

THE USE OF RECORDINGS IN ESTABLISHING  
PERFORMANCE PRACTICES FOR  
FOR 19th/20th CENTURY ORGAN MUSIC

by

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and  
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During the latter part of the nineteenth century and the early twentieth century, Paris came to be regarded as the Mecca of the organ world. This was due principally to five men, who all were active between 1870 and 1890, and their students. These men effected in France a Renaissance in organ composition and playing: Widor at St. Sulpice (students: Vierne and Dupré), Franck at St. Clotilde (student: Tournemire), Guilmant at La Trinité (student: Bonnet), Saint-Saëns at La Madeleine (student: Gigout), and Gigout at St. Augustin. Although their basic approach to playing the organ was, in many respects, quite similar, each did, however, exhibit decided variances with regard to registration, touch, tempos, and rhythmic freedom. These variances can be documented in the organ rolls and phonograph recordings made by themselves and/or their students. These organ rolls and recordings are little known today, even to serious organ students.

Thus, when the Syracuse Chapter of the American Guild of Organists started to formulate plans for the New York - New Jersey Regional Convention of 1973, which Syracuse was hosting, Wayne Leupold suggested that one thrust of the convention could be an in-depth study of late 19th and early 20th century organ performance practices. This had never been done before at A. G. O. conventions, and it was felt that it might be very valuable for three reasons: (1) to gather information on this era in organ history, (2) to publicize the need for more research on many of the little-known but important aspects of romantic organ performance practices, and (3) to help draw a good attendance for the convention.

This proposal was made after consultation with

Richard Burns, who agreed to supply from his own collection or otherwise assist in procuring the needed recordings; to do the necessary engineering to produce the tape copies needed for playback at the symposium; to procure, install, and operate the audio equipment required for the symposium; and, **finally**, to contribute to the study of the recordings and performances from his fund of knowledge of recording history and of performance styles of the era.

In addition to presenting some of the more significant organ recordings from this period, Mr. Leupold conceived the idea of having a panel each day of older American organists who had studied with the performers heard on the recordings. They could thus give their reactions to the validity of the recordings in addition to providing a great deal of first hand information about the performance styles then prevalent. This panel aspect of the symposium would thus serve as an information-gathering opportunity, as very little had been done in interviewing any organists who had studied with the last generation of romantic European organists active in the early years of the 20th century.

Three sessions, each of an hour-and-a-half duration, were planned: one for Widor, Vierne, and Dupré; one for Tournemire, Bonnet, and Gigout; and one for the German School - Reger, Heberstreit, Sittard, and Ramin.

In considering whom it may be appropriate to invite to participate on the panels, it quickly became alarmingly evident how few American organists were still alive who had worked with these European masters. An article and notice were placed in the two professional organ periodicals, *The Diapason* and *A. G. O. / Music*, announcing the plans and asking about students and about recordings and organ rolls.

From the response to this appeal and from leads that various people personally gave to Mr. Leupold, twenty people still alive that qualified in one way or another were located, and of these six agreed to come and participate. Many of the remainder were not in good enough health to make the trip to Syracuse.

All, except one, expressed enthusiasm for what was being done.

As far as turning up recordings was concerned, two Vierne recordings and one Tournemire recording not previously available to the authors were obtained. Also, Mr. Leupold made the acquaintance of a number of organ roll collectors.

As the preparations developed, it became increasingly evident that the most important aspect of the symposium would be the recording of the oral history provided by the panelists. The 78rpm recordings would be with us for a long time to come. But this convention might possibly be the last time that so many of the French organ pupils of the 1920s and 1930s would be gathered together in one place to talk about their teachers. Time was running out and the opportunity had to be grasped. This is why a session on the German organists was also included. As it turned out, Arthur Poister was the only German organ student who showed up for the session, but he supplied much valuable information.

