



Spring 2014

## Bruce Prince-Joseph: Toccata Giovane (Honors)

Lucas W. Fletcher

Illinois Wesleyan University, [organgrinder91@gmail.com](mailto:organgrinder91@gmail.com)

Follow this and additional works at: [https://digitalcommons.iwu.edu/music\\_papers](https://digitalcommons.iwu.edu/music_papers)



Part of the [Music Theory Commons](#), and the [Other Music Commons](#)

---

### Recommended Citation

Fletcher, Lucas W., "Bruce Prince-Joseph: Toccata Giovane (Honors)" (2014). *Papers*. 6.  
[https://digitalcommons.iwu.edu/music\\_papers/6](https://digitalcommons.iwu.edu/music_papers/6)

This Article is protected by copyright and/or related rights. It has been brought to you by Digital Commons @ IWU with permission from the rights-holder(s). You are free to use this material in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This material has been accepted for inclusion by faculty at Illinois Wesleyan University. For more information, please contact [digitalcommons@iwu.edu](mailto:digitalcommons@iwu.edu).

©Copyright is owned by the author of this document.

ILLINOIS WESLEYAN UNIVERSITY

# Bruce Prince-Joseph

---

## *Toccata Giovane*

Lucas W. Fletcher

Spring 2014

This document discusses “Toccata Giovane”, a composition of Dr. Bruce Prince-Joseph, in an effort to reintroduce musicians to this obscure but delightful work. Additionally, Dr. Prince-Joseph’s life and career are also explored. Unless otherwise cited, all information was obtained through an in-person interview with Dr. Prince-Joseph on July 12, 2013.

*Special thanks to Dr. Bruce Prince-Joseph, for his trust and consent in this project. His time and energy were essential to the completion of this work. His enthusiasm and passion for life are truly inspiring. Thanks also to Drs. Susan Klotzbach, William Hudson, Christopher Callahan, and Jonathan Green for their guidance and advice.*

My connection with Bruce Prince-Joseph is an intriguing and somewhat unlikely tale. The story begins thirty-five years ago at a music shop in Bloomington, Illinois:

One afternoon, Gregory Fletcher (my father and an organ student of David Gehrenbeck at Illinois Wesleyan University) was perusing the record collection at a music shop. The store was going out of business and all merchandise was on sale. Picking up an album, my father saw that it was, even then, an old recording of an organ recital at Columbia University. The performer was Bruce Prince-Joseph. My father bought the album, added it to his collection, and didn't give it too much thought. Years later, while talking to my Aunt Susan (his sister who lived in Kansas City) my father learned that Susan attended St. Mary's Episcopal Church, where Bruce was organist. Because of this connection, my father gifted the album to my aunt.

In 2012, after completing my sophomore year of study at Illinois Wesleyan University (also as an organ student), my family and I traveled to Kansas City to visit my Aunt Susan. While there, she remembered the old organ album given to her by my father. She passed this record on to me and also offered to get in touch with Bruce, who was now working at St. Therese the Little Flower. I listened to the album and was immediately captivated by one particular piece: *Toccata Giovane*, one of Bruce's compositions. Several days later, I drove over to St. Therese to meet Bruce and discuss the possibility of obtaining a copy of his toccata, as it was out of print. Upon arriving, I was pleasantly surprised by his warmth and energy. Few musicians continue to make music on a daily basis, once they retire, but Bruce's enthusiasm seemed undimmed by time. He also possessed a sharp wit and was quick to laugh. In short, he was a very likeable person with a strong passion for life. Throughout the afternoon, he showed me around the church, explaining the instruments and his work at the church.

After saying goodbye, I returned to my aunt's house, thinking about how interesting the day had been, but not realizing that my time with Bruce Prince-Joseph was not yet finished. That September (of 2012), I returned to Kansas City for my cousin's wedding. While in town, I stopped by St. Therese's to play Bruce's toccata, which I had learned over the summer. Even when played on a considerably smaller instrument than that for which it was written, the piece sounded wonderful. The flexible nature of the registrations within the piece allows it to be performed on both large and small organs. In May of 2013, I once again traveled to Kansas City to attend several organ performances. While in town, I attended Mass at St. Therese's, assisting Bruce at the console and playing his toccata for the postlude. Since then, I have included the piece on various recitals and programs, in an effort to introduce organists to a little-known gem of the organ repertoire.

