Vol 6. March, 1902 No. 1.

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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

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EDITED BY
E. L. Ashford
Assisted by E. S. Lorenz

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5. **"Among the Lilies"**.....*E. S. Lorenz*
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The Organist.

E. L. ASHFORD, - - - - - - - *Editor*
E. S. LORENZ, - - - - - - *Assistant Editor*
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FEBRUARY, 1902.

1731—1838.

While we feel that the March "Organist" is good in every particular, we wish to call especial attention to two of its numbers, as they are both so meritorious, and at the same time in such decided contrast as regards their style. We refer to the "Impromptu on St. Olaves" and the voluntary on Barnby's "Now the Day is Over." Dr. Mansfield gives us a fine illustration of the solid contrapuntal style of the English school, while Mr. Davis presents to us a most pleasing touch of the "melodiousness" so gratifying to the American ear.

Another point of interest is the contrast between the hymn tunes themselves. St. Olaves—written something over a hundred years ago—with its diatonic harmony and freedom from accidentals, is in the greatest possible contrast to Barnby's popular tune, which, by some of our musical savants of the present day, would be denominated "an ear-tickler." But the modern ear demands a richer and more varied harmony even in sacred music, and it is only the great choral works of the old masters that have the power to move us to any great degree.

E. L. A.

PLAYING THE REED ORGAN.

Playing the piano is one thing—playing the reed organ is another; and, yet, how frequently applications come to us from new pupils something like this: "I have only a cabinet organ to practice on at home, but I thought, if you had no objections, I would take my lessons on the piano."

"I have the most serious objections, almost as much as though you ask me to give you lessons on the violin while you do your practicing at home on the typewriter. The latter *might* help your technic; but when you arrive with violin under your arm, I fail to see how I could expect you to have a perfect lesson."

There is really to much of this kind of teaching. Some piano teachers will take reed organ pupils and give them lessons on the piano simply because they have no organ at their command and perhaps could not play it if they had one. I say to these pupils who wish to take their lessons on the piano: "Perhaps you think there is nothing to learn about a reed organ; but you are very much mistaken. I have been using and teaching the reed organ for over twenty years and I am still learning how to get some new effect."

The reed organ, under the fingers of a skillful performer, is capable of producing marvelous effects, only excelled, perhaps, by the orchestra for delicate light and shade.

When pupils ask me to give lessons on the violin, I say "no." Why should I say "yes," when I have never taken a lesson on that instrument; and why should any one pretend to teach the reed organ without the use or knowledge of one?

Is it any wonder we hear so many "piano-organists"? A parent said to me a few weeks ago: "It appears to me, my little girl connects her bass notes very much when she plays in Sabbath-school, while the other girls play every note so distinctly."

"I am very glad, sir," I said, "that your musical ability is such as to have led you to notice the difference; but an explanation is needed before you can understand the cause of your daughter's connecting her tones. I am giving your little daughter lessons on the organ, and I trust she may some day become a good organist. I am giving the other girls you spoke of lessons on the piano, and although I am pleased to have them assist when the regular organist is absent, yet I can imagine how they must chop the notes up."

If one would play both instruments, then he must use and study both; and nothing is so helpful to an organist as the frequent use of the piano.

Like many other instruments, the reed organs are of many styles and prices. One person buys an organ for its great number of stops or sets of reeds, and cares little how plain the case is, while Mrs. Bragabout tells what an elegant organ her sister purchased for seventy dollars: "Why!" she says, "it reaches nearly to the ceiling" (very valuable for the headboard of a bedroom suit, I should think). Some folks, even very young folks, will ruin the bellows of a fine organ in a short time unless trained to use the pedals properly. The faster they make their fingers go, the faster their feet go—instead of working the feet slowly and perfectly independent of the fingers. However, as the pupil advances and she is obliged to run scales rapidly the feet are unable to keep up with the fingers and thus each gains its own independence; but not, however, until many an organ has been somewhat injured.

Keeping the organ properly supplied with air is very much like proper breathing in voice-building: The bellows of the organ should be filled at once, and then the least movement of the toes will keep the pressure up; but if the reserve is allowed to depart, then comes the quick chatter of the pedals, like the audible gasping for breath by the untrained singer. If you have filled the bellows and are only playing the single notes of the melody in the right hand, what need is there of everlastingly keeping the feet pressing harder and harder when so very little air has been used? By such constant overcrowding something must naturally give way. It's true, the escape valve is placed in the organ for the safety of the bellows; but very often this will only act when the pressure is so great as to have forced the air in some other direction through the rubber.

When some young organists attempt to play a hymn on the piano, the habit of striking one hand just a little before the other is very noticeable and quite distressing. The habit is not confined to the young only, for very few can boast of being entirely free from it. The left hand always strikes first; were it not for this fact, one might think the right hand struck first, because of its being used so much. I have often wandered if a left-handed person would strike in the same way; so, when one of my pupils spoke to me the other day about being left-handed, I seized the opportunity by getting out my hymn-book. I gave her a hymn to play and watched her very carefully, as I thought it *might* be possible she would strike the right hand first; but the ragged *ka-chung* came in the same old way.

I do not remember ever reading a settled cause for the habit, but in watching the left hand I notice there

is very little motion or elevation of the wrist, the hand being simply stretched out to grasp an octave, while the right hand is preparing to strike a chord and seems much longer in making ready for the stroke, often making one or two motions before the sound appears. After a pupil has used scales, octave work, left-hand studies, and other work to equalize the hands, this will gradually disappear, with, of course, the help from the teacher, who should be continually reminding the pupil of the disagreeable fault and its unpleasantness to the listener.

Organ-training introduces the sliding of the finger from one key to another or substituting one finger for another without lifting the key. The lack of this knowledge is noticed in the pianist who sits down to play the organ. The style of playing is often much to staccato. But the organist who is not familiar with the touch of the piano (and surely he ought to be familiar) makes about as awkward work as the former.

