



Monday Evening, December 21st, at 8 o'clock

Programme

Organ Recital

By T. Tertius Noble, F.R.C.O., A.R.C.M.

Organist and Master of the Choir,  
St. Thomas Church, New York City

Vocalist, Mr. Dalton Baker

1. Sonata, in A minor

*Borowski*

I. Andante non troppo; II. Andante; III. Allegro con fuoco.

The first movement of this Sonata opens in a bold way with massive chords, the principal subject being prominent in all three movements. The second subject is quiet and restful, somewhat Scandinavian in character. The Andante begins with a song-like melody in the left hand, and is used frequently throughout the movement. The last number is brisk and very animated. The whole Sonata is very modern in feeling, the themes being developed with much skill and musicianship.

2. Choral Prelude—"O God, Thou Holy God"

*Karg-Elert*

This very inspired work was written in 1908, and bears the following inscription: "In lasting memory of my loving and good mother."

3. Vocal Solo—"Thou'rt Passing Hence"

*Sullivan*

4. Offertoire on Two Christmas Themes

*Guiltman*

This is deservedly a very popular piece. The themes are well known. The "Adeste Fideles" is particularly well treated, and is most effective.

5. Choral Prelude—"Sleepers Wake"

*Bach*

A wonderful specimen of Bach's genius. The well-known "Tune" to "Sleepers Wake" will be easily recognized—in spite of the beautiful counter-melody which adorns it.

6. Air and Variations

*Rea*

A very simple theme, exceedingly melodious in character, with some charming variations, all of a light and delicate order.

7. Vocal Solo—Nazareth

*Gounod*

8. Ave Maria

*Arcadelt-Liszt*

This simple and beautiful melody, with its "Old World" flavor and diatonic harmony, is particularly effective as an organ solo.

9. Solemn Prelude—"Gloria Domini"

*Noble*

Originally written for full orchestra, and lately adapted for organ by the composer.

10. Concerto in G minor

*M. Camidge*

Matthew Camidge (1794-1842) was for some years organist of York Minster. It will at once be noticed that this work is much in the style of Handel. It opens with a dignified introduction of considerable length; this is followed by vigorous movement extremely "Handelian" in character; a beautiful Andante in E flat follows this, full of tender feeling; the concerto ends with a bright and joyous movement.