To better understand how the musical character of *Toccata Giovane* mirrors that of Bruce Prince-Joseph, let us examine his life and career. Bruce Prince-Joseph was born on August 30, 1925, in Beaver Falls, Pennsylvania. With both parents being Middle Eastern immigrants, Bruce was the first generation of his family to be born and raised in America. Bruce describes his heritage as follows:

"I got Prince-Joseph because my mother refused to give up her maiden name when she married my father. Although her American name became Adele Elizabeth Prince, her real last name was St. Gilles and they were associated with the Counts of Toulouse and the Crusades. My father came from one of the oldest Christian families in Iraq (between the Tigris and Euphrates rivers). He came from a family with the name of Ahbaidullah – something pleasing to God. They were converted by St. Thomas himself (the great doubter). They trudged through the desert during the 8th century from Iraq to the

mountains of Lebanon to take refuge from the then new religion of Islam. His name was Budwee Hannah Yusif Ahbaidullah. He chose to take his two middle Christian names and became John Joseph.” (Prince-Joseph, 1<sup>st</sup> email interview)

The stock market crash of 1929 severely affected the family. Eventually they moved to Kansas City, Missouri to live with Bruce’s grandparents. The family lived on Washington Street in the Valentine neighborhood, behind the Uptown Theatre. Nearby, Bruce attended the Norman School at 35<sup>th</sup> and Summit Streets. During these early years in Kansas City, Bruce was introduced to music after hearing weekly radio broadcasts of the New York Philharmonic. As a result of his fascination, he began music studies at the Norman School. In 1935, the family moved into an apartment near St. Paul’s Episcopal Church, at 40<sup>th</sup> and Main Street. Their landlady, who attended St. Paul’s, recommended Bruce for the boys’ choir. It was in the church, while singing in the choir, that Bruce became fascinated with the pipe organ.

Upon graduating from Westport High School, Bruce worked various jobs around town. By January of 1943, he had accumulated enough money to move to New York. There he continued his organ studies at St. Patrick’s Cathedral with Pietro Yon. In April, Yon suffered a paralyzing stroke and was unable to fulfill his musical duties at the church. As a result, the chancel organist, Edward Rivetti, temporarily replaced Yon at the gallery organ and Bruce was selected to replace Rivetti at the chancel organ. While acting as chancel organist, Bruce studied plainsong. Rather than singing the chants as monody, the custom at St. Patrick’s was to harmonize the melodies. This harmonization was done extemporaneously and was the duty of the chancel organist. In November of 1943, Pietro Yon passed away and Charles Courboin was appointed music director of the cathedral.

After leaving St. Patrick's, Bruce was admitted to the undergraduate organ program at Yale University. Here he studied organ with Frank Bozyan, as well as composition with Paul Hindemith, a successful German composer noted for his unique contrapuntal style. Hindemith immigrated to America in 1940 and remained there until 1953, when he returned to Europe. Upon graduating with an undergraduate organ performance degree, Bruce moved to California. Here he became acquainted with Richard Keys Biggs, an organist and church musician. Biggs helped Bruce gain employment as music director at the Church of St. John the Evangelist. Bruce also befriended Roger Wagner and helped to found the Roger Wagner Chorale in 1946. While in California, Bruce completed graduate studies at the University of Southern California in Los Angeles. He became a student of noted harpsichordist Alice Ehlers, herself a pupil of Wanda Landowska. Landowska was known for leading the revival of the harpsichord and her eclectic style of playing was passed down to Ehlers, and therefore to Bruce.

Upon completion of his graduate studies, Bruce applied for and was granted a Fulbright Fellowship. This award enabled him to travel throughout Europe, studying pipe organs damaged during World War II and noting their restoration. While in Europe, Bruce spent time in Paris, serving as assistant to Norbert Dufourcq at the Paris Conservatoire (Prince-Joseph, 1<sup>st</sup> email interview). Dufourcq was professor of music history and musicology at the Conservatoire and a champion of the neo-classical organ. In his words, his goal was “for all musical styles to be represented on it, from Paumann to Jehan Alain” (Spieth-Weissenbacher). During his time with Dufourcq, Bruce absorbed this interest in stylistically flexible organs. Throughout his career, he would continue to perform primarily on organs of this design. While in Europe, Bruce also performed with Maurice Duruflé (Prince-Joseph, 2<sup>nd</sup> email interview), a noted French organist

and composer, and was invited to play for Pope Pius XII at the Vatican. He was even a guest at the coronation of Queen Elizabeth II in 1953.

