

Organ Demonstrators

by Wayne Leupold

During the past fifteen years there has been increasing activity in developing programs and activities that expose the pipe organ to more young children. *Organ Demonstrators*, published by Wayne Leupold Editions, Inc., is an exciting new series of organ compositions which has been developed to be a resource when doing such programs and activities. Each composition is designed to demonstrate the pipe organ to a specific age group. There are four designated age groups: lower elementary (kindergarten through second grade), upper elementary (third through fifth grade), middle school (sixth through eighth grade), and high school-adults. A few demonstrators are appropriate for more than one age group. Some are based on preexisting melodies, while others are developed from newly composed themes. Many have a part for narrator or optional narrator. Most are multi-movement works, each movement having a specific registration intended to demonstrate one of the four families of organ tone (principals, flutes, reeds, and strings) or other aspects of the organ. In some publications, additional movements are present to round out the overall theme or story of the work. One composition has a movement for organ and narrator in rap style; another has a movement with an optional vocal part for a soprano in jazz-blues style; and two have last movements that require two or four players, respectively. A few are continuous-tone poems with appropriate registration changes that reflect the changing poetic ideas within the story.

Five publications are targeted toward the lower-elementary age group. John Barr's *Tune Factory*, with a narrator's part, is a set of very easy movements, each based on a different nursery rhyme: "Three Blind Mice" for the Principal Stops; "Row, Row, Row Your Boat" for the Flute Stops; "Frère Jacques: Are You Sleeping" for String Stops; "Frère Jacques" for the Reed Stops; and "Finale: A Quodlibet of Rounds for Two Players at One Organ". The last movement is a very easy duet requiring a second player, who could be a young keyboard student. Technically, the entire suite is very easy. The *Dracula Suite* by Janet Correll, with an optional narrator's part, is based on the story of Count Dracula. It is filled with many biblical quotations and programmatic musical depictions of the story. The movements include: "The Mist at Dracula's Castle—the Strings"; "Dracula Rises and Walks the Night—the Flutes"; "Dracula Creeps Toward the Crypt—the Reeds"; "Dracula's Kiss—the Strings and the Flutes"; "Dracula Strikes—the Principals"; and "Dracula Pursued Through the Graveyard—the Flutes and Principals, Full Organ". In the end, good triumphs over evil and Dracula is stabbed in his coffin. Technically, it is easy. *Piping at the Circus* by Margaret Sandresky is a wonderful trip to the circus for young children via the different sounds of the organ. The listener hears impressions of the big brass band; a lady standing tiptoe upon an elephant's back; the clowns; a lady acrobat sailing through the air; the lions and tigers; the monkeys; and a little dog jumping through a big hoop. Technically, it is easy. Randolph Currie's *A Young Person's Guide to the Pipe Organ* with optional narrator is a very easy set of variations on "Twinkle, Twinkle, Little Star". It consists of "Fanfare I and II"; "Theme"; "Proud Principals"; "Solemn Strings"; "Rowdy Reeds"; "Pedal Power"; "Mainly Manuals"; and "Toccata." It also includes references to the organ as the king of instruments. Technically, it is of medium difficulty. *Melodia and Major Octave Discover the Organ* by Martha Sobaje utilizes one to four narrators, each having a different voice pitch. They tell the story of two mice who live in the basement of a church and go up to the choir and organ loft to meet the organist and learn about the organ. The music is a set of very easy variations on "Jesus Love Me". The movements are titled "Distant Music" (Flutes); "Prelude" (Reeds); "Hymn" (Principals); "Anthem" (Flutes); "Offertory" (Strings); and "Postlude - Toccata" (Full Organ). The preface includes eight drawings by Catherine Fischer depicting scenes in the story and may be reproduced as handout for the audience. See illustrations 1, 2, 3, and 4.

