THE ORGAN DEPARTMENT
HANDBOOK

Westminster Choir College of
Rider University
Princeton, New Jersey

2007-2008
Welcome to Westminster’s Organ Department! This handbook is a supplement to the Academic Catalog of Westminster Choir College, and serves to give additional information that is specific to the department. If any information in this handbook appears to contradict what is specified in the Academic Catalog, one of the faculty should be contacted for clarification. Occasionally, additional official information for the department will be posted on the Organ Department Bulletin Board in the basement of Dayton Hall. It is the responsibility of each student to read and comply with any such notices.

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Philosophy of the Organ Department:

You are here to learn as much as possible about the art of organ playing, and to fully engage yourself in that art. You are expected to practice extensively, ask questions, listen to a variety of music, read about composers and instruments, and to be creative in the ways in which you develop as an organist, musician, and person. The organ faculty are here primarily to instruct you in the art of organ playing, but are also dedicated to helping you develop into a mature and creative artist.

Your primary occupation, no matter how many credit hours of courses you assume, must be practicing. A student who has many extra courses or activities such as a job or piano accompanying, and is failing to make sufficient progress in their lessons, will be required to drop those activities.

It is the quality of the playing, and not the technical difficulty of the repertoire, that determines real musicianship. Students are advised to consider always whether they are playing a piece to the best of their ability, striving for excellence in matters of technique, accuracy, phrasing, articulation, registration, timing and musical ideas, before proceeding to works that are more challenging.

The nature of this department is an actively supportive one, on the part of both faculty and students. We strive for collegiality in the best sense of the word, not only respecting, but indeed supporting and learning from one another. You are encouraged to play for one another, to discuss interpretations and style, to attend concerts together, to challenge one another’s ideas, and finally, to vigorously applaud one another’s achievements.
OFFICES, TELEPHONE EXTENSIONS, E-MAIL ADDRESSES

Westminster Choir College (609) 921-7100

Ken Cowan, Assistant Professor of Organ, Coordinator of Sacred Music and Organ
(Bristol 3) ext. 8349 kcowan@rider.edu

Matthew Lewis, Adjunct Assistant Professor of Organ
(Dayton 1) nenalucy93@yahoo.com

Alan Morrison, Adjunct Assistant Professor of Organ
(Dayton 3) toccatanf@aol.com

Kevin Radtke, Coordinator of Sacred Music
(Bristol) ext. 8277 sacredmusic@rider.edu

Brittany Haskell, Organ Department Graduate Assistant
(Dayton 4) ext. 8285 haskell@rider.edu

Steven Emery, Douglas Keilitz, organ curators

TEACHER ASSIGNMENTS AND LESSONS

Students may request a teacher of their choice. Assignments are made by the department coordinator. Requests are honored by availability, seniority, and the recommendations of the faculty. Changes in teacher are made only between semesters, after consultation with the department coordinator and major teacher.

Lesson times are assigned by the teacher, and are 30 or 60 minutes in duration. In order to receive credit, a student must have received a minimum of 10 lessons during the semester. Lessons missed by a professor due to illness or other reasons will be made up. Student absences for any reason, including illness or personal scheduling conflicts, will not be made up. Students must notify the teacher if they are unable to attend their lesson.
ORGAN PRACTICE

The practice organs are not scheduled, and are available on a first-come, first-served basis. Students should not leave their personal belongings in a practice room for any reason, except to take a short break. (Please safeguard your belongings; music scores and other items have occasionally disappeared from practice rooms.)

Food and drink may not be brought into the practice rooms, Scheide Hall or Bristol Chapel. Drinks can damage the console, and food attracts insects and makes the keys dirty.

Scheduled time is honored without regard to lateness. No organ student, or any other member of the Westminster community, may be “bumped” from their scheduled practice time for any reason.

At the end of your practice, always be sure to turn off the organ (to help save blower motors), notate any mechanical problems with the instrument and lock the door (to avoid vandalism.)