In 1953 Bruce returned to New York. At that time, a number of renowned organists and church musicians were active in some of the larger, more visible churches. At St. Patrick's Cathedral, Charles Courboin continued to serve as music director. At St. Thomas Church, T. Frederick Candlyn was just ending his tenure as organist and choirmaster, soon to be replaced by William Self ("Past Organists"). At The Riverside Church, Virgil Fox presided over the organ as it was being rebuilt by the Aeolian-Skinner company. By this time, Aeolian-Skinner organs had become extremely popular, both for their high level of quality and their ability to render all periods of organ literature. In America, this style of instrument was referred to as the American Classic organ.

Shortly after arriving in New York, Bruce secured a position in the music department of Hunter College. Hunter College is the largest college of the City University of New York and is located in Manhattan. The organ on which Bruce performed and taught was built by the Aeolian-Skinner Organ Co., Opus 1005 in 1940 (OHS Database, ID#26008). During this time, Bruce also became acquainted with Robert Shaw, the noted chorale conductor, and was invited by Shaw to participate in some of his performances.

In 1953, Bruce was hired to replace Claire Coci as organist for the New York Philharmonic. Simultaneously, the harpsichord position became available and Bruce assumed that role as well. When Bruce first began performing with the Philharmonic, Leopold Stokowski and Dmitri Mitropoulos were leading the ensemble as co-principal conductors, an arrangement that had begun in 1949, with the retirement of Bruno Walter. Stokowski and Mitropoulos



continued co-conducting until 1957, when Leonard Bernstein replaced Stokowski. In the middle of the 1957-1958 concert season, Bernstein was appointed full conductor of the ensemble.

When Philharmonic Hall opened in 1962 (renamed Avery Fisher Hall in the 1976 renovation), the organ was not completed in time for the dedication of the building. Bruce had to play an Allen electronic organ for the first organ performance. Later that year, the new organ (see Fig. 1 and 2), built by the Aeolian-Skinner Organ Co., was inaugurated in a series of recitals by Catherine Crozier, Virgil Fox, and E. Power Biggs. Bruce had a hand in the design of the new four manual, ninety-eight rank instrument, as did Virgil Fox, who specified the inclusion of a large solo reed. Below are the specifications of the instrument (OHS Database, ID#35680).



Fig. 1 – Illuminated pipe display of Aeolian-Skinner organ in Philharmonic Hall

**Aeolian-Skinner Organ Co., Op. 1388 – IV/98 – Philharmonic Hall, Lincoln Center, New York City**

**Great**-unenclosed

(all ranks 61 pipes unless otherwise noted)

Kontra Geigen 16'  
 Prinzipal 8'  
 Bordun 8'  
 Spitzflöte 8'  
 Oktave 4'  
 Rohrflöte 4'  
 Quinte 2 2/3'  
 Super Oktave 2'  
 Blockflöte 2'  
 Mixtur 4-6 rks 305p  
 Zymbel 3-5 rks 244p  
 Kornett 3 rks 183p  
 Fagott 16' (in ch box)

**Swell**

(all ranks 68 pipes unless otherwise noted)

Flute Courte 16'  
 Montre 8'  
 Viole de Gamba 8'  
 Viole Celeste 8'  
 Flute Ouverte 8'  
 Prestant 4'  
 Flute a Pavillon 4'  
 Nasard 2 2/3' 61p  
 Octavin 2' 61p  
 Tierce 1 3/5' 61p  
 Plein Jeu 3 rks 183p  
 Cymbale 3 rks 183p  
 Bombarde 16'  
 Trompette 8'  
 Bassoon 8'  
 Clairon 4'  
 Tremulant

**Choir**

(all ranks 68 pipes unless otherwise noted)

Gemshorn 16'  
 Viola Pomposa 8'  
 Viola Celeste 8'  
 Cor de Nuit 8'  
 Flauto Dolce 8'  
 Flute Celeste 8'  
 Principal 4'  
 Flute Triangulaire 4'  
 Rohr Nasat 2 2/3' 61p  
 Zauberflöte 2' 61p  
 Terz 1 3/5' 61p  
 Larigot 1 1/3' 61p  
 Scharf 4 rks 244p  
 Petite Trompette 8'  
 Clarinet 8'  
 Fagott 4' (gt)  
 Tremulant

