

CHAPTER FIVE - THE NINETEEN SIXTIES

In June 1960 on the 16th both the 12.15 and the 1.15 were all Bach music, and on March 16th 1961 both recitals were again devoted to the music of J.S. Bach (but different pieces from those in June 1960), and previously in March 1960 on the 17th, both the recitals had been entirely music by J.S. Bach.

There was a change on the 4th of May 1961 at the 12.15-1.00pm recital.

"This programme, given in honour of M. Marcel Dupré's Seventy-fifth birthday, will be repeated at 1.15pm"

Marcel Dupré was born on the 3rd of May 1886.

The pieces played by Gordon on that occasion, all composed by Dupré, were

Prelude and Fugue in B major	Opus 7
Cantilene (15 Versets)	Opus 18
Résurrection (Symphonie-Passion)	Opus 23
(a) Berceuse. Suite Bretonne (b) Fileuse	Opus 21
Virgo Mediatrix (Offrande à la Vierge)	Opus 40
Final (Suite)	Opus 39



Gordon had this signed photograph of Dupré playing a five manual organ.

The inscription reads

**To Mr. Gordon Phillips
With kindest regards
Marcel Dupré
January 6 1961**

On June 15th 1961 both programmes were J.S. Bach only, but on July 27th 1961 we have the "Four-Hundredth Recital of This Series". The contents were

(a) Pontifical March (b) Prelude on "In dulci jubilo" (c) Toccata in C	Gordon PHILLIPS
Les Bergers	Oliver MESSIAEN (1908 -)
Prelude and Fugue in E minor	Cor KEE (1900 -)
Allegretto in B minor	Louis VIERNE (1870 - 1937)
Adagio and Toccata (Symphony No.5)	Charles Marie WIDOR (1845 - 1937)

At the first recitals, Gordon did not include the dates of the composers on his printed programmes, but he did start to do this in 1959, and continued to do so for the rest of his life.

The 500th Recital in this Series was played at 12.15 on Thursday 19th July 1962.

The programme was

Prelude and Fugue on BACH	Franz LISZT (1811 - 1886)
(a) Voluntary in E major (Grave - Allegro)	William WALOND (1725 - 1770)
(b) Two Short Pieces in F major ("Air" and "Gavotte")	Samuel WESLEY (1766 - 1837)
Partita on a Plainsong Hymn	Gordon PHILLIPS
Clair de Lune	Louis VIERNE (1870 - 1937)
Toccatà in F major	J. S.BACH (BWV 540)

This programme was repeated at the second recital on July 26th, as Number 502. The audience at 1.15pm was usually different from the people who attended at 12.15, so the "regulars" could hear a different concert each week

Gordon's own composition 'Partita on a Plainsong Hymn' (Urbs Beata Jerusalem) had been written and played for the dedication of All Hallows on the 23 July 1957.

The 600th recital was not mentioned by name on the programme but included music by Bach, Vierne, Mendelssohn and Reger and finished with 'Toccatà in G major' by Dubois. This took place on 4 July 1963 and proves that he almost never took a holiday! By this time an extra line appeared on the front of the programme 'REQUESTS FOR SPECIAL ITEMS ARE WELCOMED'.

The 700th recital was played at 12.15p.m. on Thursday 30 July 1964 and included two requested items. These were:

"Sonata No.11 in D minor" Agitato - Cantilene – Intermezzo -Fuge	Josef Rheinberger (1839-1901)
Toccatà and Fugue in F major	J.S. Bach (BWV 540)

There was only one other piece played at this recital, sandwiched between the above two and it was "Air" by Gerre Hancock, a 'Modern' American. At the 1.15 p.m. recital on 30 July 1964 the first item had been requested and it was "Sonata No.5 in F sharp minor" by Joseph Rheinberger.

Gordon finished teaching at the City Literary Institute in 1958 and did not become Professor of Organ and Harpsichord at the London College of Music until 1961, so he had three years to concentrate on the church work and recital programmes and his own private students. He was also working on music editing and composing.

