

# VIRGIL FOX THE MASTER TEACHES

Virgil Fox's Residence  
Englewood, New Jersey  
July 7-12, 1969

These sound files were contributed by Douglas Marshall, who was given permission to record this unique, week-long masterclass at Virgil Fox's home in Englewood on his residence pipe organ. These sound files are the only available audio presentations of Virgil Fox Masterclasses, to our knowledge. They were recorded on a consumer reel-to-reel tape recorder of 1969 vintage, and so exhibit the quality expected from this era. The most important aspect of these tapes is being able to hear Virgil talking to a group assembled in his parlor, and hearing his anecdotes, performing tips, and other timeless — and educational — comments.

Photo Credit: Don Muro (Fifth from the right)



## MASTER CLASS STUDENTS

Adams, Mark  
Birkland, Carolyn  
Dedel, Mary  
Doering, Harold O.  
Duggan, Peter Mark  
French, William  
Jaynes, Craig  
Johnston, Tom  
Larson, John  
Marshall, Doug  
Moore, Lillian  
Muro, Donald  
Pettit, Ellsworth  
Pleasants, Ellen  
Ramsey, Dale E.  
Rose, John  
Sethmann, Roger  
Sparkes, David  
Stahl, William C.  
Stauch, Mike  
Wallace, Richard

## ONE DAY STUDENTS

Aubin, Madelyn  
Craig, Eleanor  
Craig, Fran  
Fairhurst, Alice  
Guillan, Newell  
Haywood, Janet  
Kahng, Kim  
Mathieson, Alice

### MCT 001-5:58

Virgil Fox demonstrates his residence organ as the class gathers for the first morning session at 394 East Palisade Avenue, Englewood, New Jersey.

### MCT 002-3:51

Virgil demonstrates the organ. He demos how David McKay Williams used the crescendo pedal. Virgil likes the full flues.

### MCT 003-12:51

Virgil explains the layout of organ and console. He instructs the students to write everything down. He tells stories concerning how the organ evolved and who were the people involved.

### MCT 004-2:07

Virgil decides to start with the Widor "Toccatà," Symphony 5. Virgil tells about a combination action set piston which he has had installed on his house organ like ones they have at St. Bartholomew's and Brick Presbyterian Church, New York.

### MCT 005-11:07

Mark Adams plays the Widor "Toccatà." Virgil stresses piano accent practice, accent vs. relaxation strike. Mark and Virgil, piano and organ together; down, touch, relax.

### MCT 006-7:58

Virgil demonstrates different possible Widor "Toccatà" endings; David McKay Williams on Easter Day at St. Bart's; compulsive rhythm; depth of key touch; Washington Cathedral, St. John the Divine; Gallery of Modern Art; organ installation and acoustics; pedaling and position of torso; no retard.

### MCT 007-1:44

Virgil talks about hearing the Widor "Toccatà" at St. Eustache played by Joseph Bonnet.

### MCT 008-7:57

Virgil takes student questions. He discusses Paris, Iturbi, Horowitz; his own teachers; slow, medium, and fast practice; Widor "Toccatà"; analysis and correction; accented piano practice.

### MCT 009-14:07

Virgil demonstrates accented piano practice; discusses Leschitzky principles and legendary teachers,

### MCT 010-1:51

Virgil talks about his mother, Bird Fox, and his Aunt Etna Nichols.

### MCT 011-10:42

Virgil discusses hearing the accent on a dead keyboard; "Fugue à la Gigue"; agogic accent; playing "only" the accents ("chops"); rhythm; raise vs. pressure.

### MCT 012-11:10

Virgil discusses his years in the Army Air Force; depth of unaccented notes; relaxation; "wheel"; Vierne "Scherzo" from Symphony 2; time, pulse, movement, rhythm; Dalcroze movement; Rubinstein; and memory.

### MCT 013-5:46

Richard Wallace prepares to play Bach's "Trio Sonata #1 in E-flat Major" while Virgil takes more questions. Virgil discusses solar plexus and rhythmic pulse. He speaks of difference of piano vs. organ vs. choir in "Jesu, Joy of Man's Desiring." "Prelude and Fugue in B Minor," harpsichord vs. organ.