There are ten compositions targeted toward upper-elementary children. This age group responds very positively to demonstrations of the pipe organ and is often targeted for such programs by AGO chapters and interested individuals. *Dare to Be a Daniel* by Larry Visser, with a narrator's part, is a set of variations on the nineteenth-century Sunday school tune, "Dare to Be a Daniel" by Philip Bliss. The narrator's part tells the Old Testament story of Daniel in the lions' den. The movements include "Prologue: Full Organ, Daniel, the Honest President"; "Principals, the Unaltered Decree"; "Strings, Daniel Prays to His God"; "Reeds, Daniel Is thrown to the Lions"; "Flutes, King Darius Runs to the Lions' Den"; and "Epilogue: Full Organ, Daniel Is Delivered from the Lions". Technically, it is of medium difficulty. *Exodus*, also by Larry Visser, is a set of variations on the African American spiritual "Go Down Moses" with a narrator's part that presents the Old Testament story of Moses in Egypt and the exodus of the Jewish people from Egypt. Many of the variations present a depiction of the plagues: "Prologue—Full Organ"; "The Plague of Frogs—Flutes"; "The Plague of Flies—Principals"; "The Plague of Hail, Thunder, and Lightning—Reeds"; "The Plague of Darkness—Strings"; and "Epilogue: the Plague of Death; the Passover—Full Organ". Technically, it is of medium difficulty. *An Orchestra in the Organ* with optional narrator, by John Barr, demonstrates many different organ sounds derived from orchestral instruments. The movements are "The Violin"; "The Viola"; "The Cello"; "The String Bass"; "The Flute"; "The Oboe"; "The English Horn"; "The Bassoon"; "The Clarinet"; "The Trumpet"; "The Trombone"; "The Tuba"; "The Horn"; "The Timpani"; "The Principal Chorus"; and "The Orchestra Song". It is based on the group of traditional Austrian folk melodies entitled the "Orchestra Song." In the final movement, four players participate at one console in presenting a review of all the melodies (many simultaneously) associated with each instrument previously presented individually. Technically, it is easy. Randolph Currie's *A Young Person's Guide to the Pipe Organ* with optional narrator, discussed above, also is appropriate for this age group. Overtones by George Lachenauer, with an optional narrator's part, explores the different pitch levels of organ tone: "8' Stops"; "8' and 4' Stops"; "16', 8' and 4' Stops"; "8' and 2' Stops"; "Mutations 8' and 22/3' Stops"; and "Principal Chorus with Mixture". It is a set of variations based on SCHOENSTER HERR JESU and is technically easy. *The Variety Show*, also by George Lachenauer, with an optional narrator's part, shows the ability that the organ has to do a variety of different things simultaneously, such as play a single melody; play two melodies simultaneously; be three different instruments or play three different melodies simultaneously; help people sing; play a melody and accompaniment; and make loud sounds and echoes. It is technically easy. *The Dracula Suite* by Janet Correll, discussed above, also is appropriate for this age group. *Dinosauria*, with a narrator's part, by Robin Dinda, utilizes specific families of organ tone, etc., to depict specific types of dinosaurs: "Introduction" (principals and reeds); "Pterodactyl" (flutes); "Sauropods" (principals); "Velociraptor" (pedals); "Triceratops" (strings); "Tyrannosaurus Rex" (reeds); and "The Grand Finale" (full organ). The movement for "Tyrannosaurus Rex" has a text in "rap" style. Technically, it is of medium difficulty. Also included in the volume are drawings of each type of dinosaur by Chris Muir, which may be reproduced as a handout for the audience. See illustration 5 (Pterodactyl), illustration 6 (Triceratops), and illustration 7 (Tyrannosaurus Rex). *Noah's Ark* by Larry Visser, with a narrator's part, is based on the Old Testament story of Noah and the ark. It is a set of variations based on the traditional American song "Who Built the Ark". It consists of "Prologue" (full organ); "Pairs of Birds" (flutes); "Pairs of Reptiles and Creeping Animals" (principals); "Flooding Rains" (reeds); "A Dove Released" (strings); and "Epilogue" (full organ). Technically, it is of medium difficulty. Also by Larry Visser is *The Creation*, with a narrator's part, which is the creation story from the Old Testament. It is a set of variations on "All Things Bright and Beautiful" and consists of "Prologue: All Things Bright and Beautiful—Full Organ"; "The Purple-Headed Mountains, The River Running By—Reeds"; "The Ripe Fruits in the Garden—Principals"; "The Sunset and the

Morning—Strings”; “Each Little Bird that Sings—Flutes”; and “Epilogue: The Lord God Made Them All—Full Organ”. Technically, it is of medium difficulty.

There are five publications targeted toward the middle school age group. *How the Organ Sings* by Austin Lovelace, with an optional narrator’s part, couples specific vocal sounds (vowels) with specific families of organ tones and pitch levels. It is a set of variations on AMERICA and, technically, is easy. David Arcus has composed a seven-movement suite entitled *Ancient Wonders*, each movement depicting one of the wonders of the ancient world. Specific organ tone families are used for each movement: The “Colossus of Rhodes” (principal chorus); “The Hanging Gardens of Babylon” (orchestral reeds and flutes); “The Pyramids of Giza” (reeds); “The Pharos (Lighthouse) of Alexandria” (diapasons); “The Mausoleum at Halicarnassus” (mutations and Vox Humana); “The Temple of Artemis (Diana) at Ephesus” (strings, flute, French Horn), and “Phidias’ Statue of Zeus at Olympia” (full organ). He has used a compositional style (harmonic language) similar to Louis Vierne’s. The volume includes illustrator Michael Lemasters’ full-page drawings of each architectural edifice, and program notes by the composer, both of which may be reproduced for the audience. See illustration 8 (Colossus of Rhodes) and 9 (Statue of Zeus). Technically, it is medium to difficult. *Music from Beyond the Galaxies* by John Kuzma, with optional narrator, is a continuous work in the form of a toccata, variations and fugue on an original theme. This is a story of a Voyager spacecraft that was launched from Earth on a mission of space exploration. The Voyager carried much scientific and cultural information including pictures, maps, and recordings of music from Earth. It is an introduction to the sounds of the organ with the idea that the spacecraft information has been found and, indeed, the extraterrestrial beings have tuned in to listen to the performance. Technically, it is easy to medium difficulty. *Apollo 13* by David Hatt, with a narrator’s part, is a continuous-programmatic-tone poem depicting the Apollo 13 space flight, from takeoff through the mishaps of the mission, including an almost tragic ending, and finally a successful and safe return to Earth. During the progression of this tone poem, the various families of organ tone are very effectively utilized. Hatt uses a very contemporary harmonic language to depict this story. Technically, it is of medium difficulty. *South of the Border* by Dennis Janzer, with narrator, is a suite of movements in an Hispanic musical style, which demonstrates various colors and aspects of the organ. The movements include: four short introductory phrases for flutes, reeds, strings, and principals; “The Organ, King of Instruments” (full organ); “The Night Wolf” (flutes); “Fiesta” (reeds); “The Parrot” (soft solo reed); “Fiesta Grande!” (principals and solo reed); “Lord, Grant Us Peace” (strings); “Tocatta Ritmico” (full organ); and “Passacaglia Hispanico” (a variety of different colors). Technically, it is of medium difficulty.