**Positiv**-unenclosed

(all ranks 61 pipes unless otherwise noted)

Holzquintade 16' 12p  
 Holzquintade 8'  
 Rohrflöte 8'  
 Koppelflöte 4'  
 Prinzipal 2'  
 Larigot 1 1/3'  
 Siffelöte 1'  
 Zimbel 3 rks 183p  
 Krummhorn 8'  
 Rohr Schalmei 4'  
 Tremulant

**Bombarde**

Chorus Mixture 7 rks 427p  
 English Post Horn 16'  
 Trompette Harmonique 8' 68p  
 English Post Horn 8' 12p  
 Clairon Harmonique 4' 68p  
 Tremulant

**Pedal**

Kontra Geigen 32' 12p  
 Principal 16' 32p  
 Contre Basse 16' 32p  
 Bourdon 16' 32p  
 Kontra Geigen 16' (gt)  
 Gemshorn 16' (ch)  
 Flute Courte 16' (sw)  
 Holzquintade 16' (pos)  
 Oktave 8' 32p  
 Spitzflöte 8' 32p  
 Gemshorn 8' (ch)  
 Flute Courte 8' (sw)  
 Bourdon 8' 12p  
 Choral Bass 4' 32p  
 Spillflöte 4' 32p  
 Spillflöte 2' 12p  
 Fourniture 4 rks (5 1/3- 4 -2 2/3- 2) 128p  
 Acuta 2 rks (1 1/3- 1) 64p  
 Kontra Posaune 32' 12p  
 Posaune 16' 32p  
 Bombarde 16' (sw)  
 English Post Horn 16' (bomb)  
 Fagott 16' (gt)  
 Trompette 8' 32p  
 Krummhorn 8' (pos)  
 Fagott 8' (gt)  
 Klarine 4' 12p  
 Rohr Schalmei 4' (pos)  
 Krummhorn 4' (pos)

**Couplers: 36**

Gt: Sw-16, 8, 4 Ch-16, 8, 4 Pos-16, 8, 4 Bom-8  
 Sw: Sw-16, 8, 4 Ch-8 Pos-8 Bom-8  
 Ch: Sw-16, 8, 4 Ch-16, 8, 4 Pos-8 Bom-8  
 Bom: Gt-8 Sw-8 Pos-8 Bom-8  
 Pd: Gt-8 Sw-8, 4 Ch-8, 4 Pos-8 Bom-8, 4  
 Great to Choir man. transfer (affects pistons & couplers)

**Combinations: 62**

Gt-8, Sw-10, Ch-8, Pos-6, Bom-5, Pd-10  
 Couplers: 3 Generals: 12

**Cancels: 8**

Gt, Sw, Ch, Po Bo, Pd General Couplers

**Crescendi: 4**

Sw, Ch, Bom, Register

**Reversibles: 13**

Gt-Pd, Sw-Pd, Ch-Pd, Bom-Pd, Sw-Gt, Ch-Gt, Bom-Gt  
 16' man stops, Full Pedal, 32' Kontra Geigen,  
 32' Kontra Posaune, Zimbelstern, Sforzando



Fig. 2 – Aeolian-Skinner organ in Philharmonic Hall

Throughout the 1950's, Bruce recorded several solo albums of both harpsichord and organ music. Of particular interest are two albums of jazz harpsichord music. This new medium for jazz was quite a novelty when released and is still an accomplishment unique to Bruce Prince-Joseph. The first album, *Swingin' Harpsichord*, featured the Manhattan Trio performing alongside Bruce. The instrumentation included drums, bass, electric guitar, celeste, saxophone, clarinet, trumpet, and, of course, harpsichord. Later, in 1958, a second album was produced entitled *Anything Goes*. Joining Bruce were Al Caiola on guitar, Milt Hinton on bass, and Johnny Blowers on the drums. Both recordings featured popular tunes of the day, especially show tunes, and utilized Bruce's personal harpsichord (see Fig. 3 and 4).