### MCT 014-4:44

Bach's "Trio Sonata #1 in E-flat Major," played by Richard Wallace.

### MCT 015-19:57

Registration in one hand is a clarinet combined with a  $2\frac{2}{3}'$  for character; flutes 8' & 4' in left hand (no 2'; "too bright"). Decision

has to be made by what is available. Large feet vs. normal feet yield different techniques. Lesser motions in feet don't travel so far unless the feet are large; when feet are large, don't move them as much. Toe toe toe vs. toe heel toe. Toe to toe, as often as possible, offers greatest clarity. All eighth notes need to be non-legato. Munich. Frankfurt. South and North German approach. Playing from the wrist only. Speed up tempo. Accents. Use of expression in a trio sonata for shape.

#### **MCT 016 5:25**

Mechanical instruments make control difficult. Baroque playing, as interpreted by some, leads to an attack by Virgil. Rotate on pelvis to practice free. Tempo vs. habit. "No free lunch." David Snyder sells soft drinks for a dime!

#### **MCT 017-45:06**

Keates' head voicer, Dieter Giesler, is introduced and discusses in detail the tuning of reeds and other issues. Used to work for Kemper in Germany. Moller. Harrison & Harrison. Ruffatti. Tuning and construction of reeds. Casavant. Cochereau. Notre-Dame de Paris. Vierne. 1932 tuning. Low & high pressure reeds. Ellen Pleasants, youngest student present (16), asks questions. Reed cipher. Regulation. Setting temperament. Roger Hardesty. Tuning in fourths and fifths. Even beats. Uneven temperaments. Silbermann. "Well-Tempered Clavier" by Bach. Flat & sharp beats. Mixtures. Natural frequencies. Untempered organs. Electronic organs and "antiseptic, burning sound." Unification. Baldwin Model 11. Saville. Boston Symphony Hall & Wanamaker organs. Celestes. Mixtures. Widor, St. Sulpice, Bach A Minor Prelude. Harmonics. Grand Cornet in pedal. Möller, Colorado Springs Air Force Academy Chapel organ. Kimball. Courboin. Ernest White, St. Mary's on the Verge. 32' Bombarde, resultants. Franz Schmitt Toccata. "Quinting" on smaller organs in the pedal. Mark Adams, Cathedral organ in Laramie, Wyoming. Vibrations and tuning. "Pitches" of individual rooms. Bach Passacaglia on Philharmonic Hall, Lincoln Center recording. Marienkirche in Lubeck, Germany. Bach, Buxtehude. Leipzig, expression lever on Marienkirche organ. "Abendmusik" series from time of Bach. "A Minor Chorale" of Franck (Virgil demonstrates). Five-manual tracker organ, console disposition, combination action. Swedish organ. G. Donald Harrison (Aeolian-Skinner) and Richard Whitelegg (M.P. Möller), both English builders and players.

#### **MTC 018-7:27**

Richard Wallace, Bach "Trio Sonata #1," continued

#### **MCT 019-6 :51**

Pedaling, VF vs. Lemmens method. Slap-

Raise exercise (?) [See master class [handout at the end of this document.](#)] Pedal exercises, finger action vs. toe action. Class practices!

#### **MCT 020-9:32**

Carolyn Berkland (18) plays Brahms Chorale Prelude #5, "Deck Thyself, O My Soul." Registration, "organistic," severe vs. romantic interpretation. George Lamphere. "Holy Week without Brahms chorale preludes is not Holy Week at all!" VF recording of Brahms on John Hays Hammond organ in Gloucester, Massachusetts.

#### **MCT 021-7:20**

Carolyn Berkland continues playing Brahms chorale prelude, "Deck Thyself, O My Soul." Legato, "Virgil keyboard" (unrelated training product). Expression, baroque approach.