Three of those who agreed to participate were pupils of Marcel Dupré. So, the first session was limited to Widor and Vierne and a fourth session, devoted just to Dupré, was added. The Dupré panelists had so much to say in this fourth session that time ran out before there was an opportunity to play even one of the Dupré recordings!

A set of mimeographed notes was prepared for each session of the symposium, and every person attending was given a copy. Each set of notes contained the following:

1. A list of recordings to be played.
2. A brief biography of each member of the panel.
3. Brief biographies of the composer/teachers.
4. Specifications of the organs on which they taught and/or recorded.

It turned out that more recordings were prepared than there was time for in the actual sessions of the symposium. So, in order to present as many as possible,

the playing of the recordings started 15 minutes before the scheduled start of the sessions.

In addition, there were some other "pre-game" attractions. Pictures of the organists and organs that were being covered in the symposium were put on exhibition as well as a number of the original 78rpm records, with labels that briefly said something about the significance of the organist and the recording.

To accompany the playback of the taped records and rolls, marked slides of the scores were prepared, which showed, in red, details of the performer's interpretation that were not a part of the printed score. Many hours were spent playing these tapes, phrase by phrase, and marking what was heard in the scores. In this, the authors are grateful for the assistance of Will Headlee, of the organ department of Syracuse University. Mr. Headlee also assisted in the equalization of the recordings, as his knowledge of organ tone and registration is outstanding and, furthermore, he had been to France and had heard the organs that were on many of the recordings.

The total equipment setup for the symposium consisted of:

1. An amplifying system to play the organ tapes and amplify the panel discussion, each panelist being provided with a microphone.
2. A tape recorder to record the panel discussions.
3. A projection system for the slides.

The first session started with an introduction by Wayne Leupold, in which the tone of the symposium was established by a quotation: "What has only recently been accepted on a general scale is that, by now, the 19th century can no longer be seen as an extension of living memory, but must be re-examined as a whole historical period, requiring the same scholarly values and the same detached critical seriousness as is demanded by any previous period."<sup>1</sup> As a vivid illustration of the extent to which the 19th century has receded from living memory, Mr. Leupold went on to relate, "When we sought out Widor pupils last fall, we obtained the names of five living people: Seth Bingham, Cecil Wright,

Pauline Voorhees, G. Huntington Byles, and Virginia Carrington Thomas. Since last fall, two of the five have passed on, and a third was not up to making such a trip from New Haven, Conn. We are very pleased, however, that two of the five, Virginia Carrington Thomas and G. Huntington Byles, are able to be with us today."

After the introduction, the Widor recordings were played,<sup>2</sup> and the marked slides projected in synchronism with the performance. At the conclusion of the playback, Wayne Leupold questioned Virginia Carrington Thomas regarding her studies with Widor.<sup>3</sup> Mrs. Thomas had studied with Horatio Parker and Harry B. Jepson at Yale, and had obtained a scholarship to study with Widor at the American Conservatory at Fontainebleau, where there was a small, two-manual Cavaillé-Coll organ, and at the great Cavaillé-Coll organ at St. Sulpice. Mrs. Thomas was unable to attend the Sunday services at St. Sulpice, and, thus, could only tell about Widor as a performer from his teaching. She related that Widor played the "Toccatà" from the *Fifth Symphony* for her on the St. Sulpice organ, and that the tempo at which Widor was heard to play it in the recording ( $\downarrow=96$ ) was governed by the nature of the reverberation at St. Sulpice, and was in agreement with the tempo at which he performed it for her. Also, she remembered that he wanted the opening of the *Sixth Symphony* to be played to sound like a "tremendous symphony orchestra."

Mrs. Thomas studied the music of Bach, Franck, and Widor with Widor. She related that Widor was already, at this time, suffering from arthritis. As to Widor's teaching methods, he was accustomed to allow the student to perform the work through before he made comments, which he did in a quite and gentle manner. He would, sometimes, then play the piece himself. She related that Widor was always interested in expressive playing.

