

MORAVIAN MUSIC FOUNDATION

Finding aid for

Margaret Vardell Sandresky Collection Title

Date range: 1945-2010

Bulk dates: 1974-2010

Finding Aid created by Nola Reed Knouse

Copyright Moravian Music Foundation

Creator: Margaret Vardell Sandresky

Extent: 12 boxes, 4 linear feet

Abstract: Margaret Vardell Sandresky (b. 1921) is a prolific American composer, the fourth generation of women composers in her family. This collection of her manuscripts and printed music contains music for solo organ, organ with instruments, solo piano or harpsichord, chamber works, orchestral or larger works, vocal solos or duets with piano or organ, choral works, sketches and manuscript notebooks, and correspondence and programs.

Call number: Sandresky – housed in the Archie Davis Center Vault.

Language: The material is in English, with a few Latin and German texts.

Acquisition Information: The Margaret Vardell Sandresky Collection was received at the Moravian Music Foundation in September of 2003, and the initial cataloging was completed in July of 2004. Additions to the collection are cataloged as they are received from the composer.

Access Restrictions: The record group is open to research.

Copyright: Copyright is with the composer.

Cite as: [item], Margaret Vardell Sandresky Collection [catalog number], Moravian Music Foundation.

History: The Margaret Vardell Sandresky Collection was received at the Moravian Music Foundation in September of 2003, and the initial cataloging was completed in July of 2004. Additions to the collection are cataloged as they are received from the composer.

Margaret Vardell Sandresky (b. 1921) is an organist, composer, and teacher. She graduated from Salem Academy and Salem College in Winston-Salem, North Carolina with a Bachelor of Music degree, cum laude. Continuing her education at the Eastman School of Music, where she earned a Master of Music in Composition, she studied with Howard Hanson and Bernard Rogers and was an organ pupil of Harold Gleason. In 1955, she was awarded a Fulbright Grant to the State Institute of Music in Frankfurt/Main, Germany, where she studied organ with Helmut Walcha, harpsichord with Maria Jäger-Jung, and composition with Kurt Hessenberg.

She has held teaching positions at the Oberlin Conservatory of Music, the University of Texas at Austin, the North Carolina School of the Arts, and at Salem College. In Winston-Salem, where she has lived for a number of years, she has held the positions of organist at the Home Moravian Church, the First Baptist Church, and at Centenary United Methodist Church.

Among her commissions are those funded by the National Endowment for the Arts, the North Carolina Arts Council, the Reynolda House Museum of American Art and the North Carolina Music Teachers Association.

Her principal research in music theory has explored the interaction of fifteenth century humanism between the music, art, and architecture of that period. Her articles have been published in *Music Theory Spectrum*, Vol. 1; in the *Journal of Music Theory*, Yale University Press (25.1); the *American Liszt Society Journal*, Vol. X; and *The Golden Section in Music*, edited by Jean Pierre Condat, Lyons, France, 1988.

She was co-founder of the annual North Carolina Composers' Symposium and was a delegate to the International Congress on New Music Notation, held in Belgium in 1974. She is a member of the International Alliance for Women in Music.

Her anthems are published by Brodt Music Company and the Paraclete Press. Her complete organ works are published by Wayne Leupold Editions, and her "*Trio II for piano, violin, and cello*" is published by Hildegard Press.

She is listed in *Woman Composers* (Stern 1973), *Contemporary American Composers* (Jacoby 1974), *Who's Who in Music* (1984), the *International Who's Who in Music* (1992), *Women in Music* (Hixon & Hennesse 1993), and the *International Encyclopedia of Women Composers* (Cohen - Bowker 1981).

Sandresky is a Standards Award-winning ASCAP composer. In 1999, the Moravian Philharmonic Orchestra premiered her "*Song of a Nomad Flute*," a ten-minute piece for solo flute and orchestra, as part of a festival of New Music and recorded it for release on the

Vienna Modern Masters label. Her *Organ Mass: L'homme armé*, played by Kimberly Marshall, has been recorded on the Loft label.

Sandresky is the fourth generation of professional women musicians in her family.

Scope and Content: The collection is arranged by performance medium as follows:

- A – works for solo organ
- B – works for solo piano or harpsichord
- C – chamber works
- D – orchestral or larger works
- E – vocal solos or duets with piano or organ
- F – choral works
- G – sketches and manuscript notebooks
- H – other materials (correspondence, programs, etc.)

Insofar as possible, the works are in chronological order within each section.

Searchable Terms:

Title:

- Margaret Vardell Sandresky Collection

Corporate Names:

- Moravian Music Foundation

Subjects:

- Advent music
- Chorales
- Choruses, Sacred (Mixed voices) with orchestra (or chamber orchestra)
- Christmas music
- Easter music
- Epiphany music
- Oratorios
- Organ music
- Pentecost Festival music

- Piano music
- Psalms (Music)--103rd Psalm (for example)
- Sacred songs
- Te Deum laudamus (Music)
- Trios (of various kinds)
- Trombone ensembles

Related Materials: Researchers interested in this archive may also wish to consult the following resources:

The Collected Organ Works of Margaret Vardell Sandresky: An Edition and Discussion, by Virginia Louise Haisten. D.M.A. thesis, Stanford University, 1993.

The Organ Music of Margaret Vardell Sandresky, 9 volumes published by Wayne Leupold Editions 1994-2015.

The Charles G. Vardell Collection, Moravian Music Foundation – music, programs, and correspondence of Margaret Vardell Sandresky's father.

Other materials in the Archives and Foundation holdings may relate to the topics in this archive. See the archivist for further research assistance.