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ADOLPH STEUTERMAN AND ORGAN REPERTOIRE
IN EARLY-TWENTIETH-CENTURY AMERICA, 1921-1924

by

Kristin Marie Lensch

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

Major: Music

The University of Memphis

December 2020

ACKNOWLEDGEMENTS

So many good souls deserve thanks for their support during this marathon endeavor, including friends and choir members from Church of the Holy Communion, Church of the Holy Apostles and Calvary Episcopal Churches. Special thanks goes to the Rev. Scott Walters and John Palmer, FAGO, for the gift of time to complete it during this last year.

I am indebted to countless people who offered immediate assistance: archival help from Patrick Fennig, Francis Blouin, and a chorister of St. Thomas Episcopal Church, New York City; Neal Campbell; Carl Klein of the AGO Boston Music Library, who scanned and sent scores in the middle of the pandemic; Geoff Ward of The University of the South; Bill Short at Rhodes College; and Joel Roberts from the Music Library at the University of Memphis.

My committee, which includes Dr. Janet Page, Dr. John David Peterson, Dr. Kevin Richmond, and Dr. Michelle Vigneau, has been kind and supportive through this process. Special thanks to my advisor, Dr. Kenneth Kreitner, for turning clunky thoughts into golden phrases, and offering unfailing encouragement and good cheer.

My organ study has been uniquely bookended by John David Peterson, and I am a better organist for it. The very first volume of organ music I owned was given to me in 1985 by my first choir director, Walter Scheidemann; it was Dr. Peterson's edition of the *Orgelbüchlein*. Having him as my coach through the DMA has been as instructive as the *Orgelbüchlein* itself.

My only regret in this process is that I didn't finish soon enough for my friend, Dr. Tamara Schmiede, and my mother to celebrate with me. But I never lacked support from the rest of my family—my father, my sister, Sloan, Charlie, and most of all, Tim. He's been a cook, coffee brewer, cheerleader, copy editor, therapist, and single parent while I worked on this project. This is our achievement.

ABSTRACT

Lensch, Kristin Marie. DMA. The University of Memphis. December, 2020. Adolph Steuterman and Organ Repertoire in Early-Twentieth-Century America, April 1921-June 1924. Major Professor: Dr. Kenneth Kreitner.

This dissertation examines the organ repertoire played by the early-twentieth-century church organist, Adolph Steuterman, at Calvary Episcopal Church, Memphis, Tennessee. Very little is known about the repertoire of the American church musician working at this time. Chapter one gives an overview of Steuterman's musical training. Chapter two details the context of organ music in the early twentieth century and defines the four categories of repertoire: Classics, Contemporary Works, Characteristics and Exotics, and Transcriptions. Chapters three, four, five and six provide brief analyses of the individual categories of repertoire by examining representative pieces. The Appendices give a full listing of the repertoire, organized alphabetically by composer, by category, and by the number of times played.

The study aims to offer a broader awareness of the repertoire used weekly in a prominent mainline Protestant church, situated in a larger city in the early twentieth century, by examining the detailed journal, dated April 1921-June 1924, of the successful young organist, Adolph Steuterman.

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CHAPTER ONE: The Musical Upbringing of Adolph Steuterman

The year 1919 was an exciting time to start a career as an American organist. People flocked to organ recitals by the thousands, and municipal auditoriums installed bigger and better instruments for recitalists to play. The wealthy philanthropist Andrew Carnegie created the Carnegie Organ Fund in 1901 to help build over 8000 pipe organs across America with millions of dollars in matching grants to schools, churches, and concert halls.¹ A larger civic audience craving an opportunity to hear these engineering marvels played by virtuosos translated into a desire to hear plenty of music coming from their own churches played by their local parish musicians. What was the standard repertoire of an American church organist? Professional journals published recital programs by the dozens, but little is known about the weekly output of a church organist in the 1920s. This study of Adolph Steuterman, who served fifty-six years as Organist-Choirmaster at Calvary Episcopal Church in Memphis, offers insight into this question. Steuterman began diligent record-keeping of every piece of music he played at Calvary's organ bench. Examining his journals sheds light on this otherwise little-known body of repertoire.

Adolph Steuterman was born in 1893 into a musical family. His father, Frank J. Steuterman, Sr., a harpist with the St. Louis Symphony Orchestra, moved to Memphis, Tennessee when Adolph was young.² One of the largest metropolitan areas in the South at the time, Memphis had already cultivated an astute musical audience. Beginning in the 1860s, schools of music instruction sprang up, and a German immigrant trained as a musician in Paris,

¹ Craig R. Whitney, *All the Stops: The Glorious Pipe Organ and Its American Masters* (New York: PublicAffairs, 2003), 29.

² Biographical information of Adolph Steuterman has been compiled from multiple sources, including Honorary Degree Files, William R. Laurie University Archives and Special Collections, the University of the South, Sewanee, Tennessee; General Biographical Files, Rhodes College Archives, Rhodes College, Memphis, Tennessee; and, Ellen Davies-Rodgers, *The Great Book: Calvary Protestant Episcopal Church, 1832-1972* (Memphis: The Plantation Press, 1973).

Emile Witzmann, arrived and taught music lessons and languages.³ A decade later, he opened a retail music store. Witzmann sold sheet music and pianos, which paved the way for widespread amateur music making in the city. Even two devastating outbreaks of yellow fever during the 1870s could not dim the light of a cultured musical society in Memphis. By the 1890s, choral, instrumental, opera, and theater groups were well established, and Calvary Episcopal Church had given a performance of Handel's *Messiah*.⁴ Very few instrumentalists needed to be brought in to perform the orchestral parts for an oratorio such as *Messiah*, or an opera, as Memphis had a robust and talented core group of symphony musicians. Following in the footsteps of the St. Louis Symphony Society Orchestra, Memphis established its own professional orchestra by the mid-1890s.⁵ It was this vibrant musical culture that the Steuterman family encountered when moving to Memphis in 1899.⁶

At age nine, Steuterman became a boy soprano at Calvary Episcopal Church in Memphis. His formative years at Calvary set him on a first-rate course to becoming a successful musician. He sang under organist-choirmaster R. Jefferson Hall. Hall had come to Calvary in September, 1896, heavily credentialed.⁷ Originally from Toronto, the Canadian-born musician carried the certification of Fellow, the highest level, from London's Royal College of Organists, an organization formed to elevate and advance the professional status of organists.⁸ The level of

³ Tim Sharp, *Images of America: Memphis Music Before the Blues* (Charleston: Arcadia Publishing, 2007), 55.

⁴ Sharp, *Memphis Music*, 53.

⁵ Sharp, *Memphis Music*, 99.

⁶ Patrick J. Bolton, "The Oldest High School Band in America: The Christian Brothers Band of Memphis, 1872-1947," (MM Thesis, The University of Memphis, 2011), 153.

⁷ Davies-Rodgers, *The Great Book*, 436.

⁸ The Americans followed suit years later by establishing the American Guild of Organists, which will be discussed later in this chapter.

Fellow was particularly distinctive in that organists with this certification were allowed to hold positions at cathedrals. During part of his tenure at Calvary, Hall also served as a director of the Memphis College of Music.⁹ One of the first changes he made at Calvary was to form a choir to sing at services instead of using only a quartet of singers. This was the new and preferred style of musical leadership in churches.¹⁰ While still using soloists (his wife was the soprano), Hall incorporated men, women, and boys into Calvary's choir. The choir sang larger works, including Charles Gounod's *St. Cecilia Mass* and the *Military Mass* by Warick Jordan with brass and timpani. In addition to conducting concerts, Hall also played solo organ concerts and gave weekly recitals during Lent. This was the music program in which Adolph Steuterman grew up.¹¹

Hall mentored the aspiring musician, teaching Steuterman to play the organ, but in 1911 Hall left Calvary, switching positions with Gaston Otey Wilkins of St. Mark's Episcopal, Denver. Wilkins served a year, and his successor, Walter W. Boutelle, only six months. Despite his short tenure, Boutelle continued the tradition of the Lenten organ recitals.¹² When Boutelle left, Steuterman became Calvary's organist at age nineteen, and Mr. Gail Browne served as choirmaster. Two years later, Steuterman left Memphis to pursue further study of the organ.

Talented and motivated, Steuterman headed to New York City in 1914 to study at the Guilmant Organ School. While there, Steuterman studied with two of the finest organists of the day—William Carl, founder of the Guilmant Organ School, and T. Tertius Noble, the

⁹ Davies-Rodgers, *The Great Book*, 436.

¹⁰ Charles Galloway. "Music in Our Churches," *The Etude*, August 1925. <https://etudemagazine.com/etude/1925/08/music-in-our-churches---charles-galloway.html> (accessed January 7, 2020).

¹¹ Davies-Rodgers, *The Great Book*, 951.

¹² Davies-Rodgers, *The Great Book*, 437.

Englishman brought over from Yorkminster Cathedral (“Old York”) to establish the cathedral choral tradition in New York at St. Thomas Episcopal Church, Fifth Avenue. Founded in 1899 at New York City’s First Presbyterian Church (hereafter referred to as “Old First”), the Guilmant School allowed Americans the opportunity to study organ and church music at a high level for the first time without having to go abroad.¹³ Before Guilmant and Carl established the school, all notable organists in the United States were either Europeans who had come to the U.S. to work, like Noble (some of them eventually acquiring American citizenship), or they were Americans who had studied with prominent organists in Germany, England, or France.¹⁴ And it wasn’t a small number that wanted to study abroad. For example, at least 113 Americans went to study in Paris with Alexandre Guilmant himself, the most eminent performer and pedagogue of the age.¹⁵ While New Englanders, with their Ivy League institutions, laid claim to the established nucleus of the pursuit of art and intellectualism, New York, the country’s largest city, yearned for its own prominence. It looked abroad for musical leadership, much as New England had done.¹⁶

William Carl was one such American. Born in New Jersey, Carl went to study with Guilmant in Paris.¹⁷ Guilmant had developed a rigorous program that trained young organists to be accomplished players whether they were improvising on Gregorian chant during a liturgy or performing in recital. He served as the titular organist at the prominent Parisian church, La

¹³ Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1988), 253-254.

¹⁴ Ochse, *History of the Organ*, 199.

¹⁵ Wayne Leupold, “Guilmant: The Man and His Contributions,” in *Pieces in Different Styles, 2nd Series (Books 7-12)*, ed. Wayne Leupold (Melville, NY: Belwin-Mills, 1984), xix. Leupold calls this a “partial list.” Of the names in that list, ten students went on to elevate the standards of the field by founding the American Guild of Organists.

¹⁶ Ochse, *History of the Organ*, 216.

¹⁷ Corliss Arnold, *Organ Literature: A Comprehensive Survey*, vol 2 (Metuchen, NJ: The Scarecrow Press, Inc., 1984), 105.

Trinité, for thirty years, during which he set a new, higher standard of technique and repertoire for church organists. He played works of Bach, Handel, Mendelssohn, Lemmens, Rheinberger, and others.¹⁸ He opened the Schola Cantorum in Paris in 1894, a school for training church musicians.¹⁹ Guilmant was well known in the U.S. because of his dazzling performance tour beginning at the World's Columbian Exposition in Chicago in 1893.²⁰ A fascination with organs and organ playing in America grew as a result.²¹ At the same time, a growing interest emerged in churches to hire better trained and highly skilled organists. Old First, a prestigious church founded fifty years prior to the Revolutionary War, hired William Carl immediately upon his return to the U.S. after studying for two years with Guilmant in Paris.²² Carl met the newly appointed pastor, the Rev. Dr. Howard Duffield, on the ship returning from Paris. Duffield, a visionary who loved music, took advantage of the church's recent shift to organ liturgical leadership. The two formed an instant bond.

During Guilmant's second successful American organ tour in 1898, Carl and Guilmant decided to open the Guilmant Organ School to teach Guilmant's method in the U.S.²³ Duffield invited them to do it at Old First, and he served as the Chaplain and Instructor in Theology. It earned a great reputation in short order, but was not well known by the general public. In fact, in

¹⁸ Leupold, "Guilmant," xii.

¹⁹ "Guilmant Organ School," *The First Presbyterian Church in the City of New York*, <http://fpcnyc.org/guilmant-organ-school/> (accessed June 12, 2019) and "Guilmant Organ School," *New York City AGO*, <http://www.nycago.org/Organs/NYC/html/GuilmantOrganSch.html> (accessed June 12, 2019).

²⁰ Bolton, "Christian Brothers Band," 105. Memphis had a presence at the Exposition. Br. Aurelian of Memphis's Christian Brothers College was also at the Exposition to present the section for Catholic Schools.

²¹ Craig R. Whitney, *All the Stops: The Glorious Pipe Organ and Its American Masters* (New York: PublicAffairs, 2003), 21-22.

²² Neal Campbell, "New York Organists From the Past," Neal Campbell—Words and Pictures blog, entry posted March 26, 2012, <https://nealcampbell.wordpress.com/tag/guilmant-organ-school/> (accessed June 27, 2019).

²³ "Prominent American Teachers and Music Schools," *The Musical Observer* 3, no. 7 (July 1909): 8.

1913, Harold Milligan, the organist and choirmaster from Plymouth Church, Brooklyn, sent a letter to the editor of *The New York Times* to refute the newspaper's claim that the first American school for organists had just opened at Trinity [Episcopal] Church. He correctly attributed this honor to the Guilmant Organ School, which was training organists "not only in organ playing and musical theory, but in choir training, both for boys and adults, hymnology and organ tuning as well."²⁴ The school offered a complete education for a church musician.

Three years before the founding of the Guilmant Organ School, in 1896, the American Guild of Organists (AGO) was established with a similar purpose.²⁵ As its constitution stated, the AGO sought to elevate the standards of the field by providing musical training, demonstrating through programs and meetings the type of music that was considered most appropriate for worship, and encouraging churches to recognize its musicians as professionals. In essence, it desired to establish "a tradition of high musical standards to foster the healthy growth and development of the musical life in churches and communities."²⁶ Steuterman's work at the Guilmant School culminated in passing the exams for the AAGO and FAGO certificates (Associate and Fellow of the AGO, respectively). The certificates were equivalent to today's undergraduate and graduate degrees, requiring examinations in organ playing, music theory, and musicology. The FAGO was the terminal-level certificate. Authorized by the Board of Regents

²⁴ Harold Milligan, "The Guilmant Organ School: Letter to the Editor." *The New York Times* (New York City, NY), July 25, 1913. It's interesting that Milligan specifies adults, and not just men, implying that women were included despite an established tradition of using only men and boys in some churches.

²⁵ William Carl, founder of the Guilmant Organ School, was also one of the founders of the American Guild of Organists.

²⁶ Samuel A. Baldwin, "The American Guild of Organists," *The Musical Quarterly* 32, no. 2 (1946): 289. By its fiftieth anniversary in 1946, the American Guild of Organists was the largest single professional musical organization in the world.

of the State of New York in 1896, the certificates stood for professionalism and excellence.²⁷

While a student, Steuterman served two parishes as Organist-Choirmaster—the Dutch Reformed Church, Elmhurst, Long Island for one year and All Souls’ Episcopal Church in New York City for two years. Rounding out his experience, he served as Organist/Accompanist for two years, from 1915 to 1917, for the Oratorio Festival Choir based at St. Thomas Episcopal Church for Noble.

Studying with Noble gave Steuterman an honorable musical lineage and a sophisticated education. Noble’s former teachers had included William Parratt, the master of music for three monarchs; Frederick Bridge, an organist at Westminster Abbey for over forty years; and Charles Villiers Stanford, one of England’s finest composers. He also served as Stanford’s assistant organist at Trinity College, Cambridge. This made Steuterman a second-generation student of those masters, in addition to being a second-generation student of Alexandre Guilmant through teacher William Carl.

In addition to musical training, Noble taught Steuterman a practical administrative skill: record keeping. Using a blank, lined notebook, Noble wrote a heading including the date and day of the liturgical year (e.g., February 3, 1918, Sexagesima Sunday) or the type of service—Evensong, funeral or wedding (Figure 1.1).²⁸

²⁷ Baldwin, “The American Guild of Organists,” 290.

²⁸ T. Tertius Noble, “Service Log at St. Thomas Episcopal Church, New York City, 1918” (Collection of St. Thomas Episcopal Church, New York, NY). This is the first of many volumes, but the only one referred to in this study. It will hereafter be abbreviated as “Noble’s Journal.”

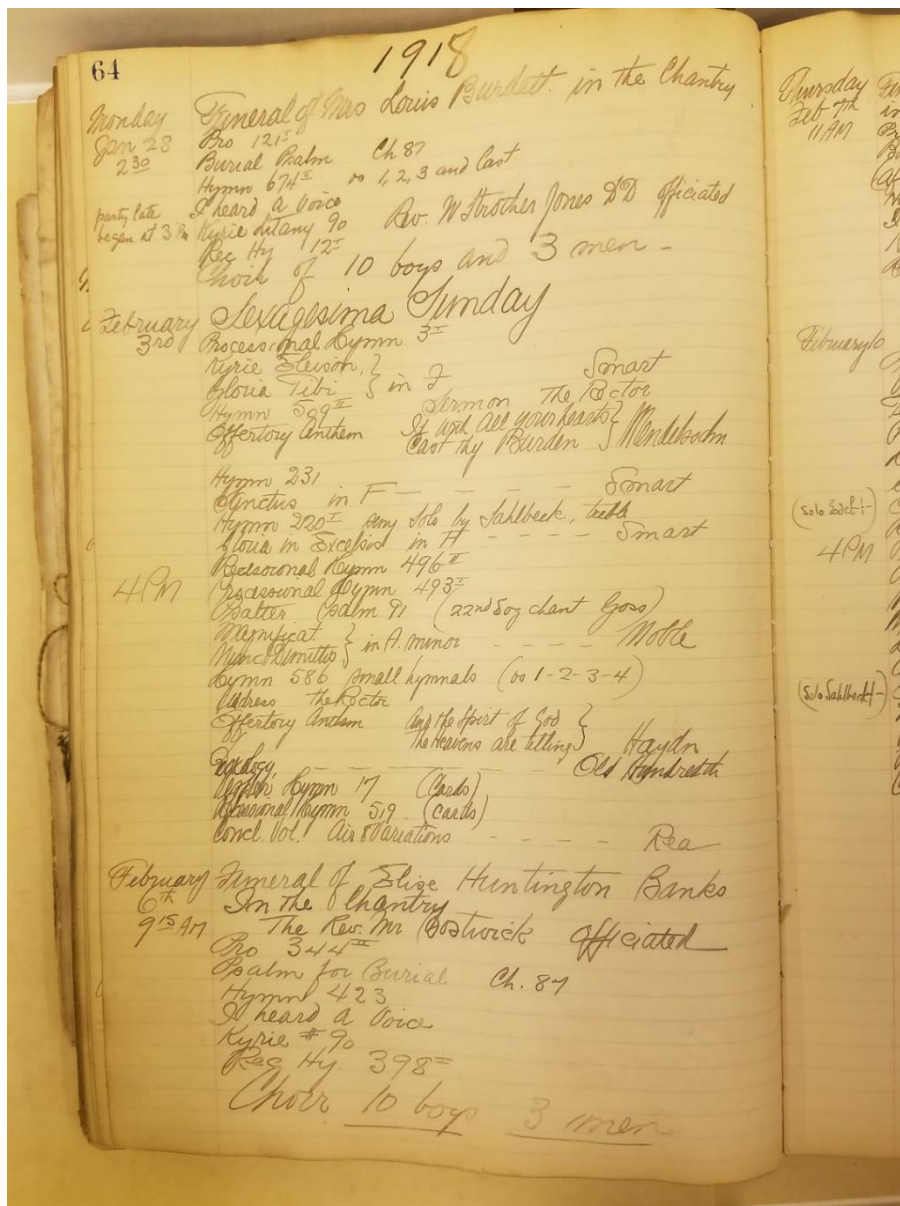


Figure 1.1. T. Tertius Noble's Journal, 1918 (St. Thomas Episcopal Church, New York City).

Underneath that, he recorded the hymns, anthems, canticles, and psalm tones used in the service. Often he noted the size of the choir by giving the number of men and boys who sang. The only titles of organ pieces listed were postludes for Sunday Evensong. Noble improvised on the first hymn for his preludes.²⁹ Since Noble was consistent and intentional about documenting the titles

²⁹ Frank McConnell, FAGO, "Memories of T. Tertius Noble," (Lecture and Recital, Lancaster Chapter of the AGO, St. James Episcopal Church, Lancaster, PA, March 13, 1989).

of pieces he played, it seems safe to assume that he also improvised preludes and postludes for the Sunday morning services as well since no titles are listed. A few thoughts or reflections about the service were written in red pencil. While Noble may have filled this out ahead of time, as a planning guide, it's more likely that he entered the information after the service had occurred since many of the notes are written in past tense. For example, on the Sunday after the Armistice was signed, November 17, 1918, he wrote, "A Thanksgiving for Victor[y] Processional. Organ played: Star Spangled Banner, God Save the King, Marseillaise, while choir walked around in church (Figure 1.2)."

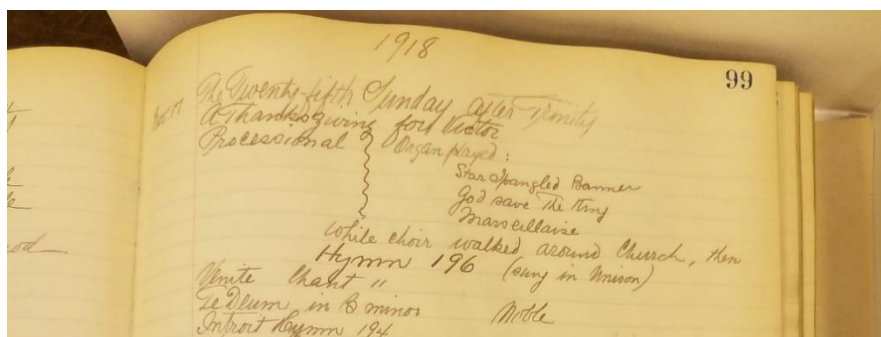


Figure 1.2. Entry for Sun., Nov. 17, 1918 from Noble's Journal.

Although Steuterman's career was interrupted by two years of military service in France during World War I, in 1919 the rector of Calvary Church, Walter D. Buckner, invited him to return to Memphis to take the job as organist-choirmaster.³⁰ Thus began Steuterman's fifty-six-year tenure at Calvary.

³⁰ Davies-Rodgers, *The Great Book*, 438-439.

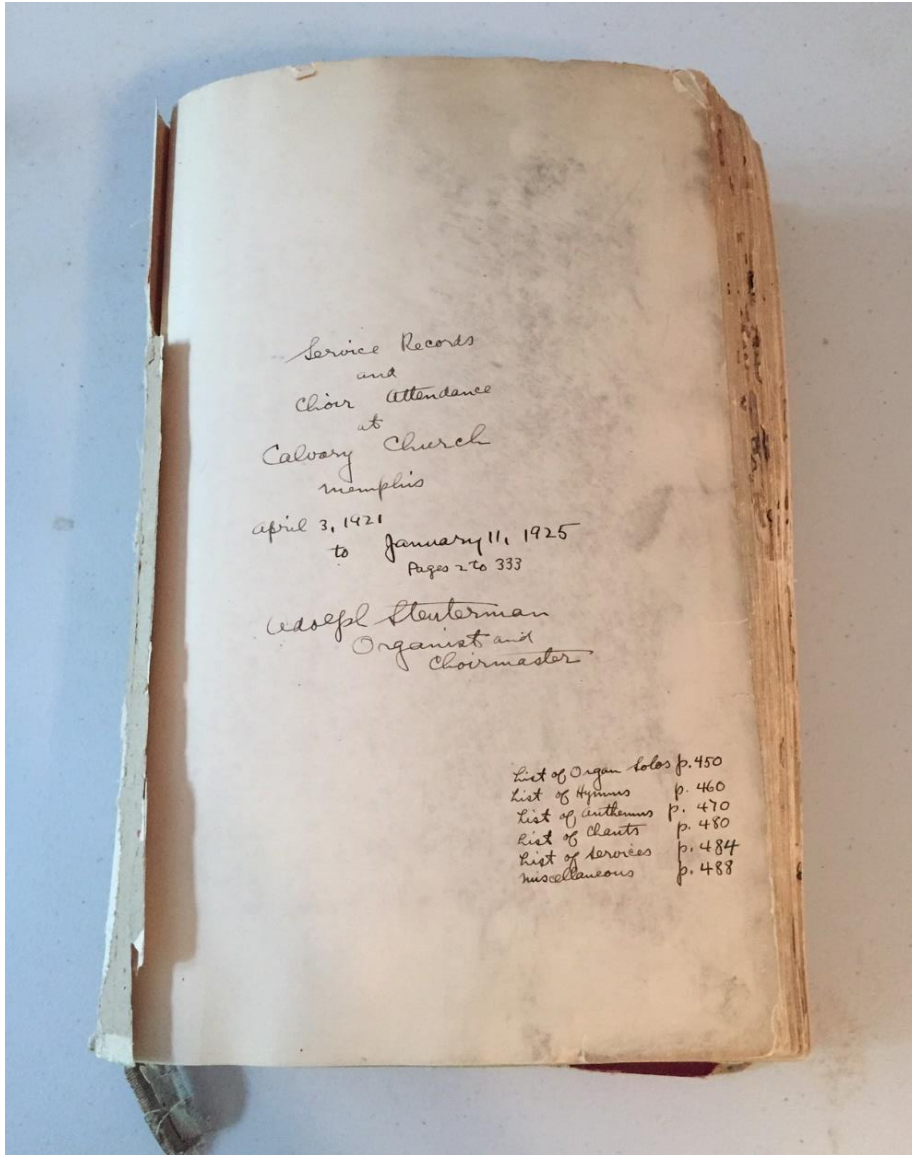


Figure 1.3. Cover Page for Steuterman's Journal, the first of many.

Over the course of his tenure at the church, Steuterman kept meticulous records of the music performed at Calvary in a format nearly identical to those of his teacher, T. Tertius Noble (Figure 1.3).³¹ Each Sunday, Steuterman documented every aspect of the day's services in a

³¹ Adolph Steuterman, "Service Records and Choir Attendance at Calvary Church, Memphis: April 3, 1921 to January 11, 1925," (Collection of Calvary Episcopal Church, Memphis, TN). This is the first of many volumes, but the only one referred to in this study. It will hereafter be abbreviated as "Steuterman's Journal."

cloth-bound journal: all music performed, including hymns, chants, vocal solos, choral anthems, and organ solos (Figure 1.4).

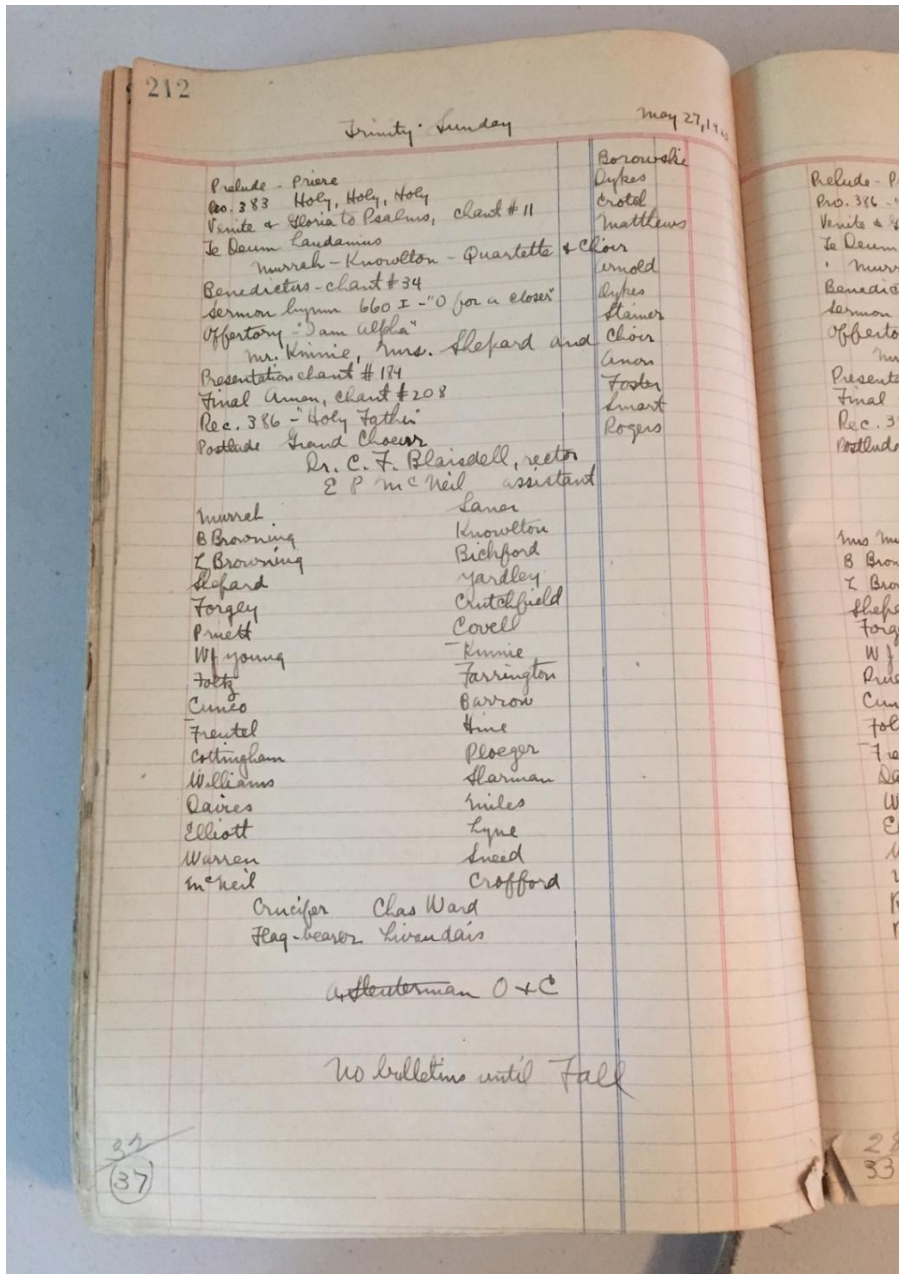


Figure 1.4. Notes in Steuterman's Journal on Trinity Sunday, 1923.

A page contains details of each worship service held, including weddings and funerals, and every concert performed. The weekly church newsletter called the "Calvary Bulletin" and copy of each recital program were taped into the scrapbook. Newspaper clippings about all musical events and

weddings that took place at Calvary pepper the pages. They include dozens of articles that advertised his performances, as well as all the reviews printed the day after the concerts. When his name appeared in print, Steuterman cut and carefully pasted it onto a page in the journal. Every so often, Steuterman jotted down a personal reflection or evaluation of the performance, such as “program too long” or “rainy day” or “people were turned away” (Figure 1.5). Perhaps these journals functioned as a planning guide for Steuterman, filled out first in advance, or simply as a method of recordkeeping of a day’s work. Regardless, they are a treasure trove of details about music at Calvary.

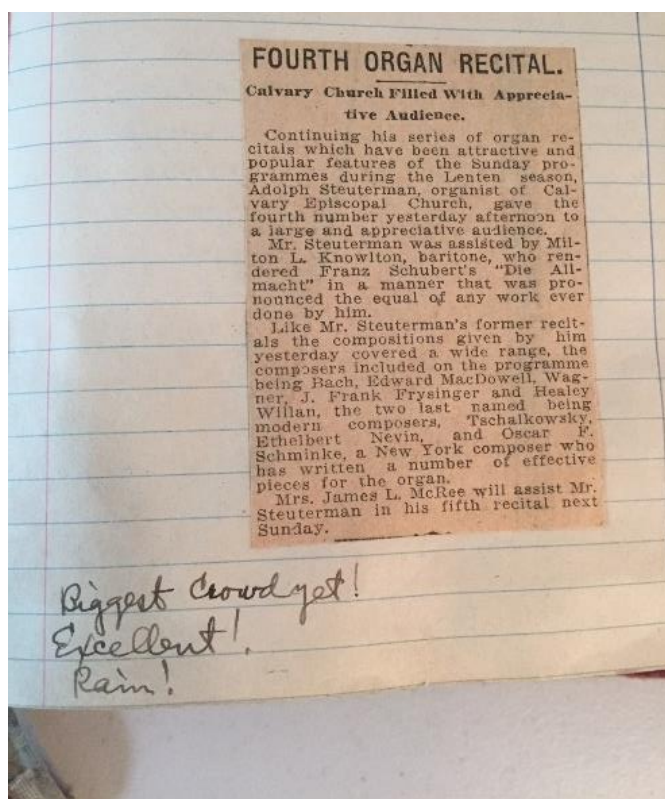


Figure 1.5. Press review and personal notes of recital given March 26, 1922; published in the *Commercial Appeal*, March 27, 1922.