The next panelist to talk about Widor was G. Huntington Byles. Mr. Byles, also, studied organ at Yale with Harry B. Jepson, and then went to Paris to study with Marcel Dupré. Mr. Byles took "seven or eight" lessons with Widor in his home, in 1933. Mr. Byles studied, with Widor, only the music of Widor, and he

related how Widor wanted the opening of the *Sixth Symphony* articulated as if it were being performed by trumpets. He studied the "Toccata" of the *Fifth Symphony*, also, with Widor, but, as the instruction occurred on the rather small organ in Widor's home, he was unable to report the tempo at which Widor may have performed it at St. Sulpice. Mr. Byles regularly attended the Vesper services at St. Sulpice, where Widor would allow him to sit on the bench with him in the organ loft, and it was on these occasions that he heard Widor improvise. Mr. Byles related one occasion in which Widor stopped his playing during a lesson and demonstrated how a passage should be performed. Mr. Byles described Widor's approach to his own music as "straightforward."

Next, the panel turned to the music of Louis Vierne. Huntington Byles had taken about six lessons from Vierne in 1933, during the summer, while Dupré was away on a concert tour. He studied only the music of Vierne with the composer who came to the American church to teach him. Vierne wanted his music played up to the metric indications. He would sometimes criticise a student's performance if not enough *rubato* was used. Vierne also welcomed Mr. Byles to the organ loft during Vespers, and Mr. Byles reported that he had heard Vierne play the "Toccata" from Widor's *Fifth Symphony* in Notre Dame with great rapidity, but that the sound did not blur. He once remarked on this to G. Donald Harrison, who ascribed this clarity to the fact that the organ all speaks in one direction at Notre Dame, and each impact of sound diminishes equally as it travels down the nave.

Two recorded improvisations by Vierne were played: the *Méditation* and *Cortège* and Mr. Byles reported that the *Méditation* was in the style that he had heard Vierne do, but that the *Cortège* was not very typical.

The second session of the symposium was devoted to performances by Charles Tournemire, Joseph Bonnet, and Eugène Gigout.

On the panel that day were Robert Sutherland Lord, University Organist at the University of Pittsburgh, and William Self.

Dr. Lord had studied with George Faxon, Clarence Watters, Frank Bozyan, Jean Langlais, André Marchal, and Heinz Wunderlich.

William Self had studied with Homer Murphy, Wallace Goodrich, and Joseph Bonnet.

The first recording to be played for consideration and comment was Charles Tournemire's of the *Chorale in A minor* by Cesar Franck.<sup>5</sup> Robert Lord had studied this work with Jean Langlais, who was a student of Tournemire as well as of two other Franck pupils: Albert Mahaut and Alphonse Marty. Dr. Lord commented that many features of Tournemire's recording were in accordance with what Langlais taught, but that some were not. Dr. Lord pointed out that there are "regulations" regarding the "freedom" of performance in the music of Franck that the Franck students are agreed on, but that the present forum did not allow time for a consideration of these.

Dr. Lord had corresponded with Jean Langlais in regard to this symposium, and M. Langlais made a cassette recording of his observations, which he invited to be played for the audience at the symposium. On the recording, M. Langlais said that Tournemire played the Franck *A minor Chorale* freely "like a toccata;" he also said that the way that Tournemire performed the Chorale on records was not necessarily the way that he played it the day before. Langlais believes that the performance may have been affected by the short time of record sides.

Franck was in his terminal illness when he composed the Three Chorales, and he never played them in public on the organ. However, Langlais related that Franck privately played them on the piano with Tournemire. Franck played the manual parts and Tournemire the pedal line. This same information is also confirmed in a taped interview that Mr. Leupold subsequently had with André Marchal.<sup>6</sup>

Langlais also expressed himself at some length - and with some vehemence - about Marcel Dupré's perfor-

mance style in the music of Franck, and about Dupré's edition of Franck. He concluded by stating: "Franck played very freely. Dupré played very strictly.ournemire played both the notes and the spirit."

