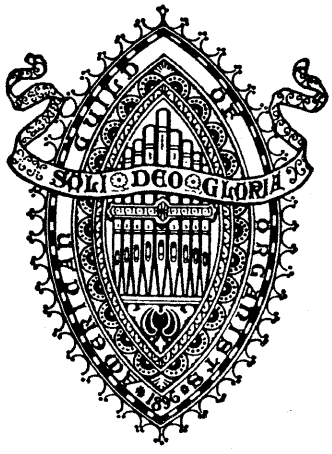
American Guild of Organists



Fellowship Examination

2022

475 Riverside Drive, Suite 1260, New York, NY 10115
<exams@agohq.org>

American Guild of Organists

Examination for Fellowship

June 2, 2022

PAPERWORK

SECTION II

SESSION I

SECTION II

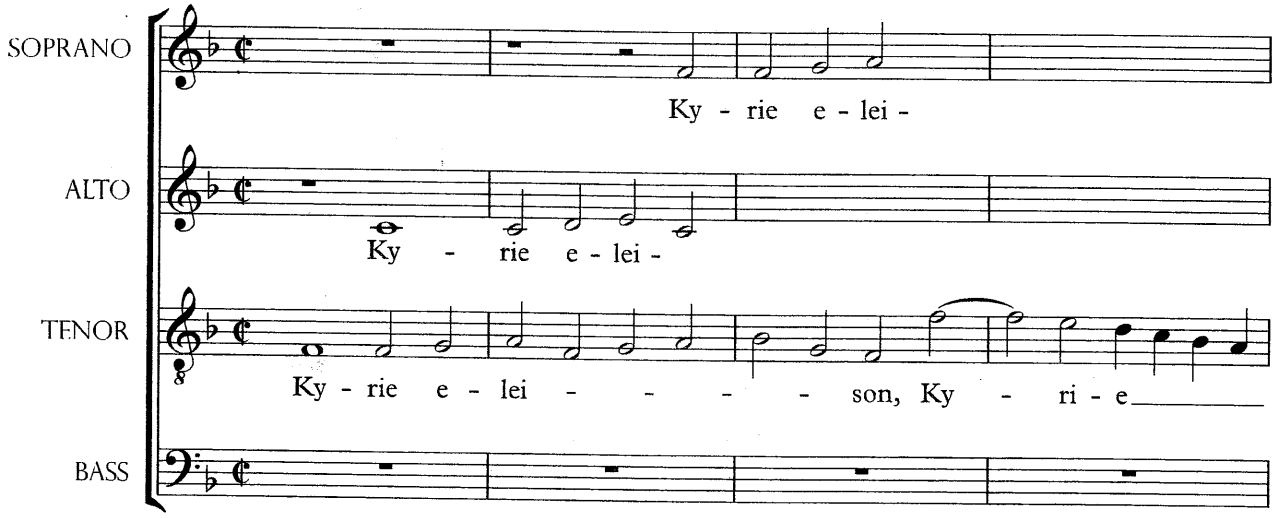
SESSION I

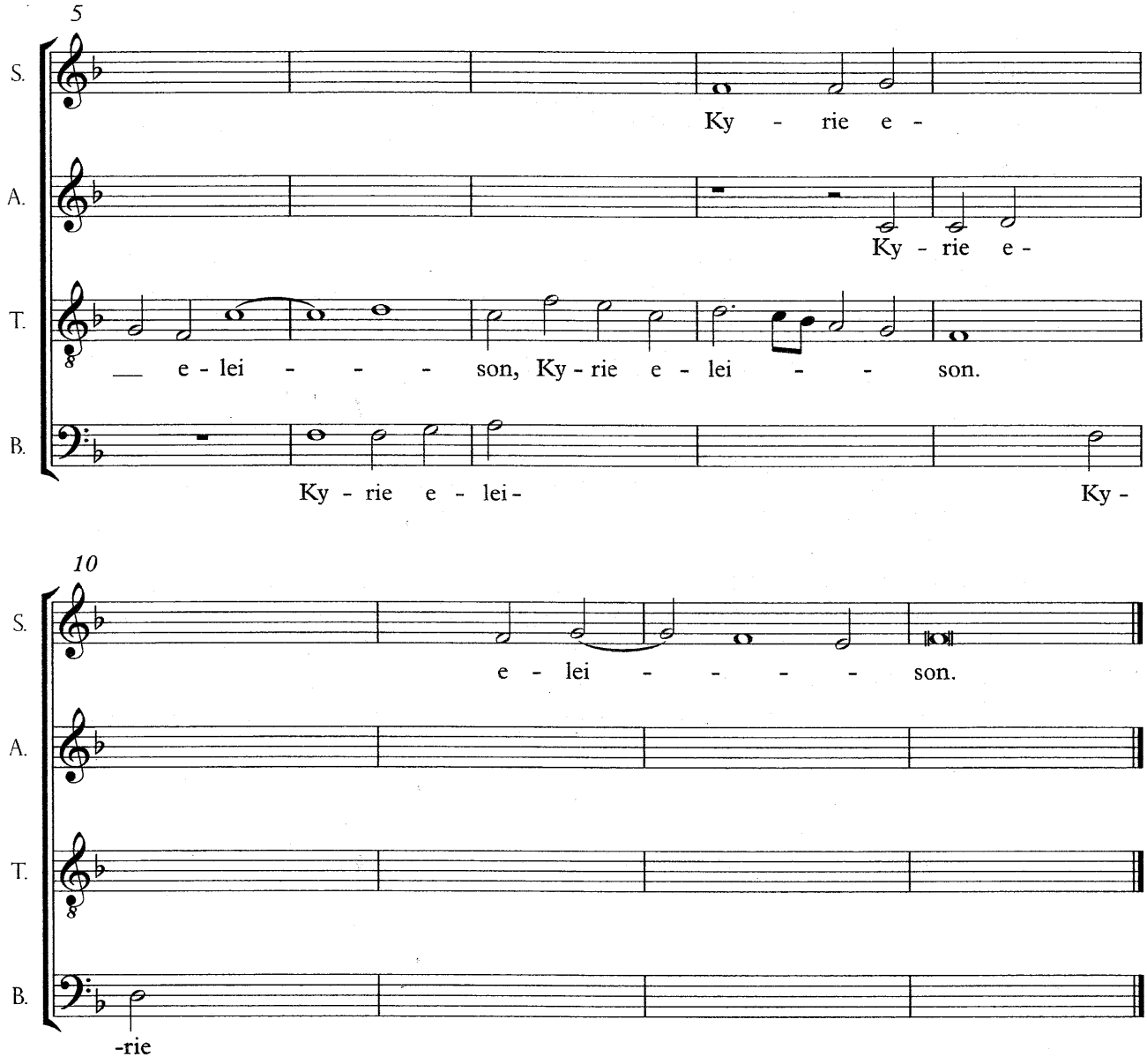
Three and one-half hours allowed

Candidates are required to work every test. No textbook will be permitted in the examination room at either session. The candidate will write each answer on the designated answer sheets provided. Working papers should be retained for future reference, since the papers presented to the examiners will not be returned.

F7. (20 points) **Counterpoint.**

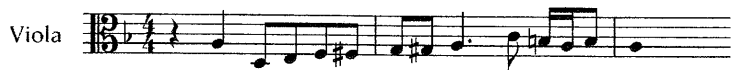
Complete the following fragment in 16th-century contrapuntal style, supplying the missing parts. An adequate proposal for text underlay is expected. Please note carefully where rests are specified in the missing voices and where they are not.





F8. (15 points) **Fugue**.

1. Write a fugal exposition for string quartet on the following subject, including a recurring countersubject in invertible counterpoint. (10 points)



2. Continue from the end of your exposition by modulating to the relative major key, then presenting a stretto of two entries of the subject. (5 points)

F9. (15 points) **Essay.**

Write a detailed response to one of the following questions about the life and music of Max Reger.