Steuterman soon emerged as a rising star in a widening and increasingly professional field of American church organists. By 1927, *The Diapason*, a leading publication for church musicians, described him as “talented, serious-minded and energetic.” According to the

magazine, Steuterman was “one of the younger generation of organists who are cutting a large figure in the cultivation of organ music in the South. His recitals at Calvary Church in Memphis have been among the most important series of recitals in any Southern Church for a number of years.”³² Less than ten years after starting as Calvary’s organist-choirmaster, the organ world had taken note of Steuterman.

An examination of Adolph Steuterman’s journals, contemporary periodicals, and Steuterman’s repertoire reveals a snapshot of his life as a church musician during the early 1920s. More specifically, looking at the organ music played on Sunday mornings and in recital by a nationally-recognized young organist, we can see the larger trends of organ music at the time, and how they functioned in the work of an organist-choirmaster. This study focuses on the services and recitals recorded in the first journal, dated April 3, 1921 to June 8, 1924. Narrowing in on this three-year period gives us a rare glimpse at music preferred and championed in a prominent mainline Protestant church in the early twentieth century.

³² “Recital Reviews,” *The Diapason* 18, no. 4 (March, 1927): 16.

CHAPTER TWO: The Music Steuterman Played

When he became Calvary's Organist-Choirmaster in 1919, Adolph Steuterman drew upon the strong musical tradition founded by his first teacher, Calvary Organist-Choirmaster R. Jefferson Hall.¹ Steuterman grew up at Calvary, where, in addition to weekly services, Hall gave weekly organ recitals during Lent and a mixed choir of women and men performed large works in concert with orchestra. Examining the journal of service records he logged from April 3, 1921 to June 8, 1924 shows that Steuterman continued that tradition. He played a prelude and postlude at every Sunday service, gave six consecutive weeks of annual Lenten organ recitals, and presented a large choral work in concert every year. Skilled and ambitious, the young Steuterman was eager to begin his professional career.

The journal that covers these years is the first of many that Steuterman kept over the span of his tenure at Calvary. From April 1921 to June 1924, Steuterman played nearly 250 different pieces. I created a table of the repertoire played, noting the title and composer; the category of piece; whether it was played on a Sunday morning or in recital; and, the instrument or ensemble for which it was composed. In addition, I tallied the number of times Steuterman performed each piece.² Some pieces were played frequently during those three years; he played Brahms's *Es ist ein Ros' entsprungen* twelve times. Others were played, even some of the lengthier recital works like the Fantasy and Fugue on the Theme B-A-C-H by Franz Liszt, just once. Steuterman played most of these pieces in the context of a Sunday morning worship service; others he performed only in recital. He played a wide range of repertoire with varying levels of difficulty. As I

¹ Ellen Davies-Rodgers, *The Great Book: Calvary Protestant Episcopal Church, 1832-1972* (Memphis: The Plantation Press, 1973): 437.

² See Appendix 2.

examined the repertoire Steuterman played, I assigned the piece a category, based on its style (often indicated by its title) and date of composition/publication.

The pieces fell naturally into four categories which I shall call Classics, Contemporary, Characteristic and Exotic, and Transcriptions. The term “Classics” was frequently used by Steuterman’s contemporaries to describe solo works for organ or harpsichord written before 1900, nearly all by prominent French and German composers.³ This “art music” emerged out of a tradition of counterpoint which European organ composers continued to develop through the nineteenth century. Nearly all of the other works in the remaining categories were written or fashionable during Steuterman’s lifetime. The Contemporary works thinly retained the old forms and imitative devices. Of those, Steuterman programmed the flashy, lengthier pieces on his recital programs. The shorter works were not complicated, but quite useful, and Steuterman often used these pieces as postludes. This category also includes many marches, a well-loved genre at the time. The popular Characteristic and Exotic pieces were composed primarily by the Americans. Their purpose was to evoke an emotion, a season or time, a state of being, or an “exotic” land. These were Steuterman’s preludes and communion pieces, and were well-received on his recitals. Transcriptions, works that were not originally written for organ, were also crowd-pleasing.

Steuterman chose his repertoire in the midst of an ongoing debate about the responsibility of a musician to present “quality” versus “popular” music. During the late nineteenth century, American musicians, including church musicians, were grappling with the public’s attitudes toward music. Wiley Hitchcock suggests two categories emerged: “classical” and “popular,” for

³ See Douglas C. Parker, “Are the Classics Doomed?” *The Musical Quarterly* 7, no. 1 (January 1921): 39, and Albert E. Wier, *Standard Organ Pieces the Whole World Plays* (New York: D. Appleton-Century Co., 1924). The Table of Contents features a section of “Classic Compositions” with works of composers from Bach to Schumann.

which he prefers the terms “cultivated” and “vernacular.”⁴ The cultivated music arose from the great composers of Europe, exploring composition as an artistic and intellectual form. It appealed to those wanting to appear genteel or sophisticated, which resulted in a smaller, more exclusive group of admirers. Vernacular music approached a wider audience; it was more about entertainment and appealing to the emotions.

Among church musicians, the question of repertoire went further: was the music “of churchly character or suitable for recital?”⁵ In 1922, T. Scott Buhrman, trying to raise the standards of organ playing as editor of *The American Organist*, suggested that preludes should set a “religious atmosphere” and postludes “serve as a transition from the religious atmosphere to the outside world, retaining however a general religious character rather than a worldly one.”⁶ He did not go any further to suggest examples of “religious” music. Englishman Harvey Grace advocated strongly that preludes put both the people and the player in the proper mood for a service. In his book published in 1920, *The Complete Organist*, he pushed against a longstanding English tradition of improvising just enough music to cover the entering footsteps of choir and clergy.⁷ Steuterman would have seen that firsthand at St. Thomas, Fifth Avenue, New York City when working with Englishman T. Tertius Noble, who adhered to the practice of improvising as the choir and clergy processed in.⁸ Grace gave multiple advantages for playing organ music

⁴ H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969), 44.

⁵ Edward Shippen Barnes, “An Editorial Introduction,” *American Organ Monthly* 1 no. 1 (March 1920): i.

⁶ T. Scott Buhrman, “The Church: A Dominies Log—I,” *The American Organist* 5 no. 1 (January 1922): 93.

⁷ Harvey Grace, *The Complete Organist* (London: G. Richards, 1920), 132.

⁸ Frank A. McConnell, FAGO. “Memories of T. Tertius Noble,” a transcription of a talk for the Lancaster Chapter of the American Guild of Organists St. James Episcopal Church, Lancaster, PA. March 13, 1989.

preludes: an organist could improve his technique, enlarge his repertoire, add to the edification of the congregation, and put everyone in the right mood for the service. Conversely, Grace suggested the postlude should be no more than one minute of more restrained music, to act as a sort of buffer, allowing the congregation to transition from a sacred experience to the outside world. Grace was not in favor of popular opinion that it should be loud, quick and cheerful.⁹ Overall, he also suggested planning pieces that were more liturgically appropriate, some based on hymn tunes.¹⁰

Some argued that only the classical tradition belonged in worship. In 1919, *The American Organist* published an article by A. W. Littlefield, the minister of First Parish Church, Needham, Massachusetts. Music in worship should appeal to the heart, but he spoke of the timeless heart of the medieval, not that of the modern man. “We, of today, must gather into our worship something of that emotional intensity and satisfaction which ministered to human hearts in the days of old—a sort of continuity in worship, generation with generation.”¹¹ Those who advocated for a more serious style of music for church services included one of Steuterman’s first organ teachers, Charles Galloway. Galloway advocated for the contrapuntal style of the Classics. “If it is to have a serious religious tone it will be polyphonic, Bach-Handel-Palestrinal in character and style. You cannot get anything too good for the church.” He railed against the “meaningless conglomeration of distorted and undeveloped melodies, very often the imaginations of musical lunatics.”¹² Herbert Westerby, a British author of two organ repertoire

⁹ Grace, *Complete Organist*, 140.

¹⁰ Grace, *Complete Organist*, 144.

¹¹ A. W. Littlefield, “The Church—Its Ministry—Its Congregation: Worship and Emotion,” *The American Organist* 2, no. 9 (September 1919): 378.

¹² Charles Galloway, “Music in Our Churches,” *The Etude*, 43, no. 8 (August 1925), n.p.

guides for recitals, included chapters of suggestions for preludes and postludes written by living composers.¹³ He collected pieces based on old forms and imitative qualities, and described appropriate preludes as “broad and massive,” “introductory,” or “imitative.”¹⁴ They had unimaginative titles like Prelude in C, Prelude in F, and, with a nod to the seventeenth century, Praeludium. Similarly, for postludes, he recommended Fugues and said, “The best type of postlude has always some imitative work.”¹⁵

Others argued for a more popular organ repertoire in worship. In 1916, William Carl, director of the Guilman Organ School, published *Ecclesiae Organum* to “provide a book of Organ Music distinctively for the Church Service.”¹⁶ It is divided into three sections of ten pieces each: Preludes, Offertories, and Postludes. With the exception of Andante by Samuel Wesley, all of the preludes were of the popular Characteristic variety, with titles like *The Vesper Bell*, *Chanson Matinale*, and *Méditation-Religieuse*. The postludes included several stirring marches and *Sortie Festivo*. Publishing houses wanting to sell copies of contemporary music appealed to the emerging attitude toward church music in their ads. For example, J. Fischer & Bro. advertised newly published organ music by J. Frank Frysinger, James Gillette, Ralph Kinder, and Getty Sellars with a hook, “None of these are what the organist knows as ‘straight organ music,’ but they are attractive genre pieces, particularly melodious—just the kind that the average

¹³ Herbert Westerby, ed., *The Complete Organ Recitalist, International Repertoire-Guide (Historical, Educational and Descriptive) to Foreign—British and American Works*, (London: The New Temple Press, 1928) and *The Complete Organ Recitalist: British and American* (London: J. A. Godfrey & Sons, 1927).

¹⁴ Westerby, *Organ Recitalist: British and American*, 150.

¹⁵ Westerby, *Organ Recitalist: British and American*, 153.

¹⁶ William Carl, *Ecclesiae Organum: A Book of Organ Music for the Church Service* (Cincinnati: The John Church Company, 1916).

congregation vastly prefers to a dose of Bach.”¹⁷ Later in 1919, just two issues after Littlefield’s essay extolled the emotional stirrings of the ancient works, *The American Organist* published a feature on the music of modern composer J. Frank Frysinger written by AGO founding member, J. Warren Andrews. Andrews offered a different, evolving perspective. “Harking back to my early student days, I remember the absolutely dry stuff we had put before us for church preludes or voluntaries—Rink [*sic*], Hesse, André, et al! I am glad to welcome the more melodious and interesting compositions which fall within the range of the ability of the rising young organist...”¹⁸

Steuterman took the popular approach to the planning of Sunday morning repertoire. In general, he played Characteristic works for preludes and Contemporary works for postludes. Steuterman’s formula was pleasant to the average congregant’s ear: a pretty melody to begin the service, quiet, soothing melodies during communion, and a rousing romp to send people on their way out the church doors. Calvary held Morning Prayer three Sundays of the month, but on the first Sunday of the month, Calvary offered the service of Eucharist instead of Morning Prayer. An additional five to six pieces were needed to play during the distribution of communion. Steuterman played the same pieces for communion with greater regularity, most likely because they were unnoticed by the congregation since they functioned as merely “background” music, and were heard only once a month. While communion was distributed, Steuterman played soft, melodious pieces. While many of them were Characteristic pieces written by contemporary organ composers, an equal number of them were transcriptions. He used an assortment of

¹⁷ Advertisement in *Musical Courier* 72 no. 3 (January 20, 1916): 65.

¹⁸ J. Warren Andrews, “The Organ Works of J. Frank Frysinger,” *The American Organist* 2, no. 11 (November, 1919): 449-455.

transcriptions for solo instruments like piano, violin, or voice; like the organ solos, these were Characteristic pieces, with titles like *Swing Song*, *Souvenir*, or *To a Water-lily*.

The pieces were of moderate difficulty; with Steuterman's training, they were probably easy for him to learn in a week's time. Service music—preludes and postludes—needed to be only three to four minutes long. Steuterman's choices rarely reflected the liturgical season, and in the three years of service logs, not one was based on a hymn tune. The church year calendar consists of six seasons: Advent, Christmas, Epiphany, Lent, Easter, Pentecost/Ordinary Time. Telling the story of Christ's life provides a great variety of readings, and a large number of hymns. In a typical month, Steuterman played ten to fifteen different solo organ pieces for preludes, postludes, and music during communion. The organ pieces he chose did not reflect the seasons of the church year or the hymnody sung. With the exception of Christmas, Thanksgiving, and Easter, none of the pieces Steuterman played had anything to do with the church season, hymn, or readings of the day. For instance, in 1921, on the first Sunday of Advent—a season of preparation for Christ's birth—Steuterman played *The Swan* by Charles Stebbins and *War March of the Priests* by Felix Mendelssohn.¹⁹ Months later, in April 1922, his choices for Passion Sunday, the Sunday that the church pivots from a personal piety of Lent to the Passion of Christ, included *Love Song* and *City from Afar Off*, both by American organist and recitalist, Gordon Balch Nevin.²⁰

Using pieces of moderate difficulty was practical for a church musician's weekly output since an organist, as William Carl notes in his Preface to *Ecclesiae Organum*, “has but a limited

¹⁹ Adolph Steuterman, “Service Records and Choir Attendance at Calvary Church, Memphis: April 3, 1921 to January 11, 1925,” (Private collection of Calvary Episcopal Church, Memphis, TN), 51.

²⁰ Steuterman's Journal, 98.

time to prepare his work.”²¹ Another Sunday is always just around the corner. Several books and periodicals appeared in the 1920s to serve the practical needs of a church musician. Established in March 1920, the *American Organ Monthly* arrived in mailboxes ten months a year and included sixteen pages of music “of churchly character or suitable for recital.”²² A brilliant move by the publisher, the well-established Boston Music Company founded by the son of the famous music publishing family Schirmer, this most certainly ensured more purchases of their publications by needy organists. Sixteen pages of music amounted to about three pieces; even if all three of them were of “churchly character,” the practicing church organist still needed, at bare minimum, another five to seven pieces per month. Once Steuterman established a Lenten Organ Series, the need for accessible and easy preludes and postludes increased.

Steuterman, however, was a well-trained organist with the highest credentials. He needed a challenge, and the weekly Lenten recitals provided that for him. In one Lenten season, he performed sixty to seventy pieces within six weeks. He programmed a mixture of pieces from all four categories which were more technically demanding and much longer. Steuterman had a good formula for his recitals. One or two of the pieces served as “anchor” pieces, which were the difficult works of an academic organist’s repertoire. Usually this was a large work of J. S. Bach, or a movement from a sonata or organ symphony by one of the great French symphonists (Franck, Guilmant, Widor, or Vierne). A transcription from one of Wagner’s operas was always notably featured in the middle of the program, as well as a vocal solo featuring one of the singer-soloists of the Calvary Choir. The sixty-to-seventy-five-minute program had wide appeal to an audience with varied musical preferences. To organists worldwide, the mix of popular and

²¹ Carl, *Ecclesiae Organum*, 3.

²² Barnes, “An Editorial Introduction,” i.

classical pieces in recital was of paramount importance in order to broaden the appeal of the organ and to educate the public about good music.²³

Steuterman's abilities and smart programming drew large audiences, as reported by the *Commercial Appeal* on Monday, April 3, 1922: "Despite the fact that the spring sunshine made a strong appeal for outdoor pleasures, there was a good attendance Sunday at the fifth of the Lenten recitals being given at Calvary church by the organist, Mr. Adolph Steuterman. Mr. Steuterman's program was well arranged and was rendered with his usual skillful touch. His interpretation of the numbers was pleasing in the varied program, opening with a movement from Widor's Fifth symphony and closing with a descriptive number, 'Sketches of the City,' by George Balch Nevin."²⁴ Without a doubt, the city of Memphis had taken note of Calvary's organist.

Beyond Memphis, Steuterman sought national recognition. The oldest scrapbook of Steuterman's tenure at Calvary begins with an entry for April 3, 1921, on "Low Sunday," the first Sunday after Easter.²⁵ Since Steuterman had just completed his recital series in Lent, and there is no journal of the years prior to 1921, there is no record at Calvary of what he played. But evidence of the recitals appeared in print to a national audience that June. A short description of his last recital appeared in *The New Music Review (NMR)*:

Adolph Steuterman played a series of six Lenten recitals in Calvary Episcopal Church, Memphis, Tenn. The program of the closing recital, on March 24th, was: The Fourth Beatitude, César Franck; Mélodie in D, Opus 47, No. 9, Reinhold Glière; The Swan, Charles Albert Stebbins; Waldweben (Forest Murmurs), Richard Wagner; "My Inmost Heart Doth Yearn," "A Rose Breaks Into Bloom," Johannes Brahms; Toccata and Fugue in D Minor, J. S. Bach; Andante Cantabile from 5th Symphony, Op. 64, Peter Iljitch

²³ W. B. Ross, "Organ Recitals: The Popular View, or The Man in the Street," Westerby, ed. *Complete Recitalist*, 33. Ross founded the Edinburgh Society of Organists in 1913.

²⁴ "Programs Please Large Audiences," *The Commercial Appeal*, April 3, 1922.

²⁵ Steuterman's Journal, 2.

Tschaikovsky; Caprice, Ralph Kinder; Elégie, Opus 10, Jules Massenet; Pomp and Circumstance, Opus 39, No. 1, Edward Elgar.²⁶

With his name and repertoire in print for the first time, the organ world was introduced to Mr. Steuterman, Organist-Choirmaster of Calvary Episcopal Church, Memphis, Tennessee.

Such mentions in national publications allowed Steuterman to promote himself and advance his professional career. Two months after his initial mention in *NMR*, he was able to get three of the six recital programs listed in the August 1921 issue.²⁷ The following year in the *NMR*, Steuterman added his credentials, proclaiming his level of education and skill:

Adolph Steuterman, F.A.G.O., played the following program at Calvary Episcopal Church, Memphis, Tenn., on Sunday afternoon, March 5th:
Toccata and Fugue in D minor, J. S. Bach; ‘A Rose Breaks Into Bloom,’ ‘My Inmost Heart Doth Yearn,’ Johannes Brahms; ‘The Tragedy of a Tin Soldier,’ Gordon Balch Nevin; Vorspiel to ‘Tristan and Isolde,’ Richard Wagner; Etude Symphonic, Op. 78, M. Enrico Bossi; Minuet in G, Ludwig von [*sic*] Beethoven; Liebestraume, Franz Liszt; Alla Marcia, Molto Risoluto, R. S. Stoughton.²⁸

Because the *NMR* listed many more recital programs, Steuterman succeeded in placing himself in distinguished company. Immediately following the section of “Activities of Individual Members,” came a section entitled “Organ Recitals.” This section listed recitals given in New York City churches, other churches of prominence in the U.S., and universities. Other contemporary publications followed similar practices. *American Organ Monthly*, *The Etude*, *The American Organist*, and *The Console* also listed recital programs in each issue. Not only did a

²⁶ “Activities of Individual Members,” *The New Music Review and Church Music Review* 20, no. 235 (June 1921): 249.

²⁷ “Activities of Individual Members,” *The New Music Review and Church Music Review* 20, no. 237 (August 1921): 314.

²⁸ “Activities of Individual Members,” *The New Music Review and Church Music Review* 21, no. 245 (April 1922): 158.

performer earn recognition, it was useful to an organist looking to discover new repertoire and observe the trends of repertoire played by the biggest names.

Steuterman desired recognition on a national level, but he certainly could be proud of his eminence in Memphis and the region with just two years on the job. Steuterman was motivated; his repertoire list and aggressive programming give plenty of evidence. Yet, he was able to bring his audience along by playing a variety of repertoire in church and in recital. To understand what that means, we should look at the repertoire more closely to see what a young, aspiring American church musician in a medium-sized metropolitan area was playing in the 1920s.

CHAPTER THREE: The Classics

The thirty-six pieces in Steuterman's repertoire categorized as "classics" include organ solos written before the twentieth century by prominent French and German organists. These were large-scale works which were composed using established forms (sonata, variation sets, fugue, etc.), explored counterpoint and harmony, and required the technical facility of a well-trained organist. To a certain extent, a twenty-first-century lens sees these pieces as works that have endured the test of time. They continue to be studied in the academy and are still frequently performed on recitals. Their length and compositional complexity landed them most often on one of Steuterman's recital programs rather than in a church service. Demonstrating his technical prowess, the classics were surely the pieces he enjoyed learning and playing more than any others.

For centuries, Germany and France were the epicenters of organ composition. The lineage of fine organ compositions originated in the eighteenth-century works of Johann Sebastian Bach. Once Bach's works were rediscovered and championed a century later by Felix Mendelssohn, they became staples of performing and composing organists. Germany never lost its aesthetic for organ composition; France did in the early nineteenth century. "Having become increasingly superficial during the 18th century," according to one scholar, "organ music reached absolute bottom during the French Revolutionary period when it was used as a political tool to touch the common man."¹ However, as explored later in this chapter, by the late nineteenth century, organists in Paris—through their positions at the leading cathedrals, churches, and the Paris Conservatoire—dedicated themselves to raising the standard of organ playing.

¹ Marilou Krazenstein, *Survey of Organ Literature and Editions* (Ames: The Iowa State University Press, 1980), 88.

Americans learned about the performing art of the pipe organ through the three transatlantic concert tours of the French organist Alexandre Guilmant. Guilmant's eminence was established in 1893 at the Chicago World's Fair and his tour immediately following. He returned in 1898 to perform in New York City and along the East Coast. Finally, in 1904, he played over forty recitals at the St. Louis Exposition, never repeating a piece. His recital programs were widely diverse and included major works of Bach and earlier composers. Guilmant bedazzled the American audiences with his easy virtuosity and introduced them to repertoire that could have easily been forgotten.² As a result, these pieces became staples of the repertoire taught in the American organ academy. One-third of the list of Classics that Steuterman played at Calvary had been performed by Guilmant on those concert tours.³ It is likely Steuterman learned them while studying at the Guilmant Organ School.

Following the chronology of organ composition, this chapter deals with Steuterman's repertoire of Classics by discussing first the major works of Bach and the rest of the German composers. The works of the late-nineteenth-century French composers follow. Finally, it looks at the remaining miscellaneous pieces Steuterman played which are smaller scale works by lesser composers, some of whom came from neither France nor Germany (Table 1).

² Wayne Leupold, ed., *The Organ Works of Alexandre Guilmant, Vol. II*. (Melville, NY: Belwin-Mills Publishing Corp., 1984), xv.

³ Comparing the recital programs of Guilmant listed in Leupold, *Organ Works of Guilmant*, xiv-xv, with Steuterman's repertoire list, we see that Steuterman performed works of Bach, Couperin, Guilmant, Lemmens, and Liszt.

Table 1
The Classics

Composer	Title	Times Played	Recital or Sunday
Bach, J. S.	Fantasia and Fugue in G Minor, BWV 542	6	R, S
Bach, J. S.	Fugue in E flat Major, BWV 662	1	R
Bach, J. S.	<i>Herzlich tut mich verlangen</i> , BWV 727	1	R
Bach, J. S.	<i>In dir ist Freude</i> , BWV 615	2	S
Bach, J. S.	<i>Heut' triumphiret Gottes Sohn</i> , BWV 630	2	S
Bach, J. S.	Prelude & Fugue in A Minor, BWV 543	2	R
Bach, J. S.	Prelude & Fugue in D Major, BWV 532	3	R, S
Bach, J. S.	Prelude & Fugue in B Minor, BWV 544	4	R, S
Bach, J. S.	Toccatà & Fugue in D Minor, BWV 565	4	R
Bach, J. S.	Toccatà in F Major, BWV 540	1	R
Bach, J. S.	<i>Wachet auf, ruft uns die Stimme</i> , BWV 645	1	R
Batiste, Edouard	<i>Communion</i>	1	S
Batiste, Edouard	Andante in G	2	R
Boëllmann, Léon	“Introduction–Chorale” (<i>Suite Gothique</i>)	3	S
Boëllmann, Léon	“Menuet Gothique” (<i>Suite Gothique</i>)	1	R
Boëllmann, Léon	“Prière to Notre Dame” (<i>Suite Gothique</i>)	1	S
Brahms, Johannes	<i>Es ist ein Ros' entsprungen</i> , op. 122, no. 8	12	R, S
Brahms, Johannes	<i>Herzlich tut mich verlangen</i> , op. 122, no. 10	1	R
Couperin, François	<i>Soeur Monique</i> (Rondeau)	3	R, S
Dubois, Théodore	<i>Hosannah! (Chorus Magnus)</i> , op. 80, no. 3	5	R, S
Franck, César	Choral No. 3 in A minor	2	R
Gigout, Eugène	<i>Grand Choeur Dialogué</i>	1	R
Guilmant, Alexandre	Sonate No. 1 in D Minor	1	R
Lemmens, Jacques	<i>Marche Pontificale</i>	5	S
Liszt, Franz	Fantasy and Fugue on the Theme B-A-C-H	1	R
Reading, John	Chorale Prelude on <i>Adeste Fideles</i>	4	S
Rheinberger, Joseph	Pastorale (Sonata no. 3 in G, op. 88)	1	R
Scarlatti, Domenico	<i>Siciliano</i>	1	S
Vierne, Louis	Finale (Symphony No. 1 in D Major)	2	R, S
Widor, Charles-Marie	Finale (Organ Symphony No. 2)	2	R, S
Widor, Charles-Marie	Allegro Vivace (Organ Symphony No. 5)	2	R
Widor, Charles-Marie	Toccatà (Organ Symphony No. 5)	3	R, S

J. S. BACH

Steuterman's repertoire included seven significant works of Bach: the Prelude and Fugue in D Major (BWV 532), Toccata in F Major (BWV 540), Fantasie and Fugue in G Minor (BWV 542), Prelude and Fugue in A Minor (BWV 543), Prelude and Fugue in B Minor (BWV 544), Fugue in E-flat Major ("St. Anne," BWV 552), and the Toccata and Fugue in D Minor (BWV 565). They are lengthy, substantial contrapuntal works which require an advanced technique.

Steuterman's recitals always included a work by Bach. No doubt this was the practice established at the Guilmant Organ School. Guilmant, too, always included a major work of Bach on his programs because he held Bach's works in high regard for their compositional value and their technical demands of the performer. In 1897, Guilmant wrote, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music, excepting Bach's, were to be destroyed, music would still be preserved...He must have been as great an organist as he was a composer. That he should have been able to play, upon the organ of his day, works so exacting in technique as his own, is simply marvelous."⁴

Throughout the United States, J. S. Bach's works figured prominently on recitals in the 1920s. Whether it was a transcription of the popular Aria from the Orchestral Suite No. 3, BWV 1068, or an organ solo, a piece by Bach was an important element of the solo organ recital. We know this because organ periodicals each had a section dedicated to publishing lists of organ recital and programs. They were either reported by the journal, or sent in by the performer to be published. *The New Music Review and Church Music Review (NMR)* was one such journal. Although it was founded and published by H. W. Gray, the United States branch of the British

⁴ Alexandre Guilmant, "Organ Music and Organ-Playing," *The Forum* 25 (March, 1898): 85. Reprint in Preface to *The Organ Works of Alexandre Guilmant*, Wayne Leupold, ed. (Melville, NY: McAfee, 1984), xxv.

music publisher Novello, it had a section devoted to news of the American Guild of Organists and articles relevant to church music.

Included in the news of the AGO was a section for members to submit information about their personal achievements such as new job appointments, degrees achieved, job anniversaries, and personal performances. In addition to individually submitted recital programs, the journal also included a section called “Organ Recitals” dedicated to listing the recitals played in churches in New York City, other churches of prominence (with locations in parentheses), or universities. Of the sixteen recitals listed in April, 1922, immediately following Steuterman’s personally submitted recital program, twelve of them included a work by Bach (Table 2).⁵

Table 2
Recitals featuring Bach Works⁶
 (Performance venues are in New York City unless otherwise noted.)

Performer	Location	Title of Piece
Charles Courboin	Wanamaker Auditorium (Philadelphia)	Toccatina and Fugue in D Minor
S. Lewis Elmer	Brooklyn Institute of Arts and Sciences	Fugue in E-flat (St. Ann’s [<i>sic</i>])
Lynnwood Farnam	Church of the Holy Communion	Prelude and Fugue in C Major
Gladys N. Gale	Universalist Church	Fugue in E-flat (St. Ann’s [<i>sic</i>])
Warren Gehrken	St. Luke’s Church	Fantasie and Fugue in G Minor
Edwin Arthur Kraft	Trinity Cathedral (Cleveland)	Air from Suite in D
Edwin Lemare	The Second Church (Boston)	Toccatina and Fugue in D Minor
Catherine Morgan	Salem Lutheran Memorial	Toccatina and Fugue in D Minor
Alexander Russell	First Presbyterian	Air from Suite in D
Sumner Salter	Chapin Hall (Williams College, Mass.)	Toccatina and Adagio in C
Helen Schaefer	St. Paul’s Cathedral (Buffalo)	Toccatina and Fugue in D Minor
Maj. Roy W. Wonson	Trinity Church	My heart ever faithful

⁵ “Organ Recitals,” *The New Music Review* 21 no. 245 (April, 1922), 158-159.

⁶ These recitals and performers will be referenced again in a similar table in Chapter Six, charting the use of transcriptions.

This list includes names of notable performers with international reputations: Charles Courboin, Lynnwood Farnam, Edwin Arthur Kraft, and Edwin Lemare.⁷ Playing similar repertoire on his recitals, every year, in the six consecutive weeks of Lent, puts Steuterman in the company of some of the best organists in the country.

Steuterman played the *Fantasia in G Minor, BWV 542*, most frequently, adding its counterpart *Fugue* only twice out of the six times performed. The *Fugue* is one of the longest and most challenging in the Bach repertoire. The *Fantasia* is a work of great contrast and drama with rhapsodic passages using full organ alternating with strict contrapuntal sections. Its dramatic nature also fit well with the trends of the time, which favored music of a more emotional character. Steuterman played the *Fantasia* seven times over the course of three years, usually in concert—four times on his solo organ recitals, once on a recital arranged by the local chapter of the American Guild of Organists, and as the conclusion of the December, 1922 performance of Handel's *Messiah*. Only twice does it appear as a postlude on a Sunday morning, and one of those Sundays was the same day he played it in recital. Steuterman the performer was also practical: programming it the same day gave him additional practice and maximized the use of a piece that requires significant time in preparation.

The next two pieces Steuterman played most frequently include the *Prelude and Fugue in D Major (BWV 532)* and the *Prelude and Fugue in B Minor (BWV 544)*. Only the preludes were used on Sunday mornings, played as postludes. Both preludes have vigorous themes and would be well suited for the end of a service. In recitals, he played the prelude and fugue both. Steuterman played the *B Minor Prelude* first, as a postlude in November 1921 and then in recital on March 12, 1922. His printed recital program notes about the *B Minor Prelude* reveal that he

⁷ Craig Whitney, *All the Stops: The Glorious Pipe Organ and Its American Masters* (New York: PublicAffairs, 2003) 27, 30, 39, 44.

and Guilmant were of like minds: “This work is included among those written at Leipzig, which form the climax of Bach’s works for organ. They are all of extended scope and are worthy to be classed as the greatest organ music of all time.”⁸ For practical purposes, and perhaps because he just liked the piece, Steuterman played the B Minor Prelude again the very next week, on Sunday, March 19, as the postlude. Its virtuosic nature most likely kept the congregation enraptured for the six minutes it takes to play it. He finally played the Fugue with the Prelude in recital two years later, on April 6, 1924.