Some one asks: "How do you accent on the organ?" I think it is as easy to make an accent on the organ as the piano; and in much the same way. The mind and the fingers do the work in both cases. The piano accent is obtained by a heavier stroke, while on the organ it is a firm pressure, sustaining the accent note its full value and perhaps slighting the unaccented somewhat. I think the firm steady holding of the knee-swell and the solid feeling of the toes on the pedals, together with the same determination of the mind and fingers is what brings about the true accent and steadiness of tone, without that objectional jerk which is caused only by a heavy sudden pressure of the feet.

Some pupils seem to have an idea that the accenting is all done with the knee-swell. Why, dear me, that makes your playing as spasmodic as the hiccoughs and with about as much real expression. Others sit down to a strange organ, and for fear they will not get full power they draw every stop, thus rendering the swells perfectly useless—as an old gentleman said to me one time about a certain organist in his church: "She sits down, draws every stop in the organ, and the monotonous howl is about as musical as the bellow of an animal with its horns caught in a brush-fence."

GEORGE K. HATFIELD, *in The Etude.*

THE RELATIONS OF ORGANIST AND CHOIRMASTER.

Probably there are hardly two churches where identical conditions prevail in connection with the musical staff, and consequently it is not possible to lay down any fixed and universal rules on the subject for the relations of organist and choirmaster—for the sharing of duties, authority and responsibilities. There are many organist choirmasters, unfortunately, who have won their positions entirely by their organ playing, and who take little interest in choir training because they have little knowledge of it. There is a small class of choirmaster-organists whose choral duties lead to the neglect of the equally important organ accompaniments, which are played in a slovenly manner from sheer lack of key board practice. Both of these extremes should be avoided.

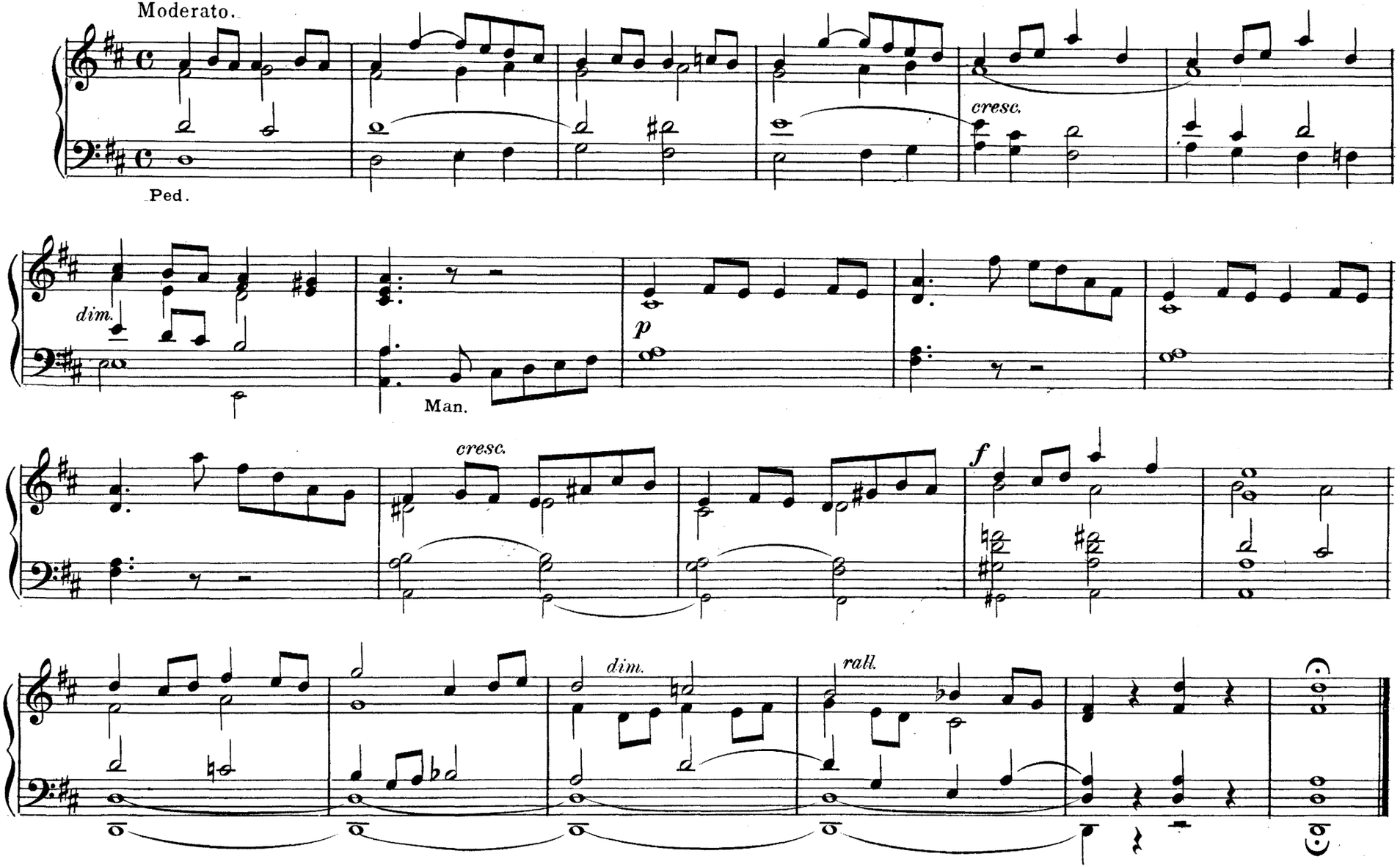
In the case where the duties are divided, the exact manner in which the responsibilities should be shared depends entirely upon local and personal considerations. In one church, which we have in mind, there is an efficient professional organist and an amateur voluntary choirmaster. Here the latter consults the former in the selection of music, and even discusses points in its rendering, not only in private, but also before the choir members. The arrangement works perfectly; mutual respect is felt, and, in short, both are men of good sense and are too practical to imagine the slights and discourtesies which some musical folks seem always to be diligently seeking. In another case, the organist is very young and inexperienced, though a first-rate player from a technical point of view. Here, rightly the choirmaster takes the lead, and the organist is merely his accompanist and in some sense his pupil. But even in this case success is gained through the good judgment of the choirmaster, on the one hand, in never addressing his younger colleague hastily and in a mere fault finding spirit, and before others, and through the modesty and good temper of the organist, who is always ready to receive a suggestion in the friendly spirit in which it is offered. In the third case, where a very elaborate service is maintained, the offices are held by distinguished musicians of equal professional standing, and there is plenty of work for both, and here again things go smoothly. Numerous other examples might be cited, but the moral to be read from all of them and from many others, less happy, is that the personal equation is the vital thing in all such instances of shared work and authority. Good-tempered people get along well with each other under the most anomalous of conditions, to all seeming. Cantankerous folks will never get along under the most heavenly constitutions and laws. About five years ago there was a lawsuit between a cathedral precentor and his organist, which illustrates the point in a lurid manner. The judge, in the course of summing up, expressed the opinion that it is desirable that the relations between officials who are thus placed should be clearly defined. Nevertheless, he continued, as long as human nature is what it is, it will be difficult for two officers, of whom neither is the absolute superior of the other, to work together in entire harmony unless they will each exercise a good deal of forbearance. "If the organist would try to avoid resenting every interference with what, rightly or wrongly, he looks upon as his own special department, and if the precentor would treat the organist more as a co-operator than a subordinate, the difficulties of the dean and chapter would be materially lessened, and the beauty of the service would be heightened." If, for the precentor we read choirmaster, and for dean and chapter we read minister and church officials, this excellent advice will exactly fit the case of the ordinary church. An important consideration to be remembered is that there is something more than professional pride to be studied in church work. It is of more consequence that we should dwell together in unity than that we should on all occasions stand up for our undoubted rights; it is better to be "put upon" than to raise a choir strike, or even promote a faction feeling. As a secular journal put it, in criticising the cathedral case mentioned above: "Sensible men can not think much of a church establishment which allows eminent Q. C.'s to be briefed concerning such clotted nonsense." The expense of one side alone came to £500, and much amusement was created when it was noticed that the anthem on the morning of the trial happened to be "How Dear are Thy Counsels."

