OVERVIEW OF THE COLLECTION

Creator: Melodie Frankovitch, August 2016
Title: Paul Koch Collection
Date: 1858-1983
Quantity: 5 linear feet
Location: University Archives (Office), Duquesne University

BIOGRAPHY

Paul Koch (1912-1999)

Paul was a graduate of Schenley High School in Pittsburgh. He studied at both the University of Pittsburgh and Carnegie Tech. He was awarded a fellowship to study organ at the famous Leipzig Conservatory with Gunter Ramin. After two years, he went to Paris to study with Marcel Dupre for one year.

He took over the position of Music Director and Organist at St. Paul’s Cathedral in Oakland after his father Caspar Koch retired and remained in that position from 1949-1989. He served two terms as Dean of the Western Pennsylvania Chapter of the American Guild of Organists from 1947-49.

In 1944 he taught piano and organ at the Pittsburgh Musical Institute. He was director of music at Mellon Institute from 1950 until 1975. He was a member of the guest faculty that participated in the summer Liturgical Music Workshops in Boys Town, Nebraska. He performed at the dedication of the Boys Town Collection in March of 1990 at Duquesne University.

Biographical Sources:


**SCOPE AND CONTENT NOTE**

Includes three regular boxes and three oversize boxes. Regular boxes are arranged alphabetically by composer. Oversize boxes contain very fragile items which require careful handling.

**ADMINISTRATIVE INFORMATION**

**Accession Information:** 1993? Arranged by Dr. Ann Labounsky, Professor of Organ and Sacred Music, Duquesne University

**Processing Information:** Processed by Melodie Frankovitch, May-September, 2016

**Preferred Citation:** The Paul Koch Collection, Duquesne University Archives and Special Collections

**Restrictions:** A large portion of the collection is in fragile condition. Photocopying may not be an option however, taking a photo of the item could be considered. Contact the Music Librarian for approval of method to be used.

**INVENTORY**

**Box 1**

Adam, “Cantique de Noël” (1939), markings  
Folder 1

Albert, “Festive March” (dedicated to Paul Koch) (1958), markings, copy of manuscript  
Folder 2

Albert, “Two Marches for Organ” (1961), markings, note on cover from composer  
Folder 3

“Alte Meister des Orgelspiels, Neue Folge/Teil II” markings, pgs. 18-31  
Folder 4

Andriessen, “Psalm 150”, (Autographed copy of manuscript), (February 1959)  
Folder 5

Arcadelt/Liszt, “Ave Maria” (1922), markings, fragile  
Folder 6
Bach, J.S., “Weihnachts-Oratorium, Christmas Oratorio” full score, markings Folder 7

Barber, “Chorale Prelude on Silent Night” (1961) markings Folder 8

Bidwell, “Evening Idyl” (1927), markings, fragile Folder 9

Blanchard, “Preludio Festivo” No. 923 (1966) no markings, inside note to Paul Koch from composer Folder 10

Boëllmann, “Ronde Francaise” (1911), markings, fragile Folder 11

Boëllmann, “Suite Gothique pour grand organ” Op. 25 (1915), markings, 2 copies, one fragile Folder 12

Boex, “Marche Champêtre” (1908), markings, fragile Folder 13

Böhm, “Praeludium”, markings p.17-19 Folder 14

Bonnet, “Historical Organ Recitals” Vol. I (1500-1700) (1917), markings Folder 15

Bornschein, “The French Clock” (1927), markings, fragile Folder 16

Borodin, “Au Couvent” (1917), markings, fragile Folder 17

Bossi, “Chant du soir” (1893), markings, fragile Folder 18

Brewer, “Echo Bells” (1913), markings, fragile Folder 19

Cabanilles, “Tiento de falsas and Tiento 5to tono, de falsas”, markings Folder 20

Cabezón, “Dic Nobis, Maria” (1948), markings, fragile Folder 21

Cabezón, “Diferencias, sobre el Canto del Caballero” markings, fragile Folder 22

Casanovas, “Paso en Do Major”, markings Folder 23
“Chansonnier du XVI Siecle (French Choral Music), fragile  