Steuterman’s performances of the D Major Prelude and Fugue came later, in 1923 and 1924. The Prelude was played only once on a Sunday morning in the fall (Oct. 22, 1922), and then the Prelude and Fugue were played for the first time in recital the following spring on March 4, 1923. He played them again the next year on the concluding recital of his Lenten series on April 13, 1924. Using the same program note each year, Steuterman gave his audience information about historical context and things to listen for:

This brilliant work belongs to Bach’s first period, when the influence of Buxtehude was strongest. It is written in the florid style of that period, which Bach (1685-1750) abandoned when his genius fully asserted itself. The fugue is, perhaps, one of the most popular of all Bach’s fugues. The animated way the whole subject matter is worked out reminds one of a joyous fanfare. The final entry of the subject on the pedals is stupendously [*sic*] fine and makes a splendid climax.⁹

Although Steuterman said the D Major Fugue was one of the most popular fugues, it is noticeably absent on the recital list in Table 1 above. Instead, the Toccata and Fugue in D Minor was featured in one quarter of the recitals, and was played by Courboin and Lemare, two of the more popular players in America at the time. Steuterman played it in recital annually, but never

⁸ Adolph Steuterman, “Service Records and Choir Attendance at Calvary Church, Memphis: April 3, 1921 to January 11, 1925,” (Private collection of Calvary Episcopal Church, Memphis, TN) 93.

⁹ Steuterman’s Journal, 187.

as a prelude or postlude to a Sunday morning service. A piece which is often dismissed because of its general popularity, his program note lends a certain dignity to it:

This Toccata and Fugue are among the many organ compositions written during Bach's sojourn at Weimar, 1708-1717. Though the florid passages of the Toccata are in Bach's earliest manner, with its stormy rush of sound, it stands out conspicuously as one of his most dramatic works. The Fugue also, with its restless theme in sixteen [*sic*] notes, rolls on and on with a broad, majestic sweep, finally interrupted by a massive cadence after which a brilliant cadenza brings the work to a close.¹⁰

In recital, Steuterman also performed the Prelude and Fugue in A Minor, BWV 543 (twice); the Fugue in E-flat Major ("St. Anne"), BWV 552 (once); and, the Toccata in F Major, BWV 540 (once). These pieces were never used on a Sunday. With a lack of commentary in the scrapbooks, we can only guess why. Of all the Bach works, the "St. Anne" would be most relevant to a church service since it recalls the famous hymn tune "O God, our help in ages past." However, from beginning to end, the piece lasts seven and a half minutes long, as does the Toccata in F Major. At just three minutes long, the A Minor Prelude is short enough that Steuterman could have used it on Sunday morning as he did the D Major and B Minor Preludes.

Steuterman also performed a few chorale preludes of medium difficulty: the Schübler chorale *Wachet auf, ruft uns die Stimme*, BWV 645; two chorales from the *Orgelbüchlein*, *In dir ist Freude*, BWV 615 and *Heut' triumphieret der Gottes Sohn*, BWV 630; and *Herzlich tut mich verlangen*, BWV 727. These chorale tunes fall into distinct liturgical seasons: *Wachet auf* in Advent; *Herzlich* in Lent; and *Heut' triumphieret* in Easter. *In dir ist Freude* is not married to a particular season of the church year—it is associated with the beginning of a new year—but it is an uplifting statement of faith, translated "In You is gladness, amid all suffering, sweet Jesus

¹⁰ Steuterman's Journal, 91.

Christ.”¹¹ Steuterman used only one of these four chorale preludes appropriately in liturgy. He played *Heut’ triumphieret* both on Palm Sunday and Easter Day, 1922. In 1923, he played it again, but only on Easter Day.¹² *Wachet auf* and *Herzlich* were not heard on Sunday mornings during the early 1920s.

GERMANY: Brahms, Liszt, and Rheinberger

A composer widely known for his orchestral and piano works, Johannes Brahms wrote very little for the organ—four larger works written in his twenties, and his final opus, Eleven Chorale Preludes, Op. 122. Of the total oeuvre, Steuterman played two of the chorale preludes. Given the number of times Steuterman played the Brahms *Es ist ein Ros’ entsprungen*, it must have been a favorite. It appears on the pages of his journal twelve times, most frequently played during the distribution of communion. Its quiet, melodious character lends itself well to that point in the service which required more meditative, less intrusive organ music. Based on the German Christmas carol, “Lo, how a rose e’er blooming,” the melody is completely obscured by ornamentation and spun out imitative material. The listener isn’t able to identify it; no images of the nativity, the Virgin Mary, or even winter could possibly enter the mind while hearing it played as he did on an Easter morning, April 16, 1922.¹³ He paraphrased the translation of the title, “A Rose breaks into bloom,” to distance it even further from the Advent/Christmas season to which it truly belongs. He used the chorale prelude less frequently on recital programs—just

¹¹ Translation taken from J. S. Bach, *Orgelbüchlein : with introduction, figured-bass chorales, texts, and commentary*, eds. Robert Clarke and John Peterson (St. Louis: Concordia, 1984), 66.

¹² This is odd for Steuterman to play the same piece two weeks in a row. By modern standards, it is especially peculiar to play a piece about Jesus’ resurrection on Palm Sunday.

¹³ Adolph Steuterman, “Service Records and Choir Attendance at Calvary Church, Memphis: April 3, 1921 to January 11, 1925, pages 2 to 333,” (Private collection of Calvary Episcopal Church, Memphis, TN), 104.

twice—and once paired it with another chorale prelude by Brahms, *Herzlich tut mich verlangen*, although that prelude doesn't appear again in his repertoire list during these three years.¹⁴

Steuterman played the monumental Fantasy and Fugue on the Theme B-A-C-H by Franz Liszt. While the Brahms were quiet works, suitable for service music, the Liszt is a powerhouse piece that shines in a concert setting. Using virtuosic pianistic flourishes to travel up and down the manuals, it is as tricky for the feet as the hands, requiring great dexterity from the organist. Steuterman played it only once in these four years, in a recital on Feb. 25, 1923. In the margin, he wrote, “Fine big crowd! Rained slightly. Played poorly – program too quiet.”¹⁵ Certainly the Liszt was not a quiet piece, but it was the only loud piece out of the eleven works he played. It's impossible to know specifically what he felt he had played poorly, but this gives us an insight into Steuterman the performer, who was concerned about standards of performance.

Brahms's contemporary in southern Germany, Joseph Rheinberger, composed twenty sonatas and a myriad of smaller works for organ. Though he was a masterful writer of good melodies, his compositions were not complicated and only moderately difficult. The sonatas are known for their “lyrical qualities and...clear formal structure.”¹⁶ Steuterman played the Third Sonata in G Major (Pastoral). In Herbert Westerby's repertoire guide, the Pastoral sonata is listed as one of Rheinberger's best works, “interesting, built on eighth tone, very attractive fugue.”¹⁷

¹⁴ Steuterman's Journal, 91.

¹⁵ Steuterman's Journal, 185.

¹⁶ Krazenstein, *Survey of Organ Literature*, 49.

¹⁷ Herbert Westerby, *The Complete Organ Recitalist: British and American* (London: J. A. Godfrey & Sons, 1927), 15.

Steuterma n used it to open his recital on Feb. 18, 1923. This recital went well; his comments read “Big Crowd!! Excellent program. Lasted 1 hr. 15 min.”¹⁸

JACQUES LEMMENS

Jacques Lemmens helped to cultivate a higher standard of repertoire and performance on the organ. He studied with pivotal German organist and composer Adolf Hesse. Hesse revitalized the works of Bach and introduced them to Paris in a recital at St. Eustache in 1844.¹⁹ Lemmens continued Hesse’s work to champion the music of Bach and the earlier polyphonic masters by performing them; as Professor of Organ at the Brussels Conservatory, his classic approach influenced the next generation of organists.²⁰

Once Lemmens first performed in Paris in 1852, he astounded the concert-goers and revolutionized the French approach to organ technique. His audiences were mesmerized by his flawless manual and pedal technique, so necessary to play the works of Bach. For centuries, French organists had not written or performed music with an independent pedal part. César Franck was inspired to buy a practice pedalboard to work on his own pedal technique after hearing Lemmens. Alexandre Guilmant went to Brussels to study with Lemmens, as did Charles-Marie Widor.²¹ Lemmens’s skills and pedagogical influence dramatically improved the level of playing of the French organists. By the late nineteenth century, a rigorous study of historical repertoire and an excellence in organ playing spread across a larger swath of Europe.²²

¹⁸ Steuterma n’s Journal, 183.

¹⁹ John Henderson, “Adolph Hesse,” *A Directory of Composers for the Organ* (Swindon: John Henderson (Pub.) Ltd., 2005), n.p.

²⁰ Corliss Arnold, *Organ Literature: A Comprehensive Survey, 3rd edition* (Lanham, MD: The Scarecrow Press, Inc., 1985), 197.

²¹ Leupold, *Organ Works of Guilmant*, viii.

²² Kratzenstein, 88.

A stellar performer and pedagogue, Lemmens was not as gifted as a composer. Steuterman played one of his works, *Marche Pontificale*, a movement of the Sonata No. 1 in D (*Pontificale*). Its significance here is less in its compositional value and more in its performance lineage that led Steuterman to play it. Guilmant played it on his American tour in 1893.²³ Lemmens's works were performed widely in England in the late nineteenth century,²⁴ by T. Tertius Noble among many others,²⁵ and may well have come to Steuterman's attention during his time with Noble in New York. Steuterman found it useful as a postlude, and played it once a year from 1921 to 1924.

FRANCE: Franck, Guilmant, Widor, Vierne

Organ composition was revitalized in France and flourished as a serious art in the late-nineteenth century. Two decades into the twentieth century, the repertoire of a rising young star in church music in America, Steuterman, included several pieces by the French composers. Many of them had been around for thirty years by the time Steuterman was starting organ lessons. They had quickly become substantial staples of a trained organist's repertoire then, as they continue to be now. These works were anchor pieces of Steuterman's recitals; occasionally he played them on Sunday mornings. I'll look first at the more substantial works by Franck, Guilmant, Widor, Vierne. In the next section, I'll discuss the lesser works of Gigout, Dubois, Boëllmann, and Batiste.

²³ "Concert at the New York Avenue Church, Brooklyn," *The Organ*, 11 (November 1893): 101.

²⁴ Henderson, *Dictionary*, 192. Lemmens had married an English singer, Helen Sherrington, and made frequent trips to her home country.

²⁵ T. Tertius Noble, "Service Log at St. Thomas Episcopal Church, New York City, 1918" (Private collection of St. Thomas Episcopal Church, New York, NY): 63.

Franck is credited with lifting the art of organ composition out of whimsy and insignificance in France.²⁶ Of the twelve large works for organ, Steuterman played one of Franck's finest, Chorale No. 3 in A Minor, written at the end of his life. The Chorale resembles the Bach Fantasia in G Minor in its form. It too includes alternating rhapsodic passages with slower moving sections; except, instead of strict, imitative counterpoint as in Bach, Franck wrote an original chorale. Of the last pieces he ever composed—the Trois Chorales—the summation of his compositional techniques, he said, “Before I die, I am going to write some organ chorales, just as Bach did, but with quite a different plan.”²⁷ Published in 1892, just one year before Steuterman was born, it was already held in the highest regard among organists by the time he played it in 1924. Steuterman calls it “one of the masterpieces of musical literature” in his program note.²⁸ While most see the Chorale as a compositional triumph of counterpoint and form, Steuterman describes it in more contemporary programmatic language of his audience in calling it a “massive tone-picture of the age old strife between evil and good influences in the life of man.”²⁹ It was well received; the review in the *Press-Scimitar* the next day gave special mention to the Franck Chorale which was “outstanding” and “afforded special pleasure to the audience.”³⁰

Like Franck, Guilmant composed large-scale works, well suited for a concert, based on expanding the concept of old forms. While Guilmant produced an enormous output of liturgical

²⁶ Krazenstein, *Survey of Organ Literature*, 90.

²⁷ Laurence Davies, *César Franck and His Circle*. (Boston: Houghton Mifflin & Co., 1970), 244.

²⁸ Steuterman's Journal, 275.

²⁹ Steuterman's Journal, 275.

³⁰ A newspaper clipping pasted in Steuterman's Journal, p. 275, from the *Memphis Press-Scimitar*, Monday, April 7, 1924.

music as well, Steuterman played just one of his larger “concert” works—the Sonata No. 1 in D Minor, op. 42. It was one of the most popular and most frequently played of Guilmant’s time.³¹ Guilmant’s works were considered standard repertoire of the organists in the late nineteenth century. “His name to an organ program was like Beethoven or Chopin to a piano program, so much so that his contemporaries considered him to be the greatest factor in organ music at that time.”³² It’s no wonder that Steuterman would learn a piece written by the founder of the institution he attended in New York City. It’s surprising he didn’t play more of Guilmant’s works.

It is possible that Guilmant’s works were losing favor in the twentieth century to the well-crafted organ symphonies by Charles-Marie Widor, the man who succeeded Franck as Professor of Organ at the Paris Conservatoire. Steuterman played movements from two of Widor’s ten organ symphonies. The Fifth Symphony was one of the most popular then, and remains so today, due to the final movement, the Toccata. Steuterman played the Toccata twice in recital—in 1922 and 1923—and once as a postlude in October, 1922.³³ The first movement, *Allegro vivace*, is a variation set which is actually quite difficult. Widor’s ten symphonies were written and published between 1872-1900. As his program note attests, Steuterman knew of all ten symphonies, and considered the Fifth to be one of the finest.

The Fifth Symphony is one of the greatest of the ten symphonies Widor has written for the organ, works admirably suited to display the varied resources of a modern organ, marking a change from the style of Bach and his successors...³⁴

³¹ Leupold, *Organ Words of Guilmant*, xxiii.

³² Leupold, *Organ Works of Guilmant*, xxi.

³³ The beloved tradition of playing the Toccata as the postlude on Easter Day had not yet begun in the 1920s.

³⁴ Steuterman’s Journal, 271.

His remarks about the way Widor writes for the “modern” organ reflect precisely what Widor wrote himself in the preface to his published works:

The modern organ is essentially symphonic. The new instrument requires a new language, an ideal other than scholastic polyphony. It is no longer the Bach of the fugue whom we invoke but the heartrending melodist, the preeminently expressive Master of the Preludes, the Magnificat, the B-minor Mass, the cantatas, and the *St. Matthew Passion*.³⁵

Steuterman also played the flashy Finale from the Symphony No. 2, and used it both in recital and church. He played it first in church, as a postlude on Nov. 4, 1923.³⁶ Perhaps it was his practice run-through, playing it for the first time before he was to debut it in recital the following spring, on March 30, 1924.³⁷ This time, in addition to pointing to the way Widor uses the organ differently than Bach, Steuterman gives his audience a little more information about Widor, educating them on his notability as an organist, professor and organ composer:

Charles Marie Widor, born at Lyons in 1845. Since 1869, organist of St. Sulpice, Paris. In 1890 succeeded César Franck as professor at Paris Conservatory. The symphonies of Widor are admirably suited to display the varied resources of a modern organ, and mark a change in the treatment of the instrument from the severe contrapuntal and fugal style of Bach and his successors.³⁸

This program note takes on additional interest since Steuterman began that program with one of Bach’s severest studies in counterpoint, the Toccata in F Major, BWV 540. These were two monumental pieces to include on a recital, especially on the fourth recital of a six-week recital

³⁵ Widor’s *Avant-Propos* as translated and published in Charles-Marie Widor, *The Symphonies for Organ: Symphony V*, ed. John R. Near (Middleton, WI: A-R Editions, Inc., 2007), xviii.

³⁶ Steuterman’s Journal, 225.

³⁷ Steuterman’s Journal, 273.

³⁸ Steuterman’s Journal, 273.

series. Steuterman didn't seem satisfied with his performance that day since he wrote in the margin, "Smaller crowd – many compliments. But not so well done."³⁹

Steuterman enjoyed a greater success three weeks earlier playing the Finale from Vierne's Symphony No. 1 for organ. "Never played better!" he wrote in his journal.⁴⁰ This piece he also "previewed" in church the fall before, again on an ordinary Sunday after Trinity, not on a Feast Day for which a longer, festive piece would have been more liturgically expected or appropriate.

FRANCE: Gigout, Dubois, Boëllmann, Batiste

Of these four lesser composers, Eugène Gigout held the most prestigious posts as Organist of Saint Augustin of Paris for sixty-two years and succeeded Alexandre Guilmant as Professor of Organ at the Paris Conservatoire. Franck's first Chorale is dedicated to Gigout, which shows a respect and camaraderie with his esteemed colleague. Gigout's compositional output was large, but unspectacular. Steuterman played the *Grand Choeur Dialogué*, a showy, pleasant monothematic piece, just once on his April 9, 1922 recital.⁴¹ Strategically, he programmed the crowd-pleaser as an opener to his recital, which should have immediately engaged the audience.

Hosannah! (Chorus Magnus), Op. 80, No. 3 by Théodore Dubois must have also been a crowd pleaser since Steuterman played it five times in three months—twice in recital and three times as a postlude on Sunday mornings. Dubois was another important organist in Paris church life and the Director of the Paris Conservatoire, but he was not well known for his compositional

³⁹ Steuterman's Journal, 273.

⁴⁰ Steuterman's Journal, 265.

⁴¹ Steuterman's Journal, 101.

efforts. This piece is best described as a moderately easy, endless rondo with uninteresting episodes. When playing it as a postlude, Steuterman probably took some large cuts; such cuts are in fact easy to make. It is interesting to note that Steuterman's program note gave information about the composer but said nothing about the composition itself, hinting at the level of interest Steuterman may have had in this piece.⁴²

Gigout's nephew, Léon Boëllmann, took lessons from Gigout and became Organist at St. Vincent-de-Paul in Paris. Steuterman played three of the four movements from his *Suite Gothique*, all of which are moderately easy. He called the *Menuet Gothique*, "a delightful menuet"⁴³ in the March 25, 1923 recital program on which he played it. It is a relatively short piece, so it is surprising he didn't use it on a Sunday morning.

Little is known of Eduard Batiste (1820-1876), a composer of two works in Steuterman's repertoire. He played both *Communion* and *Andante in G* in church, and *Andante in G* twice in recital. Steuterman gave brief details about Batiste, but no information in the recital program notes about the music. Even though Batiste held prominent positions as Professor at the Paris Conservatoire and Organist at the Paris church of St. Eustache, history has not been kind to his compositional efforts. The most respected organ literature guides of the twentieth century barely mention him, if at all. Marilou Krazenstein does not even list him,⁴⁴ and Corliss Arnold writes charitably, "Even though the quality of this music might be questioned today, perhaps these men were part of the effort to improve organ music of that period."⁴⁵ John Henderson's *Dictionary of*

⁴² Steuterman's Journal, 265. "Theodore Dubois, born in 1837, organist of the Madeleine from 1877-1896, director of the Paris Conservatory from 1896 to 1905."

⁴³ Steuterman's Journal, 193.

⁴⁴ Krazenstein, *Survey of Organ Literature*.

⁴⁵ Arnold, *Organ Literature*, 198-199.

Composers offers the scathing commentary, “If you think Lefébure-Wely’s organ music is vulgar then think again for that of Edouard Batiste is worse.”⁴⁶ Nevertheless, Steuterman felt these pieces worthy of performing on his recitals, giving insight to musical preferences of the 1920s.

MISCELLANEOUS WORKS

In addition to the large Bach works, Steuterman’s repertoire included three works written for manuals only or originally for harpsichord in the seventeenth and eighteenth centuries by composers François Couperin, Domenico Scarlatti, and John Reading. All three composers were organists and these works were likely played on the organ as well. He used Reading’s *Chorale Prelude on Adeste Fideles* for two years in a row, 1921 and 1922, for Christmas Day and the First Sunday after Christmas. A short work, Scarlatti’s *Siciliano* was played only once, during communion in 1921. Steuterman’s repertoire included the music of Francois Couperin. In 1924, he played *Soeur Monique* as a prelude the same day he played it in recital, March 23, 1924.⁴⁷ Just a few weeks earlier in March, he used the title *Rondeau*, but it was likely the same piece.

Steuterman’s musical training was rooted in the study of the Classics. Through his study of the early masters, his repertoire demonstrates he had achieved a high level of technical proficiency. Decades earlier, Americans had to go abroad for this type of training, but as a student at the Guilman Organ School, Steuterman was able to remain on this continent to cultivate this standard of excellence. His commitment to perform the Classics displayed his desire to help spread the American organist’s idealism and educate his Memphis audience.

⁴⁶ Henderson, *Dictionary*, entry on Batiste, A. E., n.p.

⁴⁷ Steuterman’s Journal, 271.

CHAPTER FOUR: The Contemporary Works

Turning our focus to the pieces in Adolph Steuterman's repertoire written in the twentieth century, this chapter looks at the Contemporary works written by twenty-seven composers from Italy, France, England, and the United States. A flurry of organ composition occurred in the early twentieth century. As the pipe organ's appeal spread across the country, jobs became more prevalent and demand for skilled organists increased. Church musicians like Steuterman needed a large body of repertoire that was easy to learn to meet the demands of the job.

These Contemporary works include several recital pieces, but the majority are postludes. They are stately or serious in tone. Their titles help to give a first layer of understanding of their nature. Some pieces evoke traditional forms. Aptly named, Bonnet's *Variations de Concert* is a set of variations, but Enrico Bossi's *Étude Symphonique* and Scherzo in G Minor bear little resemblance to the old forms. Some titles, like *Grand Choeur* or *Triumphal March*, beg for the tidal-wave sound of full organ. Others convey a sense of dignity, like *Risoluto* by Horatio Parker,¹ *Christus Resurrexit* by Oreste Ravanello,² or Noble's *Solemn Prelude on "Gloria Domini."* Titles like *Sortie in D Minor* or *Festal Postlude* indicate the context and place in which they should be played—at the end of a church service. In general, these compositions offer little development of form and motive as compared to the Classics, but are meant to impress and thrill the listener. Very few of them require much advanced pedal work beyond functioning as a slow-moving bass line; any flash of virtuosity is reserved for the manuals.³ Most are not complicated,

¹ Unless otherwise specified, all biographical information is from John Henderson, *A Dictionary of Composers for Organ*. (Swindon: John Henderson (Pub.) Ltd.), 2005. Parker was a professor of music at Yale University and one of the founders of the AGO.

² Appointed to the prestigious post of organist at St. Mark's, Venice at age seventeen, Ravanello taught at the conservatory in Venice before becoming director of the Istituto Musicale in Padua.

³ Later in the chapter, two recital pieces with challenging pedal work prove to be exceptions to this statement. They are Bonnet's *Variations de Concert* and Bossi's *Étude Symphonique*.

but serviceable and easy to learn. Steuterman played a few of the works on this list in recital, but most of them—seventy-five percent—functioned as postludes. He played only two of the forty works on this list as a prelude or during communion. This chapter will focus on the recital works and postludes (Table 3).

Table 3
The Contemporary Works

Composer	Title	Times played	Recital or Service
Boex, Andrew	<i>Rustic March</i>	1	R
Bonnet, Joseph	<i>Rhapsodie Catalane</i> , op. 5, no. 12	1	R
Bonnet, Joseph	<i>Variations de Concert</i> , op. 1	2	R
Bossi, M. Enrico	<i>Alla Marcia</i>	3	R, S
Bossi, M. Enrico	<i>Entrée Pontificale</i> , op. 104	1	S
Bossi, M. Enrico	<i>Étude Symphonique</i> , op. 78	2	R
Bossi, M. Enrico	Scherzo in G Minor, op. 49, no. 2	2	R
de la Tombelle, Fernand	<i>Marche Pontificale</i> , op. 23, no. 15	1	S
Debat-Ponsan, George	Gavotte	1	R
Dickinson, Clarence	Berceuse	4	S
Faulkes, William	<i>Grand Choeur</i>	1	S
Faulkes, William	<i>Postlude in A</i>	1	S
Faulkes, William	<i>Scherzo Symphonie in D</i>	1	S
Ferrata, Giuseppe	<i>Marche Triomphale</i>	6	R, S
Galbraith, J. Lamont	<i>Allegro Pomposo</i>	1	S
Ganne, Louis	<i>Marche Nuptial</i>	4	S
Glazounoff, Alexander	Prelude in D	4	S
Hall, King	<i>Nuptial March</i>	4	S
Hollins, Alfred	<i>Grand Choeur in G Minor</i>	1	S
Hollins, Alfred	Intermezzo in D ^b	3	R, S
Hollins, Alfred	<i>Triumphal March</i>	1	S
Holloway, F. W.	Allegro Pomposo in F	6	R, S
Kinder, Ralph	<i>Festival March</i>	7	S
King, Oliver	<i>Wedding March</i>	1	S
Kroeger, Ernest R.	<i>Festal March</i>	1	S
Kroeger, Ernest R.	<i>Marche Pittoresque</i>	8	R, S
Mailly, Alphonse	“Invocation” (<i>Trois Morceaux</i>)	5	R, S
Nevin, Gordon Balch	<i>In Memoriam - An elegy</i>	1	S
Noble, T. Tertius	<i>Solemn Prelude on "Gloria Domini"</i>	4	R, S
Parker, Horatio	Risoluto op. 68, no. 5	2	S

Table 3 (Continued)
The Contemporary Works

Composer	Title	Times played	Recital or Service
Ravanello, Oreste	<i>Christus Resurrexit</i>	1	S
Rogers, James Hotchkiss	<i>Grand Cho eur</i>	3	S
Rogers, James Hotchkiss	<i>Processional March</i>	4	S
Rogers, James Hotchkiss	Sortie in D Minor	3	S
Rogers, James Hotchkiss	Sortie in F	3	S
Rogers, James Hotchkiss	Sortie in G Major	3	S
Rogers, James Hotchkiss	<i>Processional March</i>	3	S
Schminke, Oscar	<i>Festal Postlude</i>	6	R, S
Stoughton, R. S.	<i>Festal March</i>	3	R, S
Wachs, Paul	<i>Hosanna</i>	1	S
Wachs, Paul	<i>Triomphale Entree</i>	1	S
Willan, Healey	Epilogue	1	R
Wood, Carl Paige	<i>Postlude in C</i>	1	S

Thirteen pieces on this list were played in recital. Joseph Bonnet wrote the largest scale works on the list, followed by those of M. Enrico Bossi. Several smaller works were featured; of those, some are more serious in tone like the Noble *Solemn Prelude*, some are simply delightful—those were the marches.

Two of the recital pieces, *Variations de Concert*, Op. 1 and *Rhapsodie Catalane*, Op. 5, No. 12, were written by the notable French organist Joseph Bonnet. At the turn of the century, Bonnet was one of the finest organists in the world.⁴ He was trained by and then succeeded Guilmant at the Paris Conservatoire, and he served a prominent Catholic church in Paris, St. Eustache. In 1917, Bonnet's fame as a recitalist spread as he toured extensively in Canada and the United States. Later, in 1921, George Eastman brought him from Paris to the United States to be the second organ professor, along with founder Harold Gleason, at the new music school in

⁴ Marilou Krazenstein, *Survey of Organ Literature and Editions* (Ames: The Iowa State University Press, 1980), 93.

Rochester, New York, the Eastman School of Music.⁵ It seems likely that while studying in New York, Steuterman would have become familiar with Bonnet and his music.

Typical of the music coming from the organists of the Paris Conservatoire, the two works by Bonnet use traditional harmony and rigorous counterpoint and demand a solid technique for both manuals and pedal. Bonnet's compositions are far and above the rest of the works in this category; they resemble the well-crafted works in the Classics category. *Rhapsodie Catalane*,⁶ dedicated to one of Steuterman's former teachers, Charles Galloway, is based on the Catalan Christmas carol, "Fum, fum, fum." In its multi-sectional form, rhapsodic passages alternate with contrapuntal sections. Unique to most works by Steuterman's contemporaries, this piece features a rhapsodic passage for pedals only, including the use of extensive double pedal work (Figure 3.1).⁷

⁵ Mona Seghatoleslami. "Hidden Treasure in Walls of Eastman School of Music, May 24, 2019. <https://www.wxxinews.org/post/hidden-treasure-walls-eastman-school-music> (accessed Feb. 8, 2020).

⁶ Joseph Bonnet, *Douze Pièces pour Grand Orgue*, op. 5 (Paris: Alphonse Leduc, 1909).

⁷ Joseph Bonnet. *Douze Pièces pour Grand-Orgue* (Paris: Leduc, 1909), 70.



Figure 3.1. A solo pedal passage in *Rhapsodie Catalane* by Joseph Bonnet.

Bonnet's *Variations de Concert*, op. 1 surpasses the *Rhapsodie Catalane* in its technical demands. Not only does it feature a formidable pedal cadenza, the pedal work is fully integrated into the counterpoint and functions as an independent voice (Figure 3.2).⁸



Figure 3.2. Cadenza of *Variations de Concert*, op.1 by Joseph Bonnet.

⁸ Joseph Bonnet, *Variations de Concert*, op. 1 (Paris: Alphonse Leduc, 1908).

In the third variation, Bonnet uses fore-imitation in measures 1 and 2 to introduce the first phrase of the original melody (played by the left hand beginning in m. 7), and again in the pedal in m. 4 to introduce the second phrase of the melody.

6

Andante cantabile (♩ = 60)

3^{me} VARIATION

R. Trompette harmonique, Flûte 8.
 Pos. Jeux doux 8.
 Péd. 16, 8 doux.

Figure 3.3. Variation 3, *Variations de Concert*, op. 1 by Joseph Bonnet.

Each year, Steuterman programmed works by the Italian composer Marco Enrico Bossi on his recitals. Coming from a family of organists,⁹ Bossi achieved international status as an organist, teacher, and composer. He was the most prolific of his family members, writing over 150 collaborative works and solos for the organ, as well as operas, orchestral and chamber works, and sacred choral pieces. During his tenure as Professor of Organ and Theory at the Naples Conservatory, he toured extensively, giving many recitals in France. In Paris, he met Franck, Guilmant, and Dupré, and paid homage to Guilmant by dedicating *Étude Symphonique*, a piece for organ solo, to him. Steuterman found Bossi's organ works manageable to play. The

⁹ Pietro Bossi, Enrico's father, was his first teacher; his brother, Costante Adolfo, was organist of Milan Cathedral. *The New Grove Dictionary of Music and Musicians*, s.v. "Marco Enrico Bossi," by John C. G. Waterhouse.

centuries of collective organ repertoire include very few works by Italians. Bossi is one of the few that wrote decent pieces that are included in modern surveys.¹⁰ Although they are not nearly as complicated or difficult as Bonnet's compositions, Bossi's pieces still pack a punch and sound much more difficult than they are to play. Bossi writes idiomatically for the fingers and uses repetitive patterns and sequences to their full advantage. In the Scherzo in G Minor,¹¹ the right hand melodic figuration centers around scalar and arpeggiated passages, punctuated by simple chords in the left hand and occasional bass notes in the pedal (Figures 3.4 and 3.5).



Figure 3.4. Opening bars of Scherzo in G Minor by M. Enrico Bossi.