There are eight publications targeted toward the high school and adult audience. *The Organ is King* by Samuel Adler, with optional narrator, is a continuous work composed of seven movements: “The Principals”; “The Flutes”; “The Oboe” (Snake Charmer’s Dance); “The Clarinet” (Gershwin’s Rhapsody in Blue); “The Reeds”; “The Strings” (Humperdinck’s Hansel and Gretel); and “Full Organ”. As shown above, several of the movements are based on preexisting melodies. Technically, it is of medium difficulty. Franklin Ashdown has written an original suite, with optional narrator, of five movements that depict experiences in a desert. The movements include: “Mirage” (Principals); “Summer Torrents” (Flutes); “Organ Mountain Trumpetings” (Reeds); “Moonlit Walk Over White Sands, New Mexico” (Strings); and “Daybreak Over Round Mountain” (Full Organ). Technically, it is of medium difficulty. Dr. Franklin Ashdown also has written an original suite, with program notes, of five movements entitled *Scenes for the Life of a Doctor*, of medium difficulty. The movements include: “The Birth of Billy Taggart” (Flutes); “Delirium—Delusions and hallucinations caused by disordered brain function” (Principals); “Anaphylaxis—A life-threatening allergic reaction” (Reeds); “Dysrhythmia—An abnormal heart rhythm” (Full Organ); and “Passage—The death of Mary Weller” (Strings). *Home*

Suite Home, Across America with the Pipe Organ by Pamela Decker, with a narrator's part by Jane Smith, is a suite of five movements depicting indigenous American musical styles from selected cities and regions of the USA: "New York: the Principal City"; "Flutes for San Francisco"; "Cajun Strings" (New Orleans) with an optional vocal part for a soprano by Winifred Williams; "Chicago Reed Blues"; and "Tango for Tucson: It Takes Tutti to Tango". It uses a contemporary harmonic language. Technically, it is of medium difficulty. *Ancient Wonders* by David Arcus, *Music from Beyond the Galaxies* by John Kuzma, *Apollo 13* by David Hatt, and *South of the Border* by Dennis Janzer, all discussed above, also are appropriate for this age group.

One composition in this series is appropriate for all age groups. It is the *Carnival of the Animals* by Camille Saint-Saëns, transcribed for organ solo by the young Russian organist Ekaterina Melnikova. It is a complete transcription of the entire fourteen-movement suite. Selected movements can be used to demonstrate specific families of organ tone: for the reeds, "Poules et coqs"; for the principals, "Hemiones" and "Pianistes"; for the flutes, "Tortues", "Kangourous", "Le coucou des fond des bois", and "Volière"; and for the strings, "Le cygne". Technically, the movements vary in difficulty from easy to difficult.

As can be surmised from the titles of the above-discussed compositions, some are of a secular nature, while others have sacred themes. The secular-based works would be appropriate in demonstrations to public school classes, in Pedals, Pipes, and Pizza programs, Pipe Organ Encounters, and concert venues; while the sacred-oriented works would work well for demonstrations to Sunday school classes, used as a sermon in children's service or Youth Sunday, and as a theme for, or a presentation of, vacation Bible school.

It is hoped that this new series of compositions will give new and effective tools to organists and AGO chapters in this country to continue to develop new and innovative ways of presenting the organ to an ever-larger portion of the general public of all ages. These efforts may then kindle an interest even a fascination in the organ in more young people, and may lead some to begin to take lessons with the aim of becoming new organists.