#### **MCT 022-29:32**

Bach's "Wedge Fugue," Breitkopf edition. German approach, Karl Richter, Gunther Ramin. Virgil Fox playing. Metronome marking, trill rules Virgil violates, metronome marking indicates 69 = half note. Carl Straube. Trill started on note above vs. on note. Dupré. Bach-Gesellschaft. Shakespeare. Rembrandt, Mrs. A. W. Erickson, Christie's, Sotheby's. Complete recapitulation of fugue exposition? Elongation of line, tiny breaks in accompanying voice, subject without any breaks. No thumbs on black keys. Virgil dissects piece. Stretto following exposition uses deep détaché. To bring out one voice, make all the other voices a different touch. Mildred Andrews. Non-legato in pedal. Franck's "Finale in B-flat" demo (usual way vs. VF), staccato in pedal. Louis Robert, Peabody. Back to Bach, good judgment and good taste in making a personal statement. Magic gas in swimming pool to show when someone wee-wees. Torrence warning. Registration change in "Wedge Fugue." Virgil starts to give secrets of registration & expression. Scientific preparation vs. emotional.

#### **MCT 023-38:47**

Bill Stahl playing Sowerby "Toccata." Used to playing on a two-manual Allen. Generals 4, 5, & 6. Phrasing. Finger detachment. Sensation in hands and fingers. Steely relaxation. Impact on first note. "When a long note is followed by a short note, get off the long note." Thumb scale. Theme of Sowerby. (Craig Sisters.) "Chewed, swallowed, but not digested. Never really satisfies, so fails to be great." Pattern in mind. Jump between manuals, look first. (Very detailed analysis of "Toccata.") Staccato but stay on keys. Metronome. Horowitz, Prokofiev "Toccata." Lights, position, ushers. Chopin. Establish pattern. Cyril Scott, occultism. Align with rhythm. Metronome pounding in ear. Virgil pounding on bench. Down, in, out, up. Keep going, but relax it. Final chord, keep it going.

#### **MCT 024-27:01**

Bill Stahl continues to play. Langlais "Te Deum." "Three Gregorian Paraphrases" by Langlais, publisher Philippo. "In all French music, the dynamic marks have only to do with the expression." Piece played in entirety, then dissected by VF. Play deep into the keys. Chop. Ste. Clotilde. Full swell, box closed. Sustained chords against detached. Improvisation device. VF plays device "for between stanza 3 & 4, to make church rock." Legato, inner voices chopped. Bird manure; shotgun and three umbrellas needed. Groups of four (no thought of individual notes). One color against another. Final note crisp. Jean-Jacques Grunenwald, St. James Church, Madison Avenue. Bill Stahl plays "Preces" by Jean-Jacques Grunenwald; registration, expression.

#### **MCT 025-29:15**

Mendelssohn "Sonata No. 2 in C minor." Rhythmic opening, registration. Active participation of listener. "If you have a tremolo [on a solo stop] that is too deep, you let only the accompaniment have the tremos." Alfred Hollis, Scotland, was blind, and had the tremolos on pistons. Bringing on the tremolo while on the note. Wanamaker organ, 2 tremos for each division, on dials; can open swell shoes with thumbs, also. Courboin could go from a whisper to a full tutti with the crescendo pedal; then lifted foot to hit triple tutti; then opened swell shoes. Mechanical ingenuity required of organist. Lilt, movement. "If you say adieu, you have to leave!" Break between phrases; take a "breath." Lean in and hold back. Alice Whitman. "Singers are dumb; if they have a beautiful voice, they can't be given everything!" Zinka Milanov. "Lean into the top of the phrase." AGO, subtly, squeaks, typewriters. "Arrive at the full box just before you leave the long note." "When a long note is followed by a short note, get off the long note." ("He doesn't play the dots.")

#### **MCT 026-20:34**

Douglas Marshall, fugue from "Fantasy and Fugue in G Minor" by Bach. Don't play a fugue without the prelude, in most instances. Don't put a fugue that has a prelude on a program by itself. Establish yourself rhythmically before playing. Wheel in motion mentally. "That's why I never have anyone around me before I play." Doug Marshall playing fugue from "Fantasy and Fugue in G minor," Bach. VF feels it was hurried a bit; recommends more practice, and taking great care when console changes take place. Go through it again with accented rhythms. Three things to do simultaneously: play the notes, run the console, be a musician. (Drinks served charging 10 cents each; VF apologizes for necessity.)