1. Give a brief outline of Max Reger's life, including birth and death dates and major musical events in his life such as major employments. Then place his life and work within the context of various trends within late Romanticism and the post-Romantic styles which were developing during his lifetime, both within organ literature and in the broader canon of music history in Western civilization

2. Reger's output for organ was composed almost entirely in three relatively brief periods. Give the approximate dates of the three periods and list the genres of organ music from each, mentioning the opus number or title (either English or German) of at least one specific example for each period.

3. Name three organ builders with whose instruments Reger would have been acquainted. Also, describe in detail the system of registration aids or combination action used by German Romantic organ builders, as well as any other mechanical devices important to the German Romantic organ, and how they may have differed from similar devices in use in French and/or British organs of Reger's time.

American Guild of Organists

Examination for Fellowship

June 3, 2022

PAPERWORK

SECTION II

SESSION II

PROCTOR'S SHEET FOR EAR TESTS

(N.B.: only the proctor may see this sheet.)

SECTION II

SESSION II

EXAMINATION FOR FELLOWSHIP

June 3, 2022

F 10. Ear Tests. Instructions to the Proctor.

Proctor: Please inform the candidates that

a. Test A will be played five times;
b. they may begin writing as soon as the playing starts;
c. after the fifth performance of the test by the proctor they will be allowed not more than five minutes to complete their writing.

The Proctor will:

a. state to the candidate the key and time signature of Test A;
b. sound the tonic chord, holding it long enough to assure its acceptance.

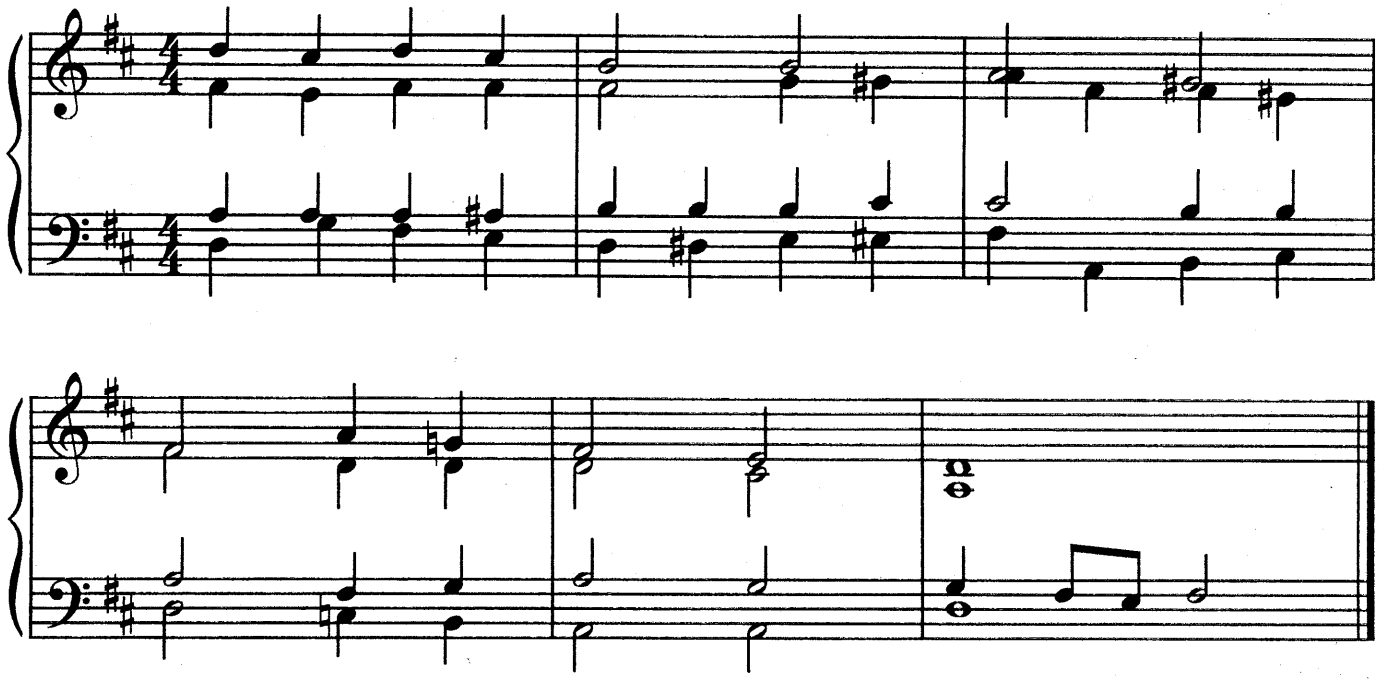
The Proctor will then play Test A five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate. The proctor is responsible for using an accurate timing device.

The notes of chords shall be played simultaneously and not arpeggiato.

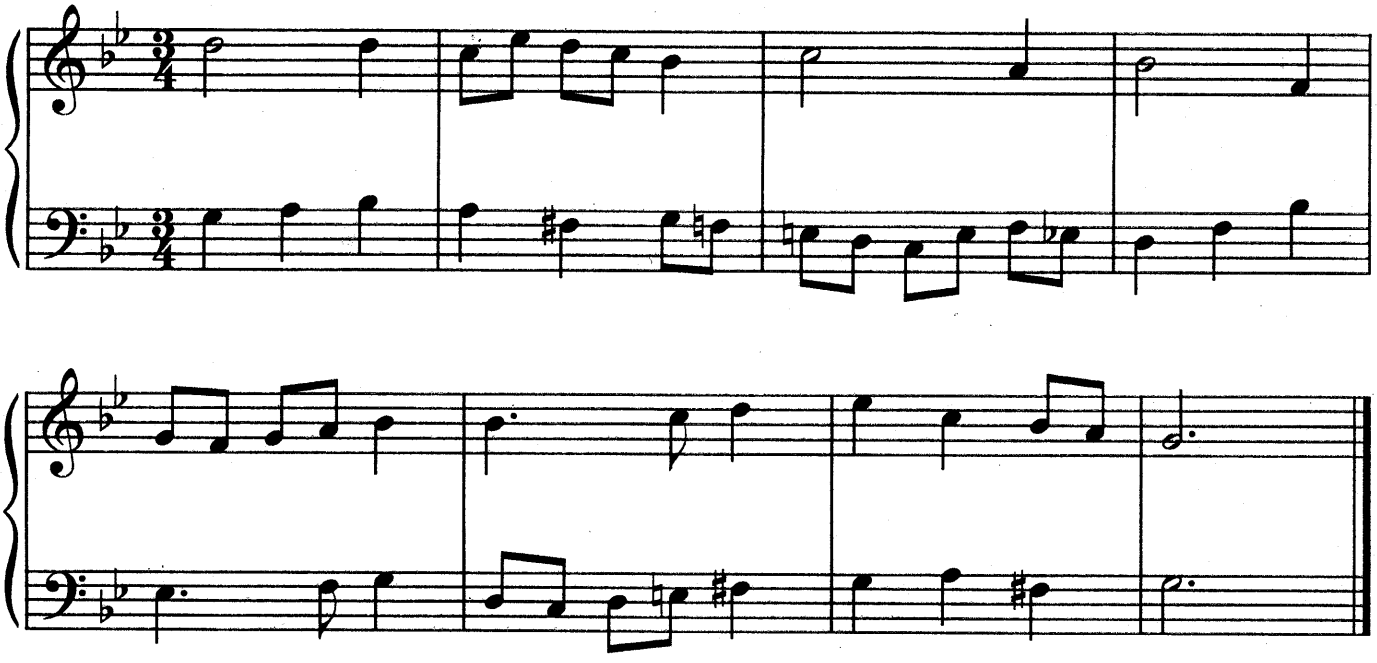
Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall be played at one beat = circa 66, allowing one minute between each playing. Again, if there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate.

F 10.

A.



B.



SECTION II

SESSION II

Three and one-half hours allowed

F 10. (15 points) **Ear Tests**.