ELEVATION.

E.L. ASHFORD.

Full Swell.
Bourdon coup. to Sw.

Moderato.



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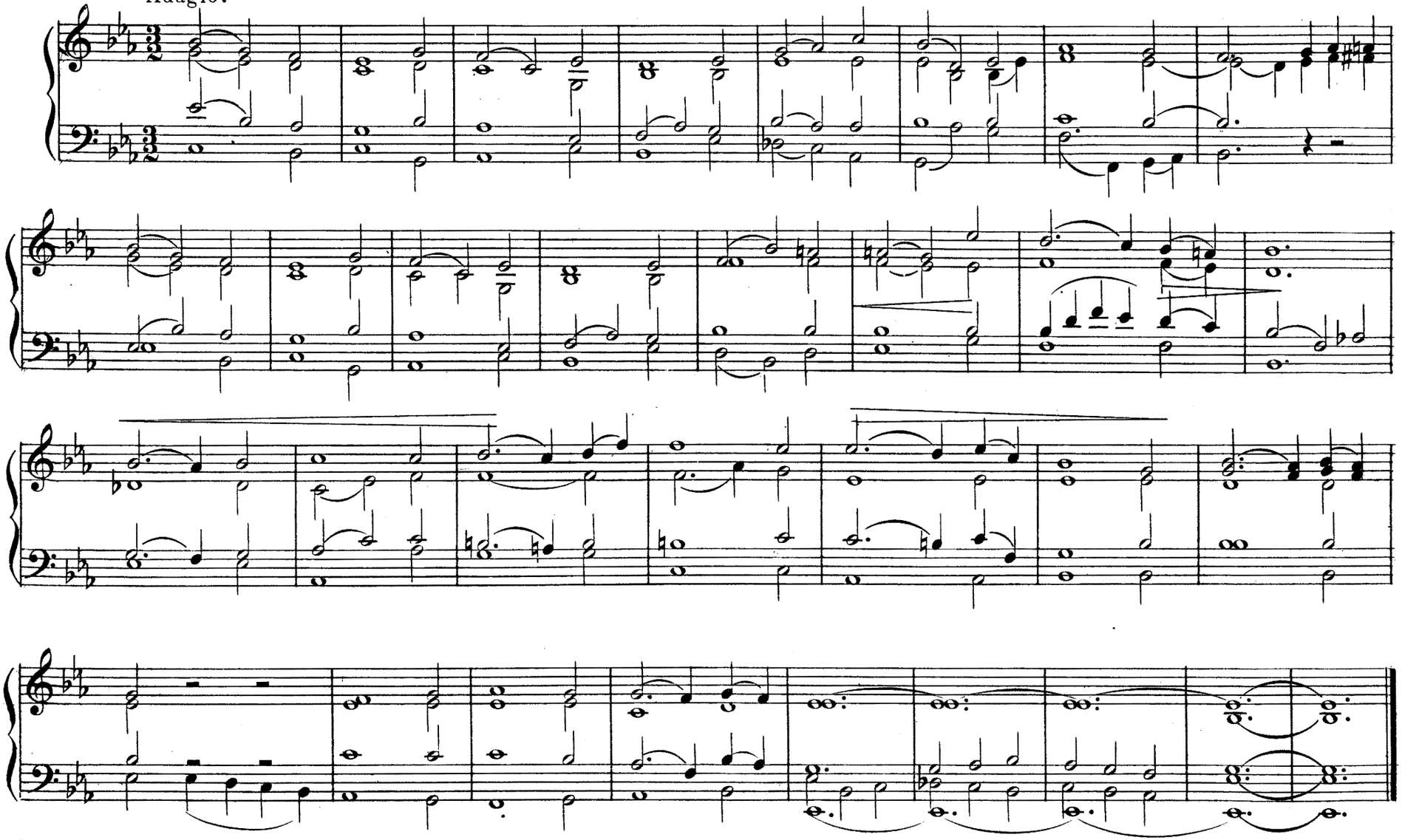
AVE VERUM.