Charpentier, “Marche en Rondeau” (1958), markings  

Chenoweth, “Bourrée” (1937), markings, very fragile  

Chopin, “Largo” (1889), markings, fragile  

Chopin, “Trauermarsch”, markings, very fragile  

Coleridge-Taylor, “Zarifa, Moorish Tone Picture” (1897, 1917), markings, very fragile  

Copland, “Episode” (1941), markings, fragile  

Corona, “Canzona for choir and organ” (1983)  

Couperin, “Carillons pour Orgue” (1916), markings, fragile  

Couperin, “Elévation”, markings  

Couperin, “Soeur Monique” (1888?), markings  

Darling, “A Little Keyboard Book, eight tunes of Colonial Virginia set for piano or harpsichord” (1972), markings  

Delamarter, “Carillon” (1921), markings, fragile  

Dubois, “In Paradisum” (1893), markings, very fragile  

Dubois, “Toccata in G Major” (1889), markings, fragile  

Dupré, Antiphons, Book I”, markings  

Dupré, “Abide with us, O Lord Jesus Christ”, markings  

Dupré, “Christ is risen from the dead”, markings  

Dupré, “Christ lay in the bonds of death”, markings  

Dupré, “Christ the Lamb of God”, markings  

Dupré, “Holy Jesus is risen from the dead”, markings
Dupré, “In dulci jubilo”, markings  Folder 41
Dupré, “Jesus on the Cross”, markings  Folder 43
Dupré, “A Mighty Fortress is our God”, markings  Folder 42
Dupré, “My Soul longeth to depart in peace”, markings  Folder 43
Dupré, “Now thank we all our God”, markings  Folder 40
Dupré, “O Lord my God”, markings  Folder 40
Dupré, “Station IV-Jesus meets his mother”, markings  Folder 45
Dupré, “Trois Préludes et Fugues pour Grand Orgue”, markings  Folder 46
Dvořák/C.Koch, “Largo from the New World Symphony” (1941), markings  Folder 47
Edmundson, “Concert Variations for organ” (1930), no markings, note on front cover from composer  Folder 48
Edmundson, “An Easter Spring Song” (1933), markings, Folder 49 fragile
Edmundson, Garth, “Humoresque Fantastique” (1935), Folder 50 Markings
Edmundson, “Oremus, prelude on Our Father Who Art in Heaven” (1952), no markings, inside note to Paul Koch from composer  Folder 51
Edmundson, “Prelude on a Benedictine Plainsong Adoro Devote” (1947), markings, note on inside from composer  Folder 52
Edmundson, “Seven Modern Preludes on Ancient Themes” (1937), no markings, note on front to Paul Koch from composer  Folder 53
Edmundson, “Toccata on How Brightly Shines” (1955), Folder 54 no markings, note on inside from composer
Farnam, “Toccata on O Filii et Filiae for organ” (1932), markings, fragile 

Faure, “Les Rameaux” (1890), markings, fragile 

Flagler, “Variations on an American Air” (1887), markings, very fragile 

Floyd, “Antiphon on the Litany” (1937), markings 

Foerster, “Dedication March” Op. 43, (Dedicated to Mr. Andrew Carnegie), markings 

Froberger, “Toccata in d minor” minimal markings 

Fuser, “Classici Italiani dell’Organo” (1955), markings pgs. 170-71, pages removed pgs. 153-164 

Gabrieli, “Intonazione I and VII” (1955), markings 

Gaul, “All Saints’ Day of the Pennsylvania Croatians” (1931), markings, note on front cover from composer, fragile 

Gaul, “Chant for Dead Heroes” (1919), markings, note on front from composer 

Gaul, “Easter Morning on Mt. Rubidoux” (1926), Markings 

Gaul, “Little Bells of Our Lady and Vesper Processional” Folder 66 (1924), markings 