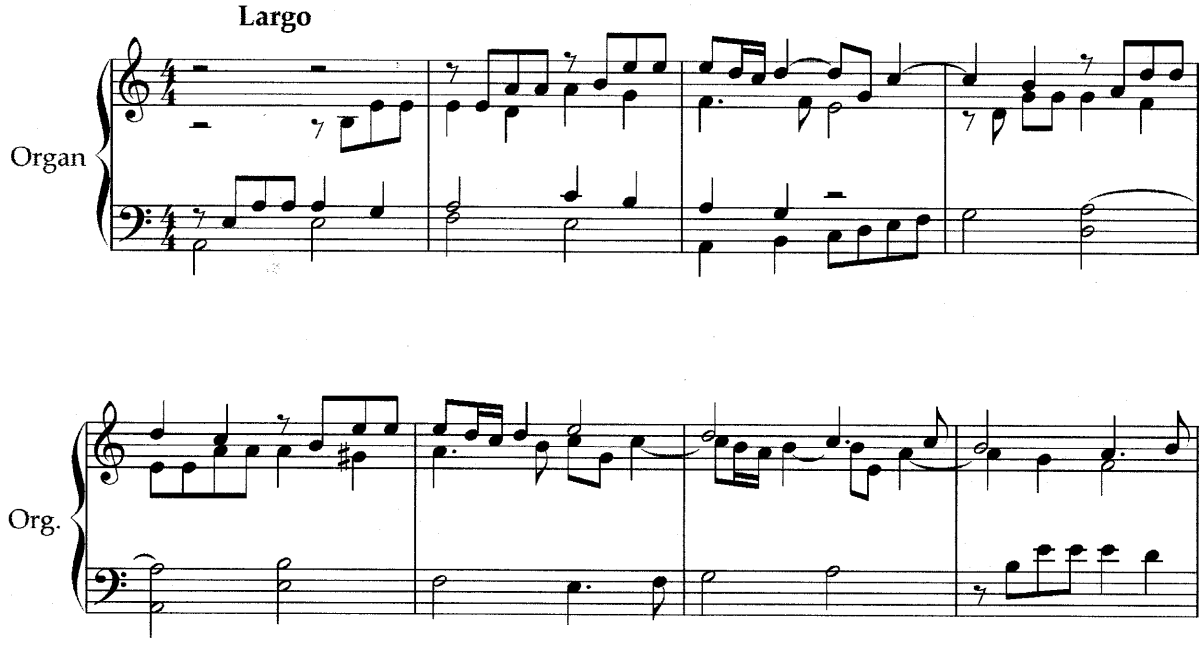
Ear Tests will be given by the proctor.

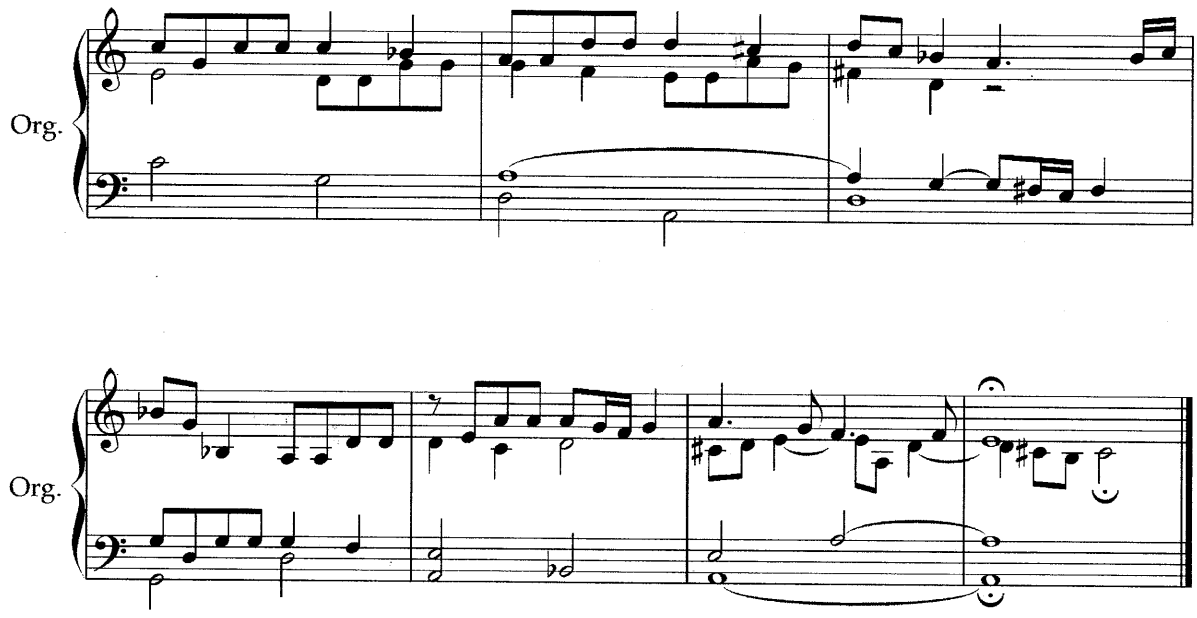
F 11. (15 points) **Orchestration**.

Orchestrate the passage below for a chamber ensemble consisting of the following instruments (with <u>one</u> player per part):

Flute	Bassoon	Viola
Oboe	Horn in F	Cello
B-flat Clarinet		

Maurice Greene (1695-1755)





F 12. (20 points) **Composition.**

Set the following text of music for unaccompanied voices (SATB, soli and divisi, etc., as desired). Imaginative use of the tools of composition will be expected.

> "Let the heavens rejoice, and let the earth be glad; let the sea roar,
> and all that is in it." (Psalm 96:11)

EXAMINATION FOR FELLOWSHIP

June 2 & 3, 2022

SECTION I

WORK AT THE ORGAN

Approximately forty-five minutes will be allowed

F 1. (40 points) Candidates will prepare one piece from each of the following four lists, and be prepared to play all or any portion of each piece, as requested by the examiners. One (and only one) of the selections will be a slow movement, marked with an asterisk* in the lists below. The candidate may play the repertoire in any order.

LIST A

Nicolaus Bruhns: Praeludium in G Major (Breitkopf & Härtel 8663, ed. Harald Vogel).

Dieterich Buxtehude: Magnificat Primi Toni, BuxWV 203 (Broude Brothers BT BUX 16, ed. Belotti; or Beritkopf & Härtel EB 6663, ed. Beckmann).

Girolamo Frescobaldi: Toccata Sesta (VI) from *The Second Book of Toccatas, Canzoni etc., 1637* (Bärenreiter, edited by Pidoux, available on IMSLP).

*Nicolas de Grigny: Récit du Chant de l'Hymne precedent (Pange Lingua) from *Premier Livre d'Orgue* (IMSLP or Leupold edition of the *Livre d'Orgue*).

Vincent Lübeck: Nun lasst uns Gott dem Herren (Breitkopf & Härter EB 8824).

LIST B

(For all works: Neue Bach-Ausgabe published by Bärenreiter or Breitkopf Urtext edition.)

J.S. Bach: Toccata in F Major, BWV 540.

J.S. Bach: Christ, unser Herr, zum Jordan kam, BWV 684, from *Clavierübung III* (Leupold edition also acceptable).

*J.S. Bach: An Wasserflüssen Babylon, BWV 653b.

*J.S. Bach: Allein Gott in der Höh' sei Ehr', BWV 662.

J.S. Bach: Fugue in E Minor ("Wedge"), BWV 548.

J.S. Bach: Allegro (third movement) from *Trio Sonata* No. 2 in C Minor, BWV 526/3 (Leupold edition of the Trio Sonatas also acceptable).

LIST C

*Jeanne Demessieux: Consolateur, from *Sept Méditations sur le Saint-Esprit*, Op. 6 (Durand DF 01331200).

*Maurice Duruflé: Veni Creator, Op. 4: Adagio from p. 18 through the statement of the chorale, page 27 (Durand).

*César Franck: Prière, Op. 20 (Durand or Wayne Leupold WY.WL600096).

*Jean-Jules Roger-Ducasse: Pastorale (Durand, which is now available through IMSLP).

Robert Schumann: Fugue V, Lebhaft from *Six Fugues on the Name BACH*, Op. 60 (Breitkopf & Härtel, ed. by Clara Schumann, available on IMSLP).