Sw. Soft 8.
Ped. Bourdon coup to Sw.

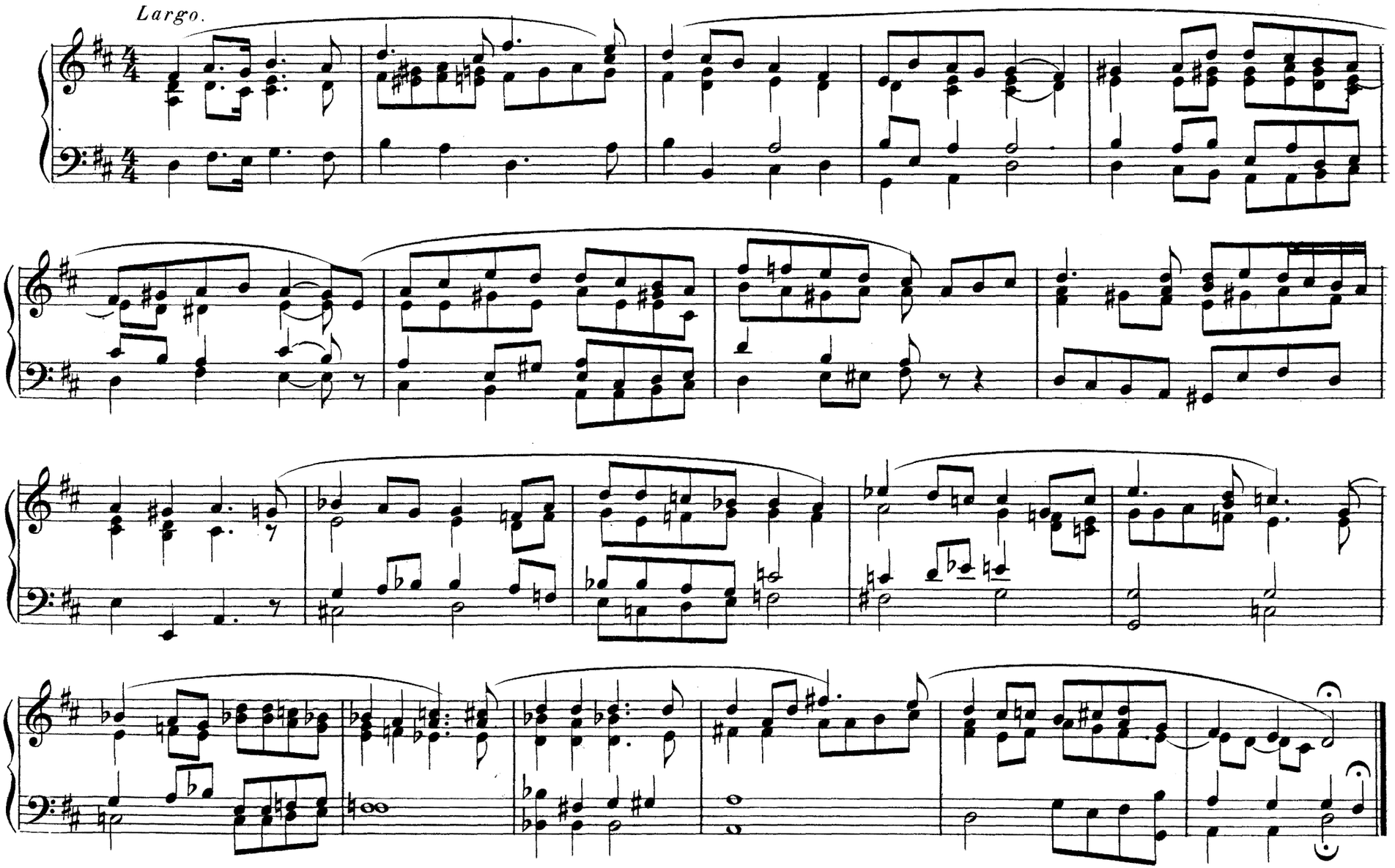
L. T. DARNALL.

Adagio.



LARGO.

