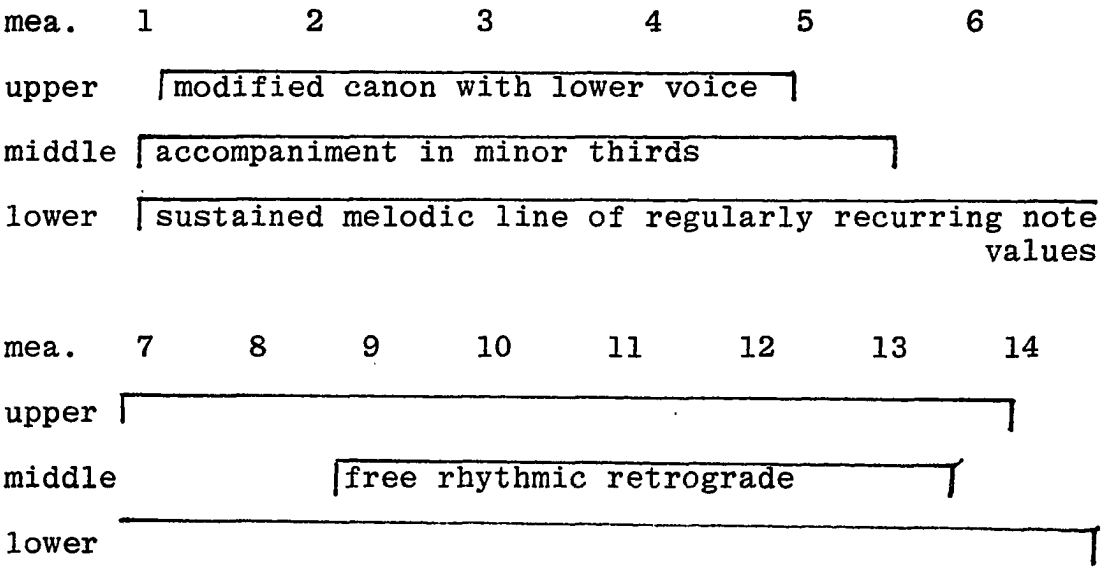
Diagram showing alignment of materials



Movement II

The second movement is similar in construction to the first movement. Within the symmetrical design three strata are used, the two outer ones being melodic lines while the middle is accompanimental, using a series of thirds. The outer voices are a modified canon, the second half a free retrograde of the first half. Constant elements found in this movement are: 1. The bass notes, except for the middle and end, are all the same duration. 2. All notes of the soprano have the same duration and occur at equal intervals within each group. 3. All thirds in the middle strata are minor. 4. Dynamics for each stratum are constant.

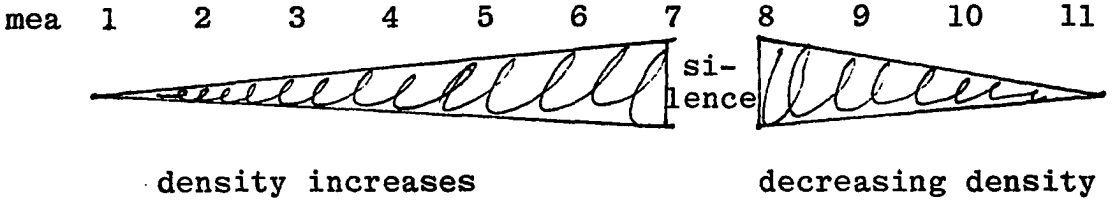
Diagram showing alignment of materials



Movement III

In this movement eight different pitch and dynamic levels are used. The highest pitches are played pianissimo while each successively lower pitch group is to be played progressively louder, reaching fortissimo. The movement is divided into two sections, the sections being delineated through an increase in density and punctuated with silence in all parts. The second portion is modified considerable, but the effect is of free retrograde. The pitch material consists of single notes, diads and triads, four note chords and clusters, all constructed in half steps.

Diagram of Change in Density



Movement IV

The final movement of this composition is constructed in three sections. The first and last sections use four voices and employ a double canon between the first and third and the second and fourth voices. The third section is a retrograde of the first section. The middle section has three strata, the outer parts each use a repetitive pattern, while the middle stratum employs four note quartal chords. In the third section a double pedal point is added above the top voice and below the lowest voice.