Louis Vierne: Les Cloches de Hinckley from *Pièces de fantaisie, Quatrième Suite*, Op. 55 (Lemoine or Masters edition).

Charles-Marie Widor: Allegro (first movement) from *Symphonie VI* (AR Editions, ed. John Near).

LIST D

Calvin Hampton: Voluntary or Postlude on *Engelberg* (Wayne Leupold WI, 700006).

*Gerre Hancock: Schönster Herr Jesu from *A New Liturgical Year* (Augsburg Fortress 11-10810).

Anton Heiller: Meditation über die gregorianische Oster-Sequenz "Victimae paschali laudes" (Doblinger).

Egil Hovland: Nun danket alle Gott from *A New Liturgical Year* (Augsburg Fortress 11-10810).

Herbert Howells: *Psalm-Prelude*, Set Two, No. III, Sing Unto Him a New Song, Ps. 33:3 (Novello).

Jean Langlais: Dialogue sur les mixtures from *Suite brève* (Alphonse Leduc).

Kola Owolabi: Dance (available for direct download from KolaOwolabi.com).

Margaret Sandresky: Toccata: "Veni creator spiritus" (available in Margaret Vardell Sandresky Organ Music, vol 1 [ed. Virginia I. Haisten], Wayne Leupold WL600031).

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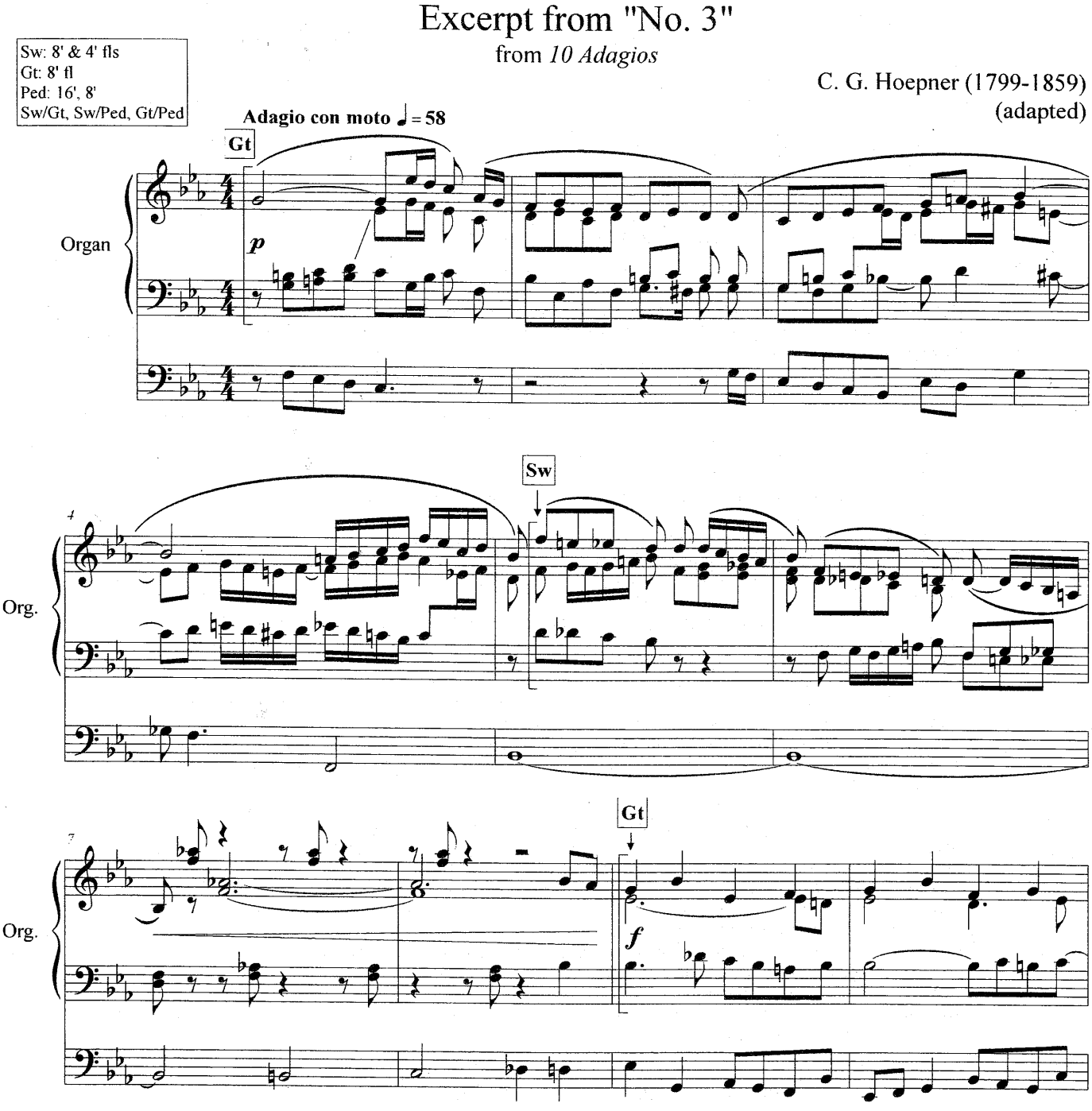
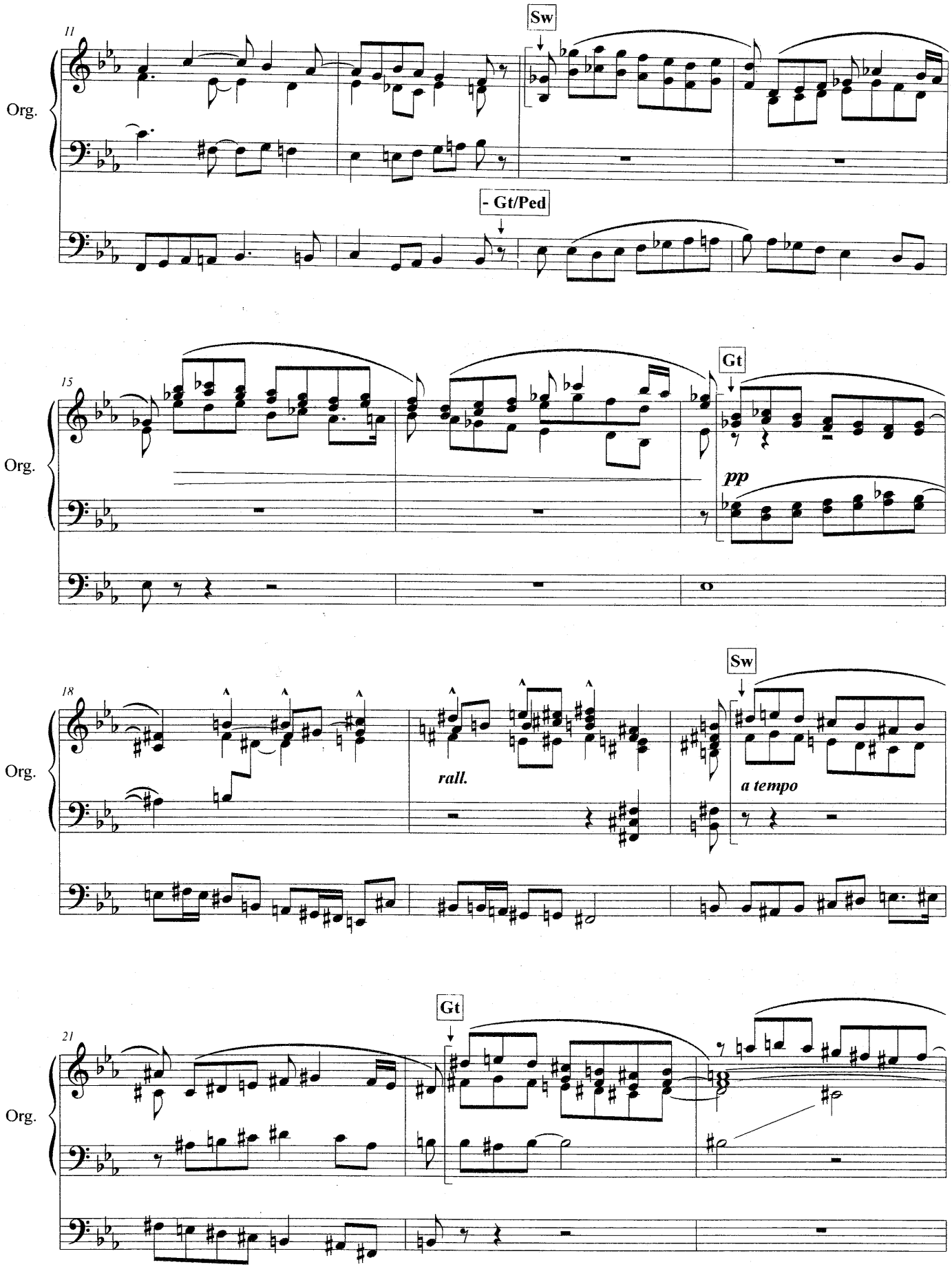
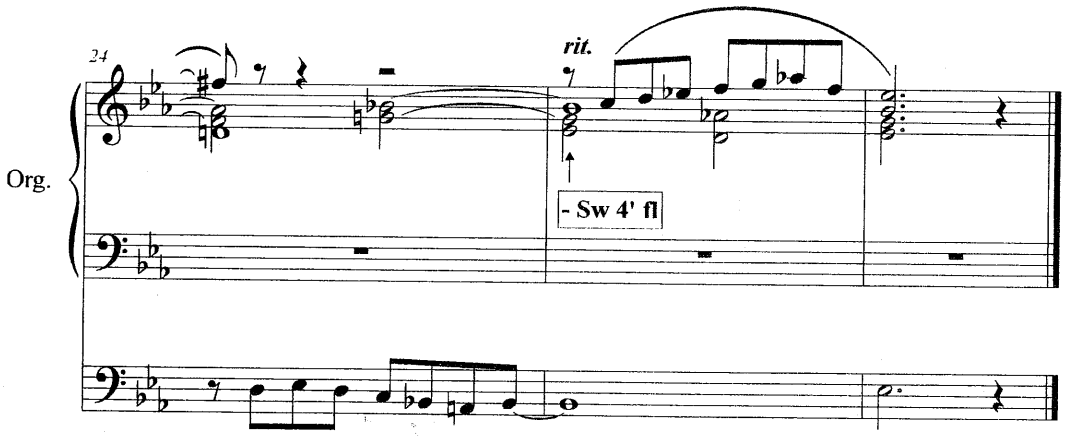
SECTION I