His "Partita on a Plainsong Hymn" written for the dedication of All Hallows in 1957 was published by Hinrichsen in 1960. The front cover has a small picture of Gordon at the organ in the top right hand corner. The 'Advent to Whitsuntide' organ music for the Church Year for manuals only was also published by Hinrichsen in 1960.

The hymns selected were:

1. **Finale on "Veni, Veni Emmanuel"**
2. **Prelude on "In Dulci Jubilo"**
3. **Postlude on "Aus der Tiefe"**
4. **Prelude on "Passion Chorale"**
5. **Prelude on "O Filii et Filiae"**
6. **Prelude on "Veni Creator Spiritus"**

(Number 4 has the unusual time signature of 8/8). This book also has the small picture of Gordon on the front cover, but it looks like a mirror image of the picture on "Partita" as it is in the top left corner and facing right.

These six preludes on hymn tunes which Gordon had written for one manual in "Advent to Whitsuntide" he also wrote for manual and pedals. Hinrichsen published these in 1960 as separate copies. "Veni, Veni, Emmanuel" is two manuals and pedals. "In Dulci Jubilo" is one manual with 4ft pedal reed. "Aus der Tiefe" is one manual and pedal reed. "Passion Chorale" is two manuals with 8ft pedal. "O Filii et Filiae" is one manual and pedal reed. "Veni Creator Spiritus" is one manual Salicional and Vox Angelica with pedal 2 ft flute. His great attention to detail and sheer hard work are amazing.

In 1960 and in many previous and succeeding years Gordon was working on Bach's organ music. His 'Articulation in Organ Playing' was published by Hinrichsen in 1961. This was the second book in the series 'SCHOOL OF BACH PLAYING FOR THE ORGANIST' which was described on the inside of the front cover as – 'A series of guide books and music, covering various aspects of organ playing as applicable to the works of J. S. Bach. General Editor: Gordon Phillips Volume One. Hinrichsen Edition No.1001 (Music)'.

The Foreword by Robert Donington is particularly illuminating. (Donington was born in Leeds in 1907 and studied the technique of old instruments, playing in the English Consort of Viols and working with Arnold Dolmetsch at Haslemere). He writes

It gives me particular pleasure to write a foreword to this excellent book by Gordon Phillips, owing to the fact that it starts, goes on and ends by elucidating the one principle which, as we evidently agree, does more than any other to distinguish good organ playing from bad. This is the principle indicated in the title: really adequate and intelligent articulation.

Without the necessary articulation, the organ is a machine which bears one down with meaningless, because unbroken, sound. Properly articulated, the organ acquires a soul, or rather it expresses the soul of the musician who thus brings it to life. It is by articulation that the organist can mould his phrases; it is by articulation that he conjures up the effect of accents which are not literally heard. His skill in these respects is a very good measure of his abilities.

Nothing could be clearer or more obviously practical than the instructions in this book; they just point out the kind of thing (and how to do it), which is going to sound well in actual performance. Without

making any fuss about it, however, they also give guidance on some of the notoriously thorny problems of baroque music: ornamentation; "notes inégales"; dotted rhythms. Straightforward and easy to follow though the suggested solutions are, they are evidently distilled from a full knowledge of the most up-to-date research, and have consequently the rare quality of being not merely straightforward but trustworthy.

These are matters very near to my heart. The remaining information, which is considerable, is what I and most other readers want to know, and it is dispensed as on modern principles it ought to be: in the form of verbal notes, and not plastered over the music itself in the form of unwanted editorial complications. Thus we find a beautifully clear and reticently edited musical text, and can turn to the back of the book for the editorial guidance which is so useful when it is given in this sensible and tactful way.

Since the book is also a pleasure to the eye, as is expected from a Hinrichsen edition, I wish it the wide success which it deserves.