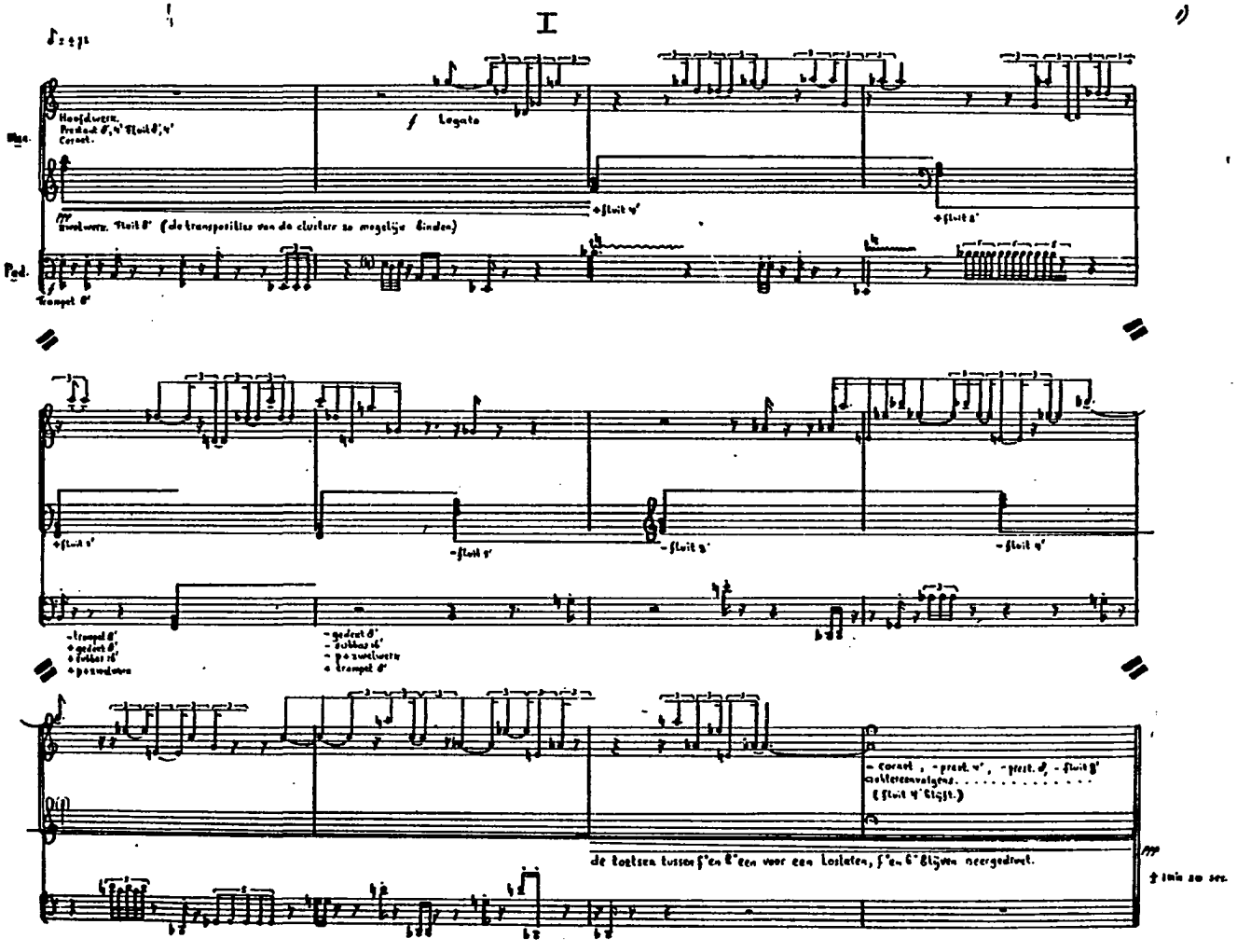
Formal Diagram and Description

6/1/1 Four voices are used in a double canon between the first and third and the second and fourth voices.	6/2/2 Three strata appear, the outer two use a repetitive pattern, while the inner one uses four note quartal chords.

6/3/1
The final section, a retrograde of the first section, contains added pedal points above and below the outer voices. A short, two-note interval of a major seventh, played by the pedal, is the final cadential punctuation, occurring after a long period of silence.

Example 35. Joep Straesser, Mouvements, first page.

Example 36. Joep Straesser, Mouvements, p. 3.



I

Hoofdwerk.
Prestant 8', 4' Fluit 8', 4'
Cornet.

Legato

+fluit 4'

+fluit 2'

Zwelwerk. Fluit 8' (de transposities van de clusters zo mogelijk binden)

Pad.

Trompet 8'

+fluit 2'

-fluit 2'

-fluit 2'

-fluit 4'

-trompet 8'
+gedekt 8'
+subbas 16'
+p zwelwerk

-gedekt 8'
-subbas 16'
-p zwelwerk
+trompet 8'

-cornet, -prest. 4', -prest. 8', -fluit 8'
achtereenvolgens.....
(fluit 4' blijft.)

de toetsen tussen f'en 8' een voor een loslaten, f'en 6' blijven neergedrukt.

± 1 min 20 sec.

III
fff
Contra-
ff
Gigr.-cgr
f
Cal.-cal.
poco f
c'-g'
mf
c''-g''
mfp
c'''-a'''
p
c'''-a'''
pp
c'''-a'''

SPLENDID ISOLATION

by

Joep Straesser

Published by Donemus, Amsterdam (1976-77). Composed by commission of the Dutch Government. Score reproduced from the composer's manuscript.

Information

Difficulty level
: Level 5. The work employs a considerable amount of disjunct motion, numerous rhythmic problems and multiple registration changes.

Performance time
: ca. 9 minutes

Registration
: The composer indicates that performers should adhere as closely as possible to the given registrations, especially in regard to pitch and families of stops. (Reeds, mixtures, prestants, flutes.)

Commentary

Written in the traditional Baroque mode in which complementary forms are combined in one composition, this work utilizes the toccata, fantasia and passacaglia. Uncharacteristically, a second toccata and fantasia are used to form an arch design, with the passacaglia as the middle movement.

The Toccata demonstrates in contemporary idiom the traditional fast moving improvisatory style of the Baroque form. As traditional toccatas depended on scale based figurations, this work employs figurations which are divided between the hands, and are based upon a consistent pitch series. The work demonstrates a rhythmic form in which density is gradually acquired, maintained, and gradually decreased. The cadential mannerism in the work continues the figurations, with contrast being provided by the periodic addition of a single high pitched sound. As the

cadence approaches, each figure decreases gradually in rhythmic density.

Consistent with the opening of the work, Fantasia I seeks to capture the essence of the Baroque fantasia through subjective figures in sectional organization, demonstrating an ornamented and disjunct style. The movement consists of four sections, each containing a figurative rhythmic gesture and concluding with a slower moving closing figure in the bass register. Each of the sections becomes more ornate and rhythmically dense. The Fantasia concludes with overlapping cluster figures from which a single interval is sustained. This sustained interval forms the cadence, sounding against sporadic rhythmic accompanimental figures and a slow moving bass line, which anticipates the Passacaglia theme.

The Passacaglia consists of five continuous variations plus a climatic closing section. The theme is a characteristically slow moving melody emphasizing large interval leaps, with the pitches coming from the opening notes of Toccata 1 but in an altered arrangement. The opening section of the Passacaglia employs an accompaniment in triplet figures beginning with single notes and gradually increasing to three note densities. At the end of the section a trill figure is employed as a cadential device and as a link to the next section. The second section fragments the Passacaglia against pyramiding chord structures in the accompaniment. Sustained chords culminating in one prolonged bi-tonal structure end this section and provide contrast to the thinner density which opens section three. In this section the Passacaglia theme is stated in regularly recurring note values against a fragmentary accompaniment consisting of single notes in a highly disjunct design and diads of varying sizes. Section Three, likewise, ends with a pyramiding chordal structure. Section Four is a contrasting section, in which the Passacaglia theme is divided between the upper and lower registers and is accompanied by a rhythmically complex inner part reminiscent of the style of the opening Toccata. Consistent with the other sections, chordal and trill figures are used as cadential gestures. In the final section the rhythmic accompaniment of the opening section returns in dense chordal structures forming a climactic conclusion to the Passacaglia movement.