One minute will be allowed to scan each of the following tests.

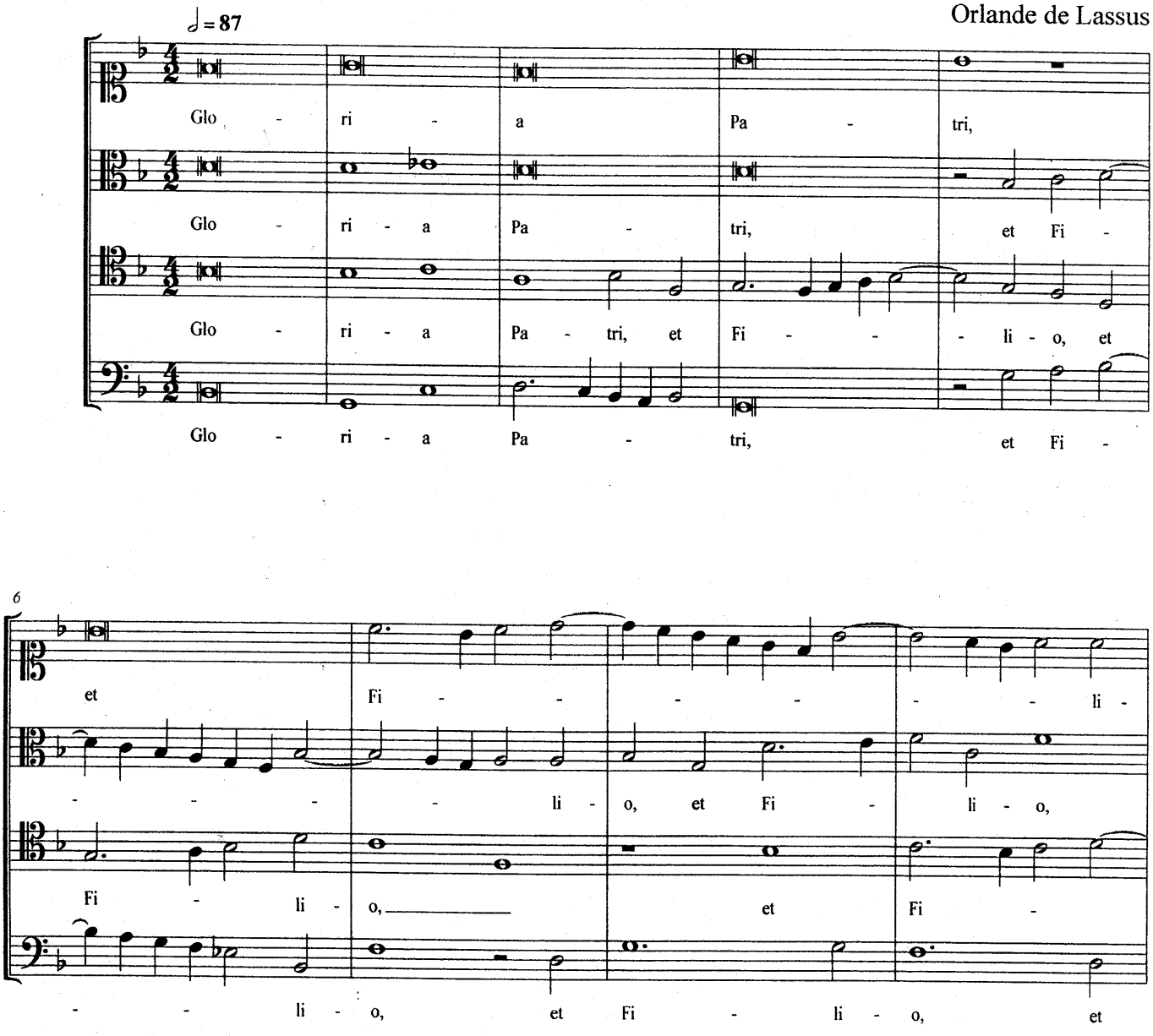
F 2. (10 points) Play the following at sight. One minute is allowed to scan the following item. **Three** pages in all.