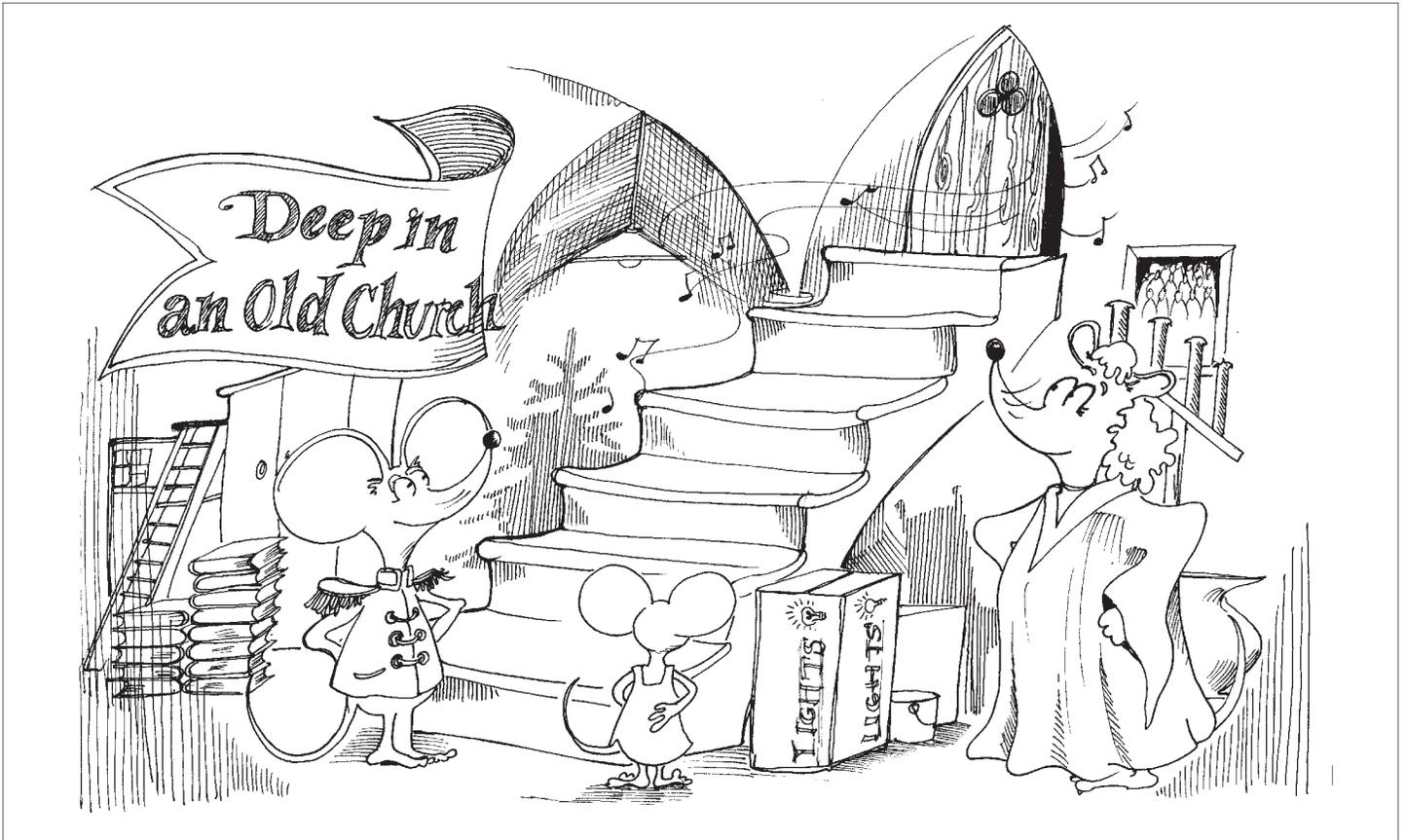


Illustration 1: *Melodia and Major Octave Discover the Organ, Drawing No. 1*

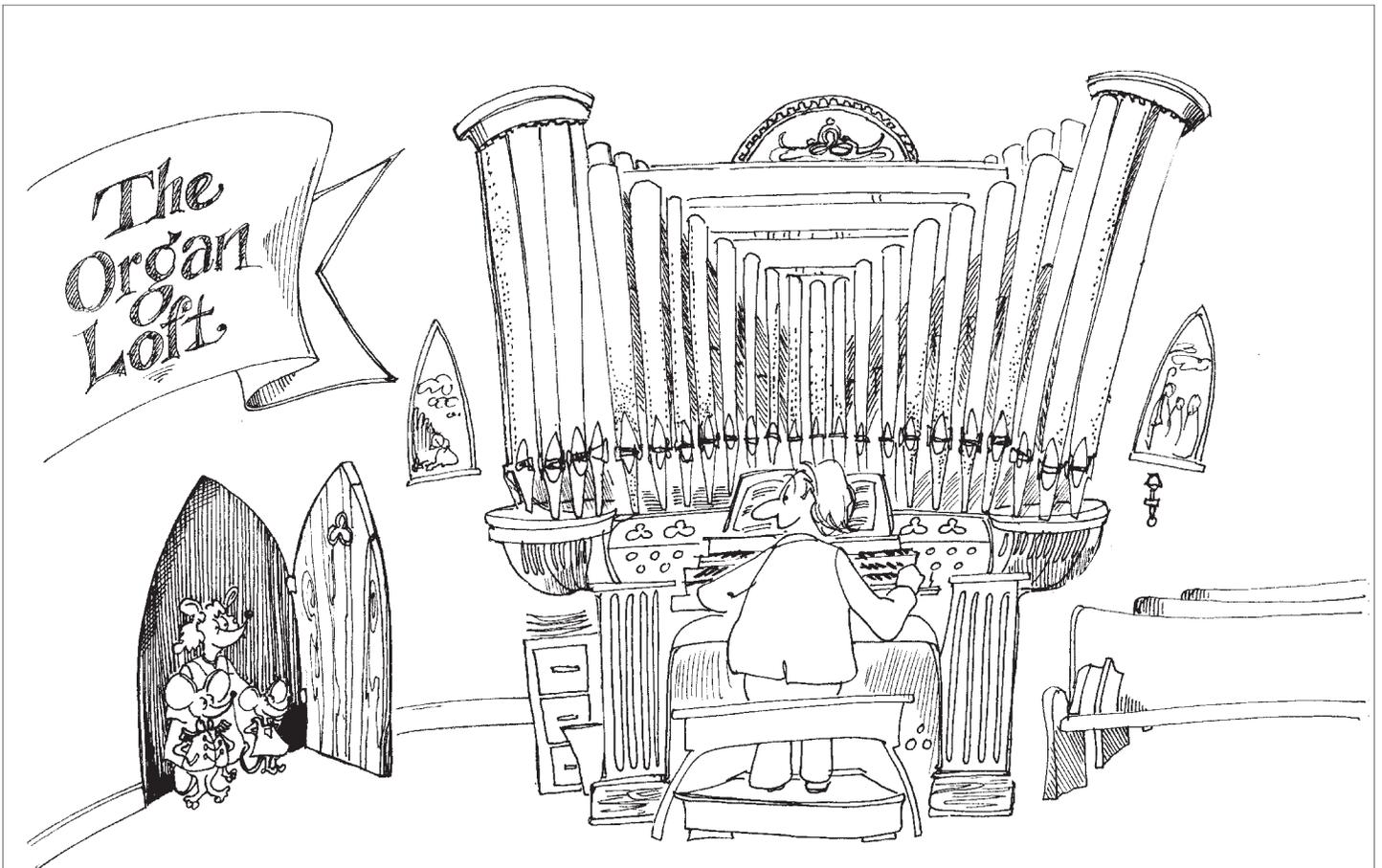


Illustration 2: *Melodia and Major Octave Discover the Organ, Drawing No. 2*

