



University Music Class Room,  
EDINBURGH.

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FOUR HISTORICAL CONCERTS.

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CONCERT I.

WEDNESDAY, NOVEMBER 6, 1907.

**A RECITAL OF ORGAN MUSIC,  
FROM FRESCOBALDI TO REGER.**

*Performer:*

**Sir WALTER PARRATT, M.V.O., Mus.D.,**

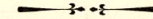
Organist of St George's Chapel Royal, Windsor ; and Master of the King's Musick.

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## PREFACE TO THE PROGRAMME.



Now that the magnificent, fine-toned organ of the Music Class Room has been renovated (see p. 6), it is befitting that it should be inaugurated by a master-player, with music by master-composers. A historical programme cannot but recommend itself on such an occasion as most appropriate. But to represent all that is worthy of representation would require days, not hours. In short, a full exposition of the whole development of organ-playing and organ-composition must not be expected from to-night's programme. You will look in vain—to mention only a few names—for Merulo, Sweelinck, and Pachelbel among the old masters, and for Merkel, Rheinberger, and Widor among the moderns; but you will find in the programme the Italian Frescobaldi, the wonder and admiration of the early 17th century, as a composer as well as a player a genius, a bold originator, with enough of the 16th century in his compositions to have for us something of tartness about them; you will find also the imaginative, virtuosic, and yet solid Dane Buxtehude, who lived in Lübeck for nearly fifty years, and in the second half of the 17th and beginning of the 18th century was a model, inspirer, and centre for North Germany; and you will find further Johann Sebastian Bach, the unique, the unapproached and unapproachable—sublimely great in all branches of the art, he has in his works for the organ no rival whatsoever. In J. S. Bach culminates, and with him ends the golden age of organ-composition. In the following century and a half much was written that is estimable, pleasing, brilliant, and even truly beautiful. But in spite of this, I think, it must be admitted that there was a falling off in genius, in power, and to a large extent in sympathy with the fundamental character of the instrument. This holds good with the classical Mendelssohn, in whose art-practice organ-composition was a subordinate department, and with Guilmant, the chief representative of the brilliant French school, who devotes himself entirely to the organ. It must be left to the future to pronounce a final judgment on Reger, the most remarkable phenomenon among the youngest generation. He has hardly reached the fulness of his powers, and certainly has not spoken his last word.

# PROGRAMME.

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## PART I.

1. GIROLAMO FRESCOBALDI (1583-1644):  
Passacaglia.
2. DIETRICH BUXTEHUDE (1637-1707):  
Prelude and Fugue in F major.
3. JEAN FRANÇOIS DANDRIEUX (1684-1740):  
Musette.
4. JOHANN SEBASTIAN BACH (1685-1750):  
(a) Choralvorspiel—"O Mensch beweine dein' Sünde gross."  
(b) Toccata in C major.  
Toccata, Adagio, and Fuga.  
(c) Fantasia in G major.  
Très vitement, Gravement, Lentement.
5. WILHELM FRIEDEMANN BACH (1710-1784):  
Concerto in D minor.  
Allegro. Fugue. Largo. Allegro.

# PROGRAMME.

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## PART II.

6. FELIX MENDELSSOHN BARTHOLDY (1809-1847):  
Sonata in A major, Op. 55, No. 3.  
Con moto maestoso. Andante Tranquillo.
7. FÉLIX ALEXANDRE GUILMANT (b. 1837):  
Lamentation.
8. CHARLES VILLIERS STANFORD (b. 1852):  
Fantasia and Fugue in D minor, Op. 103.  
Lento maestoso, Allegro molto, and Più moderato;  
Andante moderato (Fugue).
9. CHARLES CAMILLE SAINT-SAËNS (b. 1835):  
Fantasia in E flat major.
10. MAX Reger (b. 1873):  
Introduction and Passacaglia.

## THE MUSIC CLASS ROOM ORGAN.

THIS grand organ was erected by Messrs W. Hill & Son of London in 1857, and has long been one of the representative instruments of Scotland.

It is laid out and constructed in an unusually fine manner, and is built throughout with the best materials and workmanship.

Modern developments in organ building have now necessitated new mechanism, which has been applied by Messrs Hill, on the tubular pneumatic system for the whole instrument. The specification is as follows, and now includes many new mechanical refinements:—

### Pedal Organ.

|                                           |          |
|-------------------------------------------|----------|
| 1. Double Open Diapason, metal, . . . . . | 32 feet. |
| 2. Double Open Diapason, wood, . . . . .  | 32 "     |
| 3. Open Diapason, . . . . .               | 16 "     |
| 4. Violone, . . . . .                     | 16 "     |
| 5. Keraulophon, . . . . .                 | 16 "     |
| 6. Violone, . . . . .                     | 8 "      |
| 7. Principal, . . . . .                   | 8 "      |
| 8. Fifteenth, . . . . .                   | 4 "      |
| 9. Mixture, 3 ranks. . . . .              |          |
| 10. Trombone, . . . . .                   | 16 "     |
| 11. Trumpet, . . . . .                    | 8 "      |