Scheide Hall
The schedule for Scheide Hall is posted on the bulletin board. On Fridays, each student may sign up for 2 hours for the coming week. The following Tuesday, if the schedule permits, each student may sign up for an additional 2 hours.

The Fisk Organ
Practice time on the Fisk organ (in the basement of Bristol) is scheduled with Kevin Radtke in the Sacred Music office. Up to two hours weekly may be scheduled, up to three weeks in advance.

Bristol Chapel
Practice time in Bristol Chapel is scheduled as follows:
Daytime practice (Mon-Fri, 8am-6pm) Sacred Music Office
Evenings 6pm-midnight and Weekends Concerts Office
Reading and Exam days, Holidays Concerts Office
Late-night hours (midnight - 8am) Sacred Music Office
Summer Session weeks Continuing Ed.
Orientation Week Dean of Students

On Mondays, each student may reserve one daytime or evening hour weekly, up to 3 weeks in advance. On Wednesdays, any student may reserve up to 2 additional daytime or evening hours, as available.
PERFORMANCE AND STUDIO CLASSES

Organ Performance Class is held Tuesdays from 3:20pm to 4:20pm, or whenever the last performer is finished. On some weeks, each organ professor will hold a separate Studio Class instead of Performance Class.

The location of these classes will be Scheide Hall, the Fisk Room, and/or Bristol Chapel. See the bulletin board for details. Attendance is mandatory for all students currently enrolled in organ lessons; each student must see that their attendance has been recorded. More than one unexcused absence will cause a student’s organ primary grade to be lowered by one letter grade for each additional absence. Two late markings equal one absence.

A lab grade of “S” will be recorded at the end of each semester provided the requirements are met. The quality of students’ performances will constitute a portion of the final semester grade in organ.

Organ Majors (undergraduate and graduate) are required to play in Organ Performance Class at least three times per semester. Organ Principals and Concentrations (Sacred Music or Music Education majors) are required to play in Organ Performance Class at least twice each semester. Credit may not be given to students who do not complete the appropriate performance requirements.

In order to play for Organ Performance Class, the appropriate form must be completed, signed by the teacher, and returned to the Graduate Assistant’s Office no later than 4:00 pm on the Friday before the class. These forms are available on the bulletin board, or from the Graduate Assistant.

RECITAL ATTENDANCE

Organ students are required to attend a majority of the organ recitals presented each semester. As the number of recitals in a semester varies, minimum requirements will be set each semester, and posted on the Organ Department Bulletin Board. Attendance will be taken at each recital, and if the requirement is not met, the student’s applied grade will be lowered for each missed recital under the minimum requirement.

JURY REQUIREMENTS

All organ students perform a Progress Jury at the end of each semester, except for those performing Qualifying Juries (freshman Majors and sophomore Principals at the end of the year), and those who perform a degree recital during that semester. All juries will be graded; the jury grade will constitute a portion of the final semester grade. Failure to complete the repertoire requirements or perform satisfactorily on juries may result in a failing semester grade, or in a decision that the student be dismissed from the department.
**Progress Juries (Performance Majors):**
Students must prepare four contrasting works (North German/Bach, other European Baroque, Romantic, 20th Century) one of which must be memorized, a complete hymn performed creatively (introduction, interludes, alternative harmonizations, etc.) and 4 copies of a word-processed semester repertoire list. Students are expected to be capable of negotiating advanced works (see departmental graded repertoire list, available from the department coordinator for examples) by their final year in performance degree programs.

**Technical Requirements-Undergraduate and Graduate Students:** The following must be performed on the piano in sixteenth notes with a minimum tempo of quarter note = 92. **Semester 1:** Scales (Harmonic and Melodic Minor) and Arpeggios (all inversions) in C major, G major, F major, D major, B flat major, A major, E flat major; A minor, E minor, D minor, B minor, G minor. **Semesters 2 and beyond:** All keys Major and Minor

**Progress Juries (Sacred Music/ Music Education Principals and Concentrations):**
Students must prepare three contrasting works, (one each from three of the following styles: North German/Bach, other European Baroque, Romantic, 20th Century. A complete hymn (all verses) must be performed creatively (introduction, interludes, alternative harmonizations, etc.) 4 copies of a word-processed semester repertoire list must be supplied to the faculty. Graduated lists of repertoire suggestions are available from faculty.