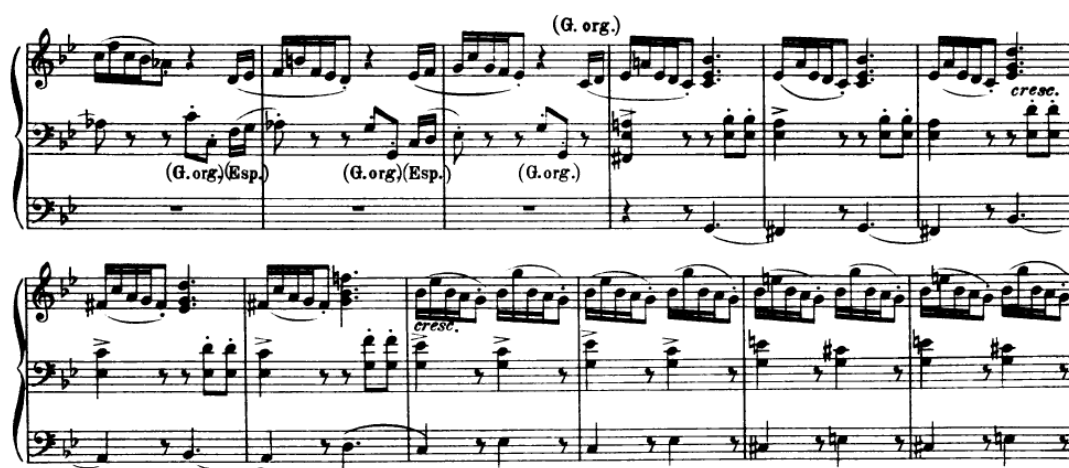


Figure 3.5. Simple harmony of left hand and pedal in Scherzo in G Minor by M. Enrico Bossi.

Bossi's *Étude Symphonique* puts a performer's virtuosity on display, a level of virtuosity in line with the colossal technique of its dedicatee, Alexandre Guilmant. Opus 78, with its 805

¹⁰ Bossi has an entry in the *New Grove* and is mentioned in three surveys: Arnold, Henderson, and Krautzenstein.

¹¹ M. Enrico Bossi. *Scherzo in G Minor*, op. 49, no. 2 (Turin, Italy: Sten, 1904).

pedal notes, became one of Bossi's most popular pieces.¹² It was performed by some of America's finest organists of the day, including Edwin Lemare and Samuel A. Baldwin at the Louisiana Purchase Exposition, the great world's fair held in St. Louis over seven months in 1904. Its impressive passages for unison manual and pedal work would have been easily managed by Guilmant, as well as Calvary's organist-choirmaster (Figure 3.6).



Figure 3.6. Last page, *Étude Symphonique* by Enrico Bossi.

Steuterman liked to use Bossi's pieces in the middle of his recitals as contrast, following a slower, melodic piece. He must have found this to be a successful formulaic strategy to keep

¹² M. Enrico Bossi, *Étude Symphonique*, op. 78 (New York: G. Schirmer, 1897).

the audience engaged; indeed, he programmed two different pieces by Bossi in consecutive weeks on recitals in both 1922 and 1923.

Steuterman programmed a few pieces on recitals just once: Gavotte by George Debat-Ponsan and *Christus Resurrexit* by Oreste Ravanello. A couple of pieces received double play, both in recital and on Sunday mornings, for good reason. These include *Solemn Prelude on "Gloria Domini"* by Noble, and some marches. An early-twentieth-century audience loved a good march. The form made its way from the battleground to the band concert, and had been functional in art music since the seventeenth century.¹³ With its origins in art music to cover movement on stage, using a march as a postlude translated particularly well if it was viewed as a piece to accompany the congregation exiting the church. One of the more typical organ marches Steuterman played, *Marche Pittoresque* by Ernest Kroeger, was also a favorite of his, and perhaps a favorite of the Calvary congregation too.¹⁴ It was one of the most repeated pieces in all of Steuterman's repertoire; in three years, he played it six times on Sunday mornings and twice in recital.

Marche Pittoresque does not have a typical introduction as most marches do, but the toe-tapping melody, with regular accents occurring in the four-bar phrases, is unmistakably march-like. The uncomplicated ostinato bass line underscores the strength of the rhythm (Figure 3.7).

¹³ For a description of a typical march written in the early twentieth century, see *The New Grove Dictionary of Music and Musicians*, s.v. "March," by Erich Schwandt and Andrew Lamb.

¹⁴ Ernest Kroeger, *Marche Pittoresque* (New York: G. Schirmer, Inc., 1903).

To Dr. GERRIT SMITH.

Marche Pittoresque.

E. R. KROEGER.

2

I Great.
II Swell.
III Choir.

Full organ and Couplers.
Moderato, ma con moto.

Manual.

Pedal.

Figure 3.7. Opening bars of *Marche Pittoresque* by Ernest Kroeger.

Its form adheres to the typical march form for the most part. It eliminates the introduction typical of marches but then includes three strains and a trio section, adding a repeat of the first two strains and finishing with a grand coda. Ernest Kroeger began his musical career as a church organist, and eventually he ran his own music school. A native of St. Louis, he was also granted the high honor of planning the music for the Louisiana Purchase Exposition.¹⁵ Kroeger hired one of Steuterman's first organ teachers, Charles Galloway of St. Louis, to be the official Exposition organist. Steuterman was nine at the time, living in Memphis. It is unknown if his family visited St. Louis to attend the Exposition, but Steuterman most likely knew of Kroeger and his music because Kroeger was one of the founders of the AGO, and he dedicated *Marche Pittoresque* to another founder, Dr. Gerrit Smith of New York City.

The list of marches in the Contemporary category numbers thirteen, about one-third of the total number of pieces. That doesn't seem significant, but since he played them multiple

¹⁵ John Hylton, "The Music of the Louisiana Purchase Exposition," *College Music Symposium*, Vol. 31 (1991), p. 63.

times, when added all together Steuterman played marches forty-two times—nearly an entire year of Sundays. Their popularity cannot be denied.

Giuseppe Ferrata’s *Marche Triomphale*¹⁶ was the other march featured in recital, and was additionally heard as a postlude on Sundays. Born in Italy, Ferrata studied with Liszt before moving to the United States to teach at Sophie Newcomb College (now merged with Tulane University) in New Orleans. Ferrata’s works benefited from being published under the J. Fischer & Brothers series “Recital Pieces for Organ played by American and European Artists.” For each piece in the series, a cover page advertised a list of forty pieces that had the distinction of being performed internationally, making them much more desirable (Figure 3.8). An organist who already played one of the works in the series could feel comfortable about purchasing any of the other pieces on the list, without even hearing them.



Figure 3.8. Cover page advertising recital pieces for purchase.

¹⁶ Giuseppe Ferrata, *Marche Triomphale* (Birmingham, England: J. Fischer & Bro., 1902).

This cover list included wedding marches. Steuterman had some in his repertoire, and played them on Sunday mornings, but not in recital.¹⁷ They closely follow the form of a traditional march with repeated strains and a trio section in the middle; and, their melodies made up of four- and eight-bar phrases feature regular rhythmic accents. Modern composers may have hoped that by calling them wedding marches, they would become as popular as the wedding marches from operas, like Wagner’s “Bridal Chorus” (*Lohengrin*) and Mendelssohn’s “Wedding March” (*Midsummer Night’s Dream*).¹⁸

The remaining third of the pieces are solid exit fare written by well-known organists. While their titles are not stirring—Postlude in A and Sortie in F—they are grand pieces. They start with a massive fortissimo sound and their melodies, borrowing march-like qualities, are defined by simple harmonies and strong rhythms. Nearly all of them have a contrasting section with a softer melody similar to the Trio section of a typical march. Moving beyond the straightforward form, they typically make a brief foray into some type of development, whether it is through the use of counterpoint or exploratory harmonic sequences. Development is brief because the piece’s entire length doesn’t lend itself to a working out of great complexities. Some pieces, like Oscar Schminke’s *Festal Postlude*,¹⁹ tease with an introduction in the style of a march (Figure 3.9).

¹⁷ Steuterman played the *Marche Nuptial* by Louis Ganne and *Wedding March* by Oliver King. In these early years, he didn’t keep records of the weddings and repertoire played for them.

¹⁸ It seems strange that the Wagner and Mendelssohn wedding marches do not appear in Steuterman’s repertoire. Again, he may have been playing them for weddings, but we have no records of repertoire used at weddings. He played transcriptions of other marches from operas, but these will be discussed in a later chapter on transcriptions.

¹⁹ Oscar Schminke, *Festal Postlude* (Birmingham, England: J. Fischer & Bro., 1916).

Inscribed to Edwin Arthur Kraft

Festal Postlude

OSCAR E. SCHMINKE

(d. about 183)

In a joyful but dignified spirit

non legato except where marked otherwise

J.A. Full organ

Brilliantly

Manual

Pedal

J.F. & B. 4152-7

Copyright, 1916, by J. Fischer & Bro.
British Copyright Secured

Figure 3.9. *Festal Postlude* by Oscar Schminke.

It has an introduction, beginning on the dominant, and leads into a melody with strong rhythmic accents falling into predictable four-bar phrases. However, the so-called first strain gets only six measures into the repeat and abruptly ends with a fermata over a secondary dominant seventh chord at the bottom of the first page. The next section is not a typical march strain; it shows a little more complexity with a slight development of a descending quarter-note motive, in both hands and the pedal, and does not fall into a typical four-bar phrase (Figure 3.10).



Figure 3.10. Second melody of Oscar Schminke’s *Festal Postlude*.

Although *Festal Postlude* won no compositional prize, it was published in J. Fischer & Bro.’s series called “Recital Pieces for Organ Played by American and European Artists,” the same series that published Ferrata’s *Marche Triomphale*. Steuterman could have learned of *Festal Postlude* through that series, from Noble,²⁰ or by reading the periodicals. This piece and others by Schminke appear frequently on recital programs published in *The New Music Review and Church Music Review* in 1921.²¹ Schminke, a dentist by trade, lived just north of the Bronx in New Rochelle, NY.²² An organ aficionado, he also traveled abroad to hear and play organs in France and Germany. His knowledge of organ building was deep, and organists looked to him as an expert. In fact, William Barnes quoted Schminke extensively about the historic Silbermann instruments in Barnes’s book, *The Contemporary American Organ: Its Evolution, Design and*

²⁰ Noble’s service log shows he played *Marche Russe* by Schminke on Sun. Nov. 10, 1918, p. 98.

²¹ *The New Music Review and Church Music Review* 20, No. 236 (1921): 282. Established by publishing titan H. W. Gray, this journal, *NMR*, gave particular attention to the AGO and its goals, certification process, and the progress made by the organization in raising church music standards. RIPM overview prepared by Elizabeth Crouch Fitts, 2008. <https://www.ripm.org/?page=JournalInfo&ABB=NMR>, (June 20, 2019).

²² *The International Cyclopaedia of Music and Musicians*, s.v. “Oscar Schminke.”

Construction, published in 1930. Schminke wrote a total of seven pieces, and Steuterman played five of them. He played *Festal Postlude* the most often, but only on Sunday mornings.

Steuterman's repertoire included many pieces by another American organist, James Rogers. Rogers went to Paris to study with Guilmant and Widor before serving twenty-five years as Organist at the First Unitarian Church in Cleveland, Ohio.²³ He also published a sizable number of organ solos, including sonatas and suites. One of Steuterman's postludes by Rogers, *Sortie*, is written in 3/4 time and begins with strong, fortissimo quarter note chords.²⁴ Although the main melody sounds like a march, *Sortie* follows a typical ABA form, rather than a succession of strains. In it, the B section, instead of just serving as a contrasting melody, shows mild development by putting a four-note motive through harmonic sequences. The interplay between the manuals and pedal (Figure 3.11) enlivens the otherwise simple melody-accompaniment texture.

²³ *The International Cyclopædia of Music and Musicians*, s.v. "James Rogers."

²⁴ James Rogers, *Sortie* (New York: G. Schirmer, 1905).

The image displays three systems of musical notation for the B section of 'Sortie' by James Rogers. The first system includes a vocal line (labeled 'Ch.') and a piano line with the instruction 'Gt. to Ped. off; reeds off Ped.'. The second system features a piano line with the instruction 'add Full Sw.'. The third system includes a piano line with the instruction 'cresc.' and an organ line with the instruction 'poco a'. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Figure 3.11. The B section of *Sortie* by James Rogers.

Some pieces in this category had tempo names, like *Allegro Pomposo* or names which described the dynamic level or the type of registration used, like *Grand Choeur*, which calls for full organ.²⁵ Names like these provide a link to the past, hinting at a more serious approach to composition commonly cultivated in Western Europe. In Steuterman's repertoire, it was the English and the Americans who composed these works. These pieces were similar to the *Sorties* and *Postludes* with their heavily accented, march-like melodies and ternary structure (ABA). But their B sections generally included more polyphonic development instead of being melody-driven, and harmonically adventurous. Even though musicians of the twentieth century thought writing counterpoint was archaic, organ composers still used it in their works intended for a

²⁵ *Grand Choeur* is a French term indicating a registration of full organ.

sacred context.²⁶ One such *Grand Choeur*, also by James Rogers, begins with a syncopated melody played on full organ (Figure 3.12).²⁷ The A section ends and its B section (Figure 3.13) starts immediately with something resembling a fugue subject. After only twelve bars, in which three voices enter, it dissolves back into melody-driven sequential development.

To Edwin Arthur Kraft 3

Prepare (Swell: Full
Great: Full
Choir: s' & a' with reed
Pedal *ff*
All couplers)

Grand Choeur

Vivace James H. Rogers

Figure 3.12. Opening bars of *Grand Choeur* by James Rogers.

²⁶ See the discussion of the nature of church music in Chapter Two, p. 3, where I quoted from an article by Charles Galloway, “If it is to have a serious religious tone it will be polyphonic.”

²⁷ James Rogers. *Grand Choeur* (New York: G. Schirmer, Inc., 1908). The piece is dedicated to Edwin Kraft, an American organist who went to study abroad in Germany, and with Guilman and Widor in Paris. He had returned to the States and was organist at Trinity Cathedral, Cleveland, at the time.

Vivace

Gt. *f* with Fall Sw.
non legato

Gt. to Ped.

cresc. poco a poco

molto cresc.
add to Gt.

Figure 3.13. The B section of Grand Choer by James Rogers.

Sharing the same name, *Grand Choer* by William Faulkes is very similar to Rogers’s piece, but technically more demanding in its pedal work.²⁸ It too has a march-like melody in four-bar phrases, written in ternary form, including a few measures of fugal material (Figure 3.14). A prolific composer, Faulkes published over five hundred organ solos in his lifetime, with hundreds more still in manuscript, although in Malcolm Riley’s words, “there is nothing in his vast compositional output which would scare the horses at the local racetrack.”²⁹ Steuterman

²⁸ William Faulkes, *Grand Choer* (New York: G. Schirmer, 1904).

²⁹ Malcolm Riley, “Faulkes Organ Works,” *The Gramophone Newsletter*, n.d. <https://www.gramophone.co.uk/review/faulkes-organ-music> (accessed July 4, 2020).

played only three selections of Faulkes’s mammoth output. Playing them on Sunday mornings only, not in recital, emphasizes their usefulness as solid, but unspectacular, pieces.



Figure 3.14. Main melody and fugal material in *Grand Choeur* by William Faulkes.

Steuterman judiciously selected works written by his contemporaries. He chose fine composers with excellent reputations—reputations which were often based on pedigree and renowned concertizing, who were also published and marketed by the major companies. Playing works by these French, Italian, and English composers shows Steuterman’s knowledge of organ music crossed international boundaries. More importantly, this category includes works written by Americans. These organist-composers were the generation of American organists that began working hard to raise the level of church music standards in the United States by studying abroad, coming back to hold prominent church and academic positions, founding organizations like the AGO, and performing extensively.³⁰ Their compositions took what Arnold calls the “cheap pseudo-organ music” preferred by turn-of-the-century audiences—transcriptions and marches—and dignified it by creating idiomatic pieces for the organ. One could argue that it

³⁰ Corliss Arnold, *Organ Literature: A Comprehensive Survey, Vol. I, 3rd ed.* (Lanham, Maryland: The Scarecrow Press, Inc., 1995), 289.

perpetuated that style, but Steuterman understood the value of a good tune, rhythm and predictable structure, like that of a march. Accompanying a congregation's departure during a postlude does not demand the highest quality of composition. We already learned that Steuterman wished to establish a fine reputation on a national scale by sending his recital programs to be published in the professional journals. But a listing in a journal is a hollow honor for a musician without an appreciative audience. He surely knew that appealing to Calvary's congregation on a weekly basis could pull in an audience for his recitals, where they would be able to listen attentively to fine works that demonstrated his masterful technique.

CHAPTER FIVE: The Characteristic and Exotic Works

This chapter examines pieces written by Steuterman's contemporaries which are descriptive and evocative (Table 4). They are divided into two categories: characteristic and exotic.

Table 4
The Characteristics and Exotics

Composers	Title	Times Played	Recital or Sunday
	Characteristics		
Avery, Stanley	Nocturne	1	S
Bairstow, Edward	<i>Evening Song</i>	2	R
Boex, Andrew	<i>Marche Champêtre</i>	6	R, S
Borowski, Felix	<i>Prière</i>	7	R, S
Buck, Dudley	<i>The Holy Night</i>	3	S
Calkin, J. B.	<i>Harvest Thanksgiving March</i>	4	S
d'Evry, Edward	<i>Nocturnette</i>	1	S
d'Evry, Edward	Serenade in E flat	1	S
Dunn, James Philip	<i>Chanson Passionée</i>	2	S
Ferrata, Giuseppe	Nocturne, op. 9	4	R, S
Frysinger, J. Frank	<i>At Twilight</i>	1	S
Frysinger, J. Frank	Berceuse in A	1	S
Frysinger, J. Frank	<i>Moonlight</i>	6	R, S
Frysinger, J. Frank	<i>On the mount</i>	2	R, S
Frysinger, J. Frank	<i>Sunset</i>	2	S
Gillette, James	<i>Romance</i>	1	S
Gillette, James	<i>From the South</i>	1	S
Gillette, James	<i>Chant d'Amour</i>	3	S
Goodwin, Hugo	<i>In a Garden</i>	4	R, S
Harker, Frederick F.	Liebeslied	2	S
Holloway, F. W.	Song Without Words	2	S
Johnston, Edward F.	<i>Evensong</i>	4	S
Johnston, Edward F.	<i>Autumn</i>	2	S
Karg-Elert, Siegfried	<i>Harmonies du Soir</i> , op. 72, no. 1	1	R
Kinder, Ralph	<i>Caprice</i>	1	R
Kinder, Ralph	<i>Exultemus</i>	1	S
Kinder, Ralph	<i>In Springtime</i>	4	R, S

Table 4 (Continued)
The Characteristics and Exotics

Composers	Title	Times Played	Recital or Sunday
	Characteristics		
Kinder, Ralph	<i>Jour de Printemps</i>	2	R
Kinder, Ralph	<i>Moonlight</i>	1	R
Kinder, Ralph	<i>Serenade</i>	1	S
Kinder, Ralph	<i>Souvenir</i>	1	R
Kinder, Ralph	<i>Idyll</i>	1	S
Kinder, Ralph	<i>Cantilene du soir</i>	1	S
Laurens, Edmund	<i>Lieste</i>	1	S
Leary, A. Haydn	Barcarolle	6	R, S
Lefebure-Wely, Louis	<i>Hymn of the Nuns</i> (Andante in F)	3	S
Lefebure-Wely, Louis	Pastorale	1	S
Lemare, Edwin H.	Andantino	6	S
Lemare, Edwin H.	“The Cuckoo” (<i>Summer Sketches</i>)	1	R
Lemare, Edwin H.	“The Bee” (<i>Summer Sketches</i>)	2	R
Matthews, H. Alexander	Pastorale	7	S
Nevin, Gordon Balch	<i>Will o' the Wisp</i>	2	R
Nevin, Gordon Balch	<i>Rural Sketches: Suite for Organ</i>	1	R
Nevin, Gordon Balch	<i>Sketches of the City</i>	2	R
Nevin, Gordon Balch	<i>The Tragedy of a Tin Soldier</i>	1	R
Noble, T. Tertius	<i>An Elizabethan Idylle</i>	1	R, S
Noble, T. Tertius	<i>Reverie</i>	1	S
Richmond, W. H.	Romance in F, Op. 42	1	S
Rogers, James Hotchkiss	Berceuse in A Major	1	S
Russell, Alexander	<i>Song of the Basket Weaver</i>	1	R
Schminke, Oscar	<i>Elegy in the form of a March</i>	1	S
Schminke, Oscar	<i>March of the Toys: March on a theme from Schumann</i>	5	R, S
Schminke, Oscar	<i>Mountain Idyll: Pastorale</i>	2	R
Selby, B. Luard	A Christmas Pastorale	2	S
Sellars, Gatty	<i>Idyll: At twilight</i>	3	S
Sellars, Gatty	<i>Cradle Song</i>	1	S
Shelley, Harry	<i>Marche Militaire</i>	3	S
Stark, H. J.	<i>Prayer</i>	1	S
Stebbins, Charles A.	<i>The Swan</i>	5	S
Stebbins, Charles A.	<i>Oh, the Lilting Springtime!</i>	3	S
Stebbins, Charles A.	<i>At Twilight</i>	6	R, S

Table 4 (Continued)
The Characteristics and Exotics

Composers	Title	Times Played	Recital or Service
	Characteristics		
Stebbins, G. Waring	Cantilene	1	R
Steere, William	<i>In Capulet's garden</i>	1	S
Stoughton, R. S.	Alla Marcia, Molto Risoluto (<i>Sea Sketches</i>)	2	R, S
Stoughton, R. S.	"Neptune" (<i>Sea Sketches</i>)	2	S
Stoughton, R. S.	Nocturne	1	S
Stoughton, R. S.	"Sirens" (<i>Sea Sketches</i>)	1	S
Stoughton, R. S.	<i>Dreams</i>	7	S
Turner, Sandiford	<i>Thanksgiving Postlude</i>	1	S
	Exotics		
Dunn, James P.	<i>Cortège Orientale</i>	1	R
Schminke, Oscar	<i>Marche Russe</i>	5	R
Stoughton, R. S.	<i>A Rose garden of Samarkand</i>	3	R, S
Stoughton, R. S.	<i>An Arcadian Sketch</i>	2	S
Stoughton, R. S.	<i>In Fairyland</i>	2	R
Stoughton, R. S.	<i>Persian Suite</i>	1	R
Stoughton, R. S.	"Pyramids": Largo Mistico (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	"Rameses II": Allegro Marziale (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	"The Courts of Jamshyd" (<i>Persian Suite</i>)	1	R
Swinen, Firmin	<i>Chinoiserie</i>	1	R
Yon, Pietro	<i>Rapsodia Italiana</i>	1	R

THE CHARACTERISTICS

Characteristic pieces express a mood or emotion, or call to mind a time of day, a season, or a place. Some of them depict a particular thing or entity. Unlike programme music which depicts an evolution of an event or a development of a character over time, characteristic pieces

are more simplistic, like a quick view or a snapshot image.¹ Brown suggests that characteristic pieces are typically written for solo piano. Many of these organ solos exhibit pianistic tendencies, and it would be reasonably easy to transcribe them for piano by combining the two lower staves for left hand and pedal into one staff for the left hand. What defines them as organ works is the registrations that creatively use the organ's unique tonal palette to paint the aural picture described by the title. Hand in hand, the title and the colorful registrations draw a listener in by creating a powerful effect and engaging the imagination.

Stanley Lucas, a music publisher and contributor to the 1907 edition of *Grove's Dictionary of Music and Musicians*, considered this genre's dependence on the title its "inherent weakness," but ultimately praised the "popular" type of organ music.² Some considered the Characteristic works not serious enough to dignify the instrument, or even play in a sacred context, but Lucas argued "if the organ's spiritual home, where its truest genius is most gloriously apparent, be in the 'fretted vault,' at least we may allow it to wander off from time to time to the playing fields beyond the cloisters ... Heaven save us from so succumbing to arid scholasticism that Byron's summary of affairs may be true of music: 'Society is now one polished horde, Founded by two mighty tribes, the Bores and Bored.'"³

The Exotic pieces, the second category of pieces discussed in this chapter, take the listener's imagination one step further than the Characteristic works. With creative registrations, they attempt to transport the listener to far-off places like Egypt, Russia, Persia, or the Orient,

¹ *The New Grove Dictionary of Music and Musicians*, s.v. "Characteristic piece," by Maurice J. E. Brown, and s.v. "Programme music," by Roger Scruton.

² Stanley Lucas, "Characteristic and Programme Music" in *The Complete Organ Recitalist: British and American*, ed. Herbert Westerby (London: J. A. Godfrey & Sons, 1927), 74.

³ Lucas, "Characteristic," 74.

and some go so far as to use elements of non-Western music.⁴ The 1893 Exposition had a profound influence on late-nineteenth-century popular culture. It introduced the Middle East to crowds of thousands, and their appetite for the “Oriental” experience was insatiable.⁵ Composers learned to indulge this new interest, but didn’t always work with the foreign harmonic languages, depending instead on titles and dramatic registration effects.⁶

The Characteristics and Exotics encompass one-third of Steuterman’s repertoire in this study. Nearly all pieces in this category are written by Americans. Writing an exhaustive repertoire guide for organists in 1927, Englishman Herbert Westerby claimed that organ playing had advanced significantly in the United States since the late nineteenth century.⁷ Extensive recital tours across the country played by superlative organists created a demand for a new body of repertoire, and the American organists responded. The American approach, he argued, “aims at effectiveness, rather than academic profundity,” meaning the polyphonic writing coming out of the Western European tradition. It offers “more real melody and more real appeal to the average being.”⁸

Just as most of Steuterman’s postludes are categorized as Contemporary works, most of Steuterman’s preludes fall into this category of Characteristic pieces. In 1911, French organist-composer Camille Saint-Saëns wrote “music in church should always be appropriate to the

⁴ *The New Grove Dictionary of Music and Musicians*, s.v. “Exoticism,” by Ralph P. Locke.

⁵ Naomi Rosenblatt, “Orientalism in American Popular Culture” *Penn History Review* 16, No. 2 (2009): 51.

⁶ Ralph Locke calls this broader approach to exoticism the “All the Music in Full Context” Paradigm. R.P. Locke: “A Broader View of Musical Exoticism”, *The Journal of Musicology*, vol.24 (2007), 478.

⁷ Herbert Westerby, “The Organ Music of America,” *The Complete Organ Recitalist*, 134.

⁸ Westerby, “Organ Music of America,” 134.

service and an aid to contemplation and prayer.”⁹ In general, these pieces are rather innocuously plain. They have soft melodies and provide two to three minutes of quiet, undistracting background music, suitable while people said their prayers and prepared their minds for worship. They are not “appropriate to the service” in the same way as in France. Contemporary organists in the large Parisian parishes and cathedrals based many of their improvisations and pieces on the plainsong chants used in the Catholic masses. The preludes Steuterman played leaned more toward a secular nature. Their titles do not suggest a sacred context and they are not based on hymn tunes or chant.

There is also a rather clear distinction between pieces Steuterman played on Sunday mornings and those he performed on recitals. Preludes and communion music invoke reverie, or reference the time of day or season of year. Sometimes he used the same selections in recital, but more often, the pieces performed in recital depicted something more tangible like a specific place or thing. This chapter will examine examples of service music and recital pieces written by the noteworthy composers he played most frequently.

Many of Steuterman’s Sunday morning preludes had, paradoxically, titles referencing the end of the day, like *At Twilight*, *Cantilène du soir*, *Evening Song*, and *Moonlight*, just to name a few. Many of them are written in triple meter (6/8 or 6/4), to be played at a more moderate, lilting tempo, and structurally resemble a nocturne or placid waltz with sixteen-bar phrases and an introduction and coda added on. Composers call for the softer stops of the organ like strings, celestes, and flutes. Calm melodies are played on a quieter reed stop like the oboe, clarinet, or vox humana, and chimes are used evocatively.

⁹ Camille Saint-Saëns, “The Organ, Yesterday and Today” *The Etude* (Oct. 1911), n.p.

J. Frank Frysinger's piece *Moonlight* is a good example of this style (Figure 5.1).¹⁰

2
No. 14772
To Mr. T. Scott Buhrman, F.A.G.O. New York
MOONLIGHT
THE ORGAN LIBRARY
BOSTON CHAPTER
AMERICAN GUILD OF ORGANISTS

Prepare (Sw. Vox Celeste & Viola d'Orch.
Ch. Flutes 3' & 4' to Sw.
Ped. Bourdon 16' to Sw.)

J. FRANK FRYSSINGER

Andantino M. M. J. = 42

Manual

Pedal

rit. Ch. a tempo



Figure 5.1. *Moonlight* by J. Frank Frysinger (Philadelphia: Theodore Presser Co., 1917).

Written in triple meter and ternary form, it begins with a two-bar introduction. The sixteen-bar A section uses a flute for the unhurried, legato melody, accompanied by strings and celeste. The sixteen-bar B section provides contrast, almost like a trio following a minuet (Figure 5.2). It changes key, going to the subdominant, and drops the melody to the left hand on a quiet reed, the clarinet.

Disinvolturato

mf Sw. Flute 3' & Strings

Ch. Clarinet coupled to Sw.

rit.



Figure 5.2. B section of Frysinger's *Moonlight*.

¹⁰ J. Frank Frysinger, *Moonlight* (Philadelphia: Theodore Presser Co., 1917).

An uncomplicated return of the A theme uses a different color for the melody, the vox humana, which is the softest reed and one of the most distinctive sounds on a pipe organ. The piece continues a diminuendo into the four-bar coda at the end by changing registration to a celeste, and then to an Aeoline, the softest string stop.

It is a simple piece, but given the number of times he played it, Steuterman must have deemed it a good prelude. Steuterman also programmed *Moonlight* on two recitals, but the program note was brief: “Mr. Frysinger is an organist at Rock Island, Ill., and has written many organ pieces in the popular style.”¹¹ Using the word “popular” in the same way Lucas described, reinforces the idea that these works were indeed suitable for sacred contexts. Steuterman’s interest in Frysinger is reflected in his repertoire list, which included five Characteristic pieces. Widely respected as a composer in this style, Frysinger and a substantial body of his compositions were featured in *The American Organist* during Steuterman’s first year at Calvary, reviewed by a founder of the AGO, J. Warren Andrews.¹² Finding them suitable, moderately easy pieces, Andrews writes, “I am glad to welcome the more melodious and interesting compositions.” Just what Steuterman needed for his repertoire at Calvary.

Frysinger’s pieces resemble those of his organ composition instructor, Ralph Kinder. Immigrating from England at age five, Kinder was an active recitalist and church musician in

¹¹ From the March 26, 1922 recital program found in Steuterman’s journal, p. 97. Frysinger was not just an organist; he was also head of the organ and theory departments at Augustana College in Rock Island.

¹² J. Warren Andrews, “The Organ Works of J. Frank Frysinger,” *The American Organist* 2, No. 11 (November, 1919): 449. An article immediately preceding Andrews’s review, a biographical sketch by an unknown H. S. Ehrhart, gives a charming anecdote. It suggests that this popular style was part of Frysinger’s innate being. Growing up in a rural town, his earliest exposure to church music was hearing his father play in church on the first instrument to arrive in Hanover, PA. “In those times and circumstances the repertoire of a church organist was presumably confined to anthems and hymn tunes, and music of any other character played on a church organ in rural communities was regarded as having something of the nature of a sacrilege, but the romantic and artistic soul of the senior Frysinger refused to confine itself to such narrow bounds, and the staid brethren of the congregation were frequently horrified by improvisations on themes strangely suggestive of the world and the flesh.”

Philadelphia for his entire career.¹³ Steuterman's repertoire list shows an affinity for Kinder's compositions, which includes one march and nine Characteristic works.¹⁴ Like Frysinger's, they are moderately easy, serviceable pieces. Kinder liked to use the novelty stops that were present on some instruments. The first sixteen bars of *In Moonlight* begin with chimes, to convey a sense of nightfall (Figure 5.3).¹⁵

378975
To John N. Frazier, Philadelphia

In Moonlight

RALPH KINDER

Swell: Vox Celeste 8'
Choir: 4' Flute coupled to Sw.
Great: 8' Flute
Pedal: Bourdon 16' coupled to Sw.

Tempo ad lib. (♩ = 66)

Chimes

pp p dim. and ritard.