The arch design continues with a reappearance of the Toccata movement. Added this time to the perpetual motion figure of the first Toccata is a melodic line reminiscent of the Passacaglia theme.

The final section of the composition is a return to the fantasia form used earlier, this time employing sustained notes in the pedal with intermittent figurations against block chord structures in the upper parts. Brief references to material contained in the Passacaglia form cadential material for the movement. A brief coda for the pedal alone, employing in triplet figures the opening notes of the piece, closes the work.

Formal Diagram and Description

Toccata 1	Fantasia 1
3/1/beginning An improvisatory style emphasizing continuous motion is employed. The section ends with a cadential mannerism emphasizing a recurring high pitched sound combined with decreasing rhythmic density.	4/1/tempo secundo The Fantasia contains four sections with similar cadential devices, ending in a sustained cadential interval forming a link to the following section.

Passacaglia--Variation 1	Variation 2
6/1/bracket The Passacaglia theme is presented with triplet accompaniment gradually increasing in density and ending with a cadential trill figure.	7/2/tempo primo The Passacaglia theme is heard against pyramiding chord structures, ending in a bi-tonal cadential sonority.

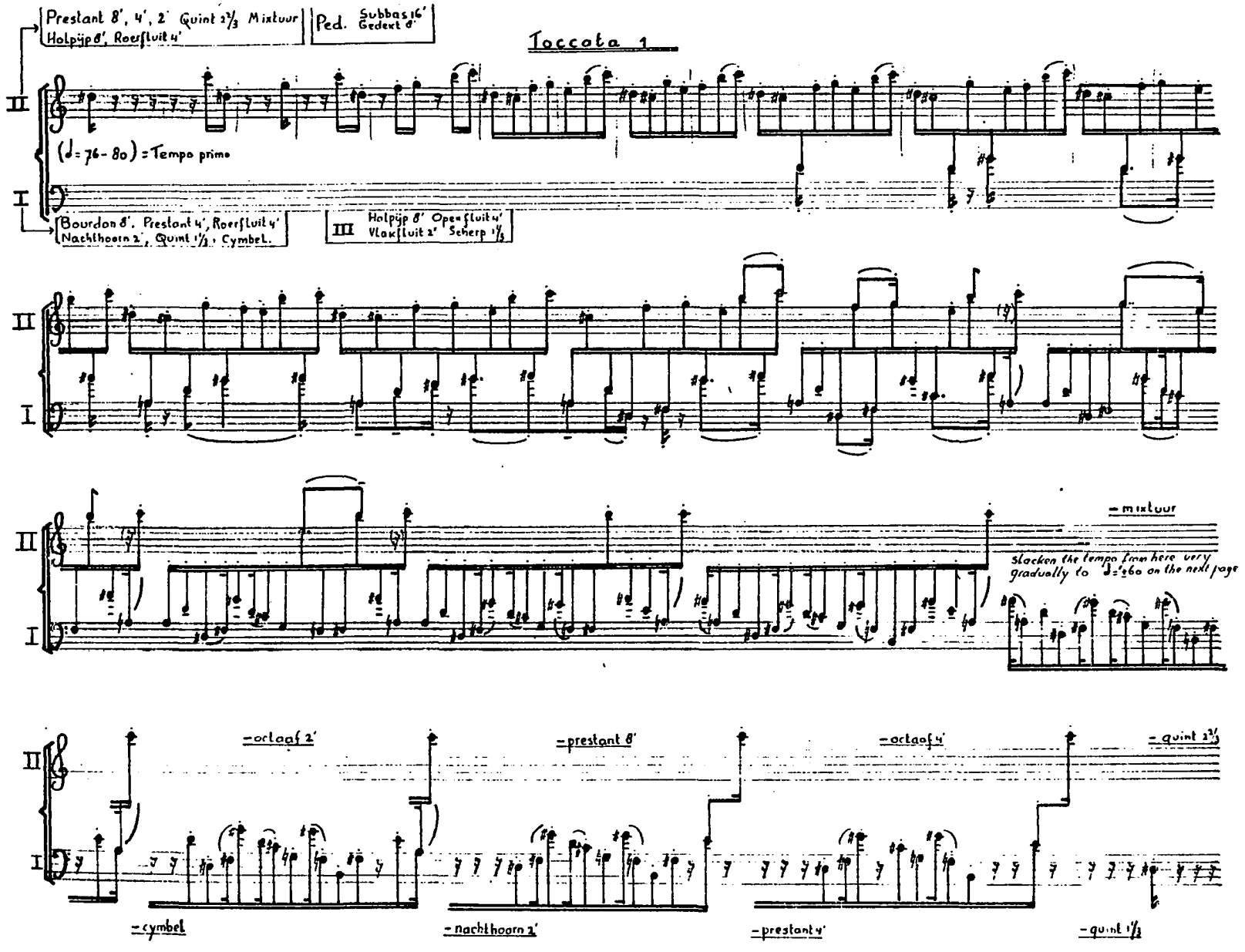
Variation 3	Variation 4
8/2/tempo secundo The Passacaglia theme appears against a fragmented accompaniment in single notes. The variation closes with a descending pyramiding chord.	9/2/l'istesso tempo The Passacaglia theme is divided between upper and lower registers with accompanying inner voices, cadencing with chordal and trill figures.

Variation 5	Toccata 2
11/2/sempre legato The rhythmic accompaniment of the opening section returns and increases to a high density at the conclusion.	12/2/Toccata 2 The material is similar in style to the opening toccata with the addition of a melodic line in the lower part.

Fantasia 2	Coda
13/2/Fantasia 2 Sustained tones in the pedal are used against block chord structures in the upper part, with cadential material derived from the original Passacaglia theme.	15/1/Coda The final cadence contains a melodic line for the pedal alone using notes from the opening theme.

Example 37. Joep Straesser, Splendid Isolation--Passacaglia for organ, first page.

Example 38. Joep Straesser, Splendid Isolation--Passacaglia for organ, p. 7.