Gaul, “Noël Normandie” (1912), another copy in Caspar Koch files 

Gaul, “Postludium Circulaire retrocessional for organ” (1921), markings, very fragile 

Gigault, “Prelude (Grand Choeur)”, markings, fragile 

Gigout, “Grand Choeur Dialogué”, slight markings, very fragile
Goemanne, “Fantasia for Organ” (1964), markings, inside note from composer  

Goemanne, “Rhapsody for Organ” (1965), no markings but inside note from composer  

Gounod-Eddy, “Fantasie in themes from Faust” (1888), markings, very fragile  

“Graveyard Gems” (#1 Adeste Fideles, #4 Flute Solo, #20 Aria Pastorella-markings)  

Gunther, “Improvisations, Salve Regina” (miniatures), manuscript, markings  

Herbert, “American Fantasia” (1928), markings, fragile  

Huybrechts, “Pastorale” (Dedication: To my friend Paul Koch), no markings  

Huybrechts, “Preludio e Fuga per Organo” (1952), markings, note on front cover from composer  

**Box 2**  

Ives, “Adeste Fidelis in an organ prelude” (1949), markings  

Ives, “Variations on America for organ” (1949), with a program note, markings  

Jacobi, “Prelude” (1941), markings  

Jawelak, “Madrigal” (original worksheet), markings, fragile  

Jawelak, “Madrigal” (published version), (1930), markings, fragile  

Karg-Elert, “Angelus” (1905), markings, very fragile
Kinder, “At Evening” (1914), little marking
Folder 84

Koch, P., “Fanfare-in nomine Jesu” (for trumpets), (1958?), manuscript
Folder 85

Koch, P., “When the Saints go Marching in” (manuscript) Folder 86

Kohlmann, “Album of Duets for Organ and Piano” (1943), Folder 87 markings

Krebs/Zöllner, “Orgelwerke” (1938), no markings, inside note from editor
Folder 88

Kroeger, “Marche Pittoresque” (1903), markings, fragile Folder 89

Kuhnau, “O Sacred Head Once Wounded”, markings Folder 90

Langlais, “Chant de Paix” (1945), markings, fragile Folder 91

Langlais, “Neuf Pièces pour Grand Orgue” (single copy, VII-My soul longeth to depart in peace) (1945), markings, unmarked full copy

Leich, “Seven Chorale Preludes for organ”, note on front from composer, dated December 1976, photocopy and manuscript, 2 copies Folder 93

MacFarlane, “Evening Bells and Cradle-Song” (1912), markings. fragile Folder 94

Mulet, “Tu es Petra” (1920), markings, 2 copies both fragile Folder 95

Nevins, “Purcell to Handel, ten compositions for organ” (1950), markings pgs. 1-4 Folder 96

Novák, “In the Church from the Slovak Suite” (1921), markings, fragile Folder 97


Pasquini, “Toccata”, markings Folder 99

Peeters, “Anthologia Pro Organo” Vol. II No. 27, Couplet du Kyrie, markings

Peloquin, “Iydll” (1962), no markings but note from composer? on front cover

Price, “The Bells” (1923), markings, fragile

Rameau, “Pièces Choisies pour Clavecin” (1924)

Renaud, “Angelus” (1909), markings, fragile

Reger, “Benedictus” (1901), markings, fragile

Reger, “Drei Phantasien für orgel über die Chorale Wachet auf” (1901), markings, fragile

Reger, “Introduction and Passacaglia for organ”, markings, fragile


Reger, “Toccata und Fuge” Op. 59, No. 5 und 6 (1906), markings, water damage, fragile

Reger, “Variations and Fugue on The English National Anthem for organ” (1901), markings, fragile

Reger, “Zwei Phantasien für orgel über die Chorale Wie schön…der Morgenstern” (1900), markings, fragile