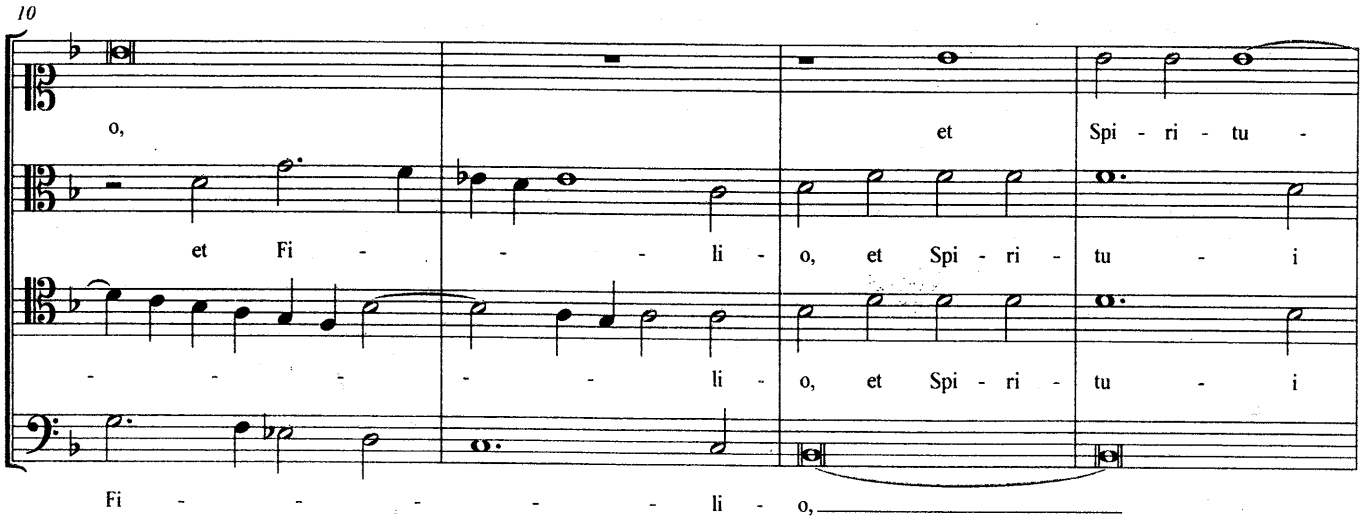


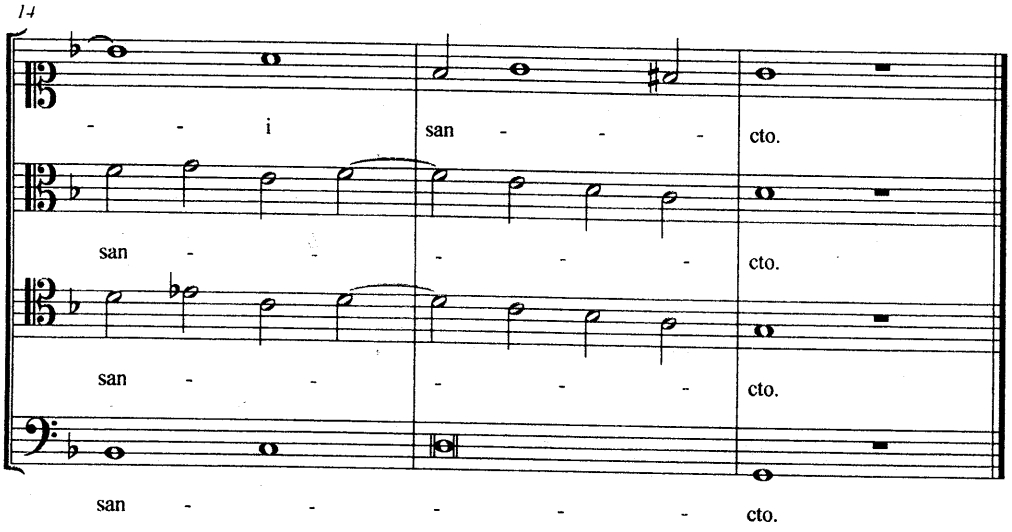

11
Org.
Sw
- Gt/Ped
15
Org.
Gt
pp
18
Org.
rall.
Sw
a tempo
21
Org.
Gt


24
rit.
Org.
- Sw 4' fl

F 3. (15 points) Play the following at sight. The use of pedals is optional. One minute is allowed to scan the following item.




10
o,
et
Spi - ri - tu -
et Fi - - - li - o, et Spi - ri - tu - i
- - - - - li - o, et Spi - ri - tu - i
Fi - - - - - li - o,


14
- - i
san - - - cto.
san - - - - cto.
san - - - - cto.
san - - - - - cto.

F 4. (10 points) At sight, arrange the following piano accompaniment (itself a reduction from an orchestral score) for organ. One minute is allowed to scan the following item. The candidate is to play up until the letter **B** in the score, page 4.

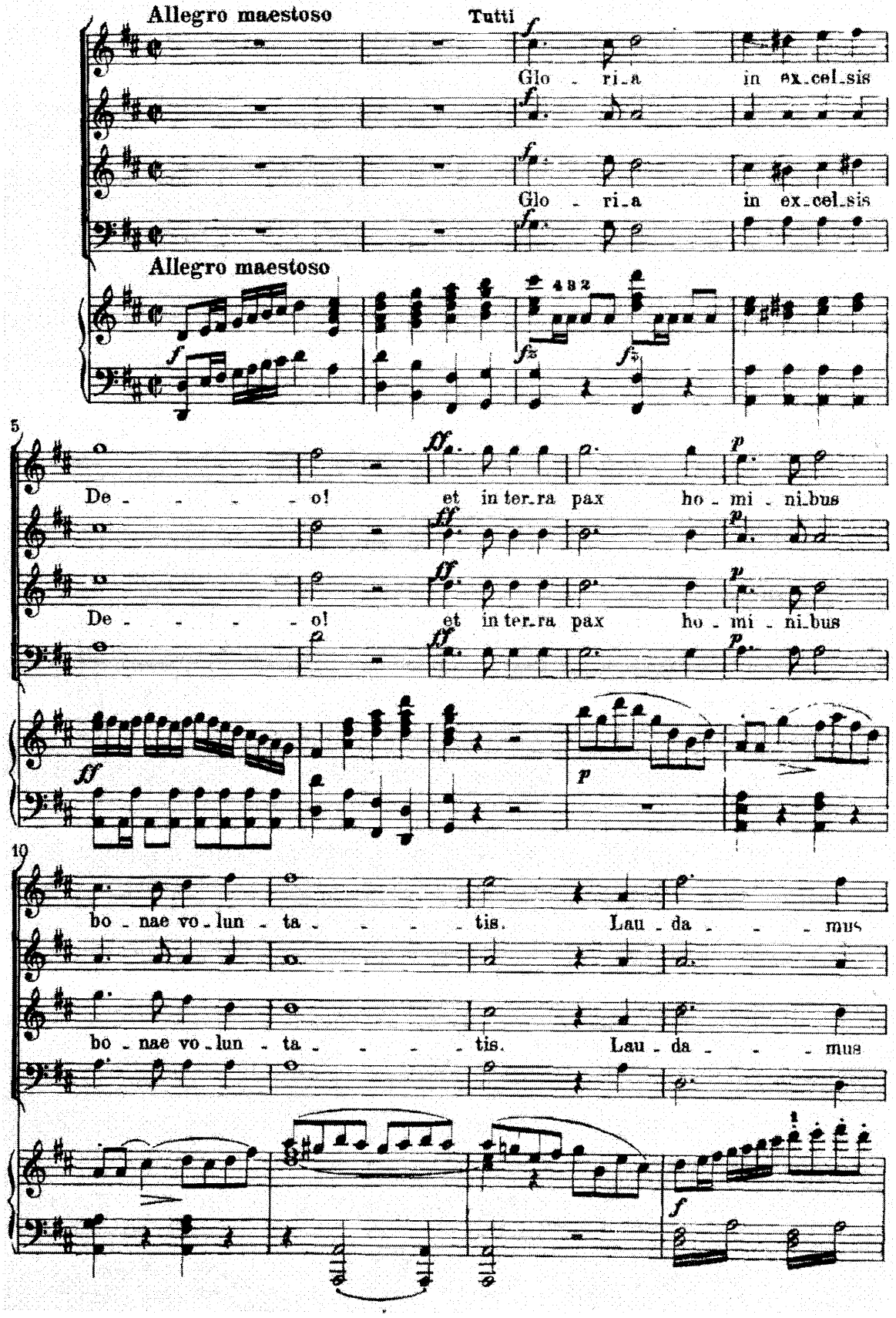
(Note: the vocal lines are printed to give the candidate a better idea of the total context. They are not to be played by the candidate, however.)