Fig. 3 – Bruce with his “Universal” harpsichord

This particular harpsichord is a unique instrument worth mentioning. Built in 1953 by Hans Neupert as a “Universal” model, it was designed to be a flexible, hybrid instrument from the start, much like the Aeolian-Skinner organs on which Bruce was performing at the time. Combining different elements from various styles of harpsichord, this instrument possessed an unusually wide range of timbres. The lower manual contained three choirs of strings, at 16', 8',

and 4' pitch. A lute attachment was provided for the 16' set. The upper manual controlled two 8' choirs, one of which had a lute attachment, and another 4' set (Prince-Joseph, 1<sup>st</sup> email interview). The presence of two 4' registers, although uncommon, allowed for an even greater variety in registration. To facilitate frequent changes in registration, several pedals were provided which controlled the various registers. In keeping with period harpsichords, the instrument was built around a wooden framework, rather than the heavy metal framework used in early "revival" era harpsichords. Additionally, a pedal clavier was added to the instrument and was displayed by Bruce on his album dedicated to Baroque and Classical literature.

This harpsichord was the second of Bruce's personal instruments. The first harpsichord was built in 1950 as a Neupert "Bach" model, with an 8' and 4' on the upper manual and an 8' and 16' on the lower. The second instrument, the "Universal", was used in performance with the New York Philharmonic. However, Leonard Bernstein felt that it did not produce nearly enough sound and so, in 1969, John Challis built another harpsichord for the Philharmonic. Bruce then loaned the "Universal" (along with its pedal board) to Hunter College until 1978, when he retired (Prince-Joseph, 1<sup>st</sup> email interview).

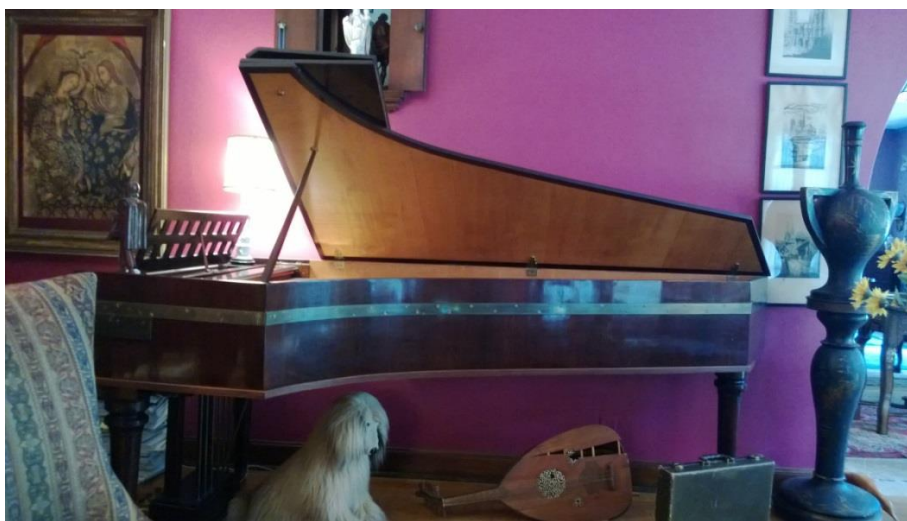


Fig. 4 – The "Universal" harpsichord

While working with the Philharmonic in 1965, Bruce received a Grammy nomination for a recording with Erick Friedman of Johann Sebastian Bach's *Six Sonatas for Violin and Harpsichord* (Prince-Joseph, 1<sup>st</sup> email interview). Bruce also collaborated with his former composition instructor from Yale, Paul Hindemith, and Igor Stravinsky, who had met Bruce during a performance of Stravinsky's music in Los Angeles. Leonard Bernstein also conducted the premiere performance of one of Bruce's compositions, *Symphonic Suite of Dances*, which had been composed during his Yale years (Prince-Joseph, 1<sup>st</sup> email interview).

In 1976, as a part of the renovation of Philharmonic Hall, the Aeolian-Skinner pipe organ was removed and incorporated into the Ruffati organ in the Crystal Cathedral in California. A few years earlier, in 1972, a new president had been appointed at Hunter College. By 1978, she became interested in expanding the mathematics and science departments and arranged to restructure and relocate the fine arts programs to a new and less desirable location. Bruce stated that if this transition occurred, he would resign from the school. The president however was not swayed and shortly thereafter Bruce resigned from his position as Chairman of the Music Department. Upon resigning, Bruce moved to Nashville, Tennessee. There, he pursued his interest in the restoration of old keyboard instruments, particularly pianos. It was during this time that he rehabilitated the square grand pianos at the Belle Meade Mansion Museum and the "Traveller's Rest Museum," the home of John Overton (campaign manager for Andrew Jackson). This line of work continued for eight years (Prince-Joseph, 3<sup>rd</sup> email interview).