Robert Donington

Gordon also writes to thank Mr Donald Osgood, Dr Sidney Campbell, Mr Stainton de B Taylor and Mr Max Hinrichsen.

I wish to thank Mr. Donald Osgood for valuable suggestions made during his reading of the manuscript, Dr. Sidney Campbell for helpful correspondence, Mr. Stainton de B. Taylor for permission to use historical material from his book 'The Chorale Preludes of J. S. Bach' and Mr. Max Hinrichsen for his unfailing help and encouragement at all times during the preparation of this book.

Gordon Phillips

The first eight pages and the last six are easy to follow instructions on the playing, but the Bach music itself on pages 4 - 43 inclusive is absolutely clear, and uncluttered with editorial suggestions. This book has been well worth the reprint in 2008 of the limited number of copies by kind permission of Andrew Kemp, Edition Peters, London.

The second volume in the series "SCHOOL OF BACH PLAYING FOR THE ORGANIST" was "Bach's Organ Registration" by William L Sumner with a Foreword by Ivor Keys edited by Gordon Phillips and published by Hinrichsen in 1961. Gordon has this hand-written letter for W L Sumner dated 24 July 1960.

THE UNIVERSITY OF NOTTINGHAM

TELEPHONE: 45511



UNIVERSITY PARK
NOTTINGHAM

24.7.1960

Gordon Phillips Esq.

My Dear Gordon,

Thank you very much for all the care which you have taken in going through my MS. and "The Organ of Bach" of course, everything which you have said is quite right and very useful. I have already incorporated your suggestions for "The Bach Registration booklet" in the typescript and have amended & corrected the list of Bach stops without consulting the complete list of

Bach organs I have it at the back of my mind that one. in fact, did have a diapason! I will verify this as soon as I return from a tour in Europe.

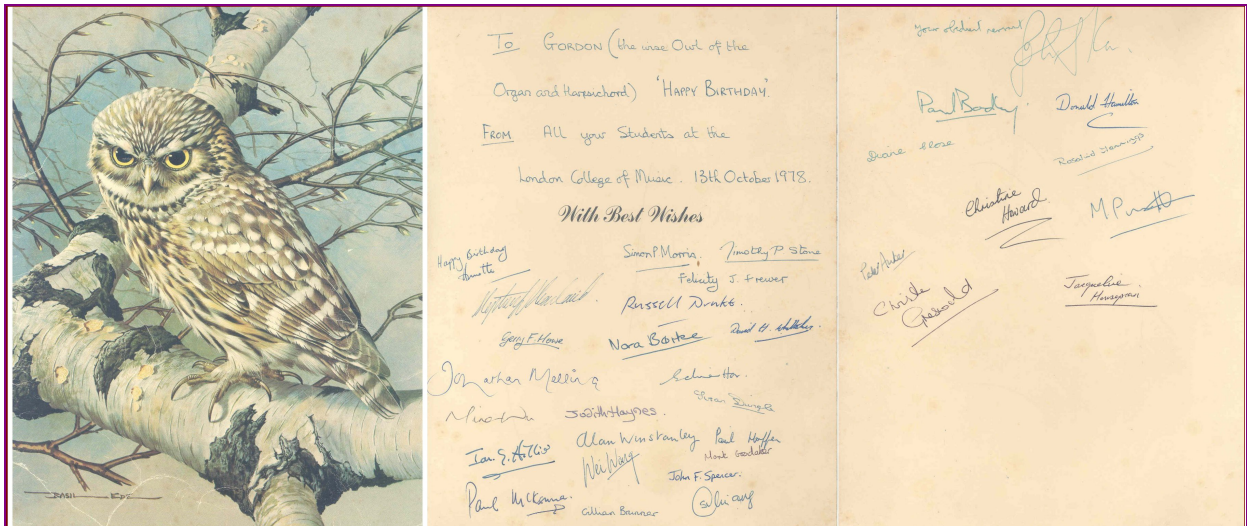
It grieves me that I am rarely in London on Thursdays, but I often hear how much your double efforts are appreciated. One day, no doubt, I shall come.