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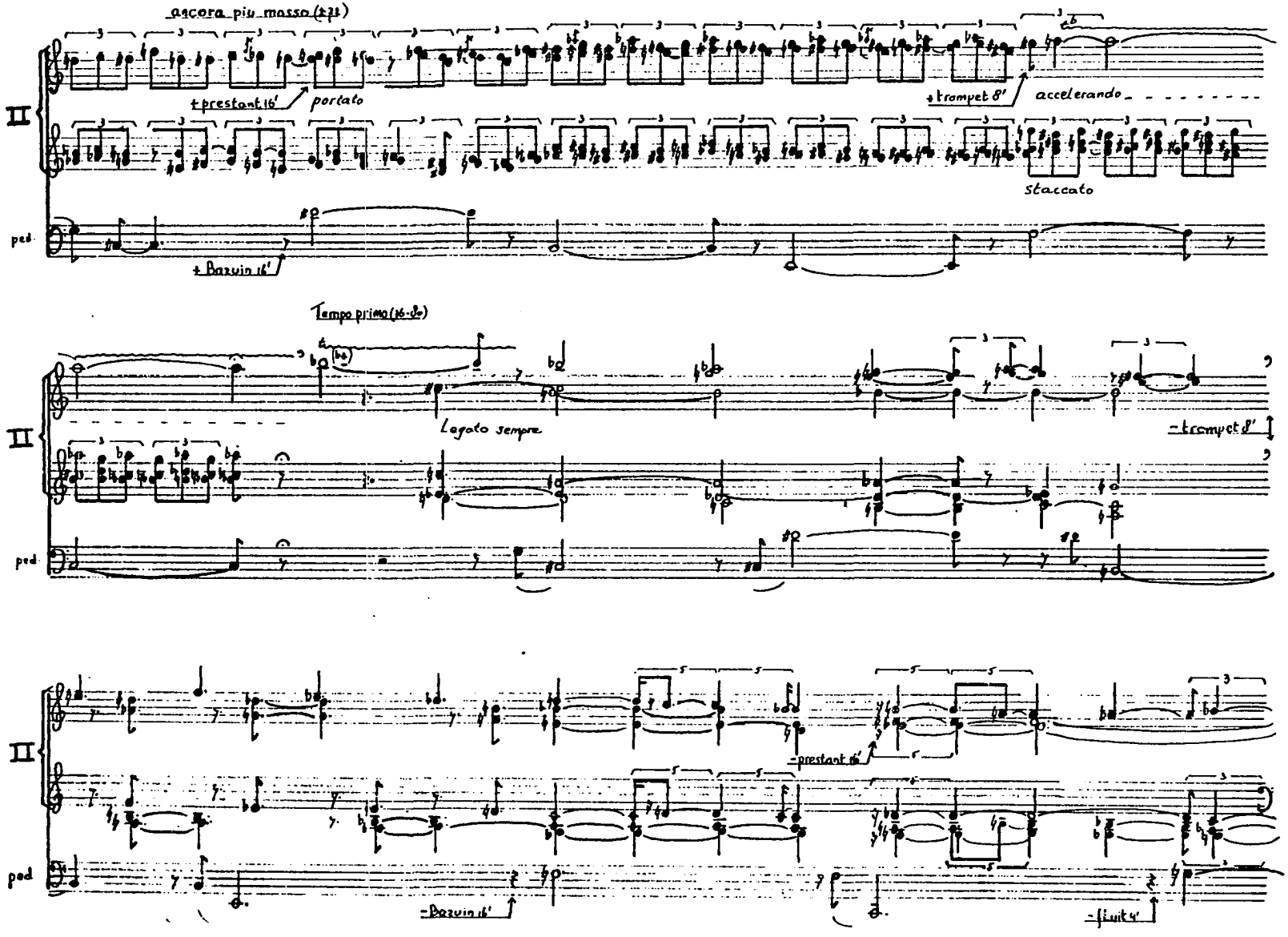

ancora piu mosso
+ prestant 16'
portato
+ trompet 8'
accelerando
staccato
II
ped.
+ Bazuin 16'
Tempo primo
Legato sempre
- trompet 8'
- prestant 16'
- Bazuin 16'
- fluit 4'

SPHERES '70

by

JAN WELMERS

Published by Donemus, Amsterdam (1973). Written in 1970.
Score reproduced from the composer's manuscript.

Information

Difficulty level
Level 5. The entire composition is notated in nontraditional notation.

Performance time
ca. 14 minutes

Registration
A page of registration suggestions with numbers indicating the proper location in the music is given. In order to perform this composition properly, a mechanical action instrument is necessary.

Commentary

The notation page indicates a variety of compositional devices which are employed in this piece and their notation. Portions of the score will serve to illustrate the manner in which the devices are employed. Problematic aspects of the composition include the notation of portato and legato execution. Although unclear in the initial illustration the actual score notation clarifies the difference in these two articulations. Certain operations required in the piece, including the gradual opening and closing of stops and the device known as "motor morendo," are possible only on mechanical action instruments.

(See example 40)

This page illustrates the combination of several unusual sound devices employed in the work. These include a three strata design, employing sustained block clusters, intermittent chromatic clusters which occur in counterpoint

with single staccato notes in the pedals. In the latter half of the page, repeated clusters are interrupted by sudden angular movement, following a plan illustrated in the notation.

(See example 41)

This page illustrates the use of sustained clusters of varying densities in opposition to a single note line in portato articulation. In the latter half of the page, repeated single notes and clusters are employed.

The piece generally divides into two sections which manifest varying concerns. In the first large section the complete repertoire of sound devices is employed, producing a wide variety of effects. The latter section (page 19) concerns itself more exclusively with sound mass devices. The movement closes as it began, with a single sustained cluster utilizing the device of "motor morendo."