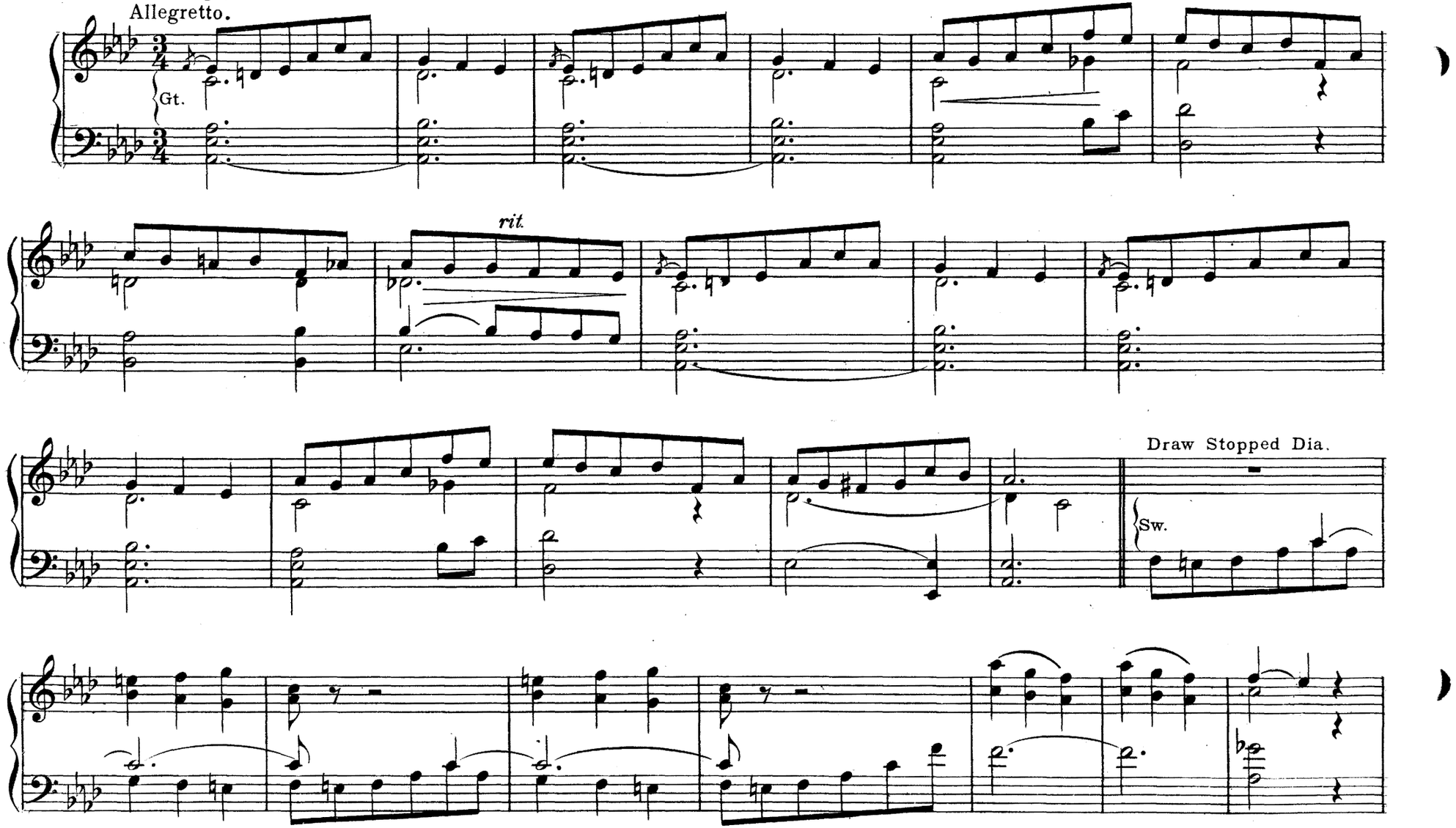
C. W. CORFE.

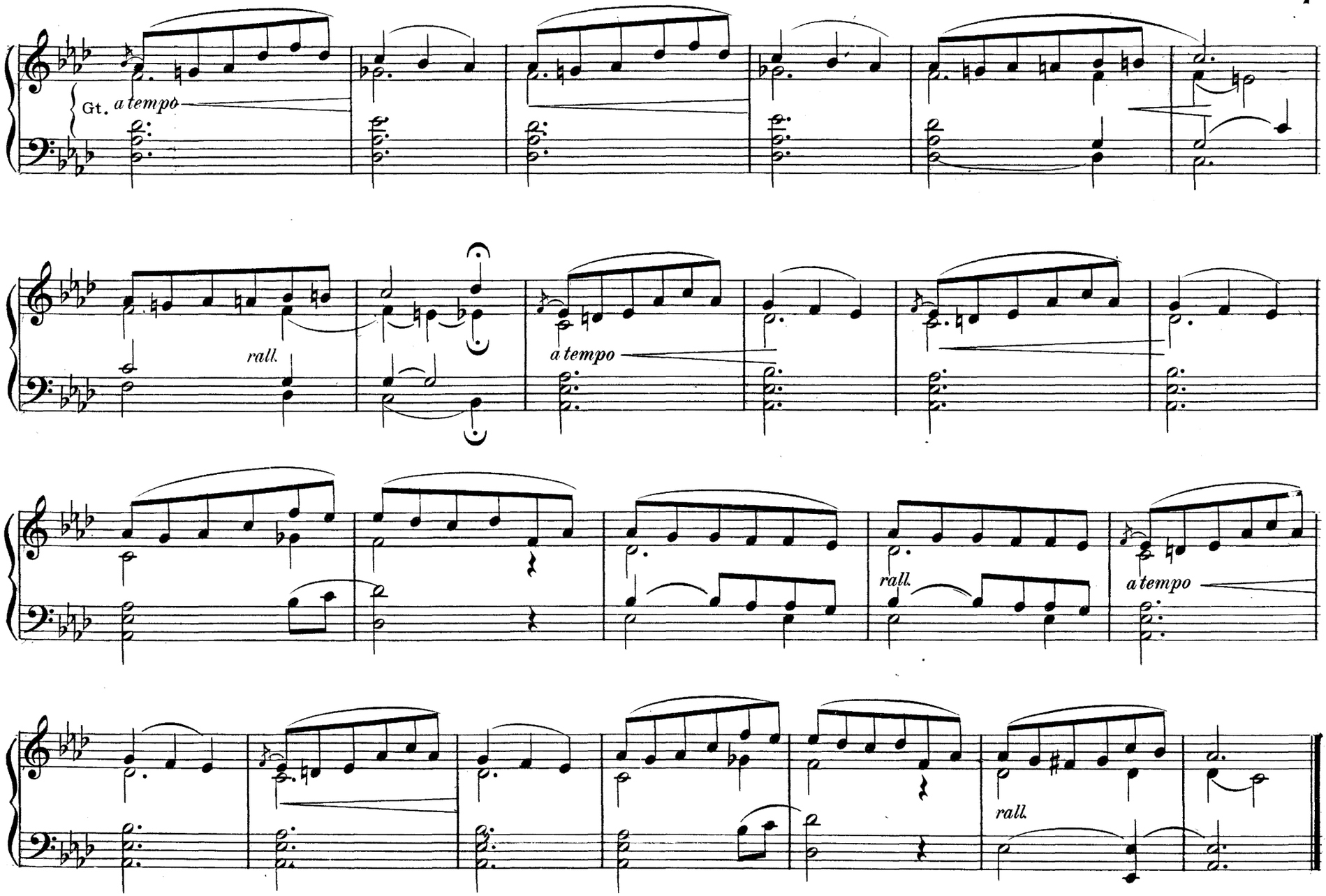


IDYLL.