Mr Hinrichsen has generously sent me a copy of your Stanley. It is a pity that you didn't do all this before Denis Vaughan brought out his edition - not good or very helpful - with O.S.P. I give you full marks for yours. though any praise from me is quite superfluous!
With thanks again. Yours sincerely,
William (W.L. Sumner).

This book was a textbook, so it did not include any music examples, but supplied a great deal of information on J. S. Bach and his organ playing. Dr Sumner's address was University Park, Nottingham.

It would appear that ten volumes had been planned for the "SCHOOL OF BACH PLAYING FOR THE ORGANIST". The volumes go up to Volume Three (the Sumner "J. S. Bach's Organ – Registration" previously mentioned), then start again with Volume Seven, "Tempo and Rhythm in Bach's Organ Music" by Robert Donington, with a Foreword by Gordon. Volume Eight is "Bach's Art of Part-Playing" by Stainton de B. Taylor. Volume Nine is "Bach's Method of Trio Playing" by Max Reger and Karl Straube. Volume Ten is "Bach's Art of Fugue" by Hans Schuricht. In the beginning of Volume Three there is a note "Further volumes in preparation".

In 1961 Gordon became Professor of Organ and Harpsichord at the London College of Music. He was popular with his students and later on some of them asked him to play the organ for their weddings. To some of them he became known as "The Wise Owl of the Organ and Harpsichord". On his seventieth birthday he received a large card with a picture of an owl, on which thirty-three students had signed their name.



On his birthday in 1961, which happened to be on a Friday, Gordon gave a lunch-hour recital at the church of St Thomas the Martyr on 13 October at 1.00p.m. The programme was as follows:-

Canzona in G minor	Dietrich Buxtehude
Prelude, Fugue and Variation	César Franck
Toccat, Adagio and Fugue in C major	J. S. Bach
Musette in A major	Jean François Dandrieu
Partita on a Plainsong Hymn	Gordon Phillips

He has added programme notes for each piece. The Musette by Dandrieu is described as "This hauntingly beautiful work consists of a duet between a flute stop and the baroque type reed, the Cromorne, over a held pedal-note. Both melodies are heavily ornamented in the French style, with a slight touch of dotted rhythm from time to time, which adds to the graceful character of this charming piece".

Between 1939 and 1965 Gordon was working on the first six volumes of his ANTHOLOGY OF ORGAN MUSIC, which was published by Hinrichsen. The music was for One Manual and Pedals, by a variety of composers from the Sixteenth to the Twentieth Century.

Gordon was the Editor and each book contained six or seven pieces, all by different composers, and at the front of the book there were two pages of performance notes. In the third volume of seven pieces, the first was copyright in 1939, number two, three, four and five were all 1965, number six was 1939 and number seven was 1957.