Figure 5.3. *In Moonlight* by Ralph Kinder.

His piece, *In Springtime*, begins with arpeggios on the harp (Figure 5.4).¹⁶

To
Melvin Biggs Goodwin, Philadelphia

In Springtime

RALPH KINDER

Swell: Strings
Choir: Soft 8' & 4'
Great: Dopp1 Flute coupled to Sw.
Pedal: Bourdon 16' coupled to Sw. or Ch.

ad lib. Allegretto (♩ = 112)

Manual

Ch. Sw. ritard. Sw.

Pedal

rit. tempo

Figure 5.4. *In Springtime* by Ralph Kinder.

¹³ Westerby reported that Kinder had given over 1000 recitals at the time of his 1927 publication, *The Complete Organ Recitalist*, 368. This fact is confirmed in Kinder's obituary published in *The Philadelphia Inquirer*, Nov. 16, 1952.

¹⁴ Kinder is the third most played composer on Steuterman's list, after J. S. Bach and R. S. Stoughton.

¹⁵ Ralph Kinder, *In Moonlight* (New York: J. Fischer & Bro., 1913).

¹⁶ Ralph Kinder, *In Springtime* (New York: J. Fischer & Bro., 1913).

After the brief introduction, Kinder calls for the same type of registration used in pieces evoking the night. However, the figuration is very different with a melody that arises from short, alternating chords, played on two different manuals of soft, balanced strings (or flutes). A livelier effect is created by the punctuated chords, which can be interpreted as “a balmy air of a fresh spring morning,”¹⁷ though it is subject to personal interpretation and imagination.

Of the American composers, Westerby particularly saluted Roy Spaulding Stoughton, calling him a “distinguished tone-colourist and depicter of Eastern characteristics ... first to fill a gap in the literature of the organ.”¹⁸ Another reviewer of Stoughton’s music in *The American Organist* said he was “destined to spread the fame of the American Composers.”¹⁹ An amateur organist, Stoughton made his living as a bank teller, but made his name as an organ composer. His *Dreams* was one of the pieces Steuterman used the most frequently, during communion. Its title, suggesting sleep and ethereal fancies, likens it to the other pieces about evening and nightfall, but its registrations surpass the others in creativity and variety. Certainly, the piece begins and ends as all the others do, with strings and celeste, clarinet and vox humana. But as the middle section intensifies with quicker rhythms, shorter phrases, and chromaticism—perhaps as the dream becomes more agitated—stop changes are required in nearly every bar, using contrasting flutes, French Horn, English Horn, and the addition of ranks at 8- and 4-foot pitch. Stoughton’s more adventurous works, the *Exotics*, will be explored later in this chapter.

Adding to a descriptive title and organ registrations, epigraphs were commonly used to help form an image for the listener. The audience at Steuterman’s recital on March 18, 1923

¹⁷ Jay Welch, liner notes to *Mormon Tabernacle Organ Recital*, Frank Asper, organist, Columbia Masterworks LP-6215.

¹⁸ Westerby, 145-146.

¹⁹ “Reviews: R. Spaulding Stoughton,” *The American Organist* 2, no. 7 (July, 1919): 299.

benefitted from reading the epigraph for Edwin Lemare's ditty, "The Bee," which was printed in the program.²⁰ It read "There has been heard a distant humming noise, like bees disturbed, and arming in their hives. – Dryd."²¹ "The Bee" comes from Lemare's five-movement suite, *Summer Sketches*. The other movements are titled "Dawn," "The Cuckoo," "Twilight," and "Evening."²² Lemare enjoyed extraordinary popularity in the early twentieth century as a recitalist, known for his transcriptions of orchestral scores and his improvisations. He also published more than 180 original compositions for organ.²³ Lemare's extensive knowledge of orchestral effects bled over into his original works. In this piece, the bee is heard in trills, akin to a string instrument's tremolo, played by the left hand (Figure 5.5).

²⁰ Edwin Lemare, "The Bee," *Summer Sketches* (London: Novello & Co., 1911).

²¹ "The Spanish Friar," Act I, Scene 1, in *The Works of John Dryden*, ed. George Saintsbury, v. 6 (Edinburgh: T. and A. Constable, 1883), 417.

²² Edwin Lemare, *Summer Sketches* (London: Novello & Company, Ltd., 1911).

²³ Wayne Leupold, "Edwin H. Lemare," *The Organ Music of Edwin H. Lemare, Series II, Volume II*, ed. Wayne Leupold, (Boston: Wayne Leupold Editions, Inc., 1992), 2.

II. THE BEE.

*"There has been heard a distant humming noise,
Like bees disturb'd, and arming in their hives!"*
Dryd.

III Swell (Lieblich 8' Celeste 8' 8' - if soft - V. H.)
I Choir (Soft 8' 4')
Pedal (Soft 16') - I

Edwin H. Lemare.

The musical score for "The Bee" is presented in three systems. The first system includes three staves: Manual (treble and bass clefs), and Pedal (bass clef). The Manual part begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The Pedal part consists of a single bass clef staff with a simple harmonic accompaniment. The tempo is marked "Allegretto. 4-92." and the dynamics include "sf" (sforzando) and "p" (piano). The second system continues the Manual and Pedal parts, with the Manual part marked "marcato" and "simile".

Figure 5.5. "The Bee" from *Summer Sketches* by Edwin Lemare.

The left hand "buzzing" continues for the entire duration of the two-minute piece, until the last four bars when the bee flies off and the piece concludes with a simple V-I cadence (Figure 5.6).

The final four measures of "The Bee" are shown in a single system with three staves: Manual (treble and bass clefs) and Pedal (bass clef). The Manual part features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The Pedal part consists of a single bass clef staff with a simple harmonic accompaniment. The dynamics include "sf" (sforzando) and "pp pizz." (pianissimo pizzicato). The piece concludes with a simple V-I cadence. A note "(Add open wood 16") is written below the Pedal staff in the final measure.

Figure 5.6. Final four measures of "The Bee" by Edwin Lemare.

The organ registration of this piece is not distinctive; it calls for the same stops used in Frysinger's *In Moonlight* and in Kinder's *In Springtime*. The melody lends no additional clues to

its character. Were it not for the title and epigraph, the audience could just as easily imagine the right hand's soaring melody could be a flying trapeze artist with the left hand trills the buzz of the crowd beneath. The last four bars could be the trapeze artist's graceful return to the platform high above.

When the epigraph cannot be printed, and it is the only definitive aspect of a composition, the complete effect is lost and the piece's value lies only in its melody and harmony. This is true of a piece Steuterman played frequently, *The Swan* by Charles Stebbins.²⁴ Stebbins bases this work on excerpts from Alfred Lloyd Tennyson's poem "The Dying Swan," and had it printed on the front cover.²⁵ It is about a swan uttering a loud lament that turns into a triumphant cry as it floats down the river to its death. Written in ternary form, the piece begins quietly, builds in the B section up to full organ, resembling the swan's last loud cry, and placidly returns to a reprise of the A section. Even though the poem begins with references to a "dole grey" sky, a "weary wind," and the dying swan's "loud lament," there is not a hint of melancholy in the melody. In fact, the entire piece scarcely wanders from the rather cheery key of E major. Calvary Church was not printing service leaflets at that point, so while Steuterman played it as a prelude or during communion, the congregation was completely unaware of the title and poem. To them, it could have easily been something general, like another *Reverie* or *Romance*, or simply a Largo-Più allegro-Largo, the tempo markings given by Stebbins.

Born in Chicago, the young Stebbins benefitted from the musical traditions the German immigrants brought when they settled in the Midwest.²⁶ He studied with organ virtuoso

²⁴ Charles Stebbins, *The Swan*, (New York: G. Schirmer, 1916).

²⁵ Alfred Lloyd Tennyson, "The Dying Swan," in *The Works of Alfred Lloyd Tennyson* (London: Macmillan and Co., 1893).

²⁶ "Charles Stebbins," *Biographical Dictionary of the Organ*, https://www.organ-biography.info/index.php?id=Stebbins_CharlesAlbert_1874 (accessed July 29, 2020).

Wilhelm Middleschulte, who came to Chicago from Berlin in 1891. Middleschulte was a J. S. Bach enthusiast and composed exclusively in Baroque forms.²⁷ Stebbins’s compositions veered in a drastically different direction; his small opus consisted entirely of Characteristic pieces, and Steuterman played most of them.

Middelschulte’s mentoring manifests itself in Stebbins’s piece, *Oh, the Liltng Springtime!* (Figure 5.7).²⁸ The melody is more than just a pretty tune. Its derivation shows a higher level of sophistication; it is based on the letters of the dedicatee’s name, Samuel A. Baldwin, another founder of the American Guild of Organists. But overall, the harmonic language, the formal structure, and the registrations are similar to the Characteristic pieces discussed thusfar.

2

To Samuel A. Baldwin, Professor of Music, College of the City of New York

Oh, The Liltng Springtime!

Oh the liltng Springtime
Dancing over the hills,
Scattering wide on every side
Golden daffodils,
Song of birds, and lovers' words,
And gurgle of forest rills!
C. A. S.

CHARLES ALBERT STEBBINS

Dreamily

With a Graceful Lilt
See, Oboe, St. Diap.

Manual

Soft Strings

pp

ritard.

Ch. Soft

Pedal

Ped. Soft Coup. to Ch.

* Motive formed from A. B. A. B. A. B., the musical letters in the name of Samuel A. Baldwin
Copyright, 1916, by J. Fischer & Bro.
J.F.&B. 4217-6
British Copyright Secured

Figure 5.7. *Oh, the Liltng Springtime!* by Charles Stebbins (New York: J. Fischer & Bro., 1916).

²⁷ “Wilhelm Middleschulte,” Henderson *A Directory of Composers for the Organ*, 2005, n.p. His output included a Canonic Fantasy on BACH with Fugue on four themes of Bach and his most famous piece based on the Bach “Wedge” fugue, Concerto on a theme of J. S. Bach, in addition to Fantasies and fugues, canons, and a passacaglia.

²⁸ Charles Stebbins, *Oh, the Liltng Springtime!* (New York: J. Fischer & Bro., 1916).

As Lucas noted, “Characteristic music can do many things, but inevitably it has very decided limitations. It can, with tolerable success, give us some suggestions of ...” the seasons, a place, a time, a thing.²⁹ So many of these titles describe the night, yet Steuterman did not need to lull his congregation to sleep. He needed easy-to-play, quiet pieces with garden-variety melodies to use as preludes which appealed to the Calvary congregation. There was very little overlap, in which the preludes also appeared on recital programs.

Steuterman enjoyed programming Characteristic works that evoked images of places or things on his recitals. Edwin Lemare’s “The Bee” is one example discussed earlier. His repertoire also included several such pieces written by Gordon Balch Nevin, including *Will o’ the Wisp*, and three Suites: *Sketches of the City*, *The Tragedy of a Tin Soldier*, and *Rural Sketches*. Nevin came from a musical family in Pennsylvania. His father, Gordon B., was a composer, as were his father’s cousins Ethelbert and Arthur.³⁰ *Will o’ the Wisp* was Nevin’s best-known piece.³¹ The nimble figuration for the right hand represents the folklorish flickering ghost light known as the “will ‘o the wisp.” (Figure 5.8)

²⁹ Stanley Lucas, “Characteristic and Programme Music” in Herbert Westerby, *The Complete Organ Recitalist: British and American*, (London: J. A. Godfrey & Sons, 1927), 72.

³⁰ The Nevin family has a Memphis connection through Arthur. In 1922, Arthur was hired by the city to develop municipal choral activities, one of the first positions of this type in the country. “To Direct Memphis Music.” *Musical America*, 32, no. 14 (Jan. 29, 1921): 35.

³¹ George Balch Nevin, *Compositions for the Organ* (Chicago: Clayton F. Summy Co., 1914). In the February 1, 1919 issue of *The Diapason*, the recital program column showed six recitalists having performed the piece, including Nevin himself, and the well-known organists Samuel Baldwin and J. Frank Frysinger.

Prepare { Sw. - Celeste and Gedecht
 Gt. - Gross Flute
 Ped. - 16- Sw. to Ped.

To my father, George B. Nevin, Easton, Pa.
WILL O' THE WISP.
 Scherzo-Toccatina for Organ.

GORDON BALCH NEVIN.

Alléretto scherzando.

Figure 5.8. *Will o' the Wisp* by Gordon Balch Nevin.

Nevin is one of the few to compose pieces about people. Three movements of his suite, *Sketches of the City*, portray an old woman, a child living on the streets, and a blind man.³² They are short vignettes about the characters one might see in the city. “The Grandmother” includes the not-so-flattering epigraph, “An old lady on a porch.” The rise and fall of the slow-moving melody with a left-hand accompaniment marking time in half notes gives the impression she is in a rocking chair, idling the time away (Figure 5.9). The organ registration can hardly lend much in the way of description in this brief, twenty-bar movement.

³² Gordon Balch Nevin, *Sketches of the City* (Chicago: Clayton F. Summy Co., 1917).

III
The Grandmother
"An old lady on a porch." GORDON BALCH NEVIN.

Poco andante.
Ch. ♯ Flute, with sub coupler.
Sw. Aeoline with super coupler.
Ped. 16 Gedecht - Sw. to Ped.

C. F. S. Co. 4768

Figure 5.9. "The Grandmother," *Sketches of the City* by Gordon Balch Nevin.

The next movement about the whistling street urchin offers great contrast with its quicker tempo and jaunty rhythms to portray youth, and higher-pitched registrations used to create a whistling effect (Figure 5.10).

Urchin Whistling in the Streets.
Allegretto leggiero. (*sempre rubato*) GORDON BALCH NEVIN

Ch. Quintadena and Piccolo.
Sw. Aeoline and Gedecht.
Ped. No stops. Sw. to Ped.

Both boxes nearly closed throughout.

C. F. S. Co. 4768

Figure 5.10. "Urchin Whistling in the Streets" from *Sketches of a City* by Gordon Balch Nevin.

Nevin tries to portray a blind man with a melancholy melody in A minor, played on strings, perhaps to convey a sense of brittleness. He used the Italian word *strascinato* which translates “the act of dragging heavily or being dragged with difficulty” (Figure 5.11).

10

V

Larghetto strascinato. The Blind Man. GORDON BALCH NEVIN.

Sw. Strings, Ged. 4 Flute.
Ped. Violone, Bourdon, Sw. to Ped.

Sw.

Gt. Gross Flute (right thumb.)

4 Flute off
add Super coupler.

Left thumb!

mpo *dim.* *ppp*

C. F. S. Co. 1768

Figure 5.11. “The Blind Man” from *Sketches of the City* by Gordon Balch Nevin.

The short movements are not meant to be profound; but without an image, this music is uninteresting. It is not composition for music’s sake. Its purpose is to entertain and to engage the imagination.

THE EXOTICS

The pieces in the Exotics category are meant to transport the listener to another world. While Steuterman was studying in New York City, music critic D. C. Parker published an article in 1917 that defined exoticism as something enticingly foreign in that it spins out of the artist’s (i.e., composer’s) imagination, full of “adventure and surprise.”³³ World expositions fostered a curiosity in the far-off lands, and some composers wrote for the public’s desire for adventure and

³³ D. C. Parker, “Exoticism in Music in Retrospect,” *The Musical Quarterly*, Vol. 3, No. 1 (Jan., 1917), 134.

surprise. Parker also suggested that exotic music may present new harmonies or rhythms, but “its appeal is primarily in the exploitation of the colors of the orchestra. The audience’s demand for this colorful style makes it necessary [for the composer] to consider the scoring of a work not as a thing apart from its harmonic dressing, but as something intimately related to it.”³⁴ In an age where organs regularly substituted for the orchestra and organ design attempted to imitate the orchestra, pipe organs were well suited to ably handle the registration demands of this music.³⁵ Whereas the Characteristic music could be suitable for either church or concert hall, the Exotics were strictly recital material. Steuterman knew the value of this popular style of piece and programmed it often on his Lenten Organ Recitals.

Written in the style of a typical march, as discussed in the previous chapter, the only thing Russian about Oscar Schminke’s *Marche Russe* is the theme; it is based on the Russian folk song, “Song of the Volga Boatmen” (Figure 5.12).³⁶ Using no other harmonic oddities, Schminke livens it up not only by playing *fff* on full organ, but also by calling for the many unique and contrasting colors of the instrument on a secondary melody: corneopean,³⁷ flute, celeste, clarinet, and principal. *Marche Russe* was written in 1915 and dedicated to Noble, and Steuterman most likely added it to his repertoire while in New York. He played it on one of his earliest recitals in 1921, and used it often on Sunday morning, both as a prelude and a postlude. It is the Exotic work he played most often.

³⁴ Parker, “Exoticism,” 160.

³⁵ The stoplist of the Kimball organ that Adolph played at Calvary at this time is unknown. Calvary’s present Aeolian-Skinner instrument was installed later in Steuterman’s tenure, in 1935. Though Aeolian-Skinner’s tonal design was beginning to veer away from the rich, orchestral nature of the instruments installed earlier in the century, it still retains some of the typical orchestral stops, like the oboe, clarinet, English horn, and French horn.

³⁶ Oscar Schminke, *Marche Russe* (New York: J. Fischer & Brother, 1915).

³⁷ A mellow reed stop with a horn-like tone.

2
Sw. Full (box closed)
Gt. Foundation
Ch. Foundation & Clarinet
Man. coupled

Respectfully dedicated to Mr. T. Tertius Noble

Marche Russe

OSCAR E. SCHMINKE

Stately - with sharply defined rhythm and phrasing

Manual

Pedal

Figure 5.12. Schminke's *Marche Russe* begins with the Russian folk song, "The Song of the Volga Boatmen."

The composer best known at the time for writing Exotic works was Roy Stoughton, who was introduced earlier in the chapter as a "depictor of Eastern characteristics." He excelled at writing engaging pieces that turned audiences into explorers of far-off lands, both real and fantastical, without leaving their seats. In a strange twist, writing music descriptive of other parts of the world was what made Stoughton so popular, and earned him the reputation for establishing "the American school of composers."³⁸ Stoughton wrote over fifty Characteristic and Exotic pieces; Steuterman played the ones that took audiences to Persia, Egypt, Arcadia, Samarkand, and a "Fairyland." Steuterman was surely aware of his home city's association with ancient Egypt; it serves as a special point of interest to focus on the movements he played from *Egyptian Suite*, "Pyramids" and "Rameses II."³⁹

³⁸ Westerby, *The Complete-Organ Recitalist*, 144. In this chapter, see p. 10.

³⁹ Coincidentally, some seventy years later, Memphis would have its own Pyramid and a statue of Rameses II just a few blocks from Calvary Episcopal; in 2012, after the Pyramid became a Bass Pro Shop, the statue was moved to the Central Avenue entrance to the University of Memphis campus, and has greeted countless U of M students since then on their way to classes.

Very little is known about Stoughton, but it is reasonable to assume the bank teller did not have extensive musical training.⁴⁰ These works do not require a high level of technical proficiency, and merely dabble in non-diatonic harmonic languages. Stoughton wrote popular music. Its success is rooted in appealing melodies, creative registrations, and short, contrasting sections which keep a listener engaged. Their “exotic” nature is dependent upon the range of stops on the organ and the audience’s willingness to imagine the far-off land named in the title. They are simple, but extremely accessible to a general audience.

The first movement of *Egyptian Suite*, “Pyramids,” begins with a melody created by the top notes of second and third inversion chords.⁴¹ The contour of the melody line actually creates the outline of a pyramid. Chords in the lower register played on a single oboe/fagotto stop creates a mysterious effect, perfect to describe an ancient tomb (Figure 5.13).

2

To Mr. Albert Riemenschneider
Dean of the Northern Ohio Chapter, A. G. O.

Pyramids

“*Egyptian Suite*” No. 1 R. S. STOUGHTON

Largo Mistico

Figure 5.13. Opening measures of “Pyramids” from *Egyptian Suite* by R. S. Stoughton.

Changing registration to the French horn and transposing up a fourth, the introduction material is repeated in the next four bars. This eight-measure motive is then set and expanded to a trio of sixteen bars with the right hand on a quieter reed, a descending chromatic left hand on

⁴⁰ Bits of biographical information about Stoughton are only found published in the journals and repertoire guides of the 1920s. No later publications of organ literature guides or dictionary of organists have any information about him other than a list of his compositions.

⁴¹ R. S. Stoughton, *Egyptian Suite* (Boston:White-Smith Music Publishing Co., 1916).

contrasting stops, over a pedal point (Figure 5.14). The stark melody leans heavily on the pentatonic scale, a scale that Day-O’Connell calls “an embodiment of the Romantic fascination with the ‘Oriental’ (exoticism).”⁴²



Figure 5.14. Main theme of “Pyramids” set as a trio.

The main theme is repeated three times, with suspenseful interjections played on different stops. The audience must have enjoyed speculating if Stoughton was trying to imitating spiders with descending clusters played on strings (Figure 5.15),



Figure 5.15. A descending line.

or ghosts, when hearing the rush of a minor scale followed by staccato, high-pitched gestures on a flute (Figure 5.16).

⁴² *The New Grove Dictionary of Music and Musicians*, s. v. “Pentatonic,” by Jeremy Day-O’Connell.



Figure 5.16. Pictorial gestures in Stoughton's "Pyramids."

The movement ends in the depths of the tomb on a low pedal note and a shiver (Figure 5.17).



Figure 5.17. The end of "Pyramids."

As Westerby notes, the *Egyptian Suite* begins with "the solitude and mystery of the Pyramids," and ends with "a sense of ruthless power" in Rameses II,⁴³ an appropriate effect for this particular ancient ruler. In his article, "Imagining Ramesses II," University of Memphis Professor of Egyptology Peter Brand says of the pharaoh, "He was not merely the most famous of pharaohs, he was also the most notorious."⁴⁴ The movement begins in D minor, with the ruthless power Westerby describes invoked in the fistfuls of chords and pedal octaves playing together on full organ. A favorite device of organ composers (and performers) was to exploit the extreme dynamic range of the instrument (Figure 5.18).

⁴³ Westerby, *The Complete Organ Recitalist*, 145.

⁴⁴ Peter J. Brand, "Imagining Ramesses II," *History Happenings: A newsletter published by the Department of History at The University of Memphis* 15, no. 1 (March, 2019), 2.

To Mr. Albert Riemenschneider
Dean of the Northern Ohio Chapter, A.G.O.

Rameses II

"Egyptian Suite" No. 4

R. S. STOUGHTON

Allegro Marziale

Figure 5.18. Opening measures of “Rameses II” from *Egyptian Suite* by R. S. Stoughton.

Stoughton knows how to build energy with phrase structure, building intensity with the use of four-bar phrases and repetition. Likewise, he can release that tension through a technique organist-composer Walter Howe called “evaporation,” where the line gets simpler, the number of voices is reduced with each repetition of the motive until it fades away.⁴⁵ Writing in descending chromatic thirds creates a mysterious-sounding transition into the second theme (Figure 5.19).

⁴⁵ Walter Edward Howe, “Harmonic Tendencies: Whole Tone and Other Systems,” *The American Organist* 2, no. 9 (Sept., 1919), 365. Howe was an organist-composer living in Worcester, MA in the early twentieth century, serving as Head of the music department at Abbot Academy, a boarding school for girls in Andover, MA.

The image shows two systems of musical notation. The first system consists of a grand staff with a treble clef and a bass clef. The treble clef part has a whole rest in the first measure, followed by a series of chords in the bass clef. Dynamics include *a poco* and *dim.*. The second system is marked **Allegro moderato** and features three staves: a grand staff for piano accompaniment (treble and bass clefs) and a single bass clef staff. The piano part includes dynamics *mp* and *mf*. The bass clef staff is labeled 'Gt. Clar.' and 'Ch.'.

Figure 5.19. Transition to the second theme.

Stoughton's conveys the Far Eastern flavor further by using open fourths to accompany the melody based on the pentatonic scale. Using the same technique to develop the four-bar melody, he repeats it over and over at different pitch levels, indicating the melody to be played on alternating manuals (Figure 5.20).

The image shows a musical score with three systems. The first system has a treble clef staff with a melody and a bass clef staff with accompaniment. The second system continues the melody and accompaniment. The third system shows the melody in the treble clef and accompaniment in the bass clef. Dynamics include *mp* and *mf*. The treble clef part is labeled 'Sw.' and the bass clef part is labeled 'Gt.'.

Figure 5.20. Alternating manuals and repetition used to develop the second theme.

Stoughton brings back the descending chromatic thirds for the final transition, but this time instead of fading away, they build, and lead back into the powerful A section (Figure 5.21).

The image shows a musical score for Figure 5.21, divided into two systems. The first system is marked **Moderato** and features a piano part with dynamics *mp allarg.* and *mp sempre cresc.*, and a fagotto part starting with *p*. The second system is marked **Tempo I** and includes parts for strings (Sw, K & A), guitar (Gt.), and piano. Dynamics range from *f* to *ff*, with tempo markings *allarg.* and *molto allarg.* indicating a return to a slower tempo.

Figure 5.21. Final transition of descending chromatic thirds lead back into the A section.

The piece ends with an accelerando and crescendo into a frenzied coda of sixteenth notes punctuated by massive chords, before finally cadencing with a flattened seventh leading to the tonic on open fifths (Figure 5.22). The piece must have left the audience exhilarated by this wild ride to another land.

The image shows the coda of "Rameses II." in two systems. The first system is marked **Allegro Feroce** and features a piano part with dynamics *fff* and *ff*, and a bass line with sixteenth notes. The second system is marked **molto allarg.** and features a piano part with dynamics *ff* and *ff*, and a bass line with sixteenth notes.

Figure 5.22. The coda of “Rameses II.”

Considering where we started, with the *Grove* saying that Characteristic music belonged to the piano, it now seems clear that this genre belongs to the American organists. A title and an

epigraph give musical gestures and phrases more meaning, but the tonal resources of the organ allow a composer and performer to paint a picture to truly transport a listener. The docile Characteristic pieces proved to be useful for quiet moments in church, but they also provided good contrasting material in recital programs. The Characteristics offered gentleness, but the Exotics offered adventure, and the organ was the most equipped instrument to handle both ends of the spectrum. The American audience delighted in music of this more popular style, and the American organists led the way to establish a new genre with a plethora of new works.

CHAPTER SIX: Transcriptions

Transcriptions became an essential component of an organist's repertoire during the early twentieth century. Radio and the phonograph were not as universal as later decades. Many people studied and played an instrument at home, but either went to church or attended a concert to hear a wider repertoire.¹ Many people were introduced to the wonders of the organ and its capabilities at the popular world's fairs of 1893 in Chicago and 1904 in St. Louis. Huge instruments were built for the occasion. Thousands flocked to the expositions to hear the most celebrated organists of the day, such as Alexandre Guilmant or Edwin Lemare, squeeze every ounce of grandeur from the most magnificent musical machinery. Before then, most had been acquainted with only the humble two-manual instrument in their home church played by a local, often untrained, organist. Guilmant brought a virtuosity not yet heard in America; Lemare introduced orchestral transcriptions like the thrilling *Ride of the Valkyries* and *Overture to Aida*.²

Cities installed large instruments in municipal auditoriums because it was less expensive to pay an organist to play a concert than it was to pay an entire symphony.³ Organ builders gratified the desire for instruments that could provide the variety of orchestral colors—flutes, strings, reeds, brass, harps, chimes, and even celestas—to be able to play these transcriptions. A new style of organ design emerged, and an organist needed repertoire to put it through its paces. But not until 1928 did Memphis install a large pipe organ in its civic auditorium.⁴ During the

¹ Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1988), 344.

² Craig Whitney, *All the Stops: The Glorious Pipe Organ and Its American Masters* (New York: PublicAffairs, 2003), 29-31.

³ Not too far from Memphis, the city of Chattanooga, Tennessee employed Edwin Lemare as municipal organist from 1924 to 1929.

⁴ "Civic Auditorium—Memphis," The American Municipal Pipe Organ Website, <http://www.municipalorgans.net/?p=242> (accessed September 2, 2020)

early 1920s, without a municipal organist, Steuterman was able to offer Memphians the music they wanted to hear.

The popularity of transcriptions can be seen in Steuterman’s journals (Table 1). He played transcriptions of works for solo instruments and orchestral works, which included solo instruments with orchestral accompaniments. Many of the works he played as preludes or during communion were transcriptions of violin, vocal, or piano solos. Rousing overtures often concluded a service as a postlude. Steuterman presented both types of transcriptions in recital—solo instrumental and orchestral—and always featured what must have been the audience’s preference, a movement from a Wagner opera.