Reubke/Ellingford, “The 94th Psalm, Sonata for Organ” (1932), markings

Reubke/C.Koch, “The Ninety-Fourth Psalm” (1934), markings,
Schillings, “The Witch-Song” (1904), minimal markings Folder 115

Schweiger, “A Brief Compendium of Early Organ Music” Folder 116 (1943), markings pgs. 46-47

Sladek, “Berceuse for violin and piano” (1949), markings Folder 117

Sladek, “The Girl with the Lute” (1965), note on cover Folder 118 from composer

Sladek, “Heidenröslein (Little Rose of the Fields)” (1951), Folder 119 no markings, note on front cover from composer

Sladek, “The Isle of Mists (from the South Sea Island Sketches)” (1944), slight markings, note on front cover from composer

Sladek, “The Old Clock for violin and piano” (1960), Folder 121 markings

Snow, “Distant Chimes” (1928), markings, fragile Folder 122

Soler, “Seis Conciertos para dos organos (Concierto III)” Folder 123 (1968), markings

Sowerby, “Carillon” (1920), markings, fragile Folder 124

Sowerby, “Pageant” (1931), markings Folder 125

Stebbins, “In Summer, short sketch for pipe organ” Folder 126 (1905, 1936), markings

Swinnen, “Chinoiserie” (1921), markings Folder 127

Tombelle, “Marche Pontificale” (1889), 2 copies, one with markings and one without, very fragile Folder 128

Ungerer, “Frère Jacques! Dormez-vous?” (1920), markings, fragile Folder 129

“Varia”, Orgue et Liturgie (1955), markings Folder 130

Vierne, “Pièces de Fantaisie” (1926-27), markings, fragile, 2 copies Folder 131
Vivaldi/Ellsasser, “Concerto in A minor” (1953), note inside from editor Folder 132

Vivaldi, “Gloria” (1967), some markings Folder 133

Wagner, “Bridal Chorus” (Lohengrin), markings Folder 134

Weinberger, “Bible Poems for organ” (1939), markings p. 10-13 Folder 135

Wheeler, “Church Bells” (1916), markings, fragile Folder 136

Wheeler, “Trinity Chimes” (1916), markings, fragile Folder 137

Widor, “Fourth Symphony” Op. 13, No. 4, one copy marked, one copy unmarked Folder 138

Widor, “Symphonie V”, (1929), markings, fragile Folder 139

Woollen, “Masses IX and X” Version A, markings Folder 140

Yon, “Advent, first religious suite for organ” (1943), markings, fragile Folder 141

Yon, “La Concertina” (1921), markings, fragile Folder 142

Yon, “Finale-Toccata on the Gregorian Hymn, Creator of the Starry Heights” (1943), markings, 2 copies Folder 143

Yon, “Gesù Bambino Pastorale” (1917), markings, fragile Folder 144

Yon, “Marche Pastorale, Shepherd’s March” (1942), markings, fragile Folder 145

Zipoli, “Due Versetti I and II, Offertorio, Elevazione”, markings Folder 146

Provenance and Administrative Information Folder 147
Newspaper clippings, 1938-1999
From the Pittsburgh Music Information File, Carnegie Public Library, Oakland

Provenance and Administrative Information Folder 148
Background information, notes, articles, obituary
Caspar Koch was born in Karnap, Germany on November 25, 1872 and died in Pittsburgh, PA, on April 3, 1970. His parents immigrated to the USA in 1881. Graduated from St Francis College, Joliet, Illinois. He later studied in Berlin with Heinrich Reimann, Franz Kullak, and others, and at the Kirchenmusikschule in Regensburg. He was organist at Holy Trinity Catholic Church in Pittsburgh for 33 years. He served as a faculty member at Carnegie Institute of Technology from 1914 to 1941. He wrote the authoritative *Book of Scales for the Organ* (New York, 1918) and the *Organ Student’s Gradus ad Parnassum* (1945), an interesting, informed, and sensible performance-practice book that became well known. Koch played the first local organ broadcast in Pittsburgh, a city that pioneered in radio broadcasting. He was city organist there for 50 years (1904–54) and played more than 2000 recitals in North Side Carnegie Hall. He was succeeded in this post by his son Paul.