**Technical Requirements-Undergraduate and Graduate students:** The following must be performed on the piano in sixteenth notes with a minimum tempo of quarter note = 76. **Semester 1:** Scales (Harmonic and Melodic Minor) and Arpeggios (all inversions) in C major, G major, F major, A minor, E minor, and D minor. **Semester 2:** C major, G major, F major, D major, B flat major, A major, E flat major; A minor, E minor, D minor, B minor, G minor. **Semester 3:** C major, G major, F major, D major, B flat major, A major, E flat major; A minor, E minor, D minor, B minor, G minor, F sharp minor, C minor, C sharp minor, F minor, G sharp minor, B flat minor. **Semesters 4 and beyond:** All keys major and minor.

**Qualifying Jury (Freshman Majors):**
Five Orgelbüchlein Chorales, by J. S. Bach, one of which must be memorized; a Leipzig, Schübler, or Clavierübung III chorale can be substituted for one of these. (This requirement may be met in any jury or performance class during the first year.)
*A Prelude and Fugue of J.S. Bach or a Präludium of Dietrich Buxtehude, or Nicolas Bruhns
*Three contrasting pieces from the 19th, 20th, or 21st centuries.
*All major and minor scales (harmonic and melodic); four octaves
Qualifying Jury (Sophomore Principals):
Three Orgelbüchlein Chorales, by J. S. Bach (a Leipzig, Schübler, or Clavierübung III chorale can be substituted for one of these.)
*A major composition of J.S. Bach or Dietrich Buxtehude
*Two contrasting pieces from the 19th, 20th, or 21st centuries.
*A complete hymn performed creatively (introduction, interludes, alternative harmonizations, etc.)
*Scales: all major and minor (harmonic and melodic) keys, four octaves.
4 copies of a word-processed semester repertoire list.

Recital Requirements and Procedures

Degree recitals may take place in Scheide Hall, the Fisk Room, and/or Bristol Chapel. Degree recitals may not take place off campus for Juniors or Concentrations; Senior or Graduate Performance Majors having performed one degree recital on campus may request permission to have a second recital off campus.

Graduate Majors must perform a completely memorized full recital (60 minutes), or two non-memorized full recitals.

Graduate Concentrations must perform a recital of at least 40 minutes. Performed repertoire must consist of multiple works of substantial difficulty (level 3 or above on department’s graded repertoire list, available from the department coordinator).

Undergraduate Majors perform a 45 minute recital in the Junior year, at least partially memorized, and a full recital (60 minutes) in the Senior year, completely memorized.

Undergraduate Principals perform a recital of 45-60 minutes in the Senior year.

Students are required to be enrolled in organ lessons at Westminster during the semester of their recital, without exception.

To schedule a degree recital, consult the Office of Concerts for specific sign-up days. Consult your teacher about possible dates and have your teacher sign a permission form for scheduling recitals (available in the Concerts Office).

Sign-ups for recitals are held in the Fall for the following Spring Semester, and in the Spring for the following Fall semester.
Junior Majors and Senior Principals, and Graduate Concentrations may present joint recitals with a pianist, singer, or another organist. One work may be performed jointly; the other works must consist of the required solo repertoire.

It is the responsibility of the recitalist to see that the room is arranged neatly before the recital.

Programs notes are required for all degree recitals; a first draft must be submitted to the teacher one month in advance of the recital date. Failure to meet this deadline may result in cancellation of the recital date. The first draft must be word-processed, double-spaced, and may not exceed six pages. The notes should consist of several short paragraphs about each composition to be performed. Final copy may not exceed three word-processed pages, single-spaced.