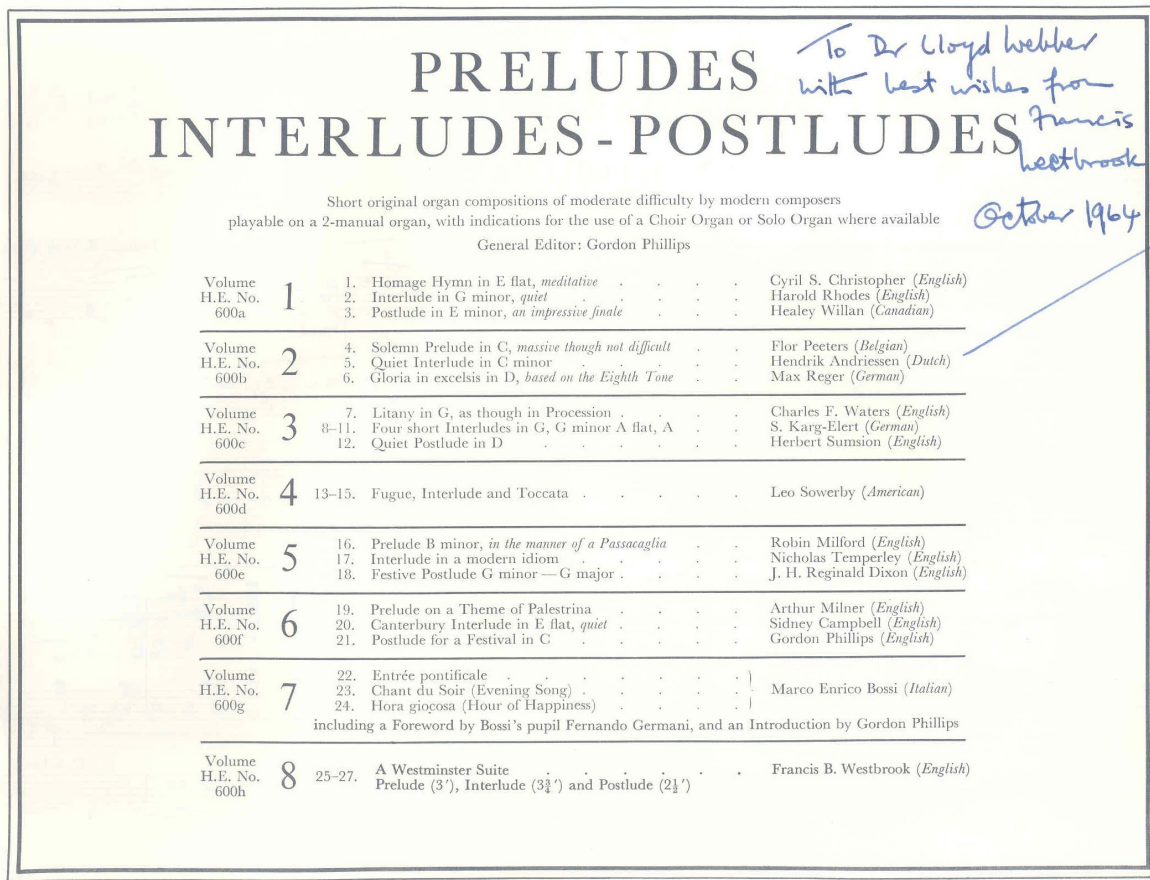
There was a short gap before volumes seven to twelve were published. These were for Two Manuals and Pedals by many of the same composers and arranged chronologically in each book, but these were copyright in 1970 or 1971.

At the same time as working on the "ANTHOLOGY OF ORGAN MUSIC" series, this untiring musician had begun to collect and edit a fresh compilation of organ pieces. This is entitled "PRELUDES, INTERLUDES, POSTLUDES" which comprises "Short original organ compositions of moderate difficulty by Modern Composers for Service and Recital playable on a 2-manual organ, with indications for the use of a Choir Organ or Solo Organ where available". There are twenty-seven separate pieces in the eight volumes and it coincides with Hinrichsen's 600th edition (which may have been the reason for doing them at that time). They are all by different composers, except for Volume Four which contains "Fugue, Interlude and Toccata" by the American composer, Leo Sowerby; and Volume Eight which is "Prelude, Interlude and Postlude", which form "A Westminster Suite" by Francis B. Westbrook, D.Mus who was then Musical Adviser to the Home Mission Department of the Methodist Church, Ministerial Secretary of the Methodist Church Music Society, and Editor of the "CHOIR" magazine. Francis must have been a long standing friend, because Gordon had four addresses with telephone numbers for him in the long list of 'Ws' in his address book.

In the Note to Volume Eight, Gordon writes, "the 'Westminster Suite' is not only an obvious choice for a recital programme but the individual movements may be used on appropriate occasions as voluntaries. The Interlude would make an excellent quiet introduction to worship, while either the Prelude or Postlude would be suitable for performance before or after a festal occasion.