In 1986, Bruce decided to return to Kansas City (Prince-Joseph, 2<sup>nd</sup> email interview). In time, he became involved with St. Mary's Episcopal Church, the scene of his first organ recital. At this time the parish was in a state of serious decline and was due to be closed. Using his professional connections and administrative experience, Bruce managed to reverse this



deterioration. Eventually, church membership began to grow and with this rebound, came the revitalization of the music program. As a result, the pipe organ was renovated and an electronic carillon was installed. This carillon was the 305-bell Liberty Memorial Carillon, known as the Bells of Peace and originally installed in Kansas City's World War I Liberty Memorial (Prince-Joseph, 2<sup>nd</sup> email interview).

After his work at St. Mary's, Bruce became involved with the parish of St. Therese the Little Flower in 2009 (see Fig. 5). Here he continues to serve as music director and artist-in-residence. As at St. Mary's, Bruce is undertaking the renovation of the pipe organ at St. Therese's. This instrument, a small Kilgen organ, has been greatly enlarged with the addition of a new division in the rear gallery. The original console has also been replaced. With yet another renovation at St. Mary's, the carillon was removed and has been installed at St. Therese's.



Fig. 5 – Sanctuary of St. Therese the Little Flower Church – Bruce is seated at center

In addition to his work with local churches, Bruce also serves as music director of both the John Wornall House Museum and the Alexander Majors House Museum. In both cases, he restored the original 19<sup>th</sup> century square pianos to playing condition (Prince-Joseph, 2<sup>nd</sup> email interview). Bruce also served on the committee overseeing the installation of the Casavant organ in Helzberg Hall in the Kauffman Center for the Performing Arts.

As mentioned, my introduction to Bruce Prince-Joseph came about as a result of one of his compositions, *Toccata Giovane*. Bruce composed the toccata in 1948, while completing graduate work at USC. Upon the death of Richard Keys Biggs in 1962, Bruce decided to publish the piece, dedicating it to the memory of Biggs. In 1964, the toccata was finally published by the McLaughlin & Reilly Co. of Boston. Translated, the Italian word “*giovane*” means “young” or “youthful” and this piece certainly captures a sense of youthful enthusiasm and exuberance. Clear, bright registrations, along with thin textures and a quick tempo enhance the playful mood. However, the tonic key of B minor lends a somewhat mischievous and satirical feel to the music. Liberal use of chromaticism and unexpected inversions (particularly of 7<sup>th</sup> chords) give the piece a rich harmonic palette. The toccata is structured in an extended ternary form, ABA+coda, with the main theme appearing in the opening measures (see music score excerpt below - Prince-Joseph, 1).



## PREPARE

Sw: Principals 8-4-2-mixt.  
(Boxes closed)Gt: Fls. 8-2 (piquant sound)  
no couplers to Gt.

Ch: Fls. 8-4 (a crystalline acc.)

Ped: 8' Fls. only

Dedicated to the memory of Richard Keys Biggs

1

## TOCCATA GIOVANE

Perf. time:  $\pm 3'$ 

BRUCE PRINCE-JOSEPH

Light and quick ♩ = circa 112

Gt. *mp*

Ch. *p*

PEDAL *p*

Gt. *mf*

Sw. *mf*

(Gt. to Ped.) *mp*

The piece begins with an arpeggiated texture split across two manuals with the theme in the uppermost voice. Registration calls for foundations at 8' and 2' on the Great and 8' and 4' on the Choir. The harmonic progression alternates between root-position tonic and half-diminished supertonic chords placed over a dominant F#. A brief progression through the circle of fifths leads back to tonic and a repeat of the phrase. The A section itself is structured in ternary form, with the inner section comprised of three ascending sequences. The theme is present in the top voice of each sequence. The rising key and increasing registration create an exciting tension that propels the music into a return of the opening material.

The B section begins in C major, but briefly tonicizes a variety of keys. A new theme appears in the uppermost voice. Registration is a soft Swell Principal 8'. A passage of ascending and descending sequences leads into statements of the motive in D, F#, F, and B-flat major. These statements alternate with brief appearances of the original A theme. With each alternation come manual changes and increases in registration.

With the return of the A section, the texture is thicker and the registration fuller. Staccato chords in the manuals proclaim the theme, while the pedal fills in with an energetic sixteenth-note pattern. The remainder of the A section is identical to the first, but with larger registrations and slight changes of phrasing. A brief coda recalling the B motive moves up by step, again creating a sense of growing excitement and tension. Powerful sustained chords end the piece.