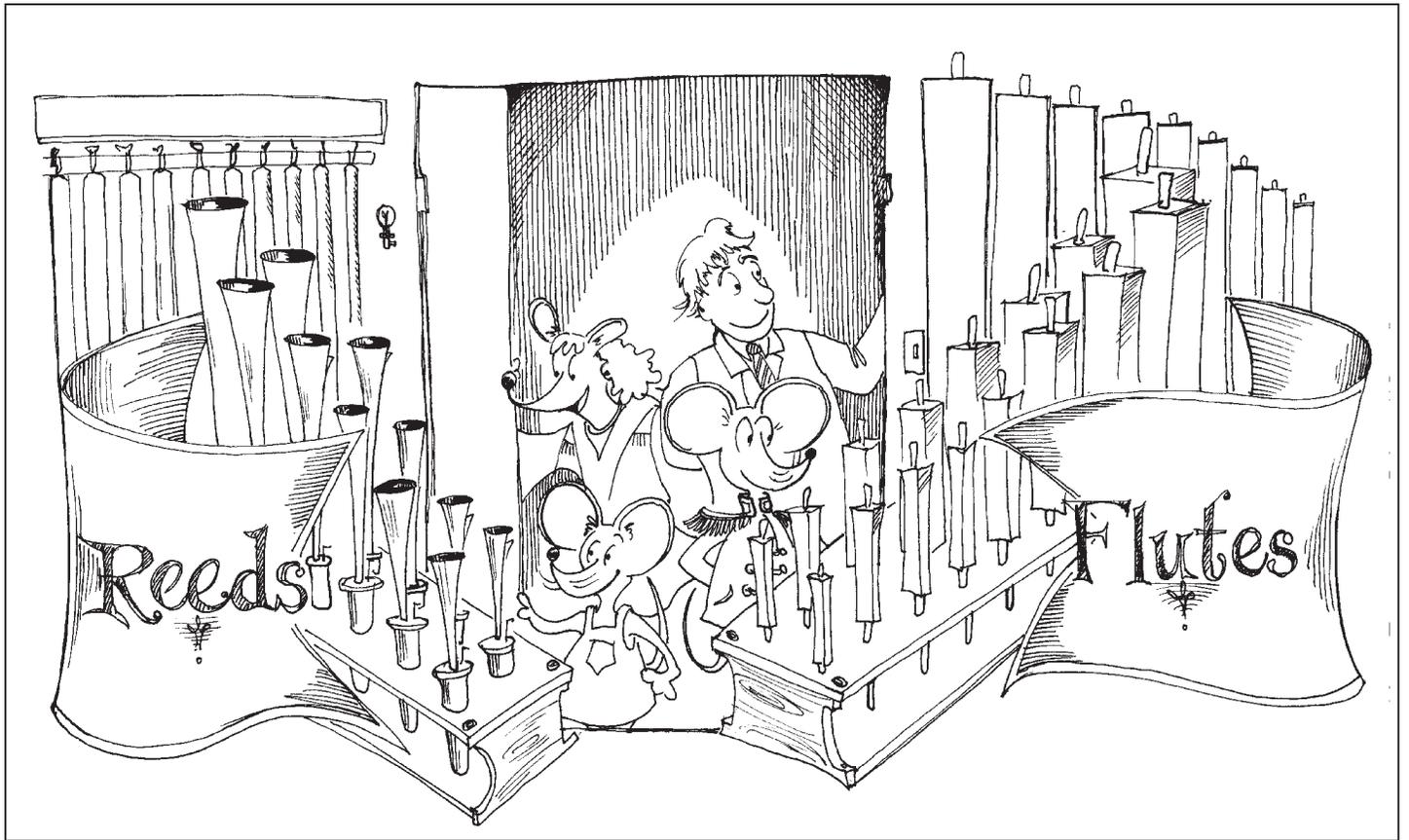


Illustration 3: *Melodia and Major Octave Discover the Organ, Drawing No. 4*

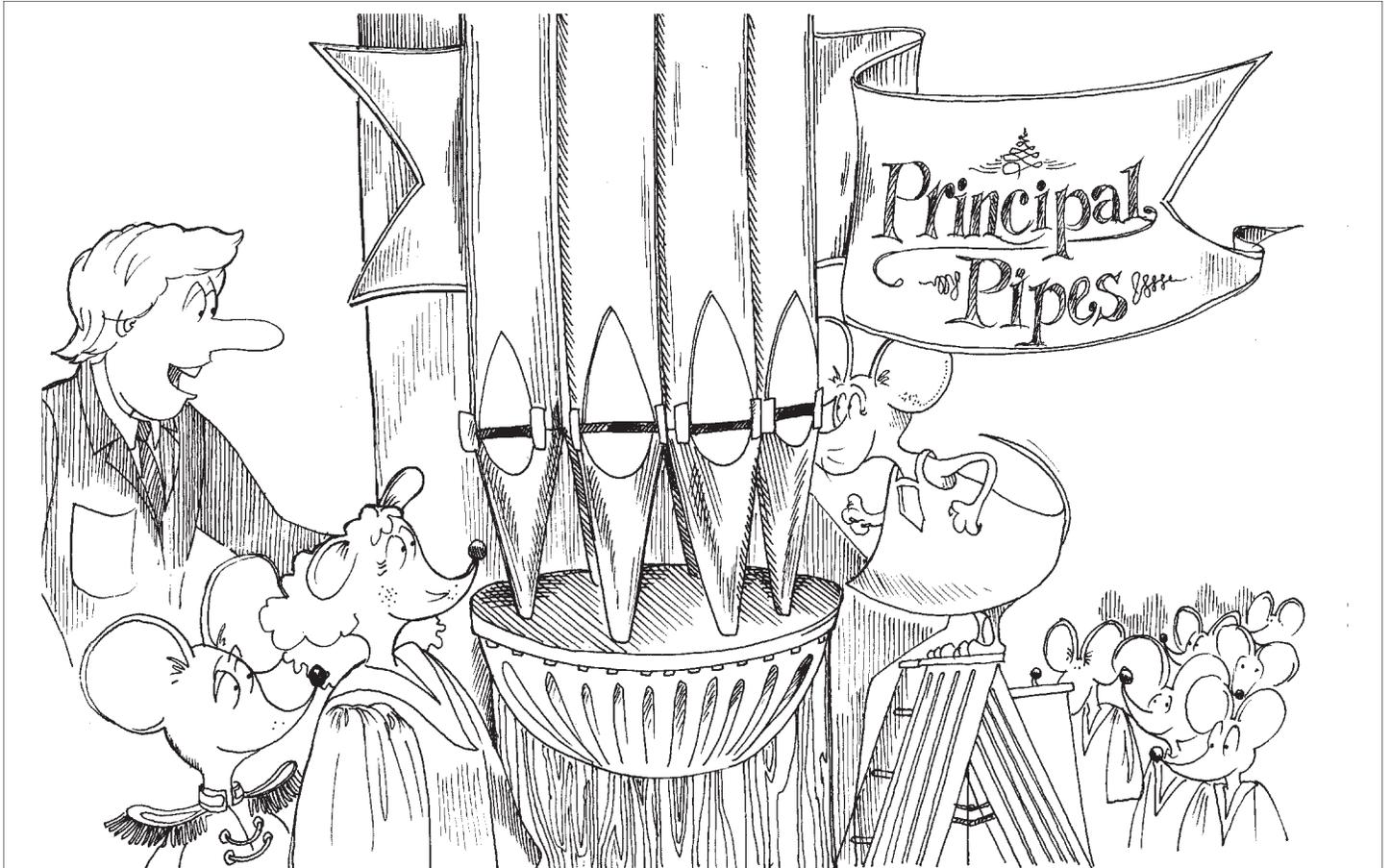


Illustration 4: *Melodia and Major Octave Discover the Organ, Drawing No. 5*