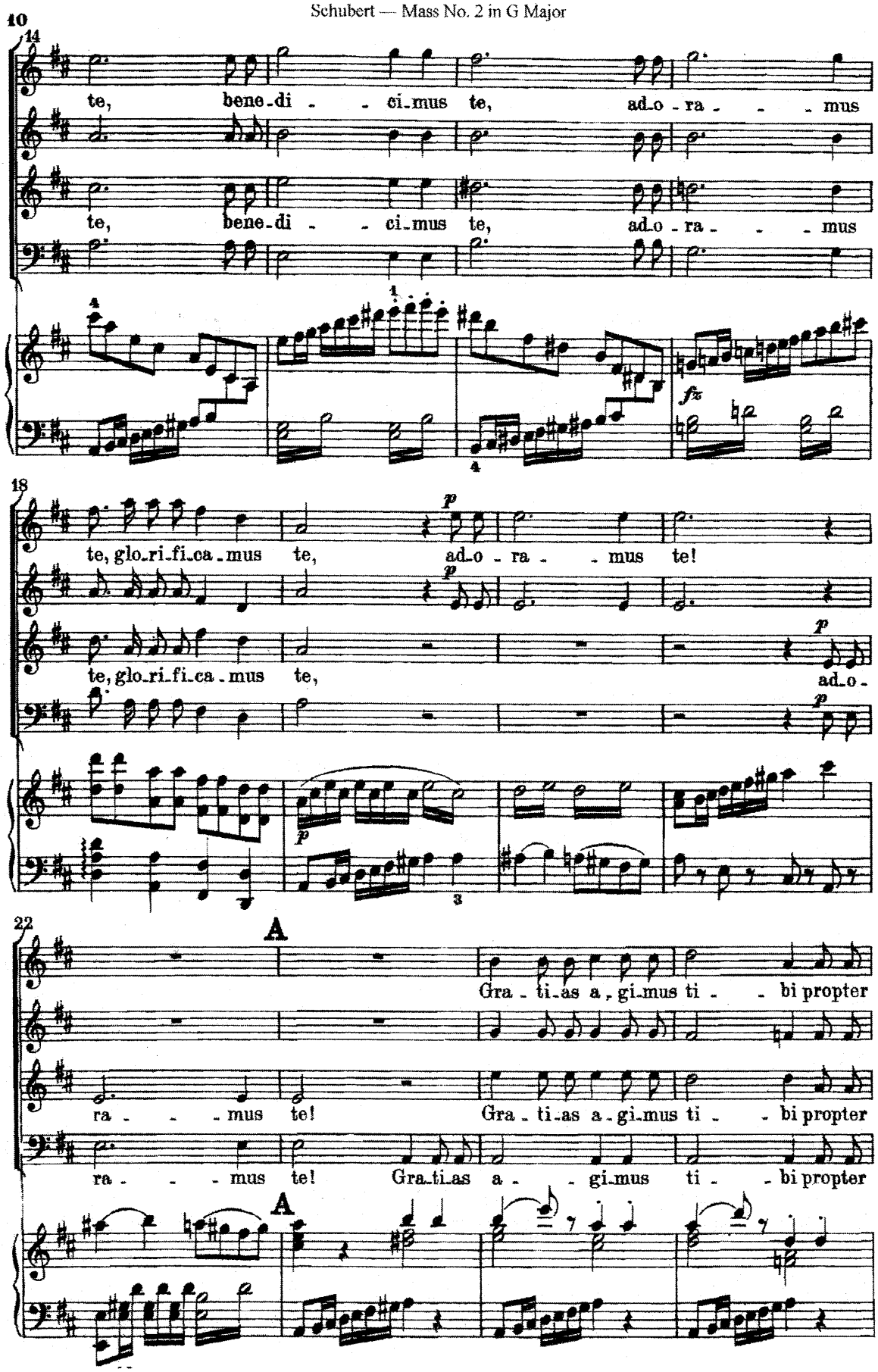
SCORE BEGINS ON FOLLOWING PAGE

F 4.