In addition to being a world known organist, Caspar Koch was also a teacher, composer, transcriber, author, musicologist and authority on J.S. Bach. He assembled hymns for the first Pittsburgh Catholic Diocese Hymn Book. He was on the Duquesne University faculty during the years 1909-1914. In 1922, he received an honorary Doctor of Music degree from Duquesne.

Caspar’s father-in-law was John Singenberger. John Singenberger, born in Switzerland, was an American teacher, composer, author, editor, and organist. He established a Caecilian Society, an organization committed to historic Catholic music and liturgical practices (e.g., Gregorian chant and the polyphonic works of Palestrina). He completed his academic studies under Franz Xaver Witt at Regensburg. Shortly after, he founded the American St. Caecilla Society and was editor of *Caecilla*, (see Box 4) the oldest music periodical in the country. Caspar married Singenberger’s daughter, Myra, an ex-opera singer, on June 30, 1903.

**Biographical Sources:**


**Content:**

Beethoven/Koch, “Overture to Egmont” (1932), transcription  
Folder 1

Beethoven/Koch, “Turkish March from The Ruins of Athens” (1929), transcription  
Folder 2

Chauvet/Koch, “Cloches du Soir” (date ?), transcription, very fragile  
Folder 3

Chopin/Koch, “Etude in B minor” Op. 25, No. 10 (1932), Folder 4 transcription

De Méreaux/Koch, “Toccata from Oedipe À Thèbes” (1929), transcription  
Folder 5

Ferrata, “Melodie Plaintive” (1908), no markings, composition dedicated to Caspar Koch  
Folder 6

Ferrata, “Nocturne” (1905), no markings, note from composer on front cover  
Folder 7

Floyd, “Anno Domini-1865” (1938), markings, note on cover from composer  
Folder 8

Foster/Koch, “Serenade (Beautiful Dreamer)” (1929), transcription  
Folder 9

Gaul, “Ave Maris Stella of Nova Scotia Fishing Fleet” (1930), NO MARKINGS  
Folder 10
Gaul, “The Little Bells of Our Lady of Lourdes and Vesper Processional” (1924)  Folder 11

Gaul, “Noël Normandie” (1912), 2 copies  Folder 12

Gaul, “Postludium Circulaire Retrocessional” (1921), markings, fragile  Folder 13

Gaul, “Sketch in Dᵇ, Melodie Mignonne” (1909), markings, fragile  Folder 14

Koch, C., “Song” (date ?), manuscript, very fragile  Folder 15

Liszt/Koch, “Orpheus, Symphonic Poem” (1929), transcription  Folder 16

Middelschulte/Koch, “Perpetuum Mobile Pedal Solo on a Theme by Bach” (1951), folder includes manuscript copy and additional arrangement by Virgil Fox  Folder 17

Mozart/Koch, “Larghetto from Clarinet Quintet” (date ?), Folder 18 transcription, fragile

Nicholl, “Praeludium und Fuge, A dur”, Opus 35, No. 1, Folder 19 (1900), no markings but note on front that composer was organist St. Paul’s Cathedral, Pittsburgh

Nicholl, “12 Symphonische Präludien und Fugen” Op. 30, Folder 20 (1900), no markings but note on front that composer was organist St. Paul’s Cathedral, Pittsburgh

Oetting, “O Little Town of Bethlehem” (1936)  Folder 21

Rákóczy/Koch, “March” (1929), transcription  Folder 22

Reubke/Koch, “Ninety-four Psalm, Sonata for the Organ” Folder 23 (1934), no markings

Rimsky-Korsakov/Koch, “The Bumble-Bee Scherzo from the Opera The Legend of Tsar Saltan” (1929), transcription
Edwin Henry Lemare (1865-1934) (Transcriptions)