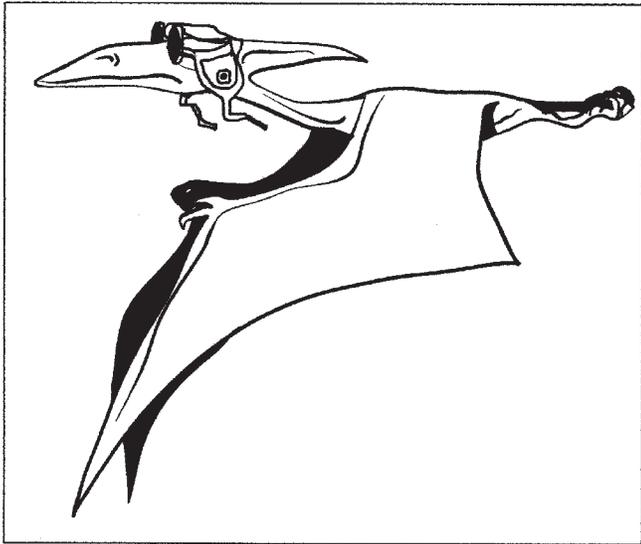


Illustration 5: *Dinosauria*, Section No. 2

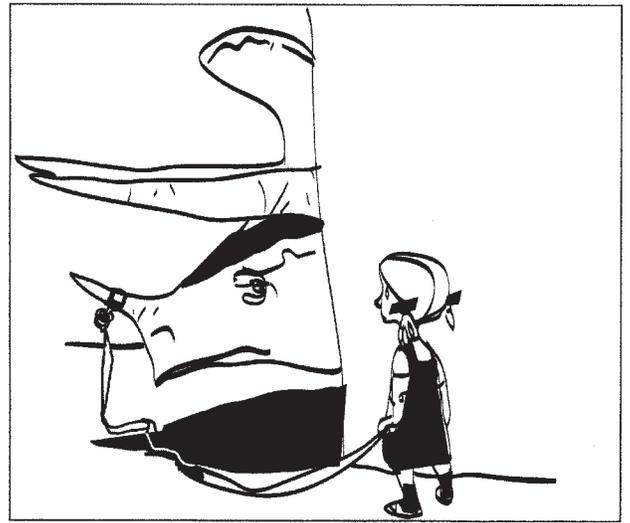


Illustration 6: *Dinosauria*, Section No. 5



Illustration 7: *Dinosauria*, Section No. 6



Illustration 8: *Ancient Wonders*, Drawing number 1