**MPC 027-28:25**

Legato vs. detached playing. Kinds of detachment. Non-legato according to the values of the notes. Try to preserve the values of the notes. Middelschulte introduced VF to values of notes. Tells story of meeting him in Chicago when he was 16. Middelschulte sent by Karl Straube to Chicago from the Thomaskirche in Leipzig. VF recalls playing dedication of a new organ in Chicago's Orchestra Hall. Middelschulte, "If you will be a master, go into the workshops of the masters." Kewanee, Illinois. Middelschulte did not have the physique to play concerts; very nervous. "Perpetuum Mobile" played by VF. Inversion (which Middelschulte said not to play). Piece originally to play with orchestra. Back to detached playing. Doug Marshall playing. Connect vs. staccato. Dupré "for instance." Gunther Ramin "for instance." VF shows how he likes it. "If you want to bring out one voice, make all the other voices the opposite touch." Widor. "With parallel notes, detach one." VF plays to end of fugue, illustrating again and again detached vs. legato. Henry Willis. Thomaskirche concert. Impulses established with practice; one month on this piece ("G Minor Fugue"). "Toccatina in F," played by VF first on silent keyboards and then with stops. Practice right to begin with and you'll know piece forever. In Hanover, Pennsylvania, VF had a problem with "Toccatina in F," so practiced it 30 times each day for 7 days until he had it—forever.

**MCT 028-20:01**

Virgil beginning talking about hymns. VF was told, "Don't pay any attention to your fancy pieces; just make sure that everyone sings the hymns." Structure of combinations; spirit and style; touch, and way you get that spirit and style. David McKay Williams was greatest hymn player VF ever heard. Learned from an English organist at the Denver Cathedral. VF with Gerald Knight in Canterbury, and how he led the singers through a hole in the floor so that he could see the eyes of the lead singer. George Thalben-Ball at Temple Church, London, in rehearsal; all musical elements discussed. Hymn playing must be rhythmic, but never metronomic. Room for breath. Episcopalian too fast. Sing in a tempo for everyone. If you force them, they won't sing. Virgil discusses harmony & beat in hymn playing. Devices show where the pulse is. "When in the same voice there are two notes the same, the first loses half its value." Jean Langlais. Any touch device to show the beat is useful. Tempo. Mary Walker, an alto, said to Virgil one morning, in Baltimore, as she passed him in the hall, "Well, are you going to blow the roof off this morning?" Virgil found the criticism helpful. Key. Class sings. Charles Marie Widor.

**MPC 029-1:07:48**

Virgil takes question from class concerning hymn playing. He discussed registration. Extend the final note at the end of each stanza and before the Amen when playing in a large edifice. Light 16' manual stop on at all times in hymn playing, for gravity. E. Power Biggs. Charles Schwab. Archer Gibson. Radio. Transcriptions. Henri Mulét. Other devices. Organic music phrase. Brahms "Requiem." Fauré. Bach. Opera. Application to hymns. VF demonstrates with Fauré "Requiem." Nadia Boulanger. Washington Cathedral, National Symphony. Vox Humana. Hazel Gravell, Riverside soprano soloist. David McKay Williams. Portamento. Sacred music profession. "Messiah." Breath. Combinations for hymn playing. Expression. Quiet hymn registration. Introduction. Natural breath between stanzas. Acoustical release. St. Bartholomew's, New York. St. Paul's Cathedral, London. Henry Willis. Franck, "Final in B Minor." Hymns: Virgil Fox demonstrating (tape progresses to Sacred Heart Cathedral, Newark). Acoustical release. David McKay Williams. Training a choir to "roll r's." John Charles Thomas. Kirsten Flagstad. Ending phrase with consonant. A-M-E-N. Vocal clinic. Westminster Choir College. Madeleine Marshall. Elaine Brown. Seven-fold Amen, John Stainer. Elizabeth Schumann, "Ave Maria." Rosa Ponselle. Zinka Milanov. Sewers of Paris. hymn strategy, stanza by stanza. Dome organ at St. Bartholomew's, David McKay Williams. Lush sound composition, "American Ensemble." Group sing. Never alter the pedal until the final stanza; then go wild. "Beulahland" arranged by Richard Purvis, Andrew Crow. Hymn recording for Kapp Records. Taper after Amen. Introduction to pastor. Q&A. Lead, don't accompany. Bulletin re final stanza if they're not experienced with creative hymn playing. Line breaks, keep the pulse. Pool room furniture not waterproof.