### Great Organ

|                                     |          |
|-------------------------------------|----------|
| 22. Double Open Diapason, . . . . . | 16 feet. |
| 23. Open Diapason, . . . . .        | 8 "      |
| 24. Gamba, . . . . .                | 8 "      |
| 25. Stopped Diapason, . . . . .     | 8 "      |
| 26. Octave, . . . . .               | 4 "      |
| 27. Harmonic Flute, . . . . .       | 4 "      |
| 28. Twelfth, . . . . .              | 2 2/3 "  |
| 29. Fifteenth, . . . . .            | 2 "      |
| 30. Mixture, 4 ranks. . . . .       |          |
| 31. Posaune, . . . . .              | 8 "      |
| 32. Clarion, . . . . .              | 4 "      |

### Choir Organ.

|                                 |          |
|---------------------------------|----------|
| 12. Gedeckt, . . . . .          | 16 feet. |
| 13. Open Diapason, . . . . .    | 8 "      |
| 14. Dulciana, . . . . .         | 8 "      |
| 15. Salcional, . . . . .        | 8 "      |
| 16. Stopped Diapason, . . . . . | 8 "      |
| 17. Hohl Flute, . . . . .       | 8 "      |
| 18. Gamba, . . . . .            | 4 "      |
| 19. Gemshorn, . . . . .         | 4 "      |
| 20. Suabe Flute, . . . . .      | 4 "      |
| 21. Piccolo, . . . . .          | 2 "      |

### Solo Organ.

|                                |         |
|--------------------------------|---------|
| 33. Hohl Flute, . . . . .      | 8 feet. |
| 34. Salcional, . . . . .       | 8 "     |
| 35. Flute d'Amour, . . . . .   | 8 "     |
| 36. Dolcan, . . . . .          | 4 "     |
| 37. Flauto Traverso, . . . . . | 4 "     |
| 38. Cor Anglais, . . . . .     | 16 "    |
| 39. Cremona, . . . . .         | 8 "     |
| 40. Orchestral Oboe, . . . . . | 8 "     |
| 41. Vox Humana, . . . . .      | 8 "     |

### Swell Organ.

|                                 |          |
|---------------------------------|----------|
| 42. Bourdon, . . . . .          | 16 feet. |
| 43. Open Diapason, . . . . .    | 8 "      |
| 44. Dulciana, . . . . .         | 8 "      |
| 45. Stopped Diapason, . . . . . | 8 "      |
| 46. Octave, . . . . .           | 4 "      |
| 47. Flute, . . . . .            | 4 "      |
| 48. Fifteenth, . . . . .        | 2 "      |
| 49. Mixture, . . . . .          |          |
| 50. Contra Fagotto, . . . . .   | 16 "     |
| 51. Horn, . . . . .             | 8 "      |
| 52. Oboe, . . . . .             | 8 "      |
| 53. Clarion, . . . . .          | 4 "      |
| 54. Vox Humana, . . . . .       | 8 "      |

### Couplers.

|                       |
|-----------------------|
| 55. Choir to Pedal.   |
| 56. Great to Pedal.   |
| 57. Swell to Pedal.   |
| 58. Solo to Pedal.    |
| 59. Swell to Great.   |
| 60. Choir to Great.   |
| 61. Solo to Great.    |
| 62. Swell to Choir.   |
| 63. Swell Octave.     |
| 64. Swell Sub-Octave. |

Four combination pistons to Great (2 Pedal).

Four " pedals to " "

Four " pistons to Swell.

Three " " to Choir.

Two pedals for Couplers.

The organ is blown by an electric motor and feeders.

DATES AND PROGRAMMES OF THE FOUR  
CONCERTS.

*November 6, 1907.*—A Recital of Organ Music, from Frescobaldi to Reger. Performer: Sir WALTER PARRATT, M.V.O., Mus.D.

**November 27, 1907.**—A Concert of Quartets for Pianoforte, Violin, Viola, and Violoncello (Mozart, Schumann, and Brahms). Performers: Messrs PHILIP E. HALSTEAD, HENRI VERBRUGGHEN, etc.

*February 6, 1908.*—A Concert of Music for the Organ, with other instruments and a voice. Performers: Mr MATTHEW SHIRLAW, Mus.B., Organist, and a small band from the SCOTTISH ORCHESTRA.

*February 26, 1908.*—A Recital, illustrative of the development of the modern Sonata (from Domenico Scarlatti to Mozart). Performer: Madame WANDA LANDOWSKA (Harpsichord and Pianoforte).

FREDERICK NIECKS,  
*Reid Professor of Music.*