Next, the symposium turned to the music of Joseph Bonnet. Two recordings were played: *Romance sans paroles* and *Matin Provençal*.<sup>7</sup>

The recording of *Romance sans paroles* is an outstanding example of the value of a composer recording, as Bonnet does something that no one today, performing the work just from the printed score, would conceive of doing. In the section marked *Dolceissima molto con tenerezza*, he halves the tempo, so that the eighth note is played at the tempo of the previous quarter note. This is not specified in the traditional way in the score, nor in any other way. Throughout the performance, whenever this music comes back, the slower tempo is taken. Also, he takes a considerably faster basic tempo than the published metronome indication. The performance is replete with *crescendi* and *diminuendi*, *accelerandi* and *ritardanti* and *rubati* that are not notated in any explicit way. The effect of the performance is one of extraordinary charm.

William Self studied for six summers in Paris with Joseph Bonnet, and also for one summer in America, from 1928 until 1937. He said that, as a teacher, Bonnet was very demanding - he would whistle through his teeth at the slightest error and he stopped pupils frequently to correct them. He was "strict" in his approach to the music of Bach and the pre-Bach composers. Regarding the use of *rubato*, Bonnet said, "You must not play as if you had swallowed a metronome. But it would be better to play that way unless you knew why you were using *rubato*." Bonnet would say that there may be two or three ways to play a passage, all of them correct.

He would many times change things in his own compositions and change his performance markings in the compositions of others. He considered this a sign of growth and, in the case of the music of Bach, he became stricter as time passed.



Regarding the performances that were played, Mr. Self said that these revealed the fiery playing of the young Bonnet - a way that he did not often play at the time that the recordings were made. In a private interview, later, Mr. Self said that he had heard Bonnet play the *Romance* in the manner of the recording, and that Bonnet had taught the piece to him that way. Mr. Self asked Bonnet why he did not put the tempo changes into the notation. Bonnet replied that any musician should know enough to do it without it having to be notated!

The session concluded with the playing of two works by Gigout from organ roll recordings.<sup>8</sup>

The third session of the symposium was devoted to German organists and organ music. In this event, the panel included only one person who had studied in Germany: Arthur Poister. A second panelist had cancelled out on short notice. Arthur Poister had studied with Marcel Dupré, Carl Straube, Gunther Ramin, and Gunther Raphael. So that there would be some variety of personalities in the discussion, Mr. Leopold invited two pupils of Arthur Poister - Will Headlee and Donald Sutherland - to join the panel. Both Mr. Headlee and Mr. Sutherland perform and teach the Reger works that were going to be discussed.

The performers under consideration were Alfred Sittard, Paul Hebestreit, Gunther Ramin, and Max Reger. Before the session, Alfred Sittard's recording of J. S. Bach's *Toccata and Fugue in D minor* (S. 565)<sup>9</sup> and Paul Hebestreit's recording of Rheinberger's *Tema Variatio*<sup>10</sup> were played. In the course of the session, the following records were played, and marked scores projected: Reger: *Toccata in D minor*, performed by Alfred Sittard,<sup>11</sup> *Melodia*, from an organ roll by Max Reger,<sup>12</sup> *Benedictus*, performed by Paul Hebestreit;<sup>13</sup> and Rheinberger: *Vision*, performed by Paul Hebestreit.<sup>14</sup>

Arthur Poister studied with Carl Straube from August 1933 to July 1934 at the Leipzig Conservatory. Straube would tend to walk around while listening to the student play. He often played for the students to show them how the music should go and was concerned with musicianship, tempo, and performance style rather than technique.

W.L.: "Did he want much bending of the rhythm and things of that sort?"

A.P.: "No, not specially; but more so than the French." (Poister had studied with Dupré before going to Straube.)

W.L.: "Did he want you to play the Bach differently than the Reger as far as bending tempos and doing more things?"