Illustration 9: *Ancient Wonders*, Drawing No. 7



Illustration 1: *Melodia and Major Octave Discover the Organ, Drawing No. 1*

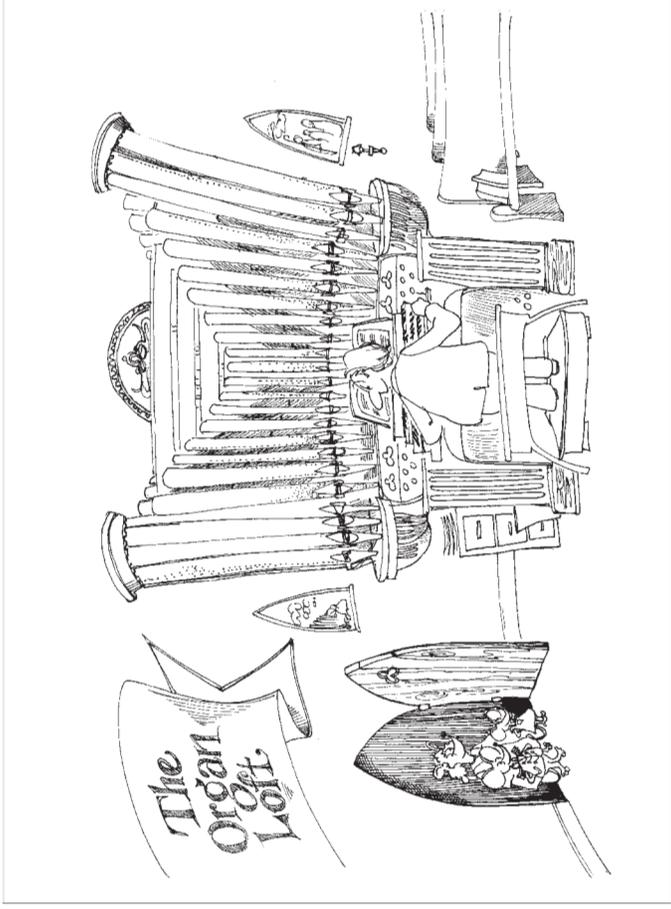


Illustration 2: *Melodia and Major Octave Discover the Organ, Drawing No. 2*