Gt. melodia.
Sw. Salicional and Gemshorn coupled to Gt.
Ped. soft 16 coupled to Sw.

D'ANVERGNE BARNARD.



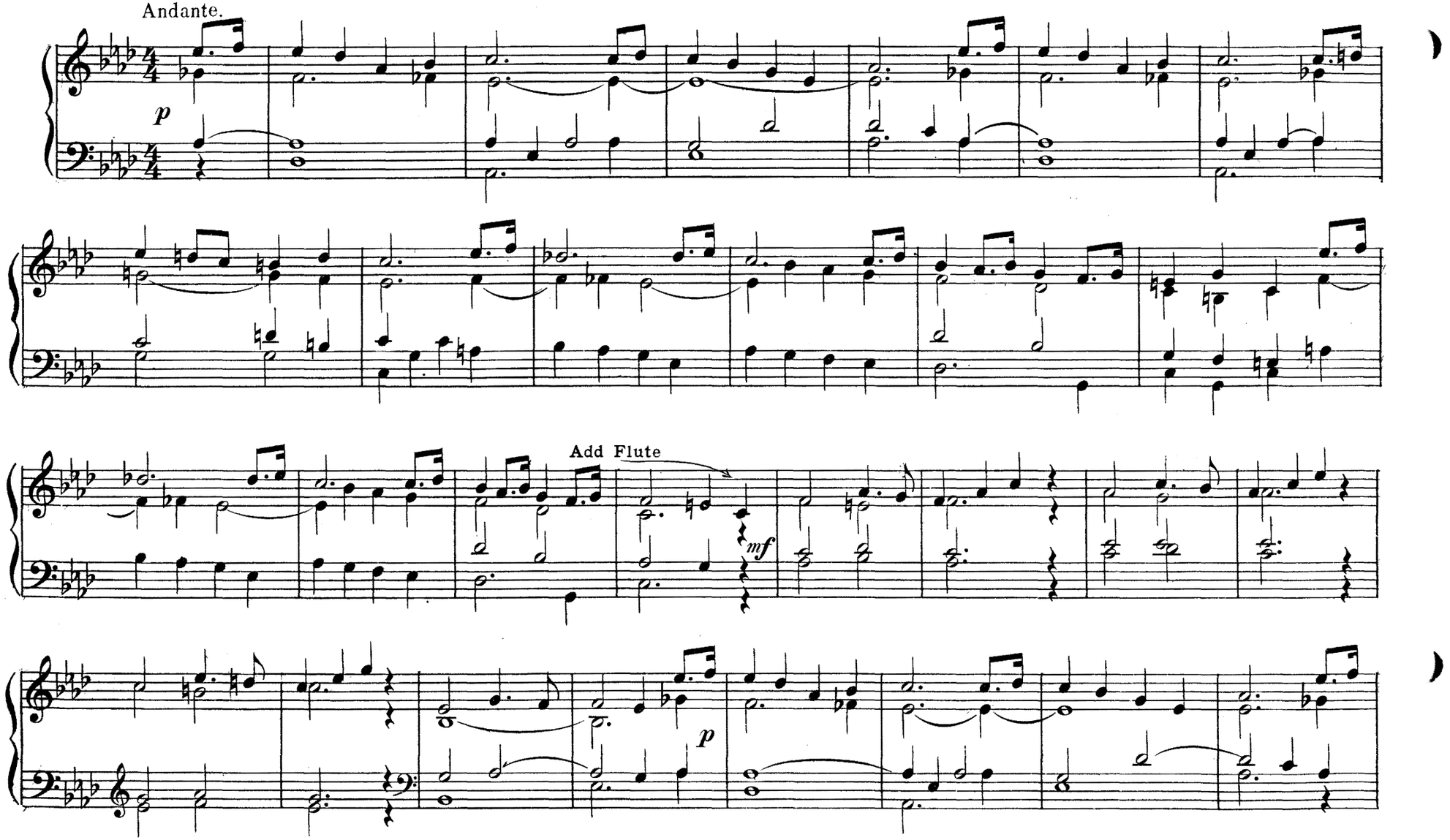

Gt.
a tempo
rall.
a tempo
rall.
a tempo
rall.

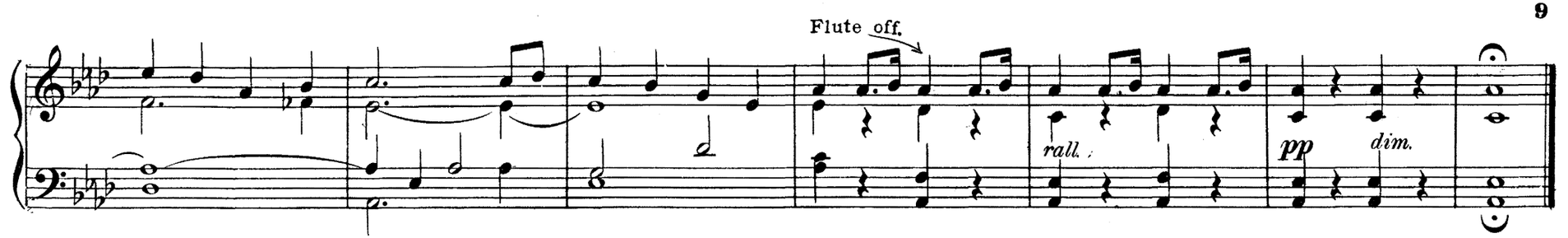
COMMUNION IN A FLAT.

Sw. Clarabella.
Ped. Bourdon.

G. E. NEWELL.

Andante.