A.P.: "Well, of course. Stylistically they are so different. The Reger was just the opposite."

Arthur Poister commented that Sittard played the *Toccata in D minor* by Reger with "too much rubato - too much irregular rhythm." This, evidently, was not the way that Straube played Reger. Straube was a champion of Reger's music, a personal friend of Reger, and Reger composed much of his organ music for Straube to perform. Arthur Poister indicated, however, that the recordings of Heberstreit and Sittard accurately reflected how the organ was typically handled in Germany in the 1930s.

For the fourth session, which was devoted entirely to Marcel Dupré, there were three panelists, all former students of Dupré. These were: Arthur Poister, G. Huntington Byles, and Grace Peckham. The panelists all talked at length about Dupré's teaching, his personality, his improvisations, and his approach to Bach and to his own music. Poister, in addition, talked about going to Queen's Hall, London, with Dupré for a recording session. Many anecdotes, some of them quite famous among the Dupré pupils, but probably never before committed to tape, were related. Time ran out before there was an opportunity to play any of the Dupré tapes that had been prepared for the symposium.

The symposium was very much of a success, as was the entire convention, the total attendance being in excess of 225 - about twice what had been anticipated. It was estimated that about half of the people attending the convention attended these symposium sessions each day. This symposium considerably out-drew the other "mini-courses" which were being held concurrently.

The symposium brought the opportunity to hear his-

torical sound recordings to a substantial number of the organists' profession. It not only gave them an opportunity to hear some famous - even legendary - performances, but projection of the marked scores called their attention to unique performance features and, then, they heard commentary on the recordings by some of the persons most qualified to evaluate them who are still living. The audience thus had a chance to witness and even to participate in oral history recording in the making.

In addition to the tapes of the symposium, the occasion was used to tape a number of private interviews, not only with the panelists but, also, with other distinguished organists who were in attendance, and this effort continues. An interview of André Marchal,<sup>6</sup> a pupil of Eugène Gigout, yielded important confirmation of the value of the Gigout organ roll recordings. Mr. Burns played for M. Marchal the same two selections that had been prepared for the symposium. To witness André Marchal's unalloyed delight in listening to this tape was to be reassured that the organ rolls preserve a valid representation of this organist's performance style.

André Marchal also listened to Tournemire's recording of Cesar Franck's *A minor Chorale*<sup>5</sup> and his remarks paralleled, to a considerable extent, those of Jean Langlais. He felt that, making allowance for the deficiencies of the reproduction, it was a good representation of Tournemire's playing, and he also remarked, as had Langlais, that Tournemire would possibly play the work differently on another occasion.

This symposium has been just the starting point of what the authors plan to be a complete study of late romantic organ performance covering, in addition to the French and German schools, the English school, the American school, and performances of the organ music of Mendelssohn and of Liszt.

An outgrowth of this continuing research was a course taught by Mr. Leupold and Mr. Burns at Syracuse University August 4-8, 1975, as part of an organ festival week at the School of Music. Workshops have also been presented by Mr. Leupold for various A. G. O. chapters using many of these

recordings with the annotated slides of the music. Some of the material has also been incorporated into the courses of historical sound recordings that Mr. Burns teaches at Syracuse University.

No effort of this size and complexity can be successful without the assistance of many expert and dedicated persons, and the authors would like to take this opportunity to express their appreciation to Richard Warren, Curator of the Yale University Collection of Historical Sound Records, for his assistance in supplying recording dates and other information, to the late Philip Miller, Program Manager of WONO-FM, Syracuse, for his assistance in setting up and running the electronic equipment, to WONO-FM for the loan of a tape recorder and microphones, to Winifred Isaac of the Syracuse Chapter of the A. G. O. for the loan of a projector and screen, to Carol Jaede, secretary of Trinity Episcopal Church, Syracuse, for her heroic work in typing the mimeograph masters of the notes, and, finally, to others too numerous to name for assistance, advice, recordings, and publicity.