Table 5
Transcriptions
(organized by genre of original instrumentation)

Composer	Name of piece	Times played	Recital or Service	Original genre
Godard, Benjamin	Berceuse (<i>Jocelyn</i>)	4	R, S	opera
Handel, G. F.	Largo (<i>Xerxes</i>)	7	R, S	opera
Massenet, Jules	“Méditation” (<i>Thaïs</i>)	7	R, S	opera
Mendelssohn, Felix	“War March of the Priests” (<i>Athalia</i>)	3	S	opera
Meyerbeer, Giacomo	“Coronation March” (<i>Le Prophète</i>)	9	R, S	opera
Rimsky-Korsakoff, Nicolai	“Chanson Indoue” (<i>Sadko</i>)	7	R, S	opera
Rimsky-Korsakoff, Nicolai	“Hymn to the Sun” (<i>The Golden Cockerel</i>)	2	R, S	opera
Wagner, Richard	“Feuerzauber” (<i>Die Walküre</i>)	2	R	opera
Wagner, Richard	“Liebestod” (<i>Tristan und Isolde</i>)	3	R, S	opera
Wagner, Richard	Overture (<i>Die Meistersinger</i>)	3	R	opera
Wagner, Richard	“Pilgrim’s Chorus” (<i>Tannhäuser</i>)	4	R, S	opera
Wagner, Richard	“To the Evening Star” (<i>Tannhäuser</i>)	2	R	opera
Wagner, Richard	Vorspiel (<i>Parsifal</i>)	5	R, S	opera
Wagner, Richard	Vorspiel (<i>Tristan und Isolde</i>)	4	R	opera
Wagner, Richard	“Waldweben” (<i>Siegfried</i>)	2	R	opera

Table 5 (Continued)
Transcriptions

Composer	Name of piece	Times played	Recital or Service	Original genre
Bach, J. S.	Aria (Orchestral Suite in D Major, BWV 1068)	1	R	orchestra
Beethoven, Ludwig van	Andante (Symphony no. 5, op. 67)	1	S	orchestra
Bizet, Georges	Adagietto (<i>L'Arlesienne</i>)	3	S	orchestra
Bizet, Georges	Minuetto (<i>L'Arlesienne</i>)	3	R	orchestra
Brahms, Johannes, arr. Parker, Horatio	“In modo di marcia” (<i>Requiem</i>)	2	S	orchestra
Dvořák, Anton	Largo (<i>New World Symphony</i>)	2	R	orchestra
Elgar, Edward	<i>Pomp and Circumstance</i>	7	R, S	orchestra
Gounod, Charles	<i>Marche Romaine</i>	1	S	orchestra
Haberbier, Ernst	<i>The Enchanted Bells</i>	1	S	orchestra
Handel, George Frederic	Pastorale (<i>Messiah</i>)	4	S	orchestra
Moussorgsky, Modest	<i>March of Victory</i>	5	R, S	orchestra
Saint-Saëns, Camille	Prelude (<i>Le Déluge</i>)	2	S	orchestra
Saint-Saëns, Camille	“The Swan” (<i>Carnival of the Animals</i>)	3	S	orchestra
Sibelius, Jean	<i>Finlandia</i>	2	R	orchestra
Sibelius, Jean	<i>Valse triste</i> , op. 44	2	R	orchestra
Tchaikovsky, Peter	Andante (<i>Symphonie Pathétique</i>)	2	R, S	orchestra
Tchaikovsky, Peter	<i>Marche Slave</i> , op. 31	2	R	orchestra
Dubois, Théodore	<i>Fanfare</i>	6	S	piano
Arensky, Anton	Barcarolle	3	S	piano
Barmotine, Semyon	<i>Berceuse</i>	8	S	piano
Beethoven, L. van	Adagio (<i>Moonlight Sonata</i>)	1	S	piano
Chopin, Frederic	Nocturne, op. 9, no. 2	1	S	piano
Coleridge-Taylor, S.	<i>Scene from an Imaginary Ballet</i>	2	R	piano
Friml, Charles R.	<i>Melodie</i>	3	S	piano
Friml, Charles R.	<i>Russian Romance</i>	4	S	piano
Gade, Niels	<i>Canzonetta</i>	1	S	piano
Glière, Reinhold	<i>Melodie in D</i>	2	S	piano
Gretchaninoff, A.	<i>Chant d'Autome</i>	2	R, S	piano
Grieg, Edvard	<i>Elégie</i>	4	S	piano
Grieg, Edvard	<i>Gedankenvoll ich wandere</i>	5	R, S	piano
Grieg, Edvard	<i>Poème érotique</i>	2	S	piano
Liszt, Franz	<i>Liebestraum</i>	9	R, S	piano

Table 5 (Continued)
Transcriptions

Composer	Name of piece	Times played	Recital or Service	Original genre
MacDowell, Edward	<i>Idylle</i>	1	S	piano
MacDowell, Edward	<i>In Nomine Domini</i>	1	S	piano
MacDowell, Edward	“To a water lily” (<i>Woodland Sketches</i> , op. 51)	5	S	piano
MacDowell, Edward	“To a wild rose” (<i>Woodland Sketches</i> , op. 51)	5	R, S	piano
MacDowell, Edward	“With sweet lavender” (<i>New England Idylle</i> , op. 62, no. 4)	5	R, S	piano
MacDowell, Edward	“Nautilus” (<i>Sea Pieces</i>)	3	S	piano
Massenet, Jules	<i>Élégie</i> , op. 10, no. 5	4	R, S	piano
Moore, Graham P.	<i>Cortège Nuptiale</i>	1	S	piano
Nevin, Ethelbert	<i>Gondoliers</i>	1	R	piano
Nevin, Ethelbert	“Love Song” (<i>A Day in Venice</i>)	4	R	piano
Rachmaninoff, Sergei	Prelude no. 2 in C# Minor	1	R	piano
Rachmaninoff, Sergei	Serenade, op. 3	3	R, S	piano
Schumann, Robert	“Träumerei” (<i>Kinderscenen</i> , op. 15)	3	S	piano
Scriabin, Alexander	Prelude in G ^b Major	2	S	piano
Strauss, Richard	<i>Träumerei</i>	1	S	piano
Volkman, F. Robert	<i>The Song of a Hero</i>	2	S	piano
Debussy, Claude	“Ballet” (<i>Petite Suite</i>)	5	R, S	piano duet
Debussy, Claude	“En Bateau” (<i>Petite Suite</i>)	2	R, S	piano duet
Schubert, Franz	<i>Military March</i> , op. 51, no. 1	2	R, S	piano duet
MacDowell, Edward	<i>Romance: andantino</i>	2	S	strings
Tchaikovsky, Peter	Andante Cantabile (String Qt. no. 1, op. 11)	5	R, S	strings
Thome, F. Joseph	<i>Andante Religioso</i>	1	S	strings
Zitterbart, Jr., Fidelis	<i>Romance</i>	2	S	strings
Barns, Ethel	<i>Swing Song</i>	5	R, S	violin
Beethoven, Ludwig van	Minuet in G Major	4	R	violin
d'Ambrosio, Alfredo	Canzonetta	7	R, S	violin
Drdla, Franz	<i>Souvenir</i>	8	S	violin
Drumm, George	<i>Meditation</i>	1	S	violin
Dvořák, Anton	“Indian Wail” (<i>Sonatina</i>)	1	S	violin

Table 5 (Continued)
Transcriptions

Composer	Name of piece	Times played	Recital or Service	Original genre
Glazounoff, Alexander	Andante Expressivo	1	S	violin
Martini, Giovanni	Gavotte	1	R	violin
Neruda, Franz	<i>Slavonic Cradle Song</i>	1	S	violin
Raff, Joachim	<i>Cavatina</i> , op. 85 no. 3	1	S	violin
Wieniawski, Henryk	<i>Romance</i>	1	S	violin
Bach-Gounod	Ave Maria	1	S	voice
Brahms, Johannes	<i>Wiegenlied</i>	7	R, S	voice
Cadman, Charles	<i>From the Land of the Sky Blue Water</i>	1	S	voice
Dvořák, arr. Steuterman	<i>Als die alte Mutter</i>	8	R, S	voice
Gretchaninoff, Alexander	<i>Cradle Song</i>	6	R, S	voice
Russian folk song, arr. unknown	<i>Song of the Boatmen on the Volga</i>	3	R, S	voice
Schubert, Franz	Ave Maria	7	R, S	voice
Schubert, Franz	<i>Serenade</i>	3	R, S	voice

By the 1920s, the organ world fully embraced transcriptions as *de rigueur*, “having been thus blessed where formerly [they were] banned.”⁵ Transcriptions were standard fare played by major recitalists on programs across the country. Looking at program lists of recitals published monthly in a professional journal gives a glimpse of what could be considered standard repertoire played across the country. Here again is the list of recitals and performers previously examined in Chapter Three. Not only did they all play a work of J. S. Bach, nearly all also included a transcription (Table 6).⁶ Steuterman’s programming was in line with his colleagues.

⁵ Harvey Grace, *The Complete Organist* (London: Grant Richards, Ltd., 1920), 161.

⁶ “Organ Recitals,” *The New Music Review* 21 no. 245 (April, 1922), 158-159.

Table 6
Recitals featuring Transcriptions⁷
 (Performance venues are in New York City unless otherwise noted.)

Performer	Location	Title of Piece	Original Instrument
Charles Courboin	Wanamaker Auditorium (Philadelphia)	“Air”(Orchestral Suite No. 3 in D Major) – J. S. Bach ⁸	orchestra
S. Lewis Elmer	Brooklyn Institute of Arts and Sciences	<i>The Nightingale and the Rose</i> —Saint-Saëns	voice
Lynnwood Farnam	Church of the Holy Communion	N/A	
Gladys N. Gale	Universalist Church	“Méditation” (<i>Thaïs</i>) – Jules Massenet	violin & orchestra
Warren Gehrken	St. Luke’s Church	“Chapelle de Guillaume Tell” (<i>Années de pèlerinage</i>) – Franz Liszt	piano
Edwin Arthur Kraft	Trinity Cathedral (Cleveland)	<i>The Londonderry Air</i> – arr. Herbert Sanders	voice
Edwin Lemare	The Second Church (Boston)	“Angel Scene” (<i>Hansel and Gretel</i>) – E. Humperdinck	opera
Catherine Morgan	Salem Lutheran Memorial	<i>Funeral March of a Marionette</i> – Charles Gounod	piano
Alexander Russell	First Presbyterian	Largo (<i>New World Symphony</i>) – Anton Dvořák	orchestra
Sumner Salter	Chapin Hall (Williams College, Mass.)	“Pilgrims Chorus” (<i>Tannhäuser</i>) – Richard Wagner	orchestra
Helen Schaefer	St. Paul’s Cathedral (Buffalo)	N/A	
Maj. Roy W. Wonson	Trinity Church	<i>Swing Low, Sweet Chariot</i> – trans. Carl R. Diton	voice

In his 1920 book, *The Complete Organist*, Harvey Grace gave three justifications for the use of transcriptions: first, it keeps the “old” works of the Baroque composers alive; second, it familiarizes the public with the contemporary composers; and third, it acts as a substitute for an

⁷ These recitals and performers are the same ones referenced in Chapter Three, for their performances of Bach works.

⁸ This transcription of a movement from Bach’s Orchestral Suite No. 3 is in addition to the Toccata and Fugue in D Minor, identified in Chapter Three, performed on the same recital.

orchestra in a community lacking one.⁹ An organist known for his performances of Wagner transcriptions on U.S. concert tours, Englishman Reginald Goss-Custard, argued that the chief use of transcriptions was for recital purposes, to give “contrast and relief” to a program.¹⁰ Both men cautioned against programming an entire recital of transcriptions, and encouraged performers to be judicious, and play them only on instruments that provided a rich variety of tone color. Edwin Lemare, one of the most significant arrangers and performers at the time, included specific instructions on organ registrations that achieve “Orchestral effects” in his essay, “The Art of Organ-Playing.”¹¹

Organists were encouraged to learn the art of transcribing by studying the original scores, with the provision “that the arrangement¹² does the minimum of violence to the composer’s ideas, and that it is suitable to its new medium.”¹³ By doing so, it was said that the organist would achieve a better sense of phrasing, balance, and tone color. Goss-Custard, in his section on “The Art of Arranging,” advocates for the experience because it will teach the organist how to distill the important musical parts of the full score and rearrange chords to fit on three staves. By doing so, the player also learned how to register the instrument accordingly.¹⁴ Dr. Charles Mills,

⁹ Grace, *Organist*, 162-63.

¹⁰ Reginald Goss-Custard, “The Uses of Transcriptions,” in *The Complete Organ Recitalist: British and American*, ed. Herbert Westerby (London: J. A. Godfrey & Sons, 1927), 87.

¹¹ Edwin Lemare, “The Art of Organ-Playing,” *The Musical Educator*, ed. John Greig, IV (London: Caxton Publishing Company, Ltd., nd), xv. Reprint in Preface to *The Organ Music of Edwin H. Lemare*, ed. Wayne Leupold, (self-pub., Wayne Leupold Editions, Inc., 1992), 11.

¹² Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (New York: Oxford University Press, 2001), 136. It is important to acknowledge that at the time, the words “transcription” and “arrangement” were used interchangeably. Seen in the musical examples that follow, publishers used the terms “arranged” and “transcribed” mutually, with the abbreviation “trans.” This goes against our modern protocol. Herbert defines them as two distinct genres in his book and “trans.” should now be “transcr.” For the purposes of this study, I will use the terms interchangeably like those who wrote in the early twentieth century.

¹³ Grace, *Organist*, 163.

¹⁴ Goss-Custard, “Uses of Transcription,” 89.

Professor of Music and Director for the School of Music at the University of Wisconsin—Madison, advocated fiercely for the study of orchestration.¹⁵ He argued that organists would learn more about varying the tone colors of the instrument which would keep them from merely turning the organ into an orchestra.¹⁶

For organists who were not able to study orchestration or who did not feel gifted enough to make their own arrangements, publishing houses were happy to provide many versions for them to purchase. Of the many illustrious performers that produced transcriptions—Nevin, Rogers, Kinder—Lemare offered the most technically demanding ones. Unfortunately, this is the one detail that Steuterman failed to give us: his journal does not indicate who arranged any of the transcriptions he played. It is likely that he received instruction in orchestration and arranging at the Guilman School and felt confident to produce his own, and we know that he did. In a program note for a recital on April 13, 1924, he wrote “This Gypsy melody from ‘Songs My Mother Taught Me,’ has been arranged for the organ by the performer.”¹⁷ Years later, in 1935, Steuterman published a transcription years later, in 1935, of Ottorino Respighi’s *Notturmo* for organ and piano.¹⁸ Yet since most of these pieces had multiple transcriptions available and he never credits arrangers, we don’t know what he used. Given the amount of repertoire he played in one year’s time, and the amount of time it would take to transcribe an original arrangement, it is probable that Steuterman purchased and learned published settings.

¹⁵ *Baker’s Biographical Dictionary of Musician*, 4th ed., s.v. “Mills, Charles H.”

¹⁶ Charles H. Mills, “An Ideal Course of Training for Organists, *The Diapason* 10, no. 11 (Oct., 1919): 18.

¹⁷ Adolph Steuterman, “Service Records and Choir Attendance at Calvary Church, Memphis: April 3, 1921 to January 11, 1925,” (Private collection of Calvary Episcopal Church, Memphis, TN), 277. This was in reference to Dvořák’s “Als die Alte Mutter.”

¹⁸ Ottorino Respighi, *Notturmo*, arr. Adolph Steuterman (New York: H.W. Gray, 1935).

These were all well-known, popular pieces. The works for solo instruments were most likely played by many of the listeners in the pews. Steuterman played *Liebstraum No. 3*, by Franz Liszt, most frequently, a piano solo.¹⁹ A quick look at the Petrucci Music Library brings up eight different arrangements of *Liebstraum No. 3* published by 1925: for cello and piano; for violin and piano; for piano trio; for guitar, mandolins, and mandola; for harp; and for theatre orchestra in addition to two different versions for organ solo. It is worth comparing the two arrangements to see the different ways in which organists approached the art of transcription.

The two arrangements for organ solo were written out by Dr. David Falk,²⁰ who was a founder of the AGO, and Gordon Balch Nevin,²¹ a composer of Characteristic pieces discussed in Chapter Five. They are nearly identical in registration suggestions, calling for soft string stops for the arpeggiated accompaniment and quieter reeds like the clarinet, vox humana, and oboe for the melody. The changes in registration occur in the same places in each score. Perhaps Nevin took his cues from Falk's registrations, but each arranged the voices quite differently. Nevin produced an organ solo that was more well suited for the instrument.

¹⁹ Franz Liszt, *Liebesträume* (Leipzig: Fr. Kistner, n.d).

²⁰ Franz Liszt, *Liebstraum*, arr. Louis Falk (Chicago: Clayton F. Summy, Co., 1899).

²¹ Franz Liszt, *Liebstraum*, arr. Gordon Balch Nevin (New York: H. W. Gray, 1916).

Beginning with first statement of the original theme (Figure 6.1), Falk presents it simply (Figure 6.2).

Poco Allegro, con affetto

dolce cantando

Figure 6.1. Original piano score of *Liebestraum* by Franz Liszt.

FRANZ LISZT.
Arranged for Organ by DR. LOUIS FALK.

Poco Allegro con Affeto.
Choir.: *Dulciana & Melodia.*

Swell. *Salicional.*
Stop. Diapason & Oboe.

Ped. Bourdon coup. to Choir.

Figure 6.2. *Liebestraum* by Franz Liszt, arr. Louis Falk.

Nevin uses a technique Lemare made popular, the “thumbing down” of the melody, indicated by the “x” marking on the melody notes (Figure 6.3). The placement of the “x” indicates which hand to use, i.e., “x” above the note is played by the right thumb, below the note is played by the left hand. This allows for a thicker accompaniment texture, with a full chord played by the left hand and pedal together. It makes it more of an organ piece, utilizing the resources of the instrument, but also requires an advanced technical facility of the performer.

FRANZ LISZT
Trans. for organ by
Gordon Balch Nevin

Poco Allegro, con affetto
Sw. (right hand)

dolce cantando

Gt.

Sw. (left hand)

Figure 6.3. *Liebestraum* by Franz Liszt, arr. Gordon Balch Nevin.

Nevin also transcribes the cascading arpeggios in the development section more idiomatically. Liszt calls for the damper pedal to blur the fast moving arpeggiated chords which, on the piano, establishes and maintains the harmony in a lower tessitura through the entire measure (Figure 6.4). The melody is heard clearly in the upper range.



Figure 6.4. Development section, original score for piano.

To replicate the harmony and motion of the arpeggios, Nevin puts the third and fifth of the chord in a left-hand tremolo while the tonic is played in a split octave on the strong beats in the pedal (Figure 6.5). The melody is clearly heard above the harmony, played in chords by the right hand. It would have been tedious for Nevin to spell out the registration here, but by simply putting “Gt. (with full Sw.), the performer knows that many stops would be pulled. This would include the mixture, which is pitched octaves and fifths above the written pitch, placing the chords in the same tessitura as the original piano score.



Figure 6.5. Development section, arr. Nevin.

Falk keeps the arpeggios in the lowest voice, but by putting them in the pedal, they draw attention away from the melody (Figure 6.6). The harmony is sustained only by a few mid-range notes in the left hand. He also voices the right hand up an octave, instead of simply adding a higher pitched stop.

Figure 6.6. Development section, arr. Falk.

These two examples reinforce Grace's advice to organists in 1920. He suggested that they make their own arrangements because those published by recitalists are often too difficult and are written to be played on four-manual instruments.²²

Arrangements of the larger orchestral and opera movements generally didn't include many specific registrations. Dynamic markings were meant to be interpreted by the performer upon the instrument played, since every organ's stop list is unique, thus unleashing a performer's creativity. But, typically if a passage was assigned to the brass section in the original score, the transcriber called for the use of a big reed. In this transcription of Meyerbeer's *Coronation March*, a piece Steuterman played frequently, the arranger calls for the Tromba (Figure 6.7) to play the arpeggios originally written to be played by the horn, trumpet, trombone, and tuba.²³

²² Grace, *Organist*, 170.

²³ Giacomo Meyerbeer, *Coronation March*, arr. William Thomas Best, in *Arrangements from the Scores of the Great Masters* (London: Novello and Co., 1862).



Figure 6.7. Meyerbeer's *Coronation March*. arr. William T. Best.

Without knowing what transcriptions Steuterman played, it is difficult to discuss the repertoire in more detail. Furthermore, the analysis of a large orchestral transcription is beyond the scope of this study. What is important to note is that Steuterman was playing transcriptions because they were popular. The works for solo instrument were similar to the organ music written at the time; they could generally be identified as Characteristic pieces. They had titles like *To a wild rose*, *Gondoliers*, and *Slavonic Cradle Song*. In addition to pleasing his congregation and audiences, Steuterman was educating them by playing orchestral works and movements from operas. Finally, whether or not he transcribed them or played from a published version, his technique and use of the organ's colors must have been compelling and masterful. He drew crowds to his recitals year after year. In essence, he was Memphis's municipal organist *avant la lettre*.

CHAPTER SEVEN: Adolph Steuterman—A Perspective

Adolph Steuterman began his career during an invigorating time in the history of the organ in America. A push to raise the standards of playing, an audience of unprecedented size begging to listen, and a demand to install bigger and better instruments not just in churches, but in homes of the wealthy and civic auditoriums, put the organ at the forefront of American musical culture in the early decades of the twentieth century. But exactly what were the audiences and congregations hearing? What music was coming out of the thousands of pipes of these grandiose instruments across the country? Vast records of recital programs can be found in the professional journals that sprang up in the early twentieth century, but little has been written about the music played week in and week out in church services. Due to the amount of music played and lack of consistent record keeping, a church musician's repertoire is often forgotten. But Steuterman left us copious notes in volumes of service logs and newspaper clippings. His meticulous journal entries give a rare and welcome glimpse into the repertoire played in a prominent church in a large southern city.

With the establishment of the Guilman Organ School in New York City, Americans no longer had to travel abroad to receive fine training. Steuterman and his fellow students became the next generation of organists to spread the idealized European culture of organ playing across a wider swath of the United States. Bringing his New York education and experience to Memphis, Steuterman established an excellent program at Calvary. Meeting the well-cultivated demand for classical repertoire in the city, Steuterman provided high-quality music on a weekly basis, while offering a robust program of solo recitals and oratorios performed by choir and orchestra. While Memphis was unusually fortunate to have many performing bands, a professional orchestra, and musical clubs, most serious music heard by the average middle- or

upper-class white person was in church. This was true in most cities in the early twentieth century.

Church organists in Steuterman's day engaged in a vigorous debate over the appropriate repertoire. "Some of us down South must maintain a church standard, and we have that reputation even with the Easterners..." begins an anonymous editorial in *The American Organist* in 1922.¹ What repertoire reflects that standard? First, the question was whether the music should be classical or popular. Second, should the music be written specifically for the organ, or were transcriptions acceptable? Purists believed in presenting only music written for the organ that traced its compositional origins back to the contrapuntal music written by Bach. This was the music, they believed, that dignified the instrument. Advocates of a more popular style believed in playing a variety of music. In order to maintain, and even increase, interest in the instrument, they believed, the organist should play repertoire that appealed to a wider audience.

Steuterman embraced the popular position. Over the course of the three years (April 1921 to June 1924) explored in this study, he played a wide variety of pieces, numbering about 250 in total. They included works of the earlier masters, and transcriptions of instrumental and orchestral pieces, but most of them were written by American contemporaries. The repertoire fell into four categories: Classics, Contemporary, Characteristic, and Transcriptions. The Classics were solo works for organ or harpsichord written before 1900, nearly all by prominent French and German composers. The Contemporary category held both popular marches and pieces that thinly retained the old forms and imitative devices. Characteristic and Exotic pieces were unique

¹ "Points and Viewpoints: Keeping the Faith by one who has achieved success," *The American Organist* 5 no. 6 (May 1922), 245. Although it could have been possible, because he was a successful church musician in the south, Steuterman did not write this. The author references having received a job offer in the East in 1909, when Steuterman would have been only sixteen years old.

to this time period; their soft melodies and descriptive titles appealed to the listener's imagination and were composed primarily by American organists. Transcriptions, the only category of works that were not originally written for organ, were immensely crowd-pleasing. Steuterman played pieces of all categories in church and in recital, but the larger, longer works were reserved for the recital programs.

The eclectic mix of pieces Steuterman played demonstrates that he was a student of the repertoire, a master of the instrument, and an educator of his audience. The remarks he made about large recitals in the side margins of his journal and the newspaper reviews he pasted on the journal's pages leave no doubt that Steuterman took pleasure in the success he achieved in Memphis. He purposely chose to play music relevant to the time. From our vantage point, much of this repertoire might be described (or dismissed) as mere period pieces, and the many early-twentieth-century American organist-composers discussed here will probably remain obscure. Still, a modern organist might take note. Wise repertoire choices—blending the well-liked with the more academic—can secure the organ's place in American musical culture by ingratiating the congregation and audience to the instrument.

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APPENDIX 1
A Liturgical Year of Service and Recital Repertoire: Advent 1921-Thanksgiving 1922

Date	Liturg.	Title of Piece	Composer	Prel.	Postl.	Com.	Recital
11.27.21	Advent 1	<i>The Swan</i>	Stebbins, Charles	x			
		“War March of the Priests” (<i>Athalia</i>)	Mendelssohn, Felix		x		
12.4.21	Advent 2	“Chanson Indoue” (<i>Sadko</i>)	Rimsky-Korsakoff, N.	x			
		<i>Marche Pittoresque</i>	Kroeger, Ernest		x		
		“To a water lily” (<i>Woodland Sketches</i> , op. 51)	MacDowell, Edward			x	
		<i>Dreams</i>	Stoughton, R. S.				x
		Berceuse	Barmotine, Semyon				x
		“Nautilus” (<i>Sea Pieces</i>)	MacDowell, Edward				x
		Andante Cantabile (String Qt. no. 1, op. 11)	Tchaikovsky, Peter				x
		“Méditation” (<i>Thaïs</i>)	Massenet, Jules				x
		“To a wild rose” (<i>Woodland Sketches</i> , op. 51)	MacDowell, Edward				x
12.11.21	Advent 3	<i>Russian Romance</i>	Friml, Charles Rudolph	x			
		<i>Marche Romaine</i>	Gounod, Charles		x		
12.18.21	Advent 4	<i>Meditation</i>	Drumm, George	x			
		Largo (<i>Xerxes</i>)	Handel, G. F.		x		
12.25.21	Christmas	<i>A Christmas Pastorate</i>	Selby, B. Luard	x			
		<i>Adeste Fideles</i>	Reading, John		x		
		<i>Es ist ein Ros’ entsprungen</i>	Brahms, Johannes			x	
		<i>At Twilight</i>	Stebbins, Charles				x
		Berceuse in A Major	Rogers, James				x
1.1.22	Circumcision	<i>A Christmas Pastorate</i>	Selby, B. Luard	x			
		<i>Adeste Fidelis</i>	Reading, John		x		
		<i>Es ist ein Ros’ entsprungen</i>	Brahms, Johannes			x	
		<i>At Twilight—Idyll</i>	Sellars, Gatty				x
		<i>Als die alte Mutter</i>	Dvořák, arr. Steuterman				x
		Berceuse	Barmotine, Semyon				x
		<i>Dreams</i>	Stoughton, R. S.				x

Date	Liturg.	Title of Piece	Composer	Prel.	Postl.	Com.	Recital
1.8.22	Epiphany 1	“Hymn to the Sun” (<i>The Golden Cockerel</i>) Festal March	Rimsky-Korsakoff, N. Kroeger, Ernest R.	x			
1.15.22	Epiphany 2	Andante (<i>Symphonie Pathétique</i>) <i>Nuptial March</i>	Tchaikovsky, Peter Hall, King	x			
1.22.22	Epiphany 3	“Sirens” (<i>Sea Sketches</i>) “Neptune” (<i>Sea Sketches</i>)	Stoughton, R. S. Stoughton, R. S.	x			
1.29.22	Epiphany 4	“Chanson Indoue” (<i>Sadko</i>) Sortie in G	Rimsky-Korsakoff, N. Rogers, James H.	x			
2.5.22	Epiphany 5	Prelude (<i>Le Déluge</i>) <i>The Song of a Hero</i> <i>Cradle Song</i> <i>Poème érotique</i> <i>Elégie</i> <i>Als die alte Mutter</i> <i>Swing Song</i> <i>Adagietto</i>	Saint-Saëns, Camille Volkman, F. Robert Brahms, Johannes Grieg, Edvard Grieg, Edvard Dvořák, arr. Steuterman Barns, Ethel Bizet, Georges	x			
2.12.22	Septuagesima	“Indian Wail” (<i>Sonatina</i>) Festal Postlude	Dvořák, Anton Schminke, Oscar	x			
2.19.22	Sexagesima	<i>Chanson Passionée</i> <i>Nuptial March</i>	Dunn, James P. Hall, King	x			
2.26.22	Quinquagesima	<i>Pomp and Circumstance</i> <i>Grand Choeur</i>	Elgar, Edward Rogers, James H.	x			
3.5.22	Lent 1	<i>Idyll</i> <i>Fanfare</i> <i>At Twilight</i> <i>Dreams</i> “Méditation” (<i>Thaïs</i>) <i>Berceuse (Jocelyn)</i> <i>Russian Romance</i> <i>Cradle Song</i> Toccata and Fugue in D Minor <i>Es ist ein Ros’ entsprungen</i>	Kinder, Ralph Dubois, Théodore Stebbins, Charles Stoughton, R. S. Massenet, Jules Godard, Benjamin Friml, Charles Rudolph Sellars, Gatty Bach, J. S. Brahms, Johannes	x			

Date	Liturg.	Title of Piece	Composer	Prel.	Postl.	Com.	Recital
3.5.22 (cont.)	Lent 1	<i>Herzlich tut mich verlangen</i>	Brahms, Johannes				x
		<i>The Tragedy of a Tin Soldier</i>	Nevin, Gordon Balch				x
		Vorspiel (<i>Tristan und Isolde</i>)	Wagner, Richard				x
		<i>Étude Symphonique</i> , op. 78	Bossi, M. Enrico				x
		Minuet in G	Beethoven, Ludwig van				x
		<i>Liebestraum</i>	Liszt, Franz				x
		Alla Marcia, Molto Risoluto (<i>Sea Sketches</i>)	Stoughton, R. S.				x
3.12.22	Lent 2	<i>Liebestraum</i>	Liszt, Franz	x			
		<i>Marche Pontificale</i>	Lemmens, Jacques		x		
		Prelude in B Minor	Bach, J. S.				x
		“En Bateau” (<i>Petite Suite</i>)	Debussy, Claude				x
		“Ballet” (<i>Petite Suite</i>)	Debussy, Claude				x
		“Feuerzauber” (<i>Die Walküre</i>)	Wagner, Richard				x
		Largo (<i>New World Symphony</i>)	Dvořák, Anton				x
		Toccata (Organ Symphony No. 5)	Widor, Charles-Marie				x
		<i>Swing Song</i>	Barns, Ethel				x
		<i>Cradle Song</i>	Brahms, Johannes				x
3.19.22	Lent 3	<i>Marche Slave</i> , op. 31	Tchaikovsky, Peter				x
		<i>Swing Song</i>	Barns, Ethel	x			
		Prelude in B Minor	Bach, J. S.		x		
		Prelude and Fugue in A Minor	Bach, J. S.				x
		<i>Canzonetta</i>	d'Ambrosio, Alfredo				x
		Alla Marcia	Bossi, M. Enrico				x
		Vorspiel (<i>Parsifal</i>)	Wagner, Richard				x
		<i>Will o' the Wisp</i>	Nevin, Gordon Balch				x
		“Chanson Indoue” (<i>Sadko</i>)	Rimsky-Korsakoff, N.				x
		<i>Variations de Concert</i> , op. 1	Bonnet, Joseph				x
3.26.22	Lent 4	<i>Persian Suite</i>	Stoughton, R. S.				x
		<i>Nuptial March</i>	Hall, King	x			
		Fantasia in G Minor	Bach, J. S.		x		x
		“To a wild rose” (<i>Woodland Sketches</i> , op. 51)	MacDowell, Edward				x

Date	Liturg.	Title of Piece	Composer	Prel.	Postl.	Com.	Recital
3.26/22 (cont.)	Lent 4	“With sweet lavender” (<i>New England Idylle</i> , op. 62, no. 4)	MacDowell, Edward				x
		“Waldweben” (<i>Siegfried</i>)	Wagner, Richard				x
		<i>Song of the Boatmen on the Volga</i>	Russian Folk Song				x
		<i>Moonlight</i>	Frysinger, J. Frank				x
		Epilogue	Willan, Healey				x
		Andante (<i>Symphonie Pathétique</i>)	Tchaikovsky, Peter				x
		“Gondoliers” (<i>A Day in Venice</i> , op. 25)	Nevin, Ethelbert				x
		“Love Song” (<i>A Day in Venice</i> , op. 25)	Nevin, Ethelbert				x
		<i>Festal Postlude</i>	Schminke, Oscar				x
4.2.22	Passion Sun.	“Love Song” (<i>A Day in Venice</i> , op. 25)	Nevin, Ethelbert	x			
		“City from Afar Off” (<i>Sketches of the City</i>)	Nevin, Gordon Balch		x		
		<i>Moonlight</i>	Frysinger, J. Frank			x	
		<i>Als die alte Mutter</i>	Dvořák, arr. Steuterman			x	
		“To a wild rose” (<i>Woodland Sketches</i> , op. 51)	MacDowell, Edward			x	
		<i>Reverie</i>	MacDowell, Edward			x	
		<i>At Twilight</i>	Stebbins, Charles			x	
		Allegro Vivace (Organ Symphony No. 5)	Widor, Charles-Marie				x
		“To the Evening Star” (<i>Tannhäuser</i>)	Wagner, Richard				x
		“Pilgrim's Chorus” (<i>Tannhäuser</i>)	Wagner, Richard				x
		Fugue in E ^b Major, BWV 552	Bach, J. S.				x
		<i>Élégie</i> , op. 10, no. 5	Massenet, Jules				x
		“Méditation” (<i>Thaïs</i>)	Massenet, Jules				x
		<i>Valse triste</i> , op. 44	Sibelius, Jean				x
		<i>Finlandia</i>	Sibelius, Jean				x
<i>Sketches of the City</i>	Nevin, Gordon Balch				x		
4.9.22	Palm Sunday	“Coronation March” (<i>Le Prophète</i>)	Meyerbeer, Giacomo	x			
		<i>Heut' triumphiret Gottes Sohn</i> , BWV 630	Bach, J. S.		x		
		<i>Grand Choeur Dialogué</i>	Gigout, Eugène				x
		<i>Wachet auf, ruft uns die Stimme</i> , BWV 645	Bach, J. S.				x
		<i>Heut' triumphiret Gottes Sohn</i> , BWV 630	Bach, J. S.				x
		<i>In Fairyland</i>	Stoughton, R. S.				x