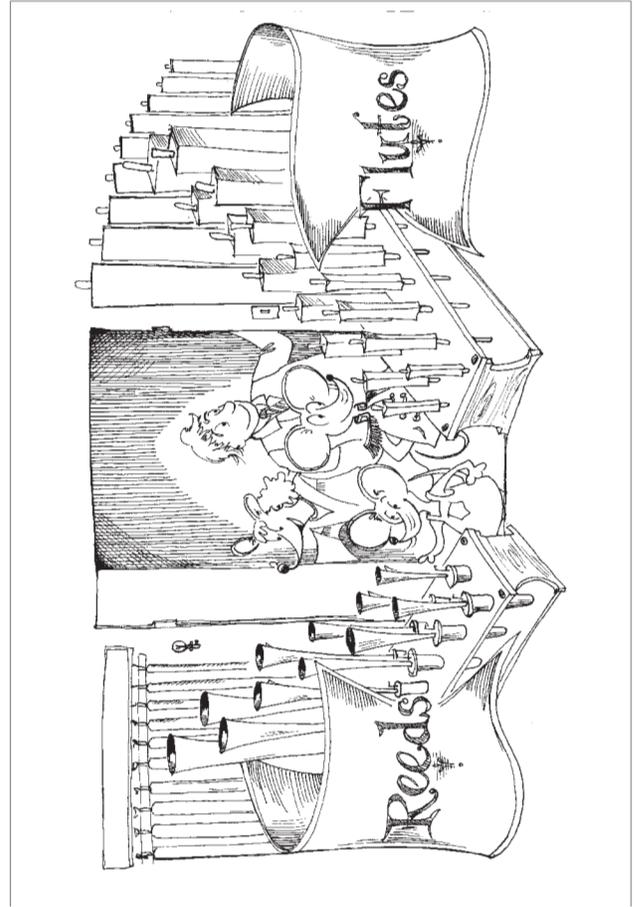


Illustration 3: *Melodia and Major Octave Discover the Organ, Drawing No. 4*

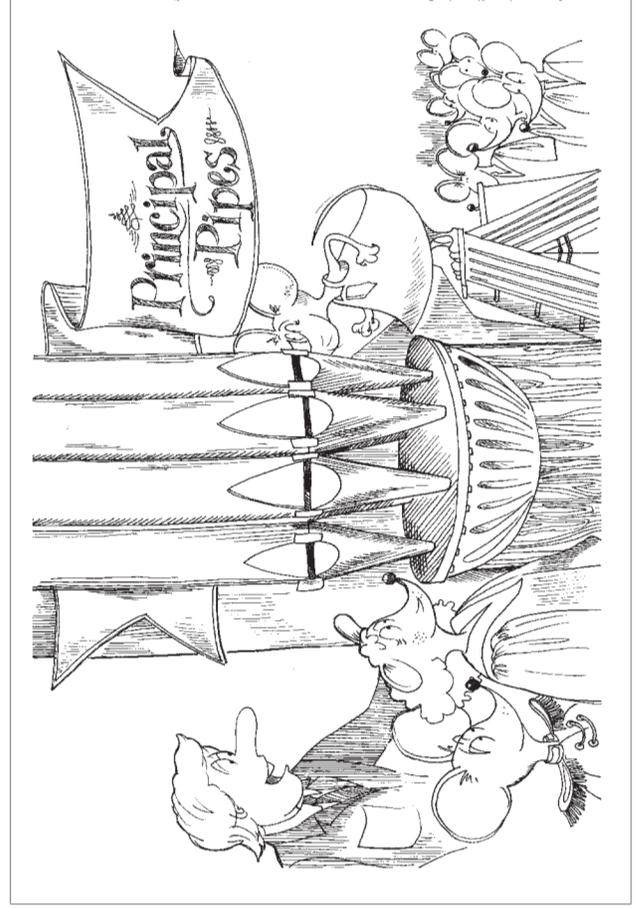


Illustration 4: *Melodia and Major Octave Discover the Organ, Drawing No. 5*