Mr. Leupold would appreciate hearing from anyone who might have reminiscences or other information about organists, etc., from this period. He can be reached at the 7 Evergreen Lane, Cazenovia, NY 13035.

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As the producer of Overtone Records, Richard C. Burns has been responsible for the creation of some historical recordings himself. He is currently Audio Engineer of the School of Music, Syracuse University. He also writes and lectures on historical sound recordings. He is a graduate of Yale University and a member of the Audio Engineering Society, the Institute of Electrical and Electronic Engineers, and the ARSC.

## FOOTNOTES

1. Record review by John Warrack: "Mendelssohn: 11 Symphonies for String Orchestra, op. post." in *The Gramophone*, Vol. L, p.700 (Oct., 1972).
2. Widor's recording of the second movement "Andante Sostenuto," of his *Ninth Symphony (Symphonie Gothique)*, op. 70, and of the finale "Toccata" of his *Fifth Symphony*, op. 42, no. 1, were played in the session. The pre-session playbacks included the first movement "Moderato" and the "Allegro" section of the Finale of the *Ninth Symphony*. Thus, all of the published recording made by Widor were played. These were recorded in one evening in 1932 from 9:00 P.M. to midnight in St. Sulpice according to Piero Coppola in *Dix-sept ans de musique à Paris, 1922-1939*, Lausanne, 1944, p. 144-146. These recording were issued by His Master's Voice under the numbers DB 4856 (Mx. 2W1569-1 & 1570-2) for the "Toccata" and DB 4864/5 for the *Ninth Symphony* excerpts.
3. A questionnaire was prepared in advance by Mr. Leupold - see appendix. As soon as discussion flagged on any one question, he went on to the next one. This kept things moving and provided an excellent backbone for the event. In this way, a lot of information was drawn out of the panelists that otherwise may not have been elicited.
4. The "Andantino" from the First Suite of *Pièces de fantaisie* and the *Méditation* and *Cortège*, two improvisations, were played in the session. A third improvisation, the *Marche épiscopale*, was played in the pre-session playbacks. These constitute all the published recordings of Vierne playing his own music. Record and matrix numbers are as follows: "Andantino": Odeon 166149 (Mx. K1-1962-1); *Cortège*: Odeon 166149 (Mx. K1-1963-2); *Marche épiscopale*: Odeon 171074; and *Méditation*: Odeon 171074. As a copy of the 78rpm recording of these last two items was not available to the authors, the tape copy was made from an LP reissue: Odeon ODX 170. These recordings were made in Notre Dame, probably about December, 1928.
5. The pre-session playbacks for this session of the symposium consisted of two recordings by Charles Tournemire: the "Cantabile in B minor", no. 2 of *Trois pièces* by César Franck, and an improvisation on *Victimae Paschali*. Label and matrix numebtrs for these and for the recording of the *A minor Chorale* are: *Chorale*: Pol. 566057/8 (Mx. 1872 BMP, 1873 1/2 BMP, 1874 BMP) (In this number system, the 1/2 indicates a take 2); "Cantabile": Pol. 561047 (Mx. 3363 BKP, 4465 1/2 BKP); and *Victimae Paschali* (labeled "Improvisation no. 2"): From American Brunswick 90423 (Mx. 1878 bmp-1, 1879 bmp-1). A transcription of this recording has been made by Maurice Duruflé and is published by Durand & Co., Paris. The Tournemire recordings were made in St. Clotilde, Paris, by Polydor, probably late in 1930.
6. At the Audio Facility of the School of Music, Syracuse University, November 8, 1974.
7. These Joseph Bonnet recordings were made about 1940 at the John Hayes Hammond Museum in Gloucester, Mass., and were released in 1941 in Victor album M-835, which consisted of six compositions on four 12-inch records. Record side and take numbers for the pieces played are: *Romance sans paroles*: 18215A-1; "Matin provençale" (No. 2 from *Trois pièces d'automne*, op. 3): 18215B-2A. Some information of an anecdotal type about the making of these recordings is to be found in *The Other Side of the Record* by Charles O'Connell, published by Alfred A. Knopf, New York, 1947; reprinted by Greenwood Press, 1970 (p. 319-322).
8. Eugène Gigout made organ rolls at the Welte-Mignon studios in Freiburg, Germany, in 1912 and 1913. Twenty compositions of his own and his contemporaries were thus recorded. Fifteen of these were reproduced on two 12"