Edwin Lemare was born in Ventnor, England on September 9, 1866 and died in Hollywood, CA on September 24, 1934. He was an English organist and composer. At the age of 13, he was awarded a three-year scholarship to the Royal Academy of Music (RAM) where he studied under the direction of Steggall. In 1892 became an organ professor and examiner for the Associated Board of the
RAM and the Royal College of Music (RCM). By this stage he had already made his reputation by playing more than 100 recitals (two a day) in 1884. Lemare was one of the most brilliant players of his day and a gifted extemporizer. A 100-recital tour of the USA and Canada during 1900–01 led to his engagement as organist of the Carnegie Institute, Pittsburgh (1902–5). He also made several hundred organ transcriptions of orchestral repertory, including many of Wagner’s works.

**Biographical Source:**


**Content:**

- “Andantino in D♭” (date ?) Folder 35
- “Annie Laurie” (1920) Folder 36
- “Deux Pieces d’Orgue” (1909) Folder 37
- “Drink to Me Only” (1921) Folder 38
- “The Encore Series of Organ Transcriptions” Folder 39
  Vols. I and II (1920)
- “Lemare Organ Album of Transcriptions and Original Compositions” (1924) Folder 40
- “Lullaby” Op. 81 (1911) Folder 41
- “Midsummers Night’s Dream Overture” (1914) Folder 42
- “The Minstrel Boy” (1920) Folder 43
- “The Recital Series of Original Organ Compositions” (1893) Folder 44
- “The Star Spangled Banner” (1920) Folder 45
- “Tannhauser” (1823) Folder 46
- “Twelve Short Improvisations” Book I and II (1922) Folder 47
Franz Xaver Haberl (1840-1910)

Franz Heberl was born in Oberellenbach, Bavaria in 1840. He was a German musicologist and church musician. He was ordained a priest in 1862, and was subsequently head of music in the episcopal seminaries and deputy choirmaster at Passau Cathedral. He founded a school of church music in Regensburg that soon acquired an international reputation. Pope Leo XIII made him an honorary canon of Palestrina Cathedral in 1879, the year in which Haberl founded a Palestrina society and became editor of the first complete Palestrina edition, which Breitkopf & Härtel had begun in 1862. Haberl edited the continuation of the anthology Musica Divina from 1872, and the Cäcilien-Kalender from 1876, changing its name to Kirchenmusikalisches Jahrbuch in 1886. From 1888 he edited Musica sacra and from 1899 the Fliegende Blätter für katholische Kirchenmusik, later entitled Cäcilienvereinsorgan. Haberl was one of the leaders of the Regensburg Cecilian movement, which aimed to put into practice the reform of church music initiated by Carl Proske. Haberl's seminal publications in the field of ecclesiastical music from the 15th to 17th centuries, his role in the first complete editions of Palestrina and Lassus, and his historical and critical researches make him one of the pioneers of modern musicology.

Biographical Source:


Content:

“Liederrosenkranz” (1898)

Box 3

Organ Technique Studies

Koch, C., “Gradus ad Parnassum” Book II, Progressive Organ Studies, several copies
Box 4 (fragile)

Periodicals

Caecilia, (Monatsschrift für Kirchenmusik) 1886, fragile

Kirchen-Music, Caecilia Supplement, Vol. 14, No. 1, 1887, by J. Singenberger, 2 copies, fragile

Musica Sacra, Band XI and XIII, fragile

Box 5 (fragile)

Bound Collections

Assortment of Vocal Arias (bound), belonged to Myra Singenberger, very fragile

“Cantica Sacra”, Songs of the Church (1858), St. Paul Cathedral

Guilmant, “Historical Organ Concert: pieces by celebrated composers of different schools from the 16th century to the 19th century” (bound volume, 1896), some markings

Standard Organ Pieces, fragile, poor condition, markings throughout

Box 6 (fragile)

Organ Technique Studies

Carl, “Master-Studies for the Organ” (1907)

Koch, C., “Book of Scales for the Organ” (1917)