In general, *Toccata Giovane* is not an overly difficult or complex piece, although certain passages will require more work than others. Along with the youthful nature of the music, this medium level of difficulty makes *Toccata Giovane* ideal for any accomplished organist. With its flashy (but not terribly difficult) pedal passage, driving rhythms, and memorable melody, this

toccata is a bit of a crowd pleaser. However, it remains well within the bounds of good taste, containing idiomatic writing and plenty of thematic and harmonic substance. During his time in France, Bruce absorbed the French style of organ music and this experience is reflected in *Toccata Giovane*.

Concerning registration, this piece offers quite a bit of variety and excitement. Requiring a cleanly voiced, well-balanced organ of flexible tonal design, the toccata is ideally suited to Aeolian-Skinner organs, such as those played by Bruce during his time in New York. Throughout the A section, registration builds from foundations 8' and 2' on the Great and 8' and 4' on the Choir, to mixtures with full Swell. The B section begins even more delicately and increases to foundations at 8', 4', and 2'. The final A section builds upon the opening registrations, adding Swell reeds, full Choir and Great, before moving to full organ in the coda. According to Bruce, the registration indications should not be taken too seriously and are mostly up to the discretion of the performer. Although written for a three-manual instrument, the toccata can certainly be adapted to a two-manual organ, with the liberal use of combination pistons.

Having learned about Bruce Prince-Joseph's life, it is perhaps surprising that his name is not well-known amongst organists today. He studied and collaborated with some of the most famous musicians of the 20<sup>th</sup> century and left a legacy of interesting and informative recordings and compositions. Equally important and admirable is his attitude toward life. He brings a positive and enthusiastic energy to all he does, inspiring and motivating others simply with his uplifting presence and friendship. Bruce Prince-Joseph truly embodies the meaning of the word "*giovane*."

## Works Cited

Figure 1. <http://www.nycago.org/Organs/NYC/img/PhilharmonicHallInt2.jpg>

Figure 2. <http://www.nycago.org/Organs/NYC/img/PhilharmonicHallInt.jpg>

Figure 3. <http://www.shugarecords.com/Images/Products/Large/e4405dd2-c6da-4a42-bed4-f215bebf62ca-2.JPG>

Figure 4. Taken by the author. Used with permission of Dr. Bruce Prince-Joseph.

Figure 5. <http://3.bp.blogspot.com/-8j4H5ioWYuM/T371Wca975I/AAAAAAAAAtY/CDzVpo4blpM/s1600/sttherese.jpg>

Fletcher, Lucas, perf. *Toccata Giovane*, 2013. MP3. Personal recording.

“OHS Database: Instrument Details.” *OHS Database: Instrument Details*. Organ Historical Society, n.d. Web. 19 Apr. 2014.

<http://database.organsociety.org/SingleOrganDetails.php?OrganID=26008>.

“OHS Database: Instrument Details.” *OHS Database: Instrument Details*. Organ Historical Society, n.d. Web. 19 Apr. 2014.

<http://database.organsociety.org/SingleOrganDetails.php?OrganID=35680>.

“Past Organists | The Organists | Music | Saint Thomas Church.” *Past Organists / The Organists / Music / Saint Thomas Church*. Saint Thomas Church, n.d. Web. 22 Apr. 2014.

<http://www.saintthomaschurch.org/music/organists/past>.

Prince-Joseph, Bruce. "An Afternoon with Dr. Bruce Prince-Joseph." Personal interview. 12 July 2013.\*

Prince-Joseph, Bruce. "First Email Interview." E-mail interview. 24 Mar. 2014

Prince-Joseph, Bruce, perf. *Anything Goes*. Bruce Prince-Joseph and His Group. RCA Camden, 1958. Vinyl recording.

Prince-Joseph, Bruce. "Second Email Interview." E-mail interview. 10 April 2014

Prince-Joseph, Bruce. "Third Email Interview." E-mail interview. 14 April 2014

Prince-Joseph, Bruce. "Toccata Giovane." Boston: McLaughlin & Reilly Co., 1964: 1.

Spieth-Weissenbacher, Christiane. "Dufourcq, Norbert." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 21 Apr. 2014.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08274>.

\*Unless otherwise cited, all information in this document was obtained through the July 12 interview.