LP records by Fulton Productions, Tulare, California. Fulton record numbers UF-4 and UF-5 apply. Of these, two of Gigout's *Six pièces* (published in 1881 by Durand) were selected for playback; No. 2 "Communion" and No. 6 "Grand choeur dialogue."

9. Recorded on the Walcker Organ, St. Michael's Church, Hamburg, 1928. From Decca CA.8025 (Mx. 514 be V, 515 be Y).
10. Josef Rheinberger: "Tema variatio" from *Meditations*, op. 167, no. 9. Recorded on the Feith Organ, Paderborn Cathedral, by Vicar Paul Hebestreit. From Decca CA.8239 (Mx.1775 bm). Probably recorded ca. 1929.
11. Max Reger: *Toccata in D minor*, op. 59, no. 5, recorded on the Walcker Organ in St. Michael's Church, Hamburg, c. 1929. From Polydor 95256 (Mx. 126 be).
12. Max Reger: *Melodia*, op. 59, no. 11. From Welte-Mignon organ roll recorded in Freiburg, Germany, 1913. Recorded on LP: : Fulton UF-6.
13. Max Reger: *Benedictus*, op. 59, no. 9. Recorded on the Feith Organ, Paderborn Cathedral, by Vicar Paul Hebestreit, 1929. From Decca LY.6035 (Mx.1662 BM).
14. Joseph Rheinberger: *Vision*, op. 156. Recorded on the Feith Organ, Paderborn Cathedral, by Vicar Paul Hebestreit, c.1929. From Decca CA.8239 (Mx. 1774 bm).

## APPENDIX - Outline of Panel Discussion

### GENERAL INFORMATION

- A. Dates of the student's European study.
- B. Length of time.
- C. Approximate age of student.
- D. Reasons for going to study in Europe.
- E. Reasons for choosing this particular teacher.
- F. Details of how arrangements were made to be accepted for study.

### THE TEACHER

- A. Description of the room where the lessons were given.
- B. Description of the organ.
- C. Number of American students also studying with him.
- D. Approximate age of the teacher.
- E. General description of his appearance.
- F. Personality characteristics.
- G. Description of his teaching approach.
  1. Did he become excited as you played?
  2. Did he sing or hum along?
  3. Did he stamp his feet, beat time, or use any other large movements of his body?
  4. Was he more quiet?
  5. Did he only make comments after you had played?
  6. Did he ever demonstrate? -- if so, do you remember any particularly memorable occasions?
  7. Did he want much freedom (rubato, tempo deviation, etc.) in your playing of his music or in the music of other romantic organ composers?
- H. Composers and compositions studied.
- I. Recollections of his playing in recitals or church services.  
(General Description of his playing)
  1. Did he follow the tempo indications in the scores of his own music or in the scores of other composers music?
  2. What was his approach to any kind of rhythmic freedom (rubato, tempo deviation, etc.)?
  3. Did he follow the registrational indications in the scores of his own music or in the scores of other composers' music?
  4. Description of his improvisations.
  5. Did he in any way perform differently than he taught?
- J. Unusual features of his interpretive approach that particularly made an impression.
- K. Do you feel that his recordings were representative of the kind of playing you heard him do?
- L. Any remarks about his own recording experiences, or what he thought of the recordings he had made.
- M. His attitudes toward his fellow organists.
- N. Recollections of any particular moments with him when he did or said something that made a lasting impression.