

VOLUNTARIES FOR THE SMALL ORGAN AND THE MODEST PLAYER – SUPPLEMENT

Since writing the article of the above title (published in *Liturgical Studies*, Vol. I, No. 1, May 1971), I have become aware of some further relevant items.

In the past year two important pedagogical works have appeared. The *Oxford Organ Method* by C. H. Trevor (O.U.P.) deals with all aspects of organ technique, including swell pedal operation and hymn accompaniment. The section on pedalling both covers elementary points and provides sufficient exercises for the development of a virtuoso technique. The 'Method' contains real music (i.e. not 'exercise music'), both as technical practice material and as complete pieces, of which there are eighteen. The book contains information on further books, pieces and studies, and is attractively produced. It is, perhaps, deficient in information on practical registration and in indexing, but these are small failings in relation to the success of the work as a whole.

Henry Coleman's *The Church Organist* (O.U.P. – originally published as *The Amateur Organist*) is less comprehensive and less expensive. This book is more concerned with the actual work of the church organist and choirmaster and less with the more elaborate technical aspects of organ-playing. Although there are pedal and other exercises, the work contains more narrative than music text, which perhaps reflects its emphasis on practical advice.

C. H. Trevor has edited three new albums – *Organ Book No. 3*, (O.U.P.), and *Manual Miscellany** (Books I and II, Elkin); these books follow the pattern of Mr. Trevor's earlier anthologies listed previously.

Das praktische Orgelbuch (two books, Schott) contains a considerable number of pieces suitable for use as preludes, middle voluntaries and postludes. The pieces (some are extracts from longer pieces) are by composers ranging in date from Senfl to Bruckner, and some would be suitable for most conceivable purposes, including accompaniment of the Sunday School's departure.

European Organ Music of the Sixteenth and Seventeenth Centuries, edited by Finn Viderö (Chester), contains a large number of movements of varying length, character and difficulty, some for manuals only; the pieces are arranged by school, each important school of the period (excluding the English) being introduced by a description of organs characteristic of the school. Some adaptation will be necessary, since 'all stop names of the organ dispositions are listed in their familiar [sic] German forms'.

The *Forty-Eight Chorale Preludes** by G. P. Telemann, edited by Alan Thaler (A-R Editions), are playable on one manual, although contrasting colours would be an advantage. As the Preface states, 'They are not "spiritual", and are certainly not profound; they are, however, pleasant to hear and extremely easy to perform.' Several are based on melodies which may be familiar from the Revised Church Hymnary and the Oxford Book of Carols.

C. H. Trevor has edited *A Bach Organ Book for Students* (Elkin). Although the pieces are, as a whole, by no means easy, they are presented in a form which will make them accessible to those who can devote time to mastering them. The book's introduction contains information on Bach's organs, as well as fingering, pedalling and other technical advice.

Franck's Andantino in G minor (mentioned in the previous article) is now available separately in an edition by C. H. Trevor (Elkin).

C. S. Lang's *Twenty Hymn-Tune Preludes** (Two Sets, O.U.P.) are mostly of one page in length, and are strong in counterpoint without pronounced harmonic character.

Arthur Milner's *Six Miniatures** (Novello) could be played on one manual, though two would be preferable. Four of the pieces are quite slow-moving, while two would require agile fingers and rapid negotiation of accidentals. Although perhaps 'miniature' in comparison with Dr. Milner's other compositions, these works are generally longer than the last-mentioned pieces.

Desmond Ratcliffe's *Meditation on 'The Infant King'* (Novello) is playable on one manual and pedal and is quite easy. Preparation would ensure that the climactic moment, where the accidentals are more frequent and the notes more numerous, was secure.

Richard Drakeford's *Three Carol Preludes* (Novello) are playable on one manual and pedal, although two manuals and pedal would be preferable. The pieces are not difficult and are based on 'A Virgin most pure', 'Joseph dearest, Joseph mine' and 'Adeste Fideles'.

Robert Groves has written *Four Voluntaries** and *Twelve Hymn-Tune Preludes** (Series I and II) (Elkin), which have easy key signatures and rhythms but which are harmonically more advanced. Many of the pieces under the second heading use tunes which are familiar in Church of Scotland usage, and are mostly one or two pages long.

Albert de Klerk's *Twelve Images* (Novello) are 'mainly manuals only, with occasional pedal', and are written in an idiom which is thoroughly contemporary without being outrageous; there are even some 'tunes'. Ideally, more than one manual should be available, and the pieces would require considerable preparation. The registration instructions are given as Dutch stop-names with English manual names. These can only give general indications, since there are as yet

few organs in the British Isles with a Flageolet $1\frac{1}{3}$ ft. on one manual, a Viola di Gamba 8 ft. on another, and a Regaal 8 ft. and a Speelfluit 3 ft. on a third. These pieces should be of great interest to players who are enterprising enough to translate these instructions for their instrument, to rest the swell pedal, and to attempt a quite advanced modern style.

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SOCIETAS LITURGICA

The 1971 Congress of Societas Liturgica was held at Strasbourg from 6 to 10 September. The theme was 'Contemporary Forms of Worship'. Two lectures were given, one by Professor John Skoglund of Colgate-Rochester Divinity School, Rochester, N.Y., U.S.A., entitled 'A Survey of the Present Situation', the other by Father Herve Legrand, O.P., of Le Saulchoir-Etoilles, Soisy-sur-Seine, France, entitled 'The Theology of the Local Church'. The first of these proved the more controversial. Professor Skoglund emphasized the need in contemporary worship for what he called 'bodilization', i.e. liturgical expression in physical activity, describing recent experiments in 'bodilization' in the American Churches. The Congress later saw an example of 'bodilization' when a Swedish liturgical dance group, under the leadership of Mme Birgitta Hellerstedt-Thorin of Lund, portrayed the story of 'The Samaritan Woman'.

Most of the time of the Congress was spent in 'workshops', of which there were three, one dealing with liturgical texts, one with music, and one with 'bodilization'. These 'workshops' prepared a contemporary act of worship in which all shared at the conclusion of the Congress.

As a whole, the Congress proved stimulating and enlarging. It gave evidence of much adventurous thinking in liturgical circles. Members seemed alive to the dangers of extravaganza and bathos in contemporary experiment, but prized the flexibility and creativity it encouraged.

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