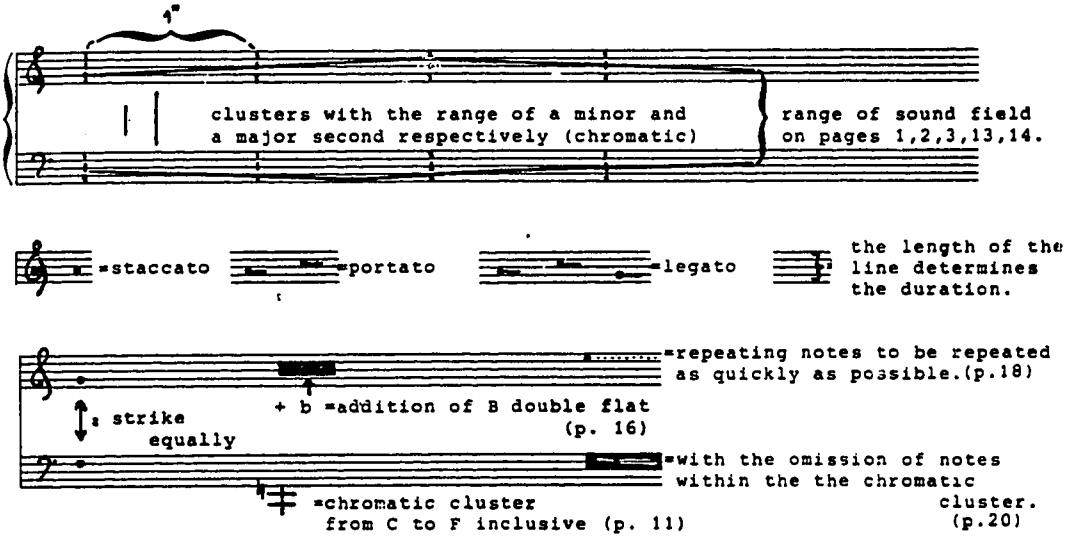
Example 39. Jan Welmers, Spheres '70, instructions concerning notation.

Example 40. Jan Welmers, Spheres '70, p. 13.

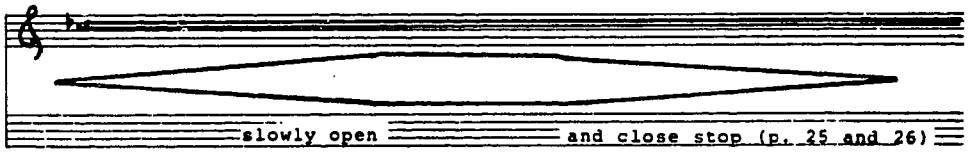
Example 41. Jan Welmers, Spheres '70, p. 17.

N O T A T I O N

Pages 1,2,3,13 and 14 are intended as a guided improvisation in the sense that rhythm, the size of the cluster and the compass of the sound field are fixed. The clusters to be chosen within the sound compass are free.

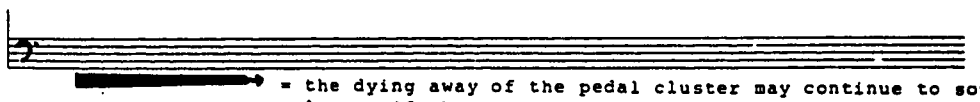


Pages 22 and 23 which are indicative of a reminiscence of what has gone before can possibly be omitted.





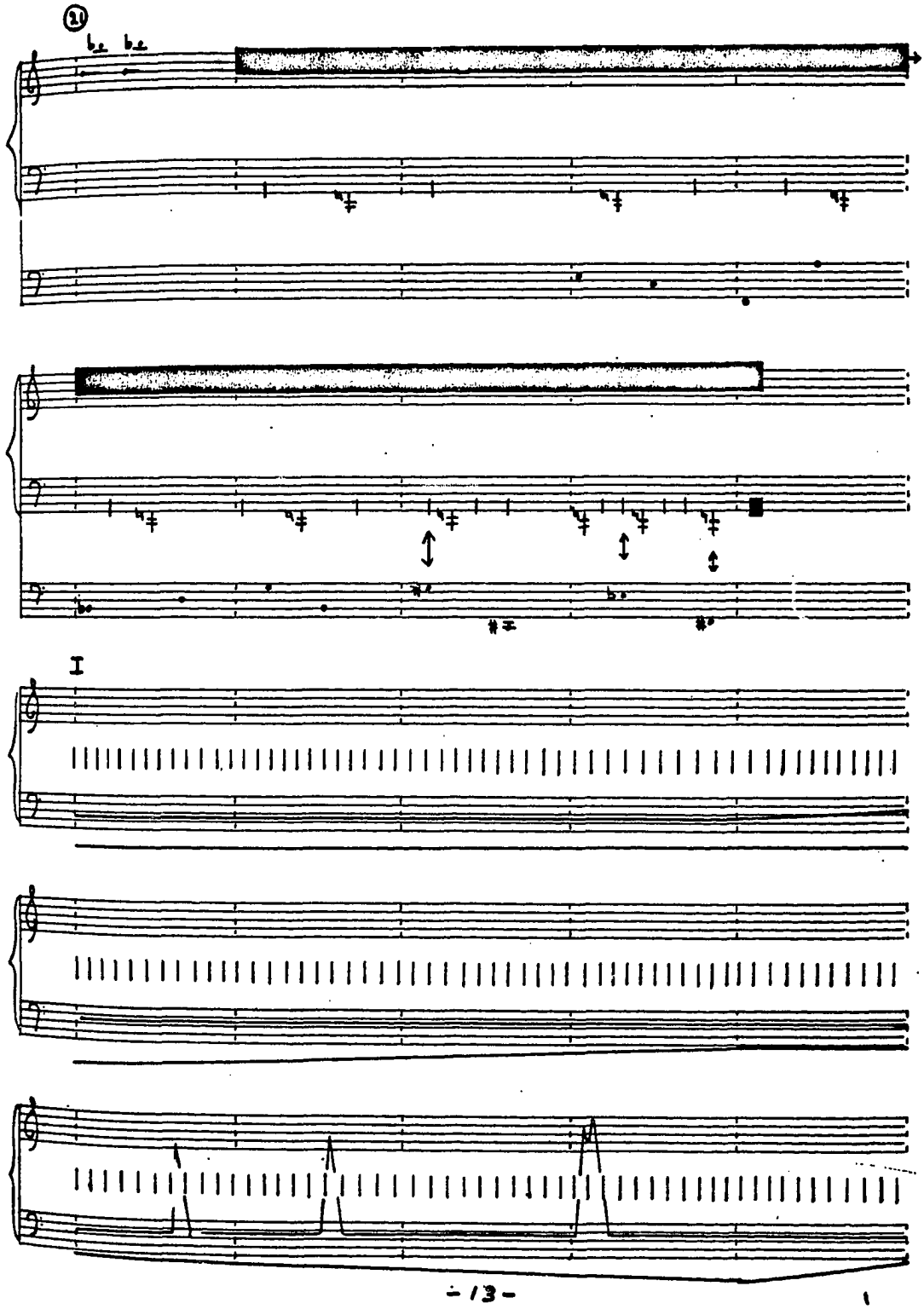
= diatonic cluster with omission of notes (p. 18).