"Well written for the organ with careful avoidance of too thick a texture, this composition does not present any over-difficult problems for the performer. The registrational demands are moderate, but always effective, with no fussy stop changes to endanger the rhythmical flow. The suite is commended to all organists seeking an attractive modern work to add to their repertoire".

This particular volume has a clear message in unfaded ink on the title page



and the music is dedicated "for Dr. W. S. Lloyd Webber".

This final volume of "PRELUDES, INTERLUDES, POSTLUDES" was copyright 1964 and simultaneously Gordon must have started on his next series, which was well known at the time and entitled "SUNDAY BY SUNDAY". This comprised "Non-seasonal modern organ music of moderate difficulty for use before and after Service – each piece under five minutes". It was published by Hinrichsen, Nos 1047a, 1047b and 1047c. Volumes 1 and 2 each contained five pieces and were published in 1965, volume 3 was published in 1969 and had six pieces by Herbert Horrocks, Charles F. Waters, C. F. Simkins, Caleb Jarvis, Sigfrid Karg-Elert and Donald M. Stevens.

Waters and Horrocks both had pieces in the first and second volumes and in addition in those books music by A. L. Flay, Richard Hall, William Pearson, Eric Thiman, Max Drischner and "A Dorian Ground" by Gordon Phillips.

In the Hinrichsen list of music they published which Gordon edited, No H-1053 is "Easy Chorale Preludes" which I have not seen. Also H-470, an original composition by Gordon called "Little School of Pedal Playing", does not seem to exist, possibly due to the death of Max Hinrichsen in 1965. Max's contribution to the organ world at that time has been tremendous with the collaboration of Gordon Phillips.

In addition to all the work he was doing for Hinrichsen, Gordon found time in 1965 to write a Fanfare for his American friend, Homer Wickline who lived in Pittsburgh and used to come to visit London with his friend Conrad. The Fanfare is written in C major, but passes through other keys and employs a number of consecutive fourths with

repeated triplets which maintain the fanfare quality throughout. The piece is now published by ANIMUS in "Seven Short Pieces for Organ" by Gordon Phillips.

Freely with vigour

needs *ff*

The image shows a musical score for an organ piece. It consists of six systems of music, each with a treble and bass staff. The first system is marked 'Freely with vigour' and 'needs ff'. The score features a variety of rhythmic patterns, including repeated triplets in both hands, which are indicated by a '3' above or below the notes. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written in a clear, legible font with standard musical notation, including stems, beams, and accidentals.

Extract from Fanfare

Gordon's work with students at the London College was very important to him. He was there all day teaching on Mondays and Fridays without a break (9.00a.m. - 6.00p.m.) and would send students out to buy a sandwich for him. Those whom he could not fit in on those days had their lessons at All Hallows on a Saturday. His diaries show that he had private students on Wednesdays and Thursdays (the day he gave two recitals) and on a Tuesday there was the Tuesday Break, a devotional meeting for the Business Community, for which Gordon would play the hymn. He also had a small number of harpsichord students at his flat. The people he taught varied in age from teenagers to the elderly.

His notebooks are full of interest, e.g. "the Appoggiatura – probably the most highly esteemed ornament of the Baroque period. The Baroque trill arises out of the appogg. and it is the reiterated app. and its resolution which are its distinguishing mark, in contrast to the late 19th century trill which was the alternation of a harmony note and its auxiliary.

A measured trill produces the required effect unless it is (mistakenly I think) in groups of three. The accelerating trill may or may not and in this connection it may be well to remember Leopold Mozart's dictum that the accelerating trill was only to be used in cadenzas (where the time was free anyway). The case for a trill varying in speed is hard to establish and it is strange that if it were general custom, no-one took the trouble to express it in notational terms, as L. Mozart did when he wanted to state an exceptional case."