Each student is responsible for processing his or her program in the final form. The program must be taken to the Office of Public Relations at least two weeks before the recital. Up to 150 sides of your program will be reproduced for no charge; more than 150 sides will cost five cents per side. You may also choose to have your program reproduced off-campus if you desire.

**Graduate Majors** must perform their recital for a private faculty hearing at least two weeks in advance of the public recital. The hearing should be scheduled at least six weeks in advance. Students who play two non-memorized recitals are required to play a faculty hearing for each recital.

To receive credit for a recital, a recital completion form (available from the Registrar’s office) with faculty signature must be turned into the Registrar’s office. In addition, eight (8) copies of each recital program must be submitted to the Public Relations office to keep on file for ASCAP and student files in the library.

**MINIMUM REPERTOIRE REQUIREMENTS: UNDERGRADUATE MAJORS AND PRINCIPALS**

The following is a list of minimum recommended repertoire achievements for undergraduate organ majors and principals. Students not demonstrating a thorough knowledge of minimum representative works will not be permitted to graduate from the program.

**Undergraduate Performance Majors:**

5 Preludes and Fugues by J. S. Bach  
1 Trio Sonata by J. S. Bach  
3 Studies in trio style  
5 Chorales from the Orgelbüchlein by J. S. Bach  
5 Chorales from other collections by J. S. Bach  
1 Complete Suite or Mass from the French Classical period
2 Compositions from the Italian Baroque period (by year 2)
2 Praeludium from the North German tradition (stylus phantasticus)
1 Sonata by Felix Mendelssohn-Bartholdy
1 Chorale by César Franck
1 Major work from the German Romantic period (Reger, Liszt, Reubke, Karg-Elert, Rheinberger, etc.)
4 Movements from 19th/20th century French Symphonic works
1 Composition by a 20th century neoclassic composer
1 Composition by Marcel Dupré or Maurice Duruflé
2 Movements from major works by Olivier Messiaen
5 Other compositions from the 20th/21st century.

Undergraduate Principals:

3 Preludes and Fugues by J. S. Bach
3 Studies in trio style
3 Chorales from the Orgelbüchlein by J. S. Bach
3 Chorales from other collections by J. S. Bach
3 movements from suites or masses from the French Classical period
1 Composition from the Italian Baroque period (by year 2)
2 Praeludium from the North German tradition (stylus phantasticus)
1 Sonata by Felix Mendelssohn-Bartholdy
1 Major work by César Franck
1 Major work from the German Romantic period (Reger, Liszt, Reubke, Karg-Elert, Rheinberger, etc.)
2 Movements from 19th/20th century French Symphonic works
1 Movements from major works by Olivier Messiaen
3 Other compositions from the 20th/21st century.

THE ORGANS – INFORMATION AND MAINTENANCE

The Organs of Westminster Choir College:
-Aeolian-Skinner, 1935, (rebuilt), in Bristol Chapel
-Casavant, 1969, in Scheide Recital Hall, in Dayton Hall
-C.B. Fisk, 1978, in Bristol Chapel (basement)
-Casavant portative continuo organ, 1978, in Bristol Chapel
-Regal, portative (available from prof. Cowan upon request)
-Noack, 1969, in Bristol Chapel (Cowan office-after-hours access may be provided by security upon approval from Prof. Cowan)
-Flentrop (2) in Dayton Hall
-Casavant, in Dayton Hall
-Aeolian-Skinner, 1939, “Praetorius” organ, in Princeton Hall (historic, but presently out of service)
-Von Beckerath in Princeton Hall
-Flentrop (2) in Dayton Hall
- Holtkamp (3) in Ithaca Hall
- Möller in Princeton and Seabrook Halls
- Noack in Dayton Hall
- Schantz (2) in Ithaca Hall

DO NOT attempt to repair any organs yourself.

Please report any needed maintenance and/or tuning in the maintenance log provided on each instrument. Notes in the maintenance log should be brief, and contain only the nature of the problem. Issues will be reported weekly by the Graduate Assistant to the Organ Curator.

Emergencies should be reported to one of the organ faculty, or to the Graduate Assistant.