

Music, She Wrote: Organ Compositions by Women Part Seven: Hymn Preludes and Free Accompaniments

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Resource Guides by Joy E. Lawrence

The Organist's Shortcut to Service Music
The Organist's Shortcut to Service Music, Supplement I
The Organist's Shortcut to Service Music, Supplement II

The volumes are published by Ludwig Music Publishing Company. Hymns are listed alphabetically by melody name followed by intonations, organ compositions/settings, free hymn accompaniments and descants and organ with instruments.

Compositions

Emma Lou Diemer. *Hymn Preludes and Free Accompaniments*. Augsburg Press 11-9398. An envelope contains twelve hole-punched settings with a prelude on one side and an accompaniment on the reverse. The lightweight cardboard helps to keep the music on the rack. The melodies are *Bryn Calfarina*, *Complainer*, *Diademata*, *Donne secours*, *Ellacombe*, *Evan*, *Gloria*, *Holy Manna*, *Hymn to Joy*, *Kirken*, *Morning Hymn* and *O Jesu Christe*.

Brenda Durden, arr. and ed. *Practical Arrangements for Frantic Organists: 160 Hymn Arrangements of 40 Favorite Hymns*. Brenda Durden Publishing. Organ Historical Society, distributor. Every hymn has a separate setting for the melody in the soprano, alto, tenor and bass. Durden suggests that each version can be used as a varied hymn introduction, as an enhancement to congregational singing, as a varied accompaniment for a choir or soloist, as fill in music before or during the service, or for service music itself, such as for a prelude or for communion.

Brenda Durden, arr. and ed. *Practical Arrangements for Frantic Organists: Volume 2: 160 Hymn Arrangements of 40 Advent, Christmas and Epiphany Hymns*. Brenda Durden Publishing. Organ Historical Society, distributor. See *160 Hymn Arrangements of 40 Favorite Hymns* (above) for explanation of contents.

Alice Jordan. *A Joyful Noise: Hymn Introductions, Interludes, Modulations, Free Accompaniments, and Preludes for the Church Organist*. Broadman Press 4570-62. Each hymn accompaniment is preceded by a three or four-page prelude for full organ. For four of the hymns, there are also eight or ten-measure introductions which may replace the longer preludes. There are six brief interludes, a few of which modulate up a half or a whole step. Six hymns have free accompaniments. The end of *Coronation* has an optional descant and a choral amen. The volume includes *Ein' feste Burg*, *Coronation*, *Nicea*, *Duke Street*, *Lancashire*, *Hyfrydol*, *Darwell*, *Marion* and *Aurelia*.

Karen Keene. *Ten Hymn Elaborations for Congregational Singing Arranged for Organ by Karen Keene*. Harold Flammer HF-5104. The settings are harmonically conservative enough that most congregations would be able to sing readily with the elaborations. The collection provides one or more variations for each tune and a number of interludes. Keene states that "...although the elaborations were written primarily for use in connection with congregational singing, some of them will be appropriate as hymn introductions or as short voluntaries." The volume includes *Adeste Fideles*, *Amazing Grace*, *Antioch*, *Lobe den Herren*, *Mendelssohn*, *Morecambe*, *National Hymn*, *Slane*, *Stille Nacht* and *Truro*.

Karen Keene. *Easy Hymn Introductions and Accompaniments: General*. MorningStar MSM 10-537. Keene has composed a one- to two-page introduction for all eight hymns, preludes for three, final stanza settings for four and alternate accompaniments for seven. Since the melody is usually on the

top, singers should be able to participate comfortably, while being supported by some harmonic and rhythmic changes. *Salzburg* has a delightful introduction in Baroque trio style. Keene also supplies four codetta fanfares for *New Malden*. Registration suggestions occur throughout. The melodies are *Nettleton*, *Picardy*, *In dir ist Freude*, *Winchester New*, *Salzburg*, *Werde munter (Jesus, Joy of Man's Desiring)*, *New Malden* and *Dir, dir Jehovah*. The table of contents also lists the English titles commonly associated with the tunes.

Karen Keene. ***Easy Hymn Introductions and Accompaniments: Lent ~ Easter***. MorningStar MSM 10-427. Each hymn has an introduction, an alternate accompaniment and/or a setting for the final stanza. Usually the melody is partially or completely present in the introductions, although *St. Christopher* begins with a free composition. Both *St. Christopher* and *St. Theodolph* include an interlude of twelve or fifteen measures with a modulation up a half step to the final stanza. The most extensive treatment is of *O filii et filiae*, which has four alternate settings, an eight-measure trumpet intonation after the introduction and a separate setting of the opening and closing antiphon. Registrations are noted throughout the volume. The table of contents also gives the Lent and Easter titles commonly associated with the tunes for *Bourbon*, *Christ ist erstanden*, *Herzliebster Jesu*, *Llanfair*, *O filii et filiae*, *Rockingham Old*, *St. Botolph*, *St. Christopher* and *St. Theodulph (Valet will ich dir geben)*.