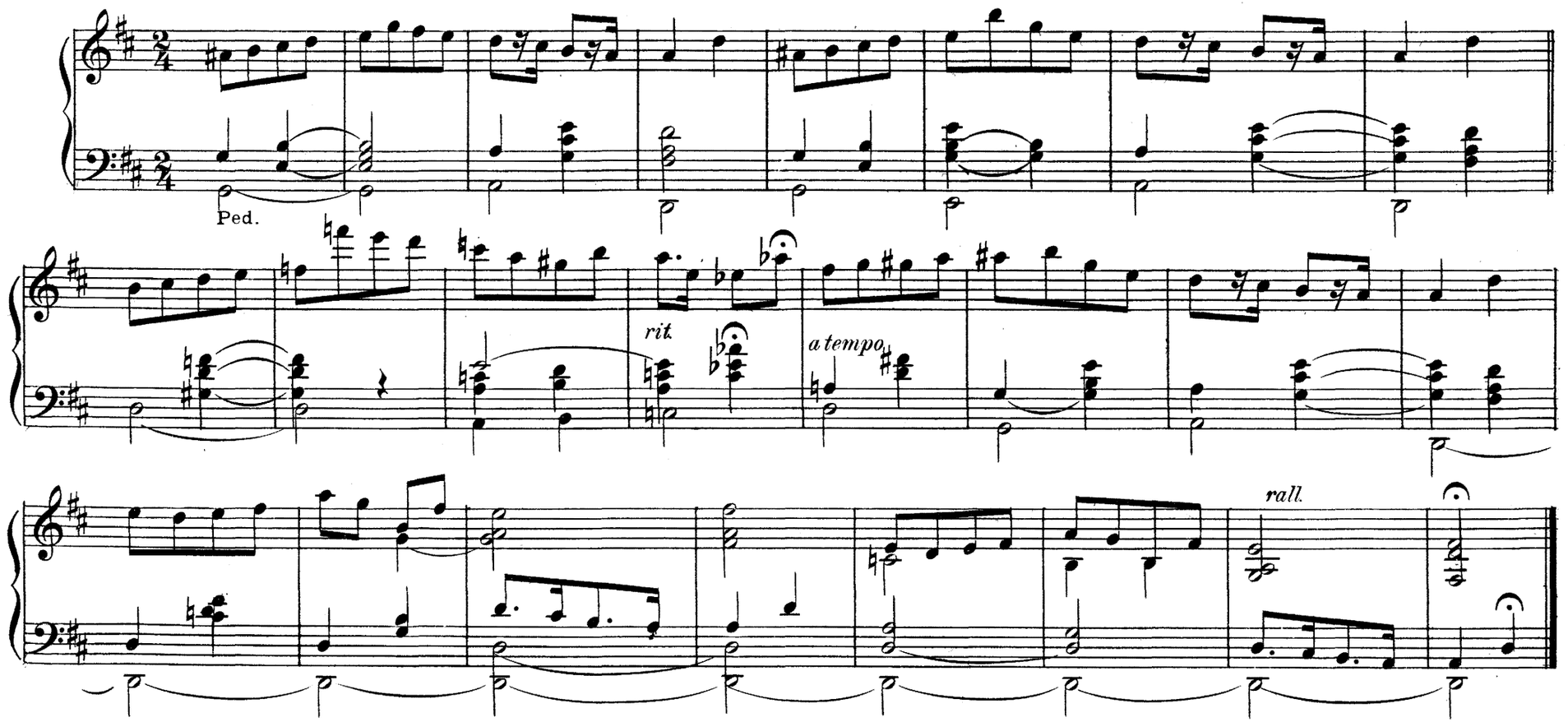


PRELUDE.

Sw. Soft 8 ft. stops.
Ped. soft 16 coupled to Sw.

SCHUMANN.
Arranged by E. L. A.

Andante.