**MCT 030-18:50**

Sacred Heart Cathedral. 32' reed. Photo taken. Double organ, John Rose, Cathedral Organist. Layout of organ. Carving, windows. Schantz, Orrville, Ohio. 64' Bombarde in Sydney, Australia; George Thalben-Ball. Demonstration of Newark Cathedral Schantz Organ by John Rose.

**MCT 031-13:57**

Newark Cathedral. Richard Wallace, Bach's "We All Believe In One God"; Leopold Stokowski transcription. John Rose playing Vierendeel "Carillon." Rhythmic impact from holding to strict rhythm vs. speeding up. Digging into pedals for full development of sound. St. Sulpice redone in Paris; out of tune three summers ago; comparison to Newark instrument. Fugue playing needs legato.

**MCT 032-26:47**

Richard Wallace (finally) gets ready to play "We All Believe." VF's standard system of setting up pistons on organ. Vox Humana, Schantz. Joseph Whiteford, Aeolian-Skinner, Philharmonic Hall, Lincoln Center; Great too weak, being revoiced. VF takes tour through organ stops and sets up standard pistons; VF system. "State of the Faith" in Bach piece. Tempo. Changes last statement of pedal; other recommendations. Reference to symphony transcription by Stokowski. Preparation for Dale Ramsey to play Samuel Barber.

**MCT 033-39:45**

Dale Ramsey playing Rheinberger's "Sonata in D-flat," Opus 154, edited by Edwin H. Lemare (Schirmer). Pedal vs. manual sounds. Registration at Sacred Heart Cathedral, Newark. Clarence Eddy. Metronome marking. Convincing tempo. "Too slow and too long winded." T. Tertius Noble, St. Thomas Church, New York City. Registration of slow movement (movement cut short). Final movement, with fugue. Editing of ending of Rheinberger, a la VF. "Fugue needs finishing." German verbosity and long windedness. Bach rose above German tendency. Hitler. Lemonade. David Snyder speaking re master class schedule and dinner. Late swim. Free hot dogs! David's pep talk. Virgil re Communism and musical approach to the organ. Mark Adams.

**MCT 034-19:12**

Newark. Introduction of Phillip Truckenbrod, John Rose's manager/partner. (Break: period of background noise.) Mary Dedel, hymn. Press pistons with thumb; hand position. Listen to building while playing; tubas. Setting full organ pistons. Improvisation on "Christ the Lord is Risen Today," Mark Adams. Suggestion to take verses to related keys in order to refresh with other tonalities.

**MCT 035-15:26**

"Final," Louis Vierne "Symphony I," Ellen Pleasants. VF gives assessment of Ellen and repertoire. Vierne "Impromptu," name of player not given (apparently from Canton, Ohio).

**MCT 036-29:23**

"Prelude in E Minor" (from "Prelude and Fugue in E Minor ['The Wedge']"), Carolyn Ramsdal. Instant coaching on how to hear beat. "Sing me the speed first." Don Muro playing a piece he wrote. VF coaching on registration. Vaughn-Williams. Randall Thompson. Slow trio sonata movement. 17 years old. "Very impressive." Don says it is a prelude to a fugue, and based on the first four notes of the prelude. Colors & sounds. Contrasting sound in left hand. VF gets strong primary colors from sounds. "Red against gold." VF wants to listen to piece again. "Convince us of your rhythm, old boy."

We know you're a good composer." VF tries to rename piece. New player but no name given. Bach, "Fugue in G Minor ('Lesser')."

**MCT 037-24:26**

John, age 19, says, "This may not be very good." Dupré, "Fugue in D Major," book of 8 little preludes and fugues. Subject and answer. "Sing me the first part." "Subdivide at all points of stress." "Device: always get quickly off of syncopated or tied note." "Hold the rhythm steady." "Fugue," Craig(?), from Reubke. Position of bench. VF plays fugue subject. "You're playing the dots; that won't work."