page 28

= the dying away of the pedal cluster may continue to sound longer if the provision of wind allows it, but may certainly not be curtailed to a greater extent than prescribed. If the provision of wind is such that the 'motor morendo' cannot be realised, than the cluster has to be brought back slowly to C-D flat, the supply of wind then being cut off.

duration: 13 to 15 minutes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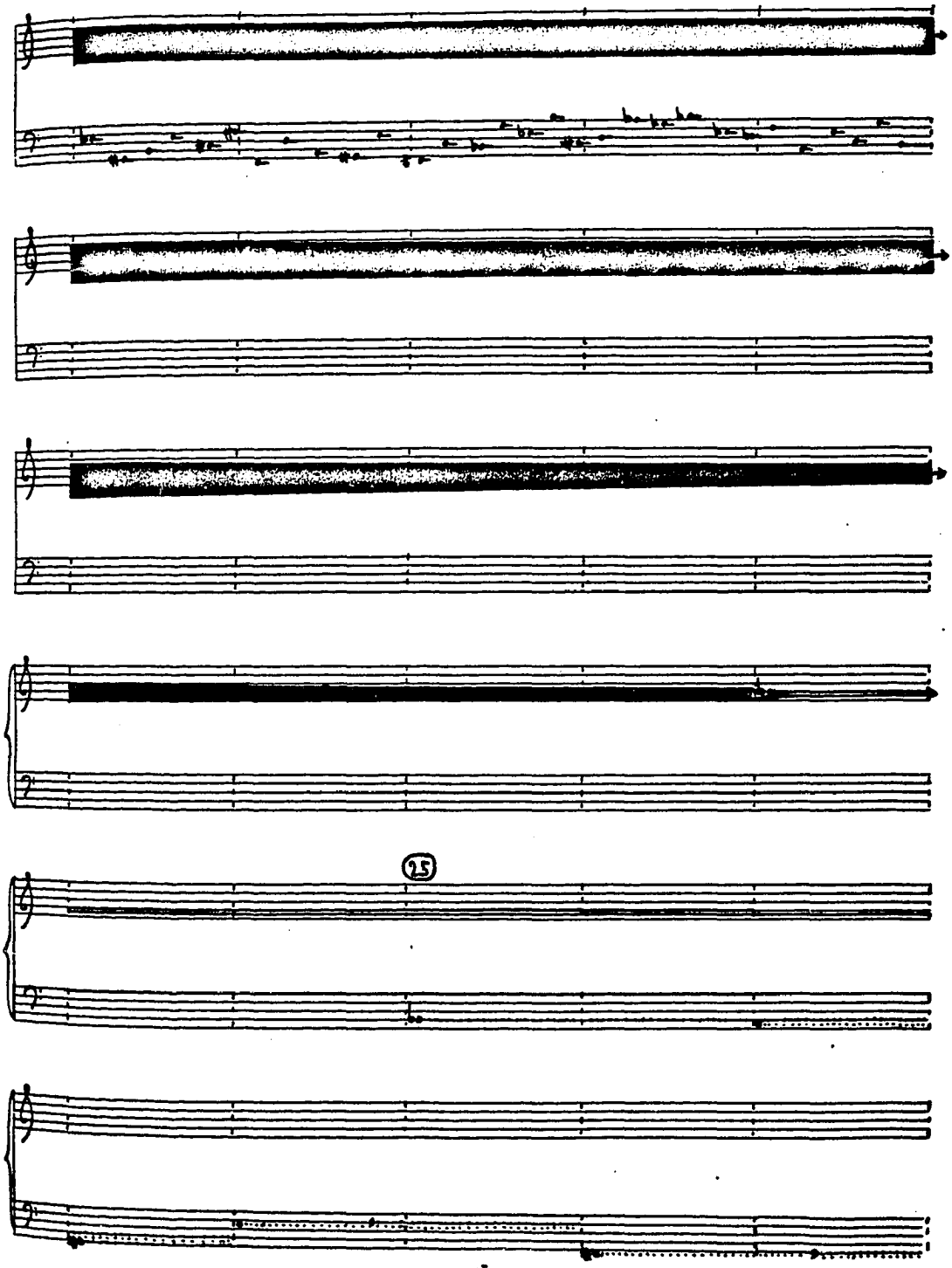
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CHAPTER FOUR

SUMMARY AND CONCLUSIONS

The purpose of this study was to develop a single source compilation of selected Dutch organ music which was composed during the period of years between 1960 and 1977. Commentaries on each work were prepared, accompanied by formal diagrams and descriptions of each composition. A synthesis of the commentaries is contained in this chapter.

A perusal of recital programs printed in Music during 1971, 1972 and 1973, and in The Diapason during 1974, 1975 and 1976, revealed that performances of contemporary compositions were infrequent, and especially in regard to organ compositions by Dutch composers. A list of twentieth century pieces revealed that most of the compositions were written by French, German, and, to a lesser extent, American composers. The Dutch compositions listed were Reeks-veranderingen in 4 secties no. 1 and no. 2 by Cor Kee, Toccata II by Marius Monnikendam and Ricercar by Henk Badings. Reeks-veranderingen no. 2 by Kee and Ricercar by Badings are included in this paper. Other compositions were selected and placed in the compilation found in Chapter Three according to the criteria prescribing a

variety of styles and compositional techniques.

Until the early part of the nineteen sixties the new compositional trends that had emerged a decade earlier were not employed by organ composers. The majority of the organ works were written in a neo-baroque style, a neo-romantic style, or, to a lesser extent, incorporating serial techniques. In the early nineteen sixties Legiti, Kagel and Hambraeus, through their unique approach to the organ, were influential in freeing organ music from its predominately contrapuntal style, and from the restrictions imposed in writing music mainly for the church.