Gordon in the 1960's

His Repertoire before the end of 1969 was enormous. He could play the complete organ works of J. S. Bach, Buxtehude, Couperin, John Stanley, Mendelssohn, César Franck and twenty of Rheinberger's Sonatas. Also he played many works from the French School from Guilmant to Messiaen; the Hindemith Sonatas; Reger, Liszt, Modern Dutch, Scandinavian and Czech composers; the complete works of Jongen; as well as 18th century French, Spanish, Italian, German and English composers etc. Yet he continued learning fresh pieces even when he was eighty.

He gave recitals at the Royal Festival Hall, and in the Cathedrals of Canterbury, Bury St Edmunds, Winchester, St Albans, Southwark and Portsmouth. He also gave recitals at St John's College Chapel in Cambridge and at numerous churches and to organists associations throughout the country. He gave a recital for the Festival of London and a television performance. In April 1967 Cathedral Recordings Limited made a gramophone record of him playing English organ music at All Hallows-by-the-Tower for their series of Organ Masterworks, CRMS 842.

Felix Aprahamian wrote the notes for this, and side one consists of :

Voluntary for a Double Organ	Matthew Locke, 1630-77
Voluntary No.1 in D major	William Boyce 1710-79
Voluntary in E minor Opus VII, No. 7	John Stanley 1713-86
A Movement for the Flute Stop	John James died 1745
Fugue in C major	William Russell 1777-1813

Side Two contains three longer pieces:

Prelude and Fugue in E minor	Thomas Attwood Walmisley 1814-1856
Larghetto in F sharp minor	Samuel Sebastian Wesley 1810-1876
Postlude in D major	Henry Smart 1813-1879

The playing throughout is remarkably clear, despite the traffic that drove past All Hallows even in those days, and Arahamian's notes about the composers are very enlightening.

We can sympathise with John James, as we are told "he was unhappy for a long time, being obliged to serve as a deputy-organist for the tiny sum of £8 a year, although very superior to the titular organists he assisted...many musicians attended his funeral at which a funeral hymn, of his own composition, was sung".

Gordon played for a number of weddings at All Hallows and other churches. He made a list of suitable pieces, which he could suggest to prospective couples, or students.

WEDDING MUSIC:

Before:

A Song of Sunshine	Hollins
Chanson de Matin	Elgar
Chanson de Nuit	
Andante (Violin Concerto)	Mendelssohn
Symphony in F major No.4	Boyce
Trio Sonata No.5 (1 st Mvt.)	Bach
Where'er You Walk	Handel

Entry:

Processional (Water Music)	Handel
Entry of the Queen of Sheba	Handel
Trumpet Tune	Purcell
Bridal Procession	Grieg
A Trumpet Minuet	Hollins
March (Occasional Oratorio)	Handel

Signing:

Ad	Adagio	Albinoni
	Aria (Suite in D)	Bach
	Canon	Pachelbel
	Andante Cantabile (4 th Symphony)	Widor
	Entr'acte (Rosamunde)	Schubert
	Pavane	Fauré
	Villanella	Ireland
	Meditation (Thais)	Massenet
	Romance (Eine Kleine Nachtmusik)	Mozart
	Rondo (the Faery Queen)	Purcell
	Morning (Peer Gynt)	Grieg
	Prière à Notre Dame	Boëllmann

After:

Imperial March	Elgar
Radetsky March	Liszt
Wedding Music (Figaro)	Mozart
Crown Imperial	Walton
Polonaise in A major	Chopin
Toccata	Widor
Toccata	Dubois
Marche Militaire	Schubert
Trumpet Vol.	J. Clarke
March Wedding Day at Troidhaugen	Grieg
Te Deum	Charpentier
Sortie in B ^b	Lefébure Wély

With his experiences as Lecturer at the City Literary Institute and later at the London College of Music, he could give an excellent lecture, from the minimum of notes. For example – the one he gave on Principles of Teaching on paper was –

1. **The known to the unknown. One fact must follow from another.**
2. **One thing at a time.**
3. **Make sure the student understands.**
4. **Speak slowly and clearly and repeat important facts with patience and variety.**
5. **The meaning before the symbol.**

Use the Hemiola as a example.