**MCT 038-20:11**

Gerald Near, edited by Marilyn Mason. Craig playing? Participants playing at Newark Cathedral.

**MCT 039-10:40**

Bill Stahl plays a Bach "Fantasia."

**MCT 040-34:19**

Back to Englewood house and Bill Stall playing the Rheinberger "Sonata." Maestoso Lento; needs verve. Listen carefully to each voice in order to decide registration. Holding last note of underneath voice tried. Chopping with left hand demonstrated by VF. Again, "Don't play the dots." Discussion of Newark Cathedral acoustics; hearing same piece from downstairs so different. Rheinberger piece criticized by VF. "No upper work in pedal. Same thing I had to do in the Mendelssohn 'Finale.'" Demonstrates on piano. "Correct bad composition if it gets in the way of the composer's intentions." Fugue. "Correct accenting on organ according to the time [space]." "Whenever you have big chords against polyphony, hold the soprano voice (the top note of the chord), and break the rest." Making recordings very useful for learning. "Tied notes; get off! Same with dots."

**MCT 041-36:34**

Dale Ramsey playing the Barber "Toccatina Festiva." Inaugurated Philadelphia Academy of Music Aeolian-Skinner; played by Paul

Callaway. VF doesn't know piece. Examines it, wants to hear theme. Registration. "Detached. As staccato as possible." "Beginning to hear speech." Quick analysis of rhythm. "Stupid man to write all that...ridiculous." "Biggs misses nothing. Plays nothing, comes out with a leading recording (St. Mark's, Venice, with Texas Boys Choir)." Going after the beat. Optical illusion. "If I don't hear it, nobody else does." Virgil beats rhythm. VF doesn't like Barber's suggested registration. Barber "Cleopatra" for opening of new Met Opera. "Casbah" when Barber doesn't know what to do. "Poor Jimmy...Biggs." "At last, a melody." Dale playing. VF congratulates him on his learning work; might have a chance to play it if he knows it. State trumpet solo; Joseph Whiteford reference. "Rhythmic pattern—can't find a tune with a lawyer!" Koussevitzky. Composers. "Thank God I've been delivered this one!" Rhythmic fragments, no tune. Pedal passage accented. Flamenco. Cadenza.

**MCT 042-19:38**

Talk on scale and accents, a few other diversions, accompaniment - various examples.

**MCT 043-46:28**

Virgil responds to accompaniment questions concerning "Messiah."

**MCT 044-18:13**

Virgil discusses the accompaniment for "Elijah." Scolds class. Says that it's a waste of time because they are not writing and are not going to do it.

**MCT 045-28:38**

Virgil discusses registration, orchestral crescendo, chords for building up hymns, "O God Our Help," back to accompaniment.

**MCT 046-20:58**

Virgil returns to "Elijah" and discusses more of how to play the accompaniment.

**MCT 047 10:21**

"Ode for St. Cecilia's Day." Introduction and Allegro.

**MCT 048-35:47**

Virgil discusses C.P.E. Bach's book, entitled "Essay on the True Art of Playing Keyboard Instruments". It is the bible for playing music of this period. Virgil discusses John Challis, harpsichord builder; and another Biggs story.

**MCT 049-7:42**

Virgil wants Roger to sharpen "Introduction and Allegro."

**MCT 050-30:44**

Duruflé, "Toccatina" – Suite, Opus 5, played by David Sparks.

**MCT 051-33:36**

Mark Adams asked Virgil how to wire up a crescendo pedal. Virgil gives details directions on what order and what stops to use. During the discussion, Virgil shares several interesting stories re Riverside organ, etc.

**MCT 052-27:31**

Messiah – "Comfort Ye," "Every Valley," "And the Glory."

**MCT 053-43:07**

"Messiah."

**MCT 054-15:16**

"Messiah."

**MCT 055-33:17**

"Messiah" plus Q & A session.

**MCT 056-47:26**

"Prelude and Fugue in G," "Trio Sonata No. 1," all three movements - Matty

**MCT 057-14:39**

Bach "Concerto" - Ellen Pleasants.

**MCT 058-16:38**

Discussion concerning rhythm after Ellen Pleasants plays the Bach "Concerto." Handel "Concerto V" - Richard Wallace

**MCT 059-29:50**

Richard Torrence's talk about presenting concerts.