It was not until the late nineteen sixties that any notable change in compositional techniques appeared. Works using twelve tone technique began to appear more frequently, as well as works which employed chord clusters in a variety of textures. Other devices peculiar to the organ concerning registrational practices, blower manipulation, and secured pitches began to be exploited. After a period of exploration, organ composition by 1978 began to reflect the quality which had been present earlier in contemporary music for other media.

Twenty solo organ compositions by fourteen Dutch composers, written between 1960 and 1977, were selected for this paper. The compositions are intended for use in recitals and worship services. Compositional approaches found in these works vary from a simple psalm tune setting

which is tonally oriented, to freely constructed compositions that are extremely complex in all aspects. In addition to the use of neo-baroque and neo-romantic styles, serialism, electronic technique, and aleatoric technique are all represented in Dutch organ compositions. Because of the restriction to solo works, electronic combinations with organ are not part of this study. It is interesting to note, however, that two works by the Dutch composer Ton Bruynel, Relief (1964) and Arc (1967) for organ and four electronic soundtracks, are among the first compositions to combine organ and prerecorded tape.

Dutch music has in the past been strongly influenced by what was fashionable from abroad. In the seventeenth century, Dutch music was predominately Italian in nature; in the eighteenth century, the French influence was strong and remained so until the nineteenth century when German music became the model.[1] Dutch music during the inner-war years (1918-1939) was divided between conservative tendencies (chiefly German romanticism) and the stylistic and technical features of contemporary European composers such as Hindemith, Schoenberg, Debussy, Ravel and Stravinsky,[2]

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[1]Eduard Reeser, Music in Holland (Amsterdam: J. M. Meulenhoff, n.d.), p. viii.

[2]Martin Cooper, gen. ed., The New Oxford History of Music, Vol. X: The Modern Age 1890-1960 (London: Oxford University Press, 1974), p. 321.

whose influence was felt in other countries as well. Their influence upon Netherland composers is understandable considering the country's proximity to England, France and Germany. This location made Holland an inviting place for refugees from Europe and the rest of the world.[1] Another reason that the Dutch composers followed the leadership of other countries may have been the lack of an indigenous Netherland folk music, which might have served as basic inspirational material for the art music of the country.[2]

The use of the term "Dutch" carries with it certain predetermined traits. These are described by Piet Schilham.

> . . . the term "Dutch" stands in many fields, and certainly in that of the arts, for characteristics such as solidity, level-headedness with a tendency toward melancholy, soberness, a sense of reality, sobriety. To express it in a negative way: a lack of fantasy, a dislike of reckless exuberance and outward show, a deficiency of passion... . . These Dutch features have long since not been present or scarcely so in the case of the younger generation of composers. Just as in other countries, it is not so much national, but more and more strongly international influences which have begun to develop. And thus Dutch borders, too, ceased to exist.[3]

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[1]Piet Schilham, "500 Years of Dutch Music by the Residentie Orchestra," Sonorum Speculum, 54 (1973), p. 28.

[2]Schilham, p. 28.

[3]Schilham, pp. 28-29.

Further, in the Dutch organ compositions included in this paper, the so-called "characteristics" of Dutch music are very much absent. The works, as a whole, offer a considerable amount of divergence, blending traditional influences and contemporary techniques. The tonally based composition by Derk Jansen entitled Psalm 5: Koraal en variaties and the neo-classically oriented work Toccate Pentecosta per organo by Marius Monnikendam, which uses a chant from the Liber Usualis, illustrate a conservative element, while the opposite extreme is represented by compositions such as Diaspora by Daniel Manneke, Musica per organo by Kees van Baaren and Rondo per organo by Pierre Abbink Spaink.

An interesting blend of traditional influences and contemporary techniques appear in the compositions selected. The blend of the new and the old can be viewed as a desire to retain traditional practices while simultaneously creating a new expression. Stravinsky acknowledged tradition as being

> . . . a living force that animates and informs the present. . . . Far from implying the repetition of what has been, tradition presupposes the reality of what endures. It appears as an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one's descendants.[1]

An example of the blending of techniques is Splendid

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[1]Igor Stravinsky, Poetics of Music (New York: Random House, Inc., 1947), pp. 58-59.

Isolation by Joep Straesser, a work which uses disjunct motion, complex rhythms, multiple registrational changes and cluster chords. While the compositional technique of the work is certainly reflective of current practice, the formal organization is traditional, including toccata, fantasia, passacaglia. The Prelude, Trio and Fugue by Bernard Bartelink is set in a traditional format, demonstrating a neo-baroque harmonic idiom. Direct reference to Baroque literature is used by Daniel Manneke in Diaspora which contains a chorale fantasia section in Baroque style in which he quotes portions of the chorale "Christum wir sollen loben schon."

Although only a few of the compositions included in this paper are specifically intended for use in worship services, the number of works by Netherland composers written for this purpose is significant. Numerous pieces are based on psalm tunes or chorale tunes. One example by Derk Jansen, Psalm 5: Koraal en variaties, is included in this compilation. Many more works, intended for use in the Reformed Church, are also available. Organ introductions (Voorspel), together with harmonizations of the psalm tunes, have been written by composers such as Cor Kee, Han Hoogewoud, Anton van der Horst, Simon C. Jensen, Adr. Kousemaker, George Stam.[1] Piet Post uses psalm

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[1]Leslie P. Spelman, "20th Century Netherland Organ Music," Music (September, 1970), p. 35.

tunes or chorale tunes as the basis for most of his organ works. Jaap Dragt also has several compositions based on psalm tunes and chorales. The Roman Catholic influence is very strong in the Netherlands, and as a result, chant melodies are also found in the organ works of many composers, whether or not the composition is intended for use in the worship service. One example of such use is found in Toccate Pentecosta by Marius Monnikendam.

The mechanical action organ is commonly found in the Netherlands. Three of the compositions in this study must be performed on such an instrument in order to obtain the desired effect. In Spheres '70 by Jan Welmers, a stop is to be opened slowly and then closed in the same manner while the notes C and D flat are held. In Diaspora by Daniel Manneke the identical technique is indicated for removing a stop. In Four Mini-Pieces for Organ by Wim de Ruiter, instructions are provided which indicate the gradual addition and subtraction of stops. The final piece is to be played with all stops half open.