1. **2 bars of 3/4 becoming 1 bar of 3/2**
2. **2 bars of 6/8 becoming 3 bars of 2/4**

Or the lecture on keyboard harmony:

Improvisation

- **Melody**
- **Rhythm**
- **Harmony, harmony must be spaced out – do not crowd the chords. Often one harmony can carry many notes of a melody.**

'Whatever subject you choose, be careful to preserve simplicity and unity of design'. – Horace "De Arte Poetica".

The Theme

The continuation can take three forms:-

- **Repetition of the theme**
- **Same rhythm, but different melodic outline**
- **Completely different (rhythm and melody)**

Augmentation – lengthening of note values to give sense of finality.

- **Extension of phrase by sequence**
- **Critical alteration of phrase on repetition**
- **A higher or a lower note**



The House Organ

For the individual lessons he wrote examples to teach improvisation, the theme and the number of following bars with chord indications and modulation, so that everyone who worked could improve significantly at this branch of music which many feel to be very difficult without guidance.

It must have been about 1964 when Gordon acquired his own house organ, made by JOHN CONYERS, ORGAN BUILDER, BUCKINGHAM. It stood in his front room at Souldern Road, with the console backing on to the disused fireplace and the pipes along the right hand wall. On the left of the room was a large grand piano. The organ must have been very useful for practice though later it developed a number of faults. Now, restored and transformed it stands in my cottage in the Isle of Man (as is described later by Mr Peter Jones), where it is well used and cared for, and likely to give many years of service.

Gordon's 1000th recital was played at 1.15p.m. on the 14 September 1967, but the programme does not mention this specifically. His programme on this occasion was:

Sonata No.5 in C major	Johann Sebastian Bach
Légende – Scherzette	Louis Vierne 1870-1937
Voluntary in A major, Opus VII No.1 (Adagio for Diapasons, Allegro for Cornet)	John Stanley 1713-1786
Suite Gothique	Léon Boëllmann 1862-1897

During the month of September that year, he played through the whole of "24 Pieces in the Free Style" Book 2 by Louis Vierne, sometimes two, sometimes three shorter ones at each recital.

Silence of Articulation

A practical value equals the shortest note value in the composition.

A leading note generally should take a cadential trill - the silence of articulation comes at the end of the trill when there is an anticipatory note.

Trills on dotted notes - the written value of the trill may be halved - because of the dot rule :-

Ex. 



The dotted beam treated as a double dot.

Upward chromatic succession of notes can be treated as in pairs (leading note to tonic)



Downward chromatic succession treated in the same way :-

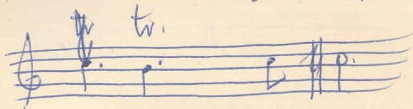


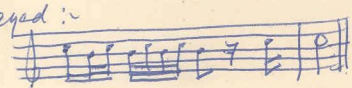
The rule will be applied to pairs of chromatic notes bearing different letter - names - irrespective of their ~~place or position in the~~ of ~~sketch~~ which occurs on an accented beat.

See Beethoven C.P. or Donizetti Adamo Fall where the chromatic succession overrides the rules governing Silence of Articulation. Also dominant 7th or 9th. See Mendelssohn Sonata 4. last movement

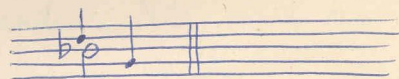
Extracts from One of Gordon's Notebooks

Trills - with note of anticipation :-



played :- 

In Phrasings on the Organ it is no use adopting the analogy of the voice singing. The Organ has no words to sound and therefore misses the accentual advantage of consonants.




If, in the second example, the B^b is tied, then it sounds exactly like the first example. But there is a difference which must be made apparent by a slight silence of articulation.