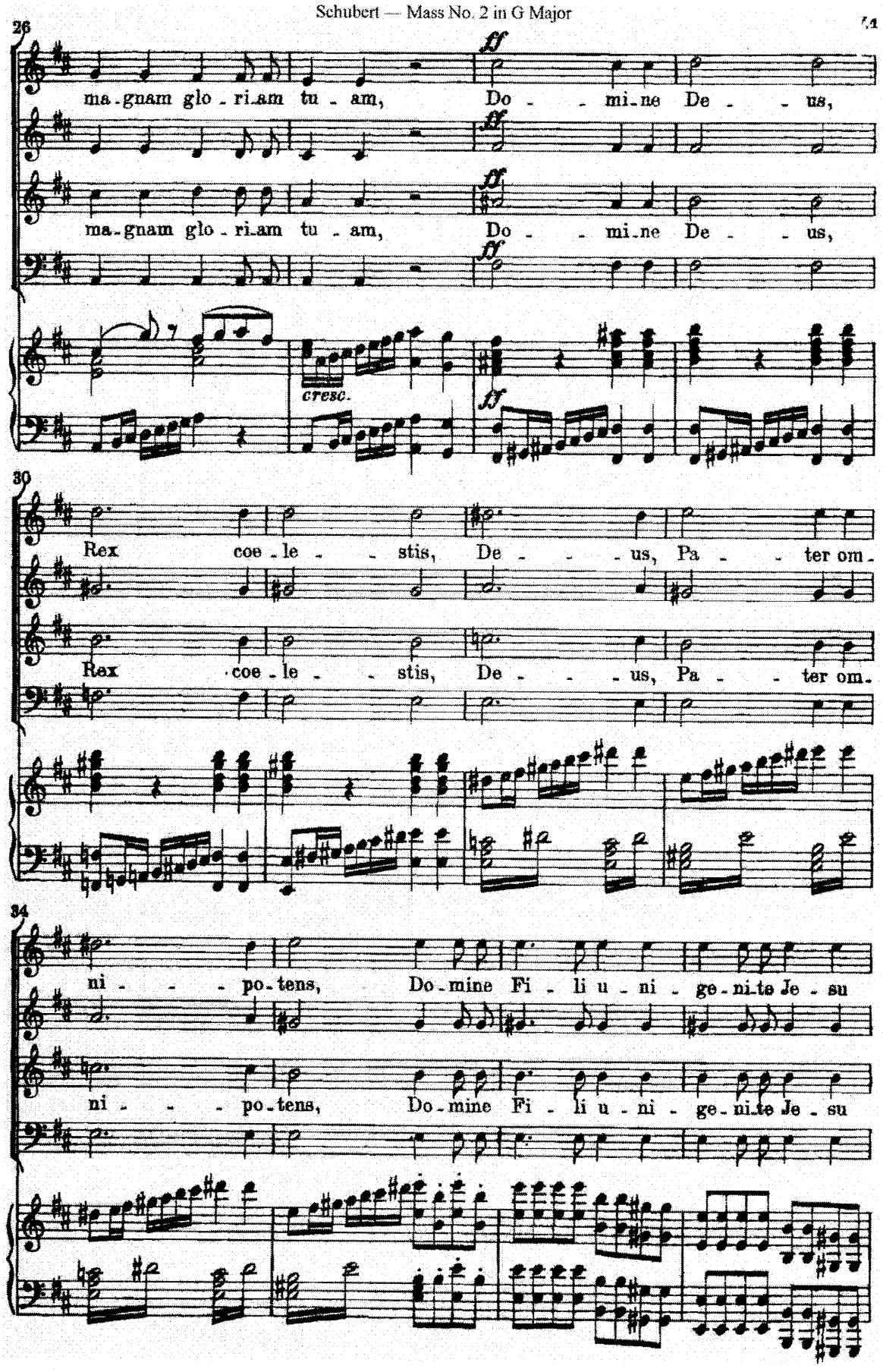
FOUR PAGES IN ALL

Gloria

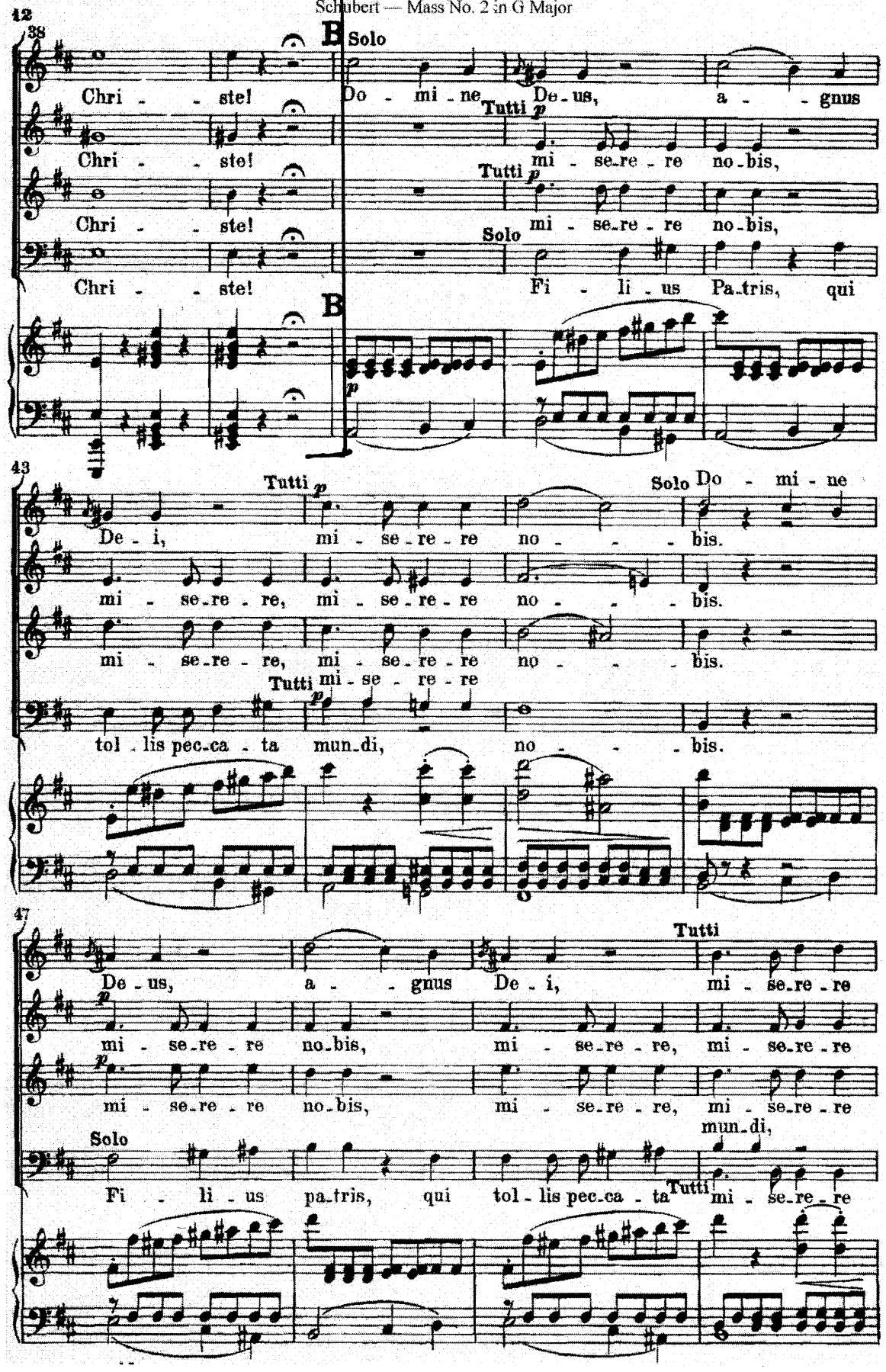

Allegro maestoso
Tutti
Glo - ri - a in ex - cel - sis
Glo - ri - a in ex - cel - sis
Allegro maestoso
De - - - - o! et in ter - ra pax ho - mi - ni - bus
De - - - - o! et in ter - ra pax ho - mi - ni - bus
bo - nae vo - lun - ta - - - - tis. Lau - da - - - mus
bo - nae vo - lun - ta - - - - tis. Lau - da - - - mus



Score continues on next 2 pages. ——→

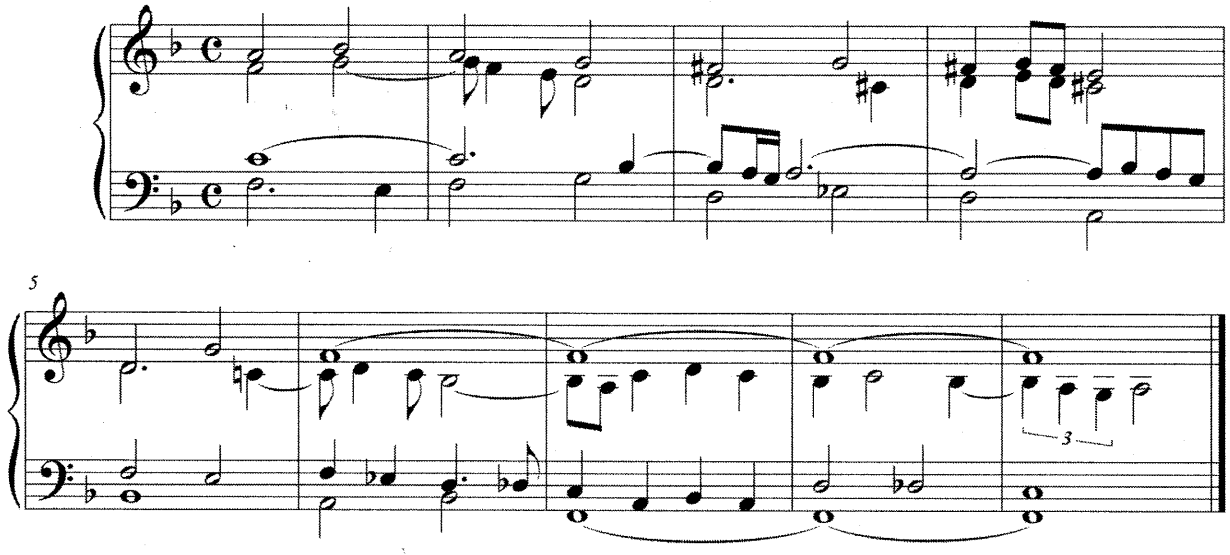

26
ff
ma-gnam glo-ri-am tu-am, Do-mi-ne De-us,
ff
ma-gnam glo-ri-am tu-am, Do-mi-ne De-us,
ff
cresc.
ff
30
Rex coe-le-stis, De-us, Pa-ter om-
Rex coe-le-stis, De-us, Pa-ter om-
34
ni-po-tens, Do-mine Fi-li u-ni-ge-ni-te Je-su
ni-po-tens, Do-mine Fi-li u-ni-ge-ni-te Je-su

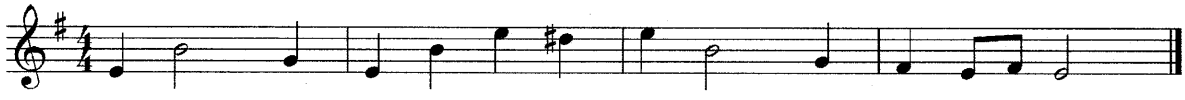
End.


12
38
B
Solo
Chri - - ste!
Do - mi - ne
De - us,
a - - gnus
Tutti
p
Chri - - ste!
mi - se - re - re no - bis,
Tutti
p
Chri - - ste!
mi - se - re - re no - bis,
Solo
Chri - - ste!
Fi - li - us Pa - tris, qui
B
p
43
Tutti
p
Solo
De - i,
mi - se - re - re
no - - - bis.
Do - mi - ne
mi - se - re - re,
mi - se - re - re
no - - - bis.
mi - se - re - re,
mi - se - re - re
no - - - bis.
Tutti
mi - se - re - re
tol - lis pec - ca - ta
mun - di,
no - - - bis.
47
Tutti
De - us,
a - - gnus
De - i,
mi - se - re - re
p
mi - se - re - re
no - bis,
mi - se - re - re,
mi - se - re - re
p
mi - se - re - re
no - bis,
mi - se - re - re,
mi - se - re - re
mun - di,
Solo
Fi - li - us
pa - tris,
qui
tol - lis pec - ca - ta
Tutti
mi - se - re - re

F 5. (10 points) Transpose the following passage of music up a minor third and down a half-step. *Do not* play it first in the original key. Pedals may be used. One minute is allowed to scan the following item.

Clemens Breitenbach (adapted)



F 6. (15 points) Improvise a short piece in ternary form, approximately two minutes in duration. The A section should be based on the theme given below. The candidate will supply a recognizable, contrasting motive for the B section. One minute is allowed to scan the following item.

Virgil Thomson (adapted)