A wide breadth of influence as well as sources is demonstrated in the works of this study. The composers have not lost sight of the need to compose pieces which are playable, while at the same time producing a musical effect. A generally high level of idiomatic integrity is noted throughout the literature studied. Each composer in his own way utilizes the vast capabilities of the

instrument. The author would like to recommend that organists perform works from this rich source of relatively unknown music, and to bring the music to the attention of their students. Further study of additional organ works, published by Donemus and others, is also recommended. These should include the large amount of material that has been written for use in the worship service. In addition, recordings of recent organ works should be produced since only isolated works are available. The possibility of previewing the compositions aurally would be invaluable to interested performers. It is hoped that awareness of this music will not only increase the available repertory of twentieth century music but will also illuminate a much neglected nationalistic resource, Dutch organ music.

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APPENDIX A

BRIEF BIOGRAPHY

Composers whose works appear in the paper

Kees van Baaren (1906-1970)

Studied composition with Willem Pijper
Director of Muzieklyceum at Amsterdam (1948-53)
Director of Utrecht Conservatorium (1953-57)
Director of Royal Conservatory at The Hague (1957-70)
Known especially as a teacher
Wrote choral and instrumental compositions
Musica per organo is his only organ composition

Henk Badings (b. 1907)

First studied mining engineering
Studied composition with Willem Pijper
Prolific composer in every genre
Intense interest in electronic music
Many works for organ

Jacques Bank (b. 1943)

Studied composition with Ton de Leeuw and Jos Kunst
Received composition prize of Amsterdan Conservatory (1974)
Has written many compositions for various media
Little Blue Monkey is his only organ composition

Bernard Bartelink (b. 1929)

Won Prix d'excellence, Conservatory, Amsterdam (1954)
Organist, Concertgebouw Orchestra, Amsterdam
Organist, St. Bavo's Roman Catholic Cathedral, Haarlem

Carel Brons (b. 1931)

Mainly self-taught in composition
The piano, composition, and radiophonics are main interests
Organ composition is central in his work

Jaap Dragt (b. 1930)

Organ pupil of Jacob Bijster at Conservatory, Amsterdam
Won Prix d'excellence in composition (1955)
Organ teacher, Muzieklyceum, Zwolle

Derk Jansen (b. 1948)

Cor Kee (b. 1900)

Studied with Jan Zwart and Sem Dresden (composition)
Active private teacher
Professor in organ and improvisation at the Conservatoire, Utrecht
Teacher of improvisation at the international summer academy in Haarlem

Daniel Manneke (b. 1939)

Studied organ with Houet, Toebosch, and D'Hooghe
Studied composition with van Dijk and de Leeuw
Organist at St. Gertrude's Church in Bergen om Zoom (1958-1960)
Taught musical expression at the Academy for Expression by Word and Gesture in Utrecht (1970-73)
Since 1972 has been teaching analysis of contemporary music at the Amsterdam Conservatory, and since 1975 has been teaching analysis and improvisation of contemporary music at the Utrecht Conservatory
Conductory of the Gorinchem section of the Toonkunst Choir

Marius Monnikendam (1896-1977)

Taught composition and analysis at Conservatorium in Rotterdam and at the Music Lyceum in Amsterdam
Appointed music editor of the musical newspaper "De Maasbode" (1960)
Works for various media

Wim de Ruiter (b. 1943)

Organ study with Piet Kee at the Muzieklyceum in Amsterdam
Composition study with Ton de Leeuw at the Amsterdam Conservatory
Teacher of twentieth century music at Amsterdam Conservatory
First prize at organist/composition contest in Zwolle (1972)
Third prize at Gaudeamus Composition Contest (1975)

Joep Straesser (b. 1934)

Teacher of theory at the Utrecht Conservatory

Jan Welmers (b. 1937)

Organ study at the Groningen Conservatory with Wim van Beek
Organ study at the Utrecht Conservatory with Cor Kee
Composition study with Kees van Baaren
Winner of the national organ improvisation competition at Haarlem (1966)
Presently organist at St. Stephen's Church in Nymegen
Teacher of organ and organ improvisation at Utrecht Conservatory (1974-)

APPENDIX B

LIST OF DUTCH ORGAN WORKS CONSIDERED FOR USE IN THIS PAPER
The works included are marked with an aesterisk
All are published by Donemus, Amsterdam
Publication date is given

Pierre Abbink Spaink	Organum (1971) *Rondo (1969)
Jan van Amerongen	Suite (1976)
Kees van Baaren	*Musica per organo (1969)
Henk Badings	*Introduction, Choral and Finale on the Gaelic melody "Morning has broken" (1978) *Ricercar (1973) *Variations on a mediaeval Dutch theme (1969)
Jacques Bank	*Little Blue Monkey (1974)
Bernard Bartelink	*Preludium, Trio en Fuga (1961)
Carel Brons	Cyclus (1969) *"Invenzione" (1963) *Litany (1971) Prismen (1967)
Jaap Dragt	*Rhapsodie (1977) Toccata (1976) Trois Preludes (1976)
Anthon van der Horst	Etude de Concert, Opus 104 (1963)
Derk Jansen	*Psalm 5: Koraal en variaties (1972)
Cor Kee	Organ Music for concert and study purposes (1972) Reeks-Veranderingen in 4 Secties I (1968)

	*Reeks-Veranderingen in 4 Secties II (1967)
	*Suite 1969
	*Suite for harpsichord or organ (1974)
Jos Kunst	Centrum van stilte (1965)
Daniel Manneke	*Diaspora (1969)
Marius Monnikendam	Invocatio (1975)
	Toccata II (1970) (Published by C. F. Peters Corp.)
	*Toccate Pentecosta (1977)
	Two themes with variations (1971)
	Fugue sur les petits et les grands jeux (1974)
Wim de Ruiter	*Four Mini-Pieces (1969)
Joep Straesser	*Mouvements (1965)
	*Splendid Isolation (1977)
Herman Strategier	Voluntary for a Cathedral Organ (1975)
Louis Toebosch	Orgelspiegel, Opus 109 (1976)
	Twee Postludia (1964)
Johan Weegenhuise	Improvisation No. 11 (1973)
	Parafrase op Psalm 75 (1974)
Jan Welmers	*Spheres '70