Date	Liturg.	Title of Piece	Composer	Prel.	Postl.	Com.	Recital
4.9.22 (cont.)	Palm Sunday	Andante Cantabile (String Qt. no. 1, op. 11)	Tchaikovsky, Peter				x
		Gavotte	Martini, Giovanni				x
		“Liebestod” (<i>Tristan und Isolde</i>)	Wagner, Richard				x
		<i>Jour de Printemps</i>	Kinder, Ralph				x
		Andante in G	Batiste, Edouard				x
		“Coronation March” (<i>Le Prophète</i>)	Meyerbeer, Giacomo				x
4.16.22	Easter	<i>Heut’ triumphiret Gottes Sohn</i> , BWV 630	Bach, J. S.	x			
		<i>Romance</i>	Wieniawski, Henryk	x			
		<i>Souvenir</i>	Drdla, Frank				x
		Andante in G	Batiste, Edouard				x
		<i>Élegie</i> , op. 10 no. 5	Massenet, Jules				x
		<i>Es ist ein Ros’ entsprungen</i>	Brahms, Johannes				x
4.23.22	1 st after Easter	<i>Cavatina</i> , op. 85 no. 3	Raff, Joachim	x			
		<i>Marche Nuptiale</i>	Ganne, Louis			x	
4.30.22	2 nd after Easter	<i>Liebeslied</i>	Harker, Frederick F.	x			
		Sortie in G Major	Rogers, James			x	
5.7.22	3 rd after Easter	“Introduction-Chorale” (<i>Suite Gothique</i>)	Boëllmann, Léon	x			
		<i>Nuptial March</i>	Hall, King			x	
		<i>Moonlight</i>	Frysinger, J. Frank				x
		<i>Dreams</i>	Stoughton, R. S.				x
		<i>Sunset</i>	Frysinger, J. Frank				x
		<i>Barcarolle</i>	Arensky, Anton				x
5. 14. 22	4 th after Easter	<i>Marche Pittoresque</i>	Kroeger, Ernest	x			
		<i>Marche Pontificale</i>	Lemmens, Jacques			x	
5.21.22	5 th after Easter	<i>Souvenir</i>	Drdla, Frank	x			
		“The Courts of Jamshyd” (<i>Persian Suite</i>)	Stoughton, R. S.			x	
5.28.22	Sun after Ascension	Song of the Volga Boatmen	Russian Folk Song	x			
		<i>Fanfare</i>	Dubois, Théodore			x	
6.4.22	Whitsunday	<i>Autumn</i>	Johnston, Edward	x			
		Largo (<i>Xerxes</i>)	Handel, G. F.			x	
6.11.22	Trinity	<i>Arcadian Sketch</i>	Stoughton, R. S.	x			
		<i>Marche Nuptiale</i>	Ganne, Louis			x	

Date	Liturg.	Title of Piece	Composer	Prel.	Postl.	Com.	Recital
6.18.22	1 st Sun after Trinity	<i>Prière</i> Solemn Prelude	Borowski, Felix Noble, T. Tertius	x			
6.25.22	2 nd Sun after	<i>Chanson Passionée</i> <i>Marche Pittoresque</i>	Dunn, James Kroeger, Ernest	x			
7.2.22	3 rd Sun after	<i>Love Song</i> In Nomine Domini <i>Elégie</i> <i>Poème érotique</i> <i>Canzonetta</i> <i>Cradle Song</i> <i>Reverie</i> <i>Idyll</i>	Nevin, Ethelbert MacDowell, Edward Grieg, Edvard Grieg, Edvard Gade, Niels Brahms, Johannes MacDowell, Edward MacDowell, Edward	x			
7.9.22	4 th Sun after	<i>Chant d'Amour</i> <i>Marche Triomphale</i>	Gillette, James Ferrata, Guisepe	x			
7.16.22	5 th Sun after	<i>Canzonetta</i> <i>Marche Russe</i>	d'Ambrosio, Alfredo Schminke, Oscar	x			
*** <i>Steuter man on Vacation</i> ***							
8.27.22	11 th Sun after	<i>Serenade</i> <i>Nuptial March</i>	Schubert, Franz Ganne, Louis	x			
9.3.22	12 th Sun after	<i>Elizabethan Idyll</i> Solemn Prelude “Invocation” (<i>Trois Morceaux</i>) Pastorale “To a water lily” (<i>Woodland Sketches</i> , op. 51) <i>Romance</i>	Noble, T. Tertius Noble, T. Tertius Mailly, Alphonse Matthews, H. Alexander MacDowell, Edward MacDowell, Edward	x			
9.10.22	13 th Sun after	“Chanson Indoue” (<i>Sadko</i>) <i>Triumphal March</i>	Rimsky-Korsakoff, N. Ferrata, Guisepe	x			
9.17.22	14 th Sun after	<i>Swing Song</i> <i>Marche Pontificale</i>	Barns, Ethel Lemmens, Jacques	x			
9.24.22	15 th Sun after	<i>Oh, the Liltng Springtime</i> <i>Fanfare</i>	Stebbins, Charles Dubois, Théodore	x			

Date	Liturg.	Title of Piece	Composer	Prel.	Postl.	Com.	Recital
10.1.22	16 th Sun after	<i>Nocturne</i>	Ferrata, Guiseppe	x			
		<i>Marche Triomphale</i>	Ferrata, Guiseppe		x		
		<i>Leiste</i>	Laurens, Edmund			x	
		<i>Cradle Song</i>	Gretchaninoff, Alexander			x	
		<i>Chant d'Automne</i>	Gretchaninoff, Alexander			x	
		<i>Souvenir</i>	Drdla, Frank			x	
		<i>Berceuse</i>	Barmotine, Semyon			x	
10.8.22	17 th Sun after	<i>Canzonetta</i>	d'Ambrosio, Alfredo	x			
		<i>Overture (Die Meistersinger)</i>	Wagner, Richard		x		
10.15.22	18 th Sun after	“En Bateau” (<i>Petite Suite</i>)	Debussy, Claude	x			
		<i>Toccata (Organ Symphony No. 5)</i>	Widor, Charles-Marie		x		
10.22.22	19 th Sun after	“Liebestod” (<i>Tristan und Isolde</i>)	Wagner, Richard	x			
		<i>Prelude in D Major</i>	Bach, J. S.		x		
10.29.22	20 th Sun after	“Ballet” (<i>Petite Suite</i>)	Debussy, Claude	x			
		<i>Festival March</i>	Kinder, Ralph		x		
11.5.22	21 st Sun after	Guest harp soloist					
		<i>The Song of a Hero</i>	Volkman, F. Robert		x		
		<i>Als die alte Mutter</i>	Dvořák, arr. Steuterman			x	
		<i>Ave Marie</i>	Schubert, Franz			x	
		<i>Cradle Song</i>	Brahms, Johannes			x	
		<i>Andante Cantabile (String Qt. no. 1, op. 11)</i>	Tchaikovsky, Peter			x	
11.12.22	22 nd Sun after	<i>Marche Pittoresque</i>	Kroeger, Ernest	x			
		<i>Sortie in D Minor</i>	Rogers, James		x		
11.19.22	23 rd Sun after	<i>Moonlight</i>	Frysinger, J. Frank	x			
		<i>Andante Cantabile (String Qt. no. 1, op. 11)</i>	Tchaikovsky, Peter		x		
11.26.22	24 th Sun after	<i>Liebesträum</i>	Liszt, Franz	x			
		<i>Festal Postlude</i>	Schminke, Oscar		x		
11.30.22	Thanksgiving Day	Harvest Thanksgiving March	Calkin, J. B.	x			
		<i>Festal Postlude</i>	Schminke, Oscar		x		

APPENDIX 2
Repertoire List According to Category

Composer	Title	Times Played	Recital or Service
	CLASSICS		
Bach, J. S.	Fantasia and Fugue in G Minor, BWV 542	6	R, S
Bach, J. S.	Fugue in E flat Major, BWV 662	1	R
Bach, J. S.	<i>Herzlich tut mich verlangen</i> , BWV 727	1	R
Bach, J. S.	<i>Heut' triumphiret Gottes Sohn</i> , BWV 630	2	S
Bach, J. S.	<i>In dir ist Freude</i> , BWV 615	2	S
Bach, J. S.	Prelude & Fugue in A Minor, BWV 543	2	R
Bach, J. S.	Prelude & Fugue in D Major, BWV 532	3	R, S
Bach, J. S.	Prelude & Fugue in B Minor, BWV 544	4	R, S
Bach, J. S.	Toccatà & Fugue in D Minor, BWV 565	4	R
Bach, J. S.	Toccatà in F Major, BWV 540	1	R
Bach, J. S.	<i>Wachet auf, ruft uns die Stimme</i> , BWV 645	1	R
Batiste, Edouard	<i>Communion</i>	1	S
Batiste, Edouard	Andante in G	2	R
Boëllmann, Léon	“Introduction–Chorale” (<i>Suite Gothique</i>)	3	S
Boëllmann, Léon	“Menuet Gothique” (<i>Suite Gothique</i>)	1	R
Boëllmann, Léon	“Prière to Notre Dame” (<i>Suite Gothique</i>)	1	S
Brahms, Johannes	<i>Es ist ein Ros' entsprungen</i> , op. 122, no. 8	12	R, S
Brahms, Johannes	<i>Herzlich tut mich verlangen</i> , op. 122, no. 10	1	R
Couperin, François	<i>Soeur Monique</i> (Rondeau)	3	R, S
Dubois, Théodore	<i>Hosannah! (Chorus Magnus)</i> , op. 80, no. 3	5	R, S
Franck, César	Choral No. 3 in A minor	2	R
Gigout, Eugène	<i>Grand Choeur Dialogué</i>	1	R
Guilmant, Alexandre	Sonate No. 1 in D Minor	1	R
Lemmens, Jacques	<i>Marche Pontificale</i>	5	S
Liszt, Franz	Fantasy and Fugue on the Theme B-A-C-H	1	R
Reading, John	Chorale Prelude on <i>Adeste Fideles</i>	4	S
Rheinberger, Joseph	Pastorale (Sonata no. 3 in G, op. 88)	1	R
Scarlatti, Domenico	<i>Siciliano</i>	1	S
Vierne, Louis	Finale (Symphony No. 1 in D Major)	2	R, S
Widor, Charles-Marie	Finale (Organ Symphony No. 2)	2	R, S
Widor, Charles-Marie	Allegro Vivace (Organ Symphony No. 5)	2	R
Widor, Charles-Marie	Toccatà (Organ Symphony No. 5)	3	R, S

Composer	Title	Times played	Recital or Service
	CONTEMPORARY WORKS		
Boex, Andrew	<i>Rustic March</i>	1	R
Bonnet, Joseph	<i>Rhapsodie Catalane, op. 5, no. 12</i>	1	R
Bonnet, Joseph	<i>Variations de Concert, op. 1</i>	2	R
Bossi, M. Enrico	<i>Alla Marcia</i>	3	R, S
Bossi, M. Enrico	<i>Entrée Pontificale, op. 104</i>	1	S
Bossi, M. Enrico	<i>Étude Symphonique, op. 78</i>	2	R
Bossi, M. Enrico	Schерzo in G Minor, op. 49, no. 2	2	R
de la Tombelle, Fernand	<i>Marche Pontificale, op. 23, no. 15</i>	1	S
Debat-Ponsan, George	Gavotte	1	R
Dickinson, Clarence	Berceuse	4	S
Faulkes, William	<i>Grand Choeur</i>	1	S
Faulkes, William	Postlude in A	1	S
Faulkes, William	<i>Scherzo Symphonie in D</i>	1	S
Ferrata, Giuseppe	<i>Marche Triomphale</i>	6	R, S
Galbraith, J. Lamont	<i>Allegro Pomposo</i>	1	S
Ganne, Louis	<i>Marche Nuptial</i>	4	S
Glazounoff, Alexander	Prelude in D	4	S
Hall, King	<i>Nuptial March</i>	4	S
Hollins, Alfred	<i>Grand Choeur in G Minor</i>	1	S
Hollins, Alfred	Intermezzo in D flat	3	R, S
Hollins, Alfred	<i>Triumphal March</i>	1	S
Holloway, F. W.	Allegro Pomposo in F	6	R, S
Kinder, Ralph	<i>Festival March</i>	7	S
King, Oliver	<i>Wedding March</i>	1	S
Kroeger, Ernest R.	<i>Festal March</i>	1	S
Kroeger, Ernest R.	<i>Marche Pittoresque</i>	8	R, S
Mailly, Alphonse	“Invocation” (<i>Trois Morceaux</i>)	5	R, S
Nevin, Gordon Balch	<i>In Memoriam - An elegy</i>	1	S
Noble, T. Tertius	<i>Solemn Prelude on "Gloria Domini"</i>	4	R, S
Parker, Horatio	Risoluto op. 68, no. 5	2	S
Ravanello, Oreste	<i>Christus Resurrexit</i>	1	S
Rogers, James H.	<i>Grand Choeur</i>	3	S
Rogers, James H.	<i>Processional March</i>	4	S
Rogers, James H.	Sortie in D Minor	3	S
Rogers, James H.	Sortie in F	3	S
Rogers, James H.	Sortie in G Major	3	S

Composer	Title	Times played	Recital or Service
CONTEMPORARY WORKS			
Rogers, James H.	<i>Processional March</i>	3	S
Schminke, Oscar	<i>Festal Postlude</i>	6	R, S
Stoughton, R. S.	<i>Festal March</i>	3	R, S
Wachs, Paul	<i>Hosanna</i>	1	S
Wachs, Paul	<i>Triomphale Entree</i>	1	S
Willan, Healey	Epilogue	1	R
Wood, Carl Paige	Postlude in C	1	S
CHARACTERISTICS			
Avery, Stanley	Nocturne	1	S
Bairstow, Edward	<i>Evening Song</i>	2	R
Boex, Andrew	<i>Marche Champêtre</i>	6	R, S
Borowski, Felix	<i>Prière</i>	7	R, S
Buck, Dudley	<i>The Holy Night</i>	3	S
Calkin, J. B.	<i>Harvest Thanksgiving March</i>	4	S
d'Evry, Edward	<i>Nocturnette</i>	1	S
d'Evry, Edward	Serenade in E flat	1	S
Dunn, James Philip	<i>Chanson Passionée</i>	2	S
Ferrata, Giuseppe	Nocturne, op. 9	4	R, S
Frysinger, J. Frank	<i>At Twilight</i>	1	S
Frysinger, J. Frank	Berceuse in A	1	S
Frysinger, J. Frank	<i>Moonlight</i>	6	R, S
Frysinger, J. Frank	<i>On the mount</i>	2	R, S
Frysinger, J. Frank	<i>Sunset</i>	2	S
Gillette, James	<i>Romance</i>	1	S
Gillette, James	<i>From the South</i>	1	S
Gillette, James	<i>Chant d'Amour</i>	3	S
Goodwin, Hugo	<i>In a Garden</i>	4	R, S
Harker, Frederick F.	Liebeslied	2	S
Holloway, F. W.	Song Without Words	2	S
Johnston, Edward F.	<i>Evensong</i>	4	S
Johnston, Edward F.	<i>Autumn</i>	2	S
Karg-Elert, Siegfried	<i>Harmonies du Soir, op. 72, no. 1</i>	1	R
Kinder, Ralph	<i>Caprice</i>	1	R
Kinder, Ralph	<i>Exultemus</i>	1	S
Kinder, Ralph	<i>In Springtime</i>	4	R, S
Kinder, Ralph	<i>Jour de Printemps</i>	2	R
Kinder, Ralph	<i>Moonlight</i>	1	R

Composer	Title	Times played	Recital or Service
	CHARACTERISTICS		
Kinder, Ralph	<i>Serenade</i>	1	S
Kinder, Ralph	<i>Souvenir</i>	1	R
Kinder, Ralph	<i>Idyll</i>	1	S
Kinder, Ralph	<i>Cantilene du soir</i>	1	S
Laurens, Edmund	<i>Lieste</i>	1	S
Leary, A. Haydn	Barcarolle	6	R, S
Lefebure-Wely, Louis	<i>Hymn of the Nuns (Andante in F)</i>	3	S
Lefebure-Wely, Louis	Pastorale	1	S
Lemare, Edwin H.	Andantino	6	S
Lemare, Edwin H.	“The Cuckoo” (<i>Summer Sketches</i>)	1	R
Lemare, Edwin H.	“The Bee” (<i>Summer Sketches</i>)	2	R
Matthews, H. Alexander	Pastorale	7	S
Nevin, Gordon Balch	<i>Will o' the Wisp</i>	2	R
Nevin, Gordon Balch	<i>Rural Sketches: Suite for Organ</i>	1	R
Nevin, Gordon Balch	<i>Sketches of the City</i>	2	R
Nevin, Gordon Balch	<i>The Tragedy of a Tin Soldier</i>	1	R
Noble, T. Tertius	<i>An Elizabethan Idylle</i>	1	R, S
Noble, T. Tertius	<i>Reverie</i>	1	S
Richmond, W. H.	Romance in F, op. 42	1	S
Rogers, James H.	Berceuse in A Major	1	S
Russell, Alexander	<i>Song of the Basket Weaver</i>	1	R
Schminke, Oscar	<i>Elegy in the form of a March</i>	1	S
Schminke, Oscar	<i>March of the Toys: March on a theme from Schumann</i>	5	R, S
Schminke, Oscar	<i>Mountain Idyll: Pastorale</i>	2	R
Selby, B. Luard	A Christmas Pastorale	2	S
Sellars, Gatty	<i>Idyll: At twilight</i>	3	S
Sellars, Gatty	<i>Cradle Song</i>	1	S
Shelley, Harry	<i>Marche Militaire</i>	3	S
Stark, H. J.	<i>Prayer</i>	1	S
Stebbins, Charles A.	<i>The Swan</i>	5	S
Stebbins, Charles A.	<i>Oh, the Liltng Springtime!</i>	3	S
Stebbins, Charles A.	<i>At Twilight</i>	6	R, S
Stebbins, G. Waring	Cantilene	1	R
Steere, William	<i>In Capulet's garden</i>	1	S
Stoughton, R. S.	Alla Marcia, Molto Risoluto (<i>Sea Sketches</i>)	2	R, S
Stoughton, R. S.	“Neptune” (<i>Sea Sketches</i>)	2	S

Composer	Title	Times played	Recital or Service
	CHARACTERISTICS		
Stoughton, R. S.	Nocturne	1	S
Stoughton, R. S.	“Sirens” (<i>Sea Sketches</i>)	1	S
Stoughton, R. S.	<i>Dreams</i>	7	S
Turner, Sandiford	<i>Thanksgiving Postlude</i>	1	S
	EXOTICS		
Dunn, James P.	<i>Cortège Orientale</i>	1	R
Schminke, Oscar	<i>Marche Russe</i>	5	R
Stoughton, R. S.	<i>A Rose garden of Samarkand</i>	3	R, S
Stoughton, R. S.	<i>An Arcadian Sketch</i>	2	S
Stoughton, R. S.	<i>In Fairyland</i>	2	R
Stoughton, R. S.	<i>Persian Suite</i>	1	R
Stoughton, R. S.	“Pyramids”: Largo Mistico (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	“Rameses II”: Allegro Marziale (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	“The Courts of Jamshyd” (<i>Persian Suite</i>)	1	R
Swinen, Firmin	<i>Chinoiserie</i>	1	R
Yon, Pietro	<i>Rapsodia Italiana</i>	1	R
	TRANSCRIPTIONS		
Arensky, Anton	Barcarolle	3	S
Bach, J. S.	Aria (Orchestral Suite in D Major, BWV 1068)	1	R
Bach-Gounod	Ave Maria	1	S
Barmotine, Semyon	<i>Berceuse</i>	8	S
Barns, Ethel	<i>Swing Song</i>	5	R, S
Beethoven, Ludwig van	Adagio (<i>Moonlight Sonata</i>)	1	S
Beethoven, Ludwig van	Andante (Symphony no. 5, op. 67)	1	S
Beethoven, Ludwig van	Minuet in G Major	4	R
Bizet, Georges	Adagietto (<i>L'Arlesienne</i>)	3	S
Bizet, Georges	Minuetto (<i>L'Arlesienne</i>)	3	R
Brahms, Johannes, arr. Parker, Horatio	“In modo di marcia” (<i>Requiem</i>)	2	S
Brahms, Johannes	<i>Wiegenlied</i>	7	R, S
Cadman, Charles	<i>From the Land of the Sky Blue Water</i>	1	S
Chopin, Frederic	Nocturne, op. 9, no. 2	1	S
Coleridge-Taylor, S.	<i>Scene from an Imaginary Ballet</i>	2	R
d'Ambrosio, Alfredo	Canzonetta	7	R, S

Composer	Title	Times played	Recital or Service
	TRANSCRIPTIONS		
Debussy, Claude	“Ballet” (<i>Petite Suite</i>)	5	R, S
Debussy, Claude	“En Bateau” (<i>Petite Suite</i>)	2	R, S
Drdla, Franz	<i>Souvenir</i>	8	S
Drumm, George	<i>Meditation</i>	1	S
Dubois, Theodore	<i>Fanfare</i>	6	S
Dvořák, arr. Steuterman	<i>Als die alte Mutter</i>	8	R, S
Dvořák, Anton	“Indian Wail” (<i>Sonatina</i>)	1	S
Dvořák, Anton	Largo (<i>New World Symphony</i>)	2	R
Elgar, Edward	<i>Pomp and Circumstance</i>	7	R, S
Friml, Charles R.	<i>Melodie</i>	3	S
Friml, Charles R.	<i>Russian Romance</i>	4	S
Gade, Niels	<i>Canzonetta</i>	1	S
Glazounoff, A.	Andante Expressivo	1	S
Glière, Reinhold	<i>Melodie in D</i>	2	S
Godard, Benjamin	Berceuse (<i>Jocelyn</i>)	4	R, S
Gounod, Charles	<i>Marche Romaine</i>	1	S
Gretchaninoff, A.	<i>Chant d'Automne</i>	2	R, S
Gretchaninoff, A.	<i>Cradle Song</i>	6	R, S
Grieg, Edvard	<i>Élégie</i>	4	S
Grieg, Edvard	<i>Gedankenvoll ich wandere</i>	5	R, S
Grieg, Edvard	<i>Poème érotique</i>	2	S
Haberbier, Ernst	<i>The Enchanted Bells</i>	1	S
Handel, G. F.	Largo (<i>Xerxes</i>)	7	R, S
Handel, George Frederic	Pastorale (<i>Messiah</i>)	4	S
Liszt, Franz	<i>Liebestraum</i>	9	R, S
MacDowell, Edward	<i>Idylle</i>	1	S
MacDowell, Edward	<i>In Nomine Domini</i>	1	S
MacDowell, Edward	<i>Romance: andantino</i>	2	S
MacDowell, Edward	“To a water lily” (<i>Woodland Sketches</i> , op. 51)	5	S
MacDowell, Edward	“To a wild rose” (<i>Woodland Sketches</i> , op. 51)	5	R, S
MacDowell, Edward	“With sweet lavender” (<i>New England Idylle</i> , op. 62, no. 4)	5	R, S
MacDowell, Edward	“Nautilus” (<i>Sea Pieces</i>)	3	S
Martini, Giovanni	Gavotte	1	R
Massenet, Jules	<i>Élégie</i> , op. 10, no. 5	4	R, S
Massenet, Jules	“Meditation” (<i>Thaïs</i>)	7	R, S

Composer	Title	Times played	Recital or Service
TRANSCRIPTIONS			
Mendelssohn, Felix	“War March of the Priests” (<i>Athalia</i>)	3	S
Meyerbeer, Giacomo	“Coronation March” (<i>Le Prophète</i>)	9	R, S
Moore, Graham P.	<i>Cortège Nuptiale</i>	1	S
Moussorgsky, Modest	<i>March of Victory</i>	5	R, S
Neruda, Franz	<i>Slavonic Cradle Song</i>	1	S
Nevin, Ethelbert	<i>Gondoliers</i>	1	R
Nevin, Ethelbert	“Love Song” (<i>A Day in Venice</i> , op. 25)	4	R
Rimsky-Korsakoff, N.	“Chanson Indoue” (<i>Sadko</i>)	7	R, S
Rimsky-Korsakoff, N.	“Hymn to the Sun” (<i>The Golden Cockerel</i>)	2	R, S
Rachmaninoff, Sergei	Prelude no. 2 in C# Minor	1	R
Rachmaninoff, Sergei	Serenade, op. 3	3	R, S
Raff, Joachim	<i>Cavatina</i> , op. 85 no. 3	1	S
Russian folk song	<i>Song of the Boatmen on the Volga</i>	3	R, S
Saint-Saëns, Camille	Prelude (<i>Le Déluge</i>)	2	S
Saint-Saëns, Camille	“The Swan” (<i>Carnival of the Animals</i>)	3	S
Schubert, Franz	Ave Maria	7	R, S
Schubert, Franz	<i>Military March</i> , op. 51, no. 1	2	R, S
Schubert, Franz	<i>Serenade</i>	3	R, S
Schumann, Robert	“Träumerei” (<i>Kinderscenen</i> , op. 15)	3	S
Scriabin, Alexander	Prelude in G ^b Major	2	S
Sibelius, Jean	<i>Finlandia</i>	2	R
Sibelius, Jean	<i>Valse triste</i> , op. 44	2	R
Strauss, Richard	<i>Träumerei</i>	1	S
Tchaikovsky, Peter	Andante Cantabile (String Qt. no. 1, op. 11)	5	R, S
Tchaikovsky, Peter	Andante (<i>Symphonie Pathétique</i>)	2	R, S
Tchaikovsky, Peter	<i>Marche Slave</i> , op. 31	2	R
Thome, F. Joseph	<i>Andante Religioso</i>	1	S
Volkman, F. Robert	<i>The Song of a Hero</i>	2	S
Wagner, Richard	“Feuerzauber” (<i>Die Walküre</i>)	2	R
Wagner, Richard	“Liebestod” (<i>Tristan und Isolde</i>)	3	R, S
Wagner, Richard	Overture (<i>Die Meistersinger</i>)	3	R
Wagner, Richard	“Pilgrim's Chorus” (<i>Tannhäuser</i>)	4	R, S
Wagner, Richard	“To the Evening Star” (<i>Tannhäuser</i>)	2	R
Wagner, Richard	Vorspiel (<i>Parsifal</i>)	5	R, S
Wagner, Richard	Vorspiel (<i>Tristan und Isolde</i>)	4	R
Wagner, Richard	“Waldweben” (<i>Siegfried</i>)	2	R
Wieniawski, Henryk	<i>Romance</i>	1	S
Zitterbart, Jr., Fidelis	<i>Romance</i>	2	S

APPENDIX 3
Repertoire List Alphabetically by Composer

Composer	Title	Times Played	Recital or Service
Arensky, Anton	Barcarolle	3	S
Avery, Stanley	Nocturne	1	S
Bach, J. S.	Aria (Orchestral Suite in D Major, BWV 1068)	1	R
Bach, J. S.	Fantasie and Fugue in G Minor, BWV 542	6	R, S
Bach, J. S.	Fugue in E flat Major, BWV 662	1	R
Bach, J. S.	<i>Herzlich tut mich verlangen</i> , BWV 727	1	R
Bach, J. S.	<i>Heut' triumphiret Gottes Sohn</i> , BWV 630	2	S
Bach, J. S.	<i>In dir ist Freude</i> , BWV 615	2	S
Bach, J. S.	Prelude & Fugue in A Minor, BWV 543	2	R
Bach, J. S.	Prelude & Fugue in B Minor, BWV 544	4	R, S
Bach, J. S.	Prelude & Fugue in D Major, BWV 532	3	R, S
Bach, J. S.	Toccatina & Fugue in D Minor, BWV 565	4	R
Bach, J. S.	Toccatina in F Major, BWV 540	1	R
Bach, J. S.	<i>Wachet auf, ruft uns die Stimme</i> , BWV 645	1	R
Bach-Gounod	Ave Maria	1	S
Bairstow, Edward	<i>Evening Song</i>	2	R
Barmotine, Semyon	<i>Berceuse</i>	8	S
Barns, Ethel	<i>Swing Song</i>	5	R, S
Batiste, Edouard	Communion	1	S
Batiste, Edouard	Andante in G	2	R
Beethoven, L. van	Adagio (<i>Moonlight Sonata</i>)	1	S
Beethoven, L. van	Andante (Symphony no. 5, op. 67)	1	S
Beethoven, L. van	Minuet in G Major	4	R
Bizet, Georges	Adagietto (<i>L'Arlesienne</i>)	3	S
Bizet, Georges	Minuetto (<i>L'Arlesienne</i>)	3	R
Boëllmann, Léon	"Introduction-Chorale" (<i>Suite Gothique</i>)	3	S
Boëllmann, Léon	"Menuet Gothique" (<i>Suite Gothique</i>)	1	R
Boëllmann, Léon	"Prière à Notre Dame" (<i>Suite Gothique</i>)	1	S
Boex, Andrew	<i>Marche Champêtre</i>	6	R, S
Boex, Andrew	<i>Rustic March</i>	1	R
Bonnet, Joseph	<i>Rhapsodie Catalane</i> , op. 5, no. 12	1	R
Bonnet, Joseph	<i>Variations de Concert</i> , op. 1	2	R
Borowski, Felix	<i>Prière</i>	7	R, S
Bossi, M. Enrico	<i>Alla Marcia</i>	3	R, S
Bossi, M. Enrico	<i>Entrée Pontificale</i> , op. 104	1	S
Bossi, M. Enrico	<i>Étude Symphonique</i> , op. 78	2	R

Bossi, M. Enrico	Scherzo in G Minor, op. 49, no. 2	2	R
Composer	Title	Times Played	Recital or Service
Brahms, Johannes	<i>Es ist ein Ros' entsprungen</i> , op. 122, no. 8	12	R, S
Brahms, Johannes	<i>Herzlich tut mich verlangen</i> , op. 122, no. 10	1	R
Brahms, Johannes, arr. Parker, Horatio	“In modo di marcia” (<i>Requiem</i>)	2	S
Brahms, Johannes	<i>Wiegenlied</i>	7	R, S
Buck, Dudley	<i>The Holy Night</i>	3	S
Cadman, Charles	<i>From the Land of the Sky Blue Water</i>	1	S
Calkin, J. B.	<i>Harvest Thanksgiving March</i>	4	S
Chopin, Frederic	Nocturne, op. 9, no. 2	1	S
Coleridge-Taylor, S.	<i>Scene from an Imaginary Ballet</i>	2	R
Couperin, François	<i>Soeur Monique</i> (Rondeau)	3	R, S
d'Evry, Edward	<i>Nocturnette</i>	1	S
d'Evry, Edward	Serenade in E flat	1	S
d'Ambrosio, Alfredo	<i>Canzonetta</i>	7	R, S
de la Tombelle, F.	<i>Marche Pontificale</i> , op. 23, no. 15	1	S
Debat-Ponsan, George	Gavotte	1	R
Debussy, Claude	“Ballet” (<i>Petite Suite</i>)	5	R, S
Debussy, Claude	“En Bateau” (<i>Petite Suite</i>)	2	R, S
Dickinson, Clarence	Berceuse	4	S
Drdla, Franz	<i>Souvenir</i>	8	S
Drumm, George	<i>Meditation</i>	1	S
Dubois, Théodore	<i>Fanfare</i>	6	S
Dubois, Théodore	<i>Hosannah! (Chorus Magnus)</i> , op. 80, no. 3	5	R, S
Dunn, James P.	<i>Cortège Orientale</i>	1	R
Dunn, James P.	<i>Chanson Passionnée</i>	2	S
Dvořák, Anton	“Indian Wail” (<i>Sonatina</i>)	1	S
Dvořák, Anton	Largo (<i>New World Symphony</i>)	2	R
Dvořák, arr. Steuterman	<i>Als die alte Mutter</i>	8	R, S
Elgar, Edward	<i>Pomp and Circumstance</i>	7	R, S
Faulkes, William	<i>Grand Choeur</i>	1	S
Faulkes, William	Postlude in A	1	S
Faulkes, William	<i>Scherzo Symphonie in D</i>	1	S
Ferrata, Giuseppe	<i>Marche Triomphale</i>	6	R, S
Ferrata, Giuseppe	Nocturne, op. 9	4	R, S
Franck, César	Choral No. 3 in A minor	2	R
Friml, Charles Rudolph	<i>Melodie</i>	3	S
Friml, Charles Rudolph	<i>Russian Romance</i>	4	S
Frysinger, J. Frank	<i>At Twilight</i>	1	S
Frysinger, J. Frank	Berceuse in A	1	S