# VIRGIL FOX

## RADIO INTERVIEWS

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Also included on disc



Arlene Frances interviewed Virgil Fox in 1968 on WOR Radio 710 in New York. Virgil chats about the Englewood “mansion” and his pipe organ. He plugs his new album, “Here Comes the Bride”. Virgil’s mother is present in the studio. A cute Miracle White Fabric Softener commercial is done by Arlene where she says, “I want to talk personally with Virgil’s mother about laundry!” The interview is approximately thirty-eight minutes long and is divided into four tracks.



Joseph Graif interviewed Virgil Fox on July 23, 1974. Joe was a student at Columbia University at the time and worked at WKCR FM Radio New York (Columbia University). The name of the program was entitled “Just Browsing.” The interview is Vintage Virgil! Hear Virgil discuss Bach, Middelschulte, expressionism, his touring organ, his critics, and more in this fifty minute session. The interview is divided into sixteen tracks.

*As a bonus, all of the advertising commercials from the 1968 Arlene France interview are included for your enjoyment.*

## VIRGIL FOX ORGAN MASTER CLASS

### THUMB SCALE:

Used in substitution.

### PEDAL RULES:

Right foot a bit ahead of left foot.

Right foot crosses ahead of left foot.

Ankle action:

Treat ankle as the wrist is treated in piano technique when octaves are played.

Knee does not move up and down.

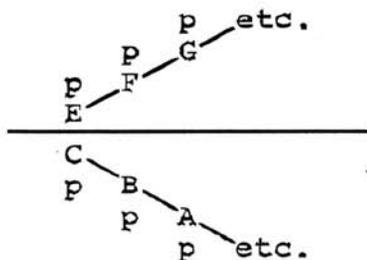
Knee travels freely to the right and left.  
(Line between hip and ankle remains straight.)

Employ toe to toe whenever possible.  
(Greatest clarity between toes.)

Play as you should walk.

Whenever three whites are played with one foot, play on the inside of foot.

Slap-Raise exercise:



PEDAL SCALES:

p = point (toe)  
h = heel

Right foot above the line  
Left foot below the line

Major Scales

C (c)	$\frac{p \quad p \quad p \quad p \quad h \quad p}{p \quad h \quad p \quad h \quad p \quad h \quad p \quad h}$
G (d)	$\frac{h \quad p \quad p \quad h \quad p \quad p \quad h \quad p}{p \quad p \quad h \quad p \quad h \quad p \quad h}$
D (d)	$\frac{p \quad h \quad p \quad p \quad h \quad p \quad h}{p \quad h \quad p \quad h \quad p \quad h \quad p \quad h}$
A (e)	$\frac{p \quad p \quad p \quad p \quad h \quad p}{h \quad p \quad p \quad h \quad p \quad h \quad p \quad h}$
E (e)	$\frac{p \quad p \quad p \quad p \quad h}{h \quad p \quad p \quad h \quad p \quad h \quad p \quad p \quad h}$
B (d#)	$\frac{p-p \quad p \quad p-p \quad p \quad h \quad p}{p \quad h \quad p \quad h \quad p \quad h \quad p \quad h \quad p}$
F# (c#) D ( % )	$\frac{p \quad p \quad p \quad p \quad p \quad h \quad p}{p \quad h \quad p-p \quad h \quad p \quad h \quad p-p \quad h \quad p}$
Ab (eb)	$\frac{p \quad p \quad p \quad p \quad p \quad h}{p \quad h \quad p \quad h \quad p \quad p \quad h \quad p \quad h \quad p}$
Eb (eb)	$\frac{p \quad p \quad p \quad p \quad h \quad p}{p \quad h \quad p \quad p \quad h \quad p \quad h \quad p \quad p}$
Bb (f)	$\frac{h \quad p \quad p \quad h \quad p \quad p \quad h}{p \quad h \quad p \quad h \quad p \quad h \quad p \quad h}$
F (f)	$\frac{h \quad p \quad p \quad h \quad p \quad h \quad p}{p \quad h \quad p \quad h \quad p \quad h \quad p \quad h}$