Janet Linker. ***The Last Verse: Sixteen Free Hymn Accompaniments for Organ***. Beckenhorst Press OC12. Linker explains in her preface that she "...often hears from organists that the free hymn accompaniments they find are too difficult, too harmonically altered, too interlude-laden, or interesting but sometimes not exciting." She continues by stating that her collection was written with such thoughts in mind. The hymn occurs in the usual harmonic setting and is followed by an interlude leading to the key a half-step or a step higher. In some cases there are two alternate arrangements which may be played for the last verse and any prior verse. Optional amens are provided for each hymn. The volume includes *Azmon*, *Coronation*, *Cwm Rhondda*, *Darwall*, *Diademata*, *Dix*, *Duke Street*, *Ein' feste Burg*, *Hymn to Joy*, *Italian Hymn*, *Lyons*, *Madrid*, *Marion*, *Nicaea*, *St. Anne* and *To God be the Glory*. The table of contents also gives an alphabetical listing by the hymn title found most often in the large number of hymnals the composer and her assistants searched.

Janet Linker. ***The Last Verse II: Sixteen More Free Hymn Accompaniments for Organ***. Beckenhorst Press OC22. This collection has fewer harmonic changes than Linker's other three publications and instead uses descants which allow singers to sing harmony on the final stanza. Hymns arranged are *Aurelia*, *Austria*, *Beecher*, *Duke Street*, *Faithfulness*, *Festal Song*, *Foundation*, *Hankey*, *He Leadeth Me*, *Lancashire*, *Lobe den Herren*, *Old 100th*, *St. Denio*, *Terra Beata*, *Ville du havre* and *Webb*.

Janet Linker. ***The Last Verse for Christmas: Fifteen Free Hymn Accompaniments for the Christmas Season***. Beckenhorst Press OC16. Linker indicates in her preface that introductions and codas are optional and that optional amens are included for a few carols which have amens in some hymnals. The volume includes *Adeste Fideles*, *Antioch*, *Carol*, *Gloria*, *Go Tell It*, *Greensleeves*, *Irby*, *Kings of Orient*, *Mendelssohn*, *Mueller*, *Regent Square*, *St. Louis*, *Stille Nacht*, *The First Noel* and *W Zlobe Lexy*.

Janet Linker. ***The Last Verse for Lent, Palm Sunday and Easter***. Beckenhorst Press OC19. The collection contains *Christ Arose*, *Diademata*, *Easter Hymn*, *Ellacombe*, *Hamburg*, *Herzliebster Jesu*, *Llanfair*, *Maccabeus*, *Martyrdom*, *Passion Chorale*, *Rathbun*, *Redhead*, *St. Christopher*, *St. Theodulph*, *Victory* and *Were You There*.

June Nixon. ***Final Flourish: Two Hundred Last Verse Arrangements of Familiar Hymn Tunes***. Kevin Mayhew 1400108. This volume is rich in content with many familiar melodies set in one or two keys with more than one accompaniment in some cases. Occasionally she also provides lines with optional use of a solo reed. Nixon explains in her foreword that she "...endeavored to make them mostly suitable for sight-reading, exploit the effect of pedal points, and accommodate those organists who lack the advantage of large hands."

June Nixon. ***Organ Miniatures: 200 Short Improvisations on Familiar Hymn Tunes***. Kevin Mayhew 1400196. Nixon originally composed these one- or two-page works as gospel processionalists, but they may also be useful as a prelude, at communion, during an offertory and for introductions to hymns.

Registrations are suggested through dynamics and manual indications, as well as an occasional specific stop. The composer states that such markings are suggestions only.

Sue Mitchell Wallace. *Hymn Prisms: New Colors and Variations for Favorite Hymns*. Hope Publishing 270. These settings are an outgrowth of the opening Hymn Festival of the 1984 Convocation of the Hymn Society of America. The arrangements may be used as varied hymn introductions and interludes, as alternate harmonizations for various stanzas, or for prelude, offertory, communion or postlude music. The tunes are *Bridegroom, Earth and All Stars, Holy Manna, Now, Wittenberg New, Lauds* and *Engelberg*.

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