Composer	Title	Times Played	Recital or Service
Frysinger, J. Frank	<i>Moonlight</i>	6	R, S
Frysinger, J. Frank	<i>On the mount</i>	2	R, S
Frysinger, J. Frank	<i>Sunset</i>	2	S
Gade, Niels	<i>Canzonetta</i>	1	S
Galbraith, J. Lamont	<i>Allegro Pomposo</i>	1	S
Ganne, Louis	<i>Marche Nuptial</i>	4	S
Gigout, Eugène	<i>Grand Choeur Dialogué</i>	1	R
Gillette, James	<i>Chant d'Amour</i>	3	S
Gillette, James	<i>From the South</i>	1	S
Gillette, James	<i>Romance</i>	1	S
Glazounoff, Alexander	<i>Andante Expressivo</i>	1	S
Glazounoff, Alexander	<i>Prelude in D</i>	4	S
Glière, Reinhold	<i>Melodie in D</i>	2	S
Godard, Benjamin	<i>Berceuse (Jocelyn)</i>	4	R, S
Goodwin, Hugo	<i>In a Garden</i>	4	R, S
Gounod, Charles	<i>Marche Romaine</i>	1	S
Gretchaninoff, A.	<i>Chant d'Autome</i>	2	R, S
Gretchaninoff, A.	<i>Cradle Song</i>	6	R, S
Grieg, Edvard	<i>Elégie</i>	4	S
Grieg, Edvard	<i>Gedankenvoll ich wandere</i>	5	R, S
Grieg, Edvard	<i>Poème érotique</i>	2	S
Guilmant, Alexandre	<i>Sonate No. 1 in D Minor</i>	1	R
Haberbier, Ernst	<i>The Enchanted Bells</i>	1	S
Hall, King	<i>Nuptial March</i>	4	S
Handel, G. F.	<i>Largo (Xerxes)</i>	7	R, S
Handel, G. F.	<i>Pastorale (Messiah)</i>	4	S
Harker, Frederick F.	<i>Liebeslied</i>	2	S
Hollins, Alfred	<i>Grand Choeur in G Minor</i>	1	S
Hollins, Alfred	<i>Intermezzo in D flat</i>	3	R, S
Hollins, Alfred	<i>Triumphal March</i>	1	S
Holloway, F. W.	<i>Allegro Pomposo in F</i>	6	R, S
Holloway, F. W.	<i>Song Without Words</i>	2	S
Johnston, Edward F.	<i>Autumn</i>	2	S
Johnston, Edward F.	<i>Evensong</i>	4	S
Karg-Elert, Siegfried	<i>Harmonies du Soir, op. 72, no. 1</i>	1	R
Kinder, Ralph	<i>Cantilene du soir</i>	1	S
Kinder, Ralph	<i>Caprice</i>	1	R
Kinder, Ralph	<i>Exultemus</i>	1	S
Kinder, Ralph	<i>In Springtime</i>	4	R, S

Composer	Title	Times Played	Recital or Service
Kinder, Ralph	<i>Jour de Printemps</i>	2	R
Kinder, Ralph	<i>Moonlight</i>	1	R
Kinder, Ralph	<i>Serenade</i>	1	S
Kinder, Ralph	<i>Souvenir</i>	1	R
King, Oliver	<i>Wedding March</i>	1	S
Kroeger, Ernest R.	<i>Festal March</i>	1	S
Kroeger, Ernest R.	<i>Marche Pittoresque</i>	8	R, S
Laurens, Edmund	<i>Lieste</i>	1	S
Leary, A. Haydn	Barcarolle	6	R, S
Lefebure-Wely, Louis	<i>Hymn of the Nuns</i> (Andante in F)	3	S
Lefebure-Wely, Louis	Pastorale	1	S
Lemare, Edwin H.	“The Bee” (<i>Summer Sketches</i>)	2	R
Lemare, Edwin H.	“The Cuckoo” (<i>Summer Sketches</i>)	1	R
Lemare, Edwin H.	Andantino	6	S
Lemmens, Jacques	<i>Marche Pontificale</i>	5	S
Liszt, Franz	Fantasy and Fugue on the Theme B-A-C-H	1	R
Liszt, Franz	<i>Liebestraum</i>	9	R, S
MacDowell, Edward	<i>Idylle</i>	1	S
MacDowell, Edward	<i>In Nomine Domini</i>	1	S
MacDowell, Edward	“Nautilus” (<i>Sea Pieces</i>)	3	S
MacDowell, Edward	<i>Romance: andantino</i>	2	S
MacDowell, Edward	“To a water lily” (<i>Woodland Sketches</i> , op. 51)	5	S
MacDowell, Edward	“To a wild rose” (<i>Woodland Sketches</i> , op. 51)	5	R, S
MacDowell, Edward	“With sweet lavender” (<i>New England Idylle</i> , op. 62, no. 4)	5	R, S
Mailly, Alphonse	“Invocation” (<i>Trois Morceaux</i>)	5	R, S
Martini, Giovanni	Gavotte	1	R
Massenet, Jules	<i>Élégie</i> , op. 10, no. 5	4	R, S
Massenet, Jules	“Méditation” (<i>Thaïs</i>)	7	R, S
Matthews, H. Alexander	Pastorale	7	S
Mendelssohn, Felix	“War March of the Priests” (<i>Athalia</i>)	3	S
Meyerbeer, Giacomo	“Coronation March” (<i>Le Prophete</i>)	9	R, S
Moore, Graham P.	<i>Cortège Nuptiale</i>	1	S
Moussorgsky, Modest	<i>March of Victory</i>	5	R, S
Neruda, Franz	<i>Slavonic Cradle Song</i>	1	S
Nevin, Ethelbert	“Love Song” (<i>A Day in Venice</i> , op. 25)	4	R
Nevin, Ethelbert	“Gondoliers” (<i>A Day in Venice</i> , op. 25)	1	R
Nevin, Gordon Balch	<i>Will o' the Wisp</i>	2	R
Nevin, Gordon Balch	<i>In Memoriam - An elegy</i>	1	S
Nevin, Gordon Balch	<i>Rural Sketches: Suite for Organ</i>	1	R

Composer	Title	Times Played	Recital or Service
Nevin, Gordon Balch	<i>Sketches of the City</i>	2	R
Nevin, Gordon Balch	<i>The Tragedy of a Tin Soldier</i>	1	R
Noble, T. Tertius	<i>An Elizabethan Idylle</i>	1	R, S
Noble, T. Tertius	<i>Reverie</i>	1	S
Noble, T. Tertius	<i>Solemn Prelude on "Gloria Domini"</i>	4	R, S
Parker, Horatio	Risoluto op. 68, no. 5	2	S
Rachmaninoff, Sergei	Prelude no. 2 in C# Minor	1	R
Rachmaninoff, Sergei	Serenade, op. 3	3	R, S
Raff, Joachim	<i>Cavatina</i> , op. 85 no. 3	1	S
Ravanello, Oreste	<i>Christus Resurrexit</i>	1	S
Reading, John	Chorale Prelude on <i>Adeste Fideles</i>	4	S
Rheinberger, Joseph	Pastorale (<i>Sonata no. 3 in G</i> , op. 88)	1	R
Richmond, W. H.	Romance in F, op. 42	1	S
Rimsky-Korsakoff, N.	"Chanson Indoue" (<i>Sadko</i>)	7	R, S
Rimsky-Korsakoff, N.	"Hymn to the Sun" (<i>The Golden Cockerel</i>)	2	R, S
Rogers, James H.	Berceuse in A Major	1	S
Rogers, James H.	<i>Grand Choeur</i>	3	S
Rogers, James H.	<i>Processional March</i>	4	S
Rogers, James H.	Sortie in D Minor	3	S
Rogers, James H.	Sortie in F	3	S
Rogers, James H.	Sortie in G Major	3	S
Russell, Alexander	<i>Song of the Basket Weaver</i>	1	R
Russian folk song, arr. unknown	<i>Song of the Boatmen on the Volga</i>	3	R, S
Saint-Saëns, Camille	Prelude (<i>Le Déluge</i>)	2	S
Saint-Saëns, Camille	"The Swan" (<i>Carnival of the Animals</i>)	3	S
Scarlatti, Domenico	<i>Siciliano</i>	1	S
Schminke, Oscar	<i>Elegy in the form of a March</i>	1	S
Schminke, Oscar	<i>Festal Postlude</i>	6	R, S
Schminke, Oscar	<i>March of the Toys: March on a theme from Schumann</i>	5	R, S
Schminke, Oscar	<i>Marche Russe</i>	5	R
Schminke, Oscar	<i>Mountain Idyll: Pastorale</i>	2	R
Schubert, Franz	Ave Maria	7	R, S
Schubert, Franz	<i>Military March</i> , op. 51, no. 1	2	R, S
Schubert, Franz	<i>Serenade</i>	3	R, S
Schumann, Robert	"Träumerei" (<i>Kinderscenen</i> , op. 15)	3	S
Scriabin, Alexander	Prelude in G ^b Major	2	S
Selby, B. Luard	A Christmas Pastorale	2	S
Sellars, Gatty	<i>Cradle Song</i>	1	S

Composer	Title	Times Played	Recital or Service
Sellars, Gatty	<i>Idyll: At twilight</i>	3	S
Shelley, Harry	<i>Marche Militaire</i>	3	S
Sibelius, Jean	<i>Finlandia</i>	2	R
Sibelius, Jean	<i>Valse triste, op. 44</i>	2	R
Stark, H. J.	<i>Prayer</i>	1	S
Stebbins, Charles A.	<i>At Twilight</i>	6	R, S
Stebbins, Charles A.	<i>Oh, the Lilting Springtime!</i>	3	S
Stebbins, Charles A.	<i>The Swan</i>	5	S
Stebbins, G. Waring	<i>Cantilene</i>	1	R
Steere, William	<i>In Capulet's garden</i>	1	S
Stoughton, R. S.	"Neptune" (<i>Sea Sketches</i>)	2	S
Stoughton, R. S.	"Pyramids": Largo Mistico (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	"Rameses II": Allegro Marziale (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	"Sirens" (<i>Sea Sketches</i>)	1	S
Stoughton, R. S.	"The Courts of Jamshyd" (<i>Persian Suite</i>)	1	R
Stoughton, R. S.	<i>A Rose garden of Samarkand</i>	3	R, S
Stoughton, R. S.	Alla Marcia, Molto Risoluto (<i>Sea Sketches</i>)	2	R, S
Stoughton, R. S.	<i>An Arcadian Sketch</i>	2	S
Stoughton, R. S.	<i>Festal March</i>	3	R, S
Stoughton, R. S.	<i>In Fairyland</i>	2	R
Stoughton, R. S.	Nocturne	1	S
Stoughton, R. S.	<i>Persian Suite</i>	1	R
Stoughton, R. S.	<i>Dreams</i>	7	S
Strauss, Richard	<i>Träumerei</i>	1	S
Swinen, Firmin	<i>Chinoiserie</i>	1	R
Tchaikovsky, Peter	Andante (<i>Symphonie Pathétique</i>)	2	R, S
Tchaikovsky, Peter	Andante Cantabile (String Qt. no. 1, op. 11)	5	R, S
Tchaikovsky, Peter	<i>Marche Slave, op. 31</i>	2	R
Thome, F. Joseph	<i>Andante Religioso</i>	1	S
Turner, Sandiford	<i>Thanksgiving Postlude</i>	1	S
Vierne, Louis	Finale (Symphony No. 1 in D Major)	2	R, S
Volkmann, F. Robert	<i>The Song of a Hero</i>	2	S
Wachs, Paul	<i>Hosanna</i>	1	S
Wachs, Paul	<i>Triomphale Entree</i>	1	S
Wagner, Richard	"Feuerzauber" (<i>Die Walküre</i>)	2	R
Wagner, Richard	"Liebestod" (<i>Tristan und Isolde</i>)	3	R, S
Wagner, Richard	Overture (<i>Die Meistersinger</i>)	3	R
Wagner, Richard	"Pilgrim's Chorus" (<i>Tannhäuser</i>)	4	R, S

Composer	Title	Times Played	Recital or Service
Wagner, Richard	“To the Evening Star” (<i>Tannhäuser</i>)	2	R
Wagner, Richard	Vorspiel (<i>Parsifal</i>)	5	R, S
Wagner, Richard	Vorspiel (<i>Tristan und Isolde</i>)	4	R
Wagner, Richard	“Waldweben” (<i>Siegfried</i>)	2	R
Widor, Charles-Marie	Finale (Organ Symphony No. 2)	2	R, S
Widor, Charles-Marie	Allegro Vivace (Organ Symphony No. 5)	2	R
Widor, Charles-Marie	Toccata (Organ Symphony No. 5)	3	R, S
Wieniawski, Henryk	<i>Romance</i>	1	S
Willan, Healey	Epilogue	1	R
Wood, Carl Paige	Postlude in C	1	S
Yon, Pietro	<i>Rapsodia Italiana</i>	1	R
Zitterbart, Jr., Fidelis	<i>Romance</i>	2	S

APPENDIX 4
Repertoire List According to Frequency Played

Composer	Title	Times Played	Recital or Service
Brahms, Johannes	<i>Es ist ein Ros' entsprungen</i> , op. 122, no. 8	12	R, S
Liszt, Franz	<i>Liebestraum</i>	9	R, S
Meyerbeer, Giacomo	"Coronation March" (<i>Le Prophete</i>)	9	R, S
Barmotine, Semyon	<i>Berceuse</i>	8	S
Drdla, Franz	<i>Souvenir</i>	8	S
Dvořák, arr. Steuterman	<i>Als die alte Mutter</i>	8	R, S
Kroeger, Ernest R.	<i>Marche Pittoresque</i>	8	R, S
Borowski, Felix	<i>Prière</i>	7	R, S
Brahms, Johannes	<i>Wiegenlied</i>	7	R, S
d'Ambrosio, Alfredo	Canzonetta	7	R, S
Elgar, Edward	<i>Pomp and Circumstance</i>	7	R, S
Handel, G. F.	Largo (<i>Xerxes</i>)	7	R, S
Kinder, Ralph	<i>Festival March</i>	7	S
Massenet, Jules	"Meditation" (<i>Thaïs</i>)	7	R, S
Matthews, H. Alexander	Pastorale	7	S
Rimsky-Korsakoff, N.	"Chanson Indoue" (<i>Sadko</i>)	7	R, S
Schubert, Franz	Ave Maria	7	R, S
Stoughton, R. S.	<i>Dreams</i>	7	S
Bach, J. S.	Fantasia and Fugue in G Minor, BWV 542	6	R, S
Boex, Andrew	<i>Marche Champêtre</i>	6	R, S
Dubois, Theodore	<i>Fanfare</i>	6	S
Ferrata, Giuseppe	<i>Marche Triomphale</i>	6	R, S
Frysinger, J. Frank	<i>Moonlight</i>	6	R, S
Gretchaninoff, A.	<i>Cradle Song</i>	6	R, S
Holloway, F. W.	Allegro Pomposo in F	6	R, S
Leary, A. Haydn	Barcarolle	6	R, S
Lemare, Edwin H.	Andantino	6	S
Schminke, Oscar	<i>Festal Postlude</i>	6	R, S
Stebbins, Charles A.	<i>At Twilight</i>	6	R, S
Barns, Ethel	<i>Swing Song</i>	5	R, S
Debussy, Claude	"Ballet" (<i>Petite Suite</i>)	5	R, S
Dubois, Théodore	<i>Hosannah! (Chorus Magnus)</i> , op. 80, no. 3	5	R, S
Grieg, Edvard	<i>Gedankenvoll ich wandere</i>	5	R, S
Lemmens, Jacques	<i>Marche Pontificale</i>	5	S
MacDowell, Edward	"To a water lily" (<i>Woodland Sketches</i> , op. 51)	5	S
MacDowell, Edward	"To a wild rose" (<i>Woodland Sketches</i> , op. 51)	5	R, S

Composer	Title	Times Played	Recital or Service
MacDowell, Edward	“With sweet lavender” (<i>New England Idylle</i> , op. 62, no. 4)	5	R, S
Mailly, Alphonse	“Invocation” (<i>Trois Morceaux</i>)	5	R, S
Moussorgsky, Modest	<i>March of Victory</i>	5	R, S
Schminke, Oscar	<i>March of the Toys: March on a theme from Schumann</i>	5	R, S
Schminke, Oscar	<i>Marche Russe</i>	5	R
Stebbins, Charles A.	<i>The Swan</i>	5	S
Tchaikovsky, Peter	Andante Cantabile (String Qt no. 1, op. 11)	5	R, S
Wagner, Richard	Vorspiel (<i>Parsifal</i>)	5	R, S
Bach, J. S.	Prelude & Fugue in B Minor, BWV 544	4	R, S
Bach, J. S.	Toccatà & Fugue in D Minor, BWV 565	4	R
Beethoven, Ludwig van	Minuet in G Major	4	R
Calkin, J. B.	<i>Harvest Thanksgiving March</i>	4	S
Dickinson, Clarence	Berceuse	4	S
Ferrata, Giuseppe	Nocturne, op. 9	4	R, S
Friml, Charles Rudolph	<i>Russian Romance</i>	4	S
Ganne, Louis	<i>Marche Nuptial</i>	4	S
Glazounoff, Alexander	Prelude in D	4	S
Godard, Benjamin	Berceuse (<i>Jocelyn</i>)	4	R, S
Goodwin, Hugo	<i>In a Garden</i>	4	R, S
Grieg, Edvard	<i>Elégie</i>	4	S
Hall, King	<i>Nuptial March</i>	4	S
Handel, George Frederic	Pastorale (<i>Messiah</i>)	4	S
Johnston, Edward F.	<i>Evensong</i>	4	S
Kinder, Ralph	<i>In Springtime</i>	4	R, S
Massenet, Jules	<i>Élégie</i> , op. 10, no. 5	4	R, S
Nevin, Ethelbert	“Love Song” (<i>A Day in Venice</i> , op. 25)	4	R
Noble, T. Tertius	<i>Solemn Prelude on "Gloria Domini"</i>	4	R, S
Reading, John	Chorale Prelude on <i>Adeste Fideles</i>	4	S
Rogers, James H.	<i>Processional March</i>	4	S
Wagner, Richard	“Pilgrim's Chorus” (<i>Tannhäuser</i>)	4	R, S
Wagner, Richard	Vorspiel (<i>Tristan und Isolde</i>)	4	R
Arensky, Anton	Barcarolle	3	S
Bach, J. S.	Prelude & Fugue in D Major, BWV 532	3	R, S
Bizet, Georges	Adagietto (<i>L'Arlesienne</i>)	3	S
Bizet, Georges	Minuetto (<i>L'Arlesienne</i>)	3	R
Boëllmann, Léon	“Introduction–Chorale” (<i>Suite Gothique</i>)	3	S
Bossi, M. Enrico	<i>Alla Marcia</i>	3	R, S

Composer	Title	Times Played	Recital or Service
Buck, Dudley	<i>The Holy Night</i>	3	S
Couperin, François	<i>Soeur Monique</i> (Rondeau)	3	R, S
Friml, Charles Rudolph	<i>Melodie</i>	3	S
Gillette, James	<i>Chant d'Amour</i>	3	S
Hollins, Alfred	Intermezzo in D flat	3	R, S
Lefebure-Wely, Louis	<i>Hymn of the Nuns</i> (Andante in F)	3	S
MacDowell, Edward	“Nautilus” (<i>Sea Pieces</i>)	3	S
Mendelssohn, Felix	“War March of the Priests” (<i>Athalia</i>)	3	S
Rachmaninoff, Sergei	Serenade, op. 3	3	R, S
Rogers, James H.	<i>Grand Choeur</i>	3	S
Rogers, James H.	Sortie in D Minor	3	S
Rogers, James H.	Sortie in F	3	S
Rogers, James H.	Sortie in G Major	3	S
Rogers, James H.	<i>Processional March</i>	3	S
Russian folk song, arr. unknown	<i>Song of the Boatmen on the Volga</i>	3	R, S
Saint-Saëns, Camille	“The Swan” (<i>Carnival of the Animals</i>)	3	S
Schubert, Franz	<i>Serenade</i>	3	R, S
Schumann, Robert	“Träumerei” (<i>Kinderscenen</i> , op. 15)	3	S
Sellers, Gatty	<i>Idyll: At twilight</i>	3	S
Shelley, Harry	<i>Marche Militaire</i>	3	S
Stebbins, Charles A.	<i>Oh, the Lilting Springtime!</i>	3	S
Stoughton, R. S.	<i>Festal March</i>	3	R, S
Stoughton, R. S.	<i>A Rose garden of Samarkand</i>	3	R, S
Wagner, Richard	“Liebestod” (<i>Tristan und Isolde</i>)	3	R, S
Wagner, Richard	Overture (<i>Die Meistersinger</i>)	3	R
Widor, Charles-Marie	Toccata (Organ Symphony, No. 5)	3	R, S
Bach, J. S.	<i>In dir ist Freude</i> , BWV 615	2	S
Bach, J. S.	Prelude & Fugue in A Minor, BWV 543	2	R
Bairstow, Edward	<i>Evening Song</i>	2	R
Batiste, Edourad	Andante in G	2	R
Bonnet, Joseph	<i>Variations de Concert</i> , op. 1	2	R
Bonnet, Joseph	<i>Variations de Concert</i> , op. 1	2	R
Bossi, M. Enrico	<i>Étude Symphonique</i> , op. 78	2	R
Bossi, M. Enrico	Scherzo in G Minor, op. 49, no. 2	2	R
Brahms, Johannes, arr. Parker, Horatio	“In modo di marcia” (<i>Requiem</i>)	2	S
Coleridge-Taylor, S.	<i>Scene from an Imaginary Ballet</i>	2	R
Debussy, Claude	“En Bateau” (<i>Petite Suite</i>)	2	R, S
Dunn, James Philip	<i>Chanson Passionée</i>	2	S

Composer	Title	Times Played	Recital or Service
Dvořák, Anton	Largo (<i>New World Symphony</i>)	2	R
Franck, César	Choral No. 3 in A minor	2	R
Frysinger, J. Frank	<i>On the mount</i>	2	R, S
Frysinger, J. Frank	<i>Sunset</i>	2	S
Glière, Reinhold	<i>Melodie in D</i>	2	S
Gretchaninoff, A.	<i>Chant d'Autome</i>	2	R, S
Grieg, Edvard	<i>Poème érotique</i>	2	S
Harker, Frederick F.	Liebeslied	2	S
Holloway, F. W.	Song Without Words	2	S
Johnston, Edward F.	<i>Autumn</i>	2	S
Kinder, Ralph	<i>Jour de Printemps</i>	2	R
Lemare, Edwin H.	“The Bee” (<i>Summer Sketches</i>)	2	R
MacDowell, Edward	<i>Romance: andantino</i>	2	S
Nevin, Gordon Balch	<i>Will o' the Wisp</i>	2	R
Nevin, Gordon Balch	<i>Sketches of the City</i>	2	R
Parker, Horatio	Risoluto op. 68, no. 5	2	S
Rimsky-Korsakoff, N.	“Hymn to the Sun” (<i>The Golden Cockerel</i>)	2	R, S
Saint-Saëns, Camille	Prelude (<i>Le Déluge</i>)	2	S
Schminke, Oscar	<i>Mountain Idyll: Pastorale</i>	2	R
Schubert, Franz	<i>Military March</i> , op. 51, no. 1	2	R, S
Scriabin, Alexander	Prelude in G ^b Major	2	S
Selby, B. Luard	A Christmas Pastorale	2	S
Sibelius, Jean	<i>Finlandia</i>	2	R
Sibelius, Jean	<i>Valse triste</i> , op. 44	2	R
Stoughton, R. S.	Alla Marcia, Molto Risoluto (<i>Sea Sketches</i>)	2	R, S
Stoughton, R. S.	“Neptune” (<i>Sea Sketches</i>)	2	S
Stoughton, R. S.	<i>An Arcadian Sketch</i>	2	S
Stoughton, R. S.	<i>In Fairyland</i>	2	R
Tchaikovsky, Peter	Andante (<i>Symphonie Pathétique</i>)	2	R, S
Tchaikovsky, Peter	<i>Marche Slave</i> , op. 31	2	R
Vierne, Louis	Finale (Symphony No. 1 in D Major)	2	R, S
Volkman, F. Robert	<i>The Song of a Hero</i>	2	S
Wagner, Richard	“Feuerzauber” (<i>Die Walküre</i>)	2	R
Wagner, Richard	“To the Evening Star” (<i>Tannhäuser</i>)	2	R
Wagner, Richard	“Waldweben” (<i>Siegfried</i>)	2	R
Widor, Charles-Marie	Finale (Organ Symphony No. 2)	2	R, S
Widor, Charles-Marie	Allegro Vivace (Organ Symphony No. 5)	2	R
Zitterbart, Jr., Fidelis	<i>Romance</i>	2	S
Avery, Stanley	Nocturne	1	S

Composer	Title	Times Played	Recital or Service
Bach, J. S.	Fugue in E flat Major, BWV 662	1	R
Bach, J. S.	<i>Herzlich tut mich verlangen</i> , BWV 727	1	R
Bach, J. S.	Toccatina in F Major, BWV 540	1	R
Bach, J. S.	<i>Wachet auf, ruft uns die Stimme</i> , BWV 645	1	R
Bach, J. S.	Aria (Orchestral Suite in D Major, BWV 1068)	1	R
Bach-Gounod	Ave Maria	1	S
Batiste, Edouard	<i>Communion</i>	1	S
Beethoven, Ludwig van	Andante (Symphony no. 5, op. 67)	1	S
Beethoven, Ludwig van	Adagio (<i>Moonlight Sonata</i>)	1	S
Boëllmann, Léon	“Menuet Gothique” (<i>Suite Gothique</i>)	1	R
Boëllmann, Léon	“Prière à Notre Dame” (<i>Suite Gothique</i>)	1	S
Boex, Andrew	<i>Rustic March</i>	1	R
Bonnet, Joseph	<i>Rhapsodie Catalane</i> , op. 5, no. 12	1	R
Bossi, M. Enrico	<i>Entrée Pontificale</i> , op. 104	1	S
Brahms, Johannes	<i>Herzlich tut mich verlangen</i> , op. 122, no. 10	1	R
Cadman, Charles	<i>From the Land of the Sky Blue Water</i>	1	S
Chopin, Frederic	Nocturne, op. 9, no. 2	1	S
d’Evry, Edward	<i>Nocturnette</i>	1	S
d’Evry, Edward	Serenade in E flat	1	S
de la Tombelle, Fernand	<i>Marche Pontificale</i> , op. 23, no. 15	1	S
Debat-Ponsan, George	Gavotte	1	R
Drumm, George	<i>Meditation</i>	1	S
Dunn, James P.	<i>Cortège Orientale</i>	1	R
Dvořák, Anton	“Indian Wail” (<i>Sonatina</i>)	1	S
Faulkes, William	<i>Grand Choeur</i>	1	S
Faulkes, William	Postlude in A	1	S
Faulkes, William	<i>Scherzo Symphonie in D</i>	1	S
Frysinger, J. Frank	<i>At Twilight</i>	1	S
Frysinger, J. Frank	Berceuse in A	1	S
Gade, Niels	<i>Canzonetta</i>	1	S
Galbraith, J. Lamont	<i>Allegro Pomposo</i>	1	S
Gigout, Eugène	<i>Grand Choeur Dialogué</i>	1	R
Gillette, James	<i>Romance</i>	1	S
Gillette, James	<i>From the South</i>	1	S
Glazounoff, Alexander	Andante Expressivo	1	S
Gounod, Charles	<i>Marche Romaine</i>	1	S
Guilmant, Alexandre	Sonate No. 1 in D Minor	1	R
Haberbier, Ernst	<i>The Enchanted Bells</i>	1	S
Hollins, Alfred	<i>Grand Choeur in G Minor</i>	1	S

Composer	Title	Times Played	Recital or Service
Hollins, Alfred	<i>Triumphal March</i>	1	S
Karg-Elert, Siegfried	<i>Harmonies du Soir, op. 72, no. 1</i>	1	R
Kinder, Ralph	<i>Caprice</i>	1	R
Kinder, Ralph	<i>Exultemus</i>	1	S
Kinder, Ralph	<i>Moonlight</i>	1	R
Kinder, Ralph	<i>Serenade</i>	1	S
Kinder, Ralph	<i>Souvenir</i>	1	R
Kinder, Ralph	<i>Idyll</i>	1	S
Kinder, Ralph	<i>Cantilene du soir</i>	1	S
King, Oliver	<i>Wedding March</i>	1	S
Kroeger, Ernest R.	<i>Festal March</i>	1	S
Laurens, Edmund	<i>Lieste</i>	1	S
Lefebure-Wely, Louis	<i>Pastorale</i>	1	S
Lemare, Edwin H.	“The Cuckoo” (<i>Summer Sketches</i>)	1	R
Liszt, Franz	<i>Fantasy and Fugue on the Theme B-A-C-H</i>	1	R
MacDowell, Edward	<i>Idylle</i>	1	S
MacDowell, Edward	<i>In Nomine Domini</i>	1	S
Martini, Giovanni	<i>Gavotte</i>	1	R
Moore, Graham P.	<i>Cortège Nuptiale</i>	1	S
Neruda, Franz	<i>Slavonic Cradle Song</i>	1	S
Nevin, Ethelbert	<i>Gondoliers</i>	1	R
Nevin, Gordon Balch	<i>In Memoriam - An elegy</i>	1	S
Nevin, Gordon Balch	<i>Rural Sketches: Suite for Organ</i>	1	R
Nevin, Gordon Balch	<i>The Tragedy of a Tin Soldier</i>	1	R
Noble, T. Tertius	<i>An Elizabethan Idylle</i>	1	R, S
Noble, T. Tertius	<i>Reverie</i>	1	S
Rachmaninoff, Sergei	<i>Prelude no. 2 in C# Minor</i>	1	R
Raff, Joachim	<i>Cavatina, op. 85, no. 3</i>	1	S
Ravanello, Oreste	<i>Christus Resurrexit</i>	1	S
Rheinberger, Joseph	<i>Pastorale (Sonata no. 3 in G, op. 88)</i>	1	R
Richmond, W. H.	<i>Romance in F, Op. 42</i>	1	S
Rogers, James H.	<i>Berceuse in A Major</i>	1	S
Russell, Alexander	<i>Song of the Basket Weaver</i>	1	R
Scarlatti, Domenico	<i>Siciliano</i>	1	S
Schminke, Oscar	<i>Elegy in the form of a March</i>	1	S
Sellars, Gatty	<i>Cradle Song</i>	1	S
Stark, H. J.	<i>Prayer</i>	1	S
Stebbins, G. Waring	<i>Cantilene</i>	1	R
Steere, William	<i>In Capulet’s garden</i>	1	S

Composer	Title	Times Played	Recital or Service
Stoughton, R. S.	Nocturne	1	S
Stoughton, R. S.	“Sirens” (<i>Sea Sketches</i>)	1	S
Stoughton, R. S.	<i>Persian Suite</i>	1	R
Stoughton, R. S.	“Pyramids”: Largo Mistico (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	“Rameses II”: Allegro Marziale (<i>Egyptian Suite</i>)	1	R
Stoughton, R. S.	“The Courts of Jamshyd” (<i>Persian Suite</i>)	1	R
Strauss, Richard	<i>Träumerei</i>	1	S
Swinen, Firmin	<i>Chinoiserie</i>	1	R
Thome, F. Joseph	<i>Andante Religioso</i>	1	S
Turner, Sandiford	<i>Thanksgiving Postlude</i>	1	S
Wachs, Paul	<i>Hosanna</i>	1	S
Wachs, Paul	<i>Triumphale Entree</i>	1	S
Wieniawski, Henryk	<i>Romance</i>	1	S
Willan, Healey	Epilogue	1	R
Wood, Carl Paige	Postlude in C	1	S
Yon, Pietro	<i>Rapsodia Italiana</i>	1	R