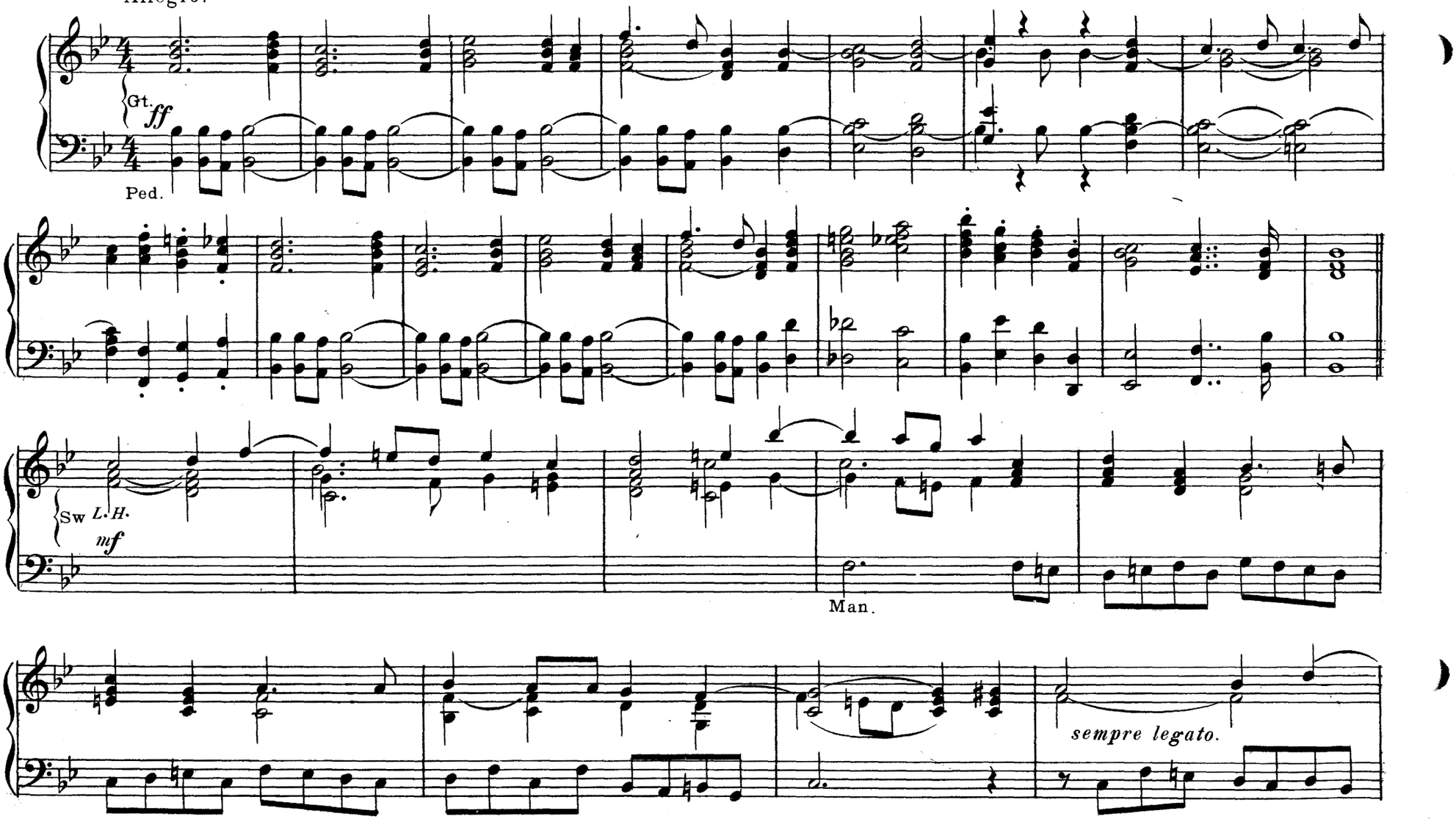
10

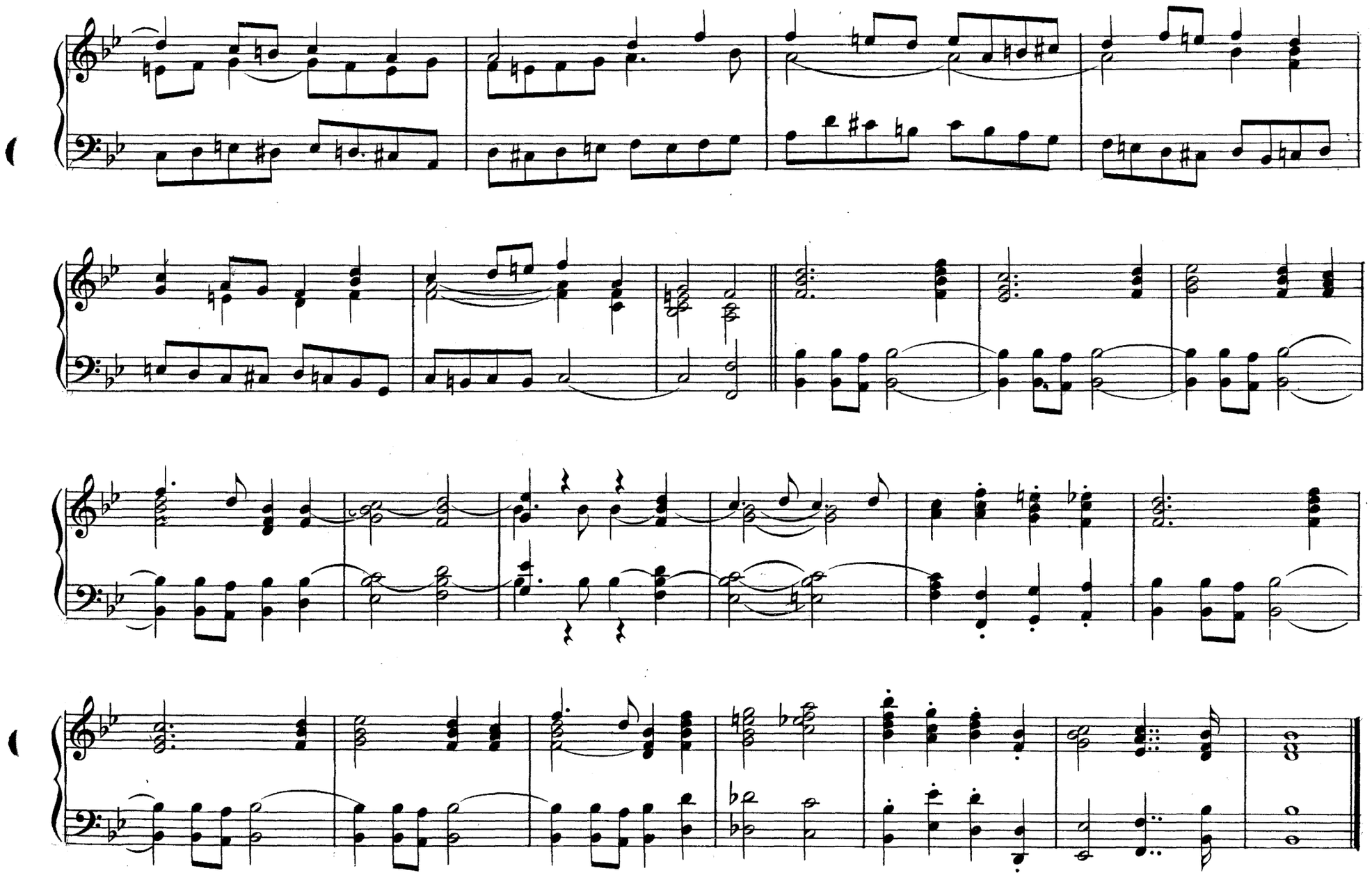
POSTLUDE.

HUMPHREY F. STARK.

Gt. Full without Trumpet.
Sw. Full.
Ped. Op. Diapason.
Gt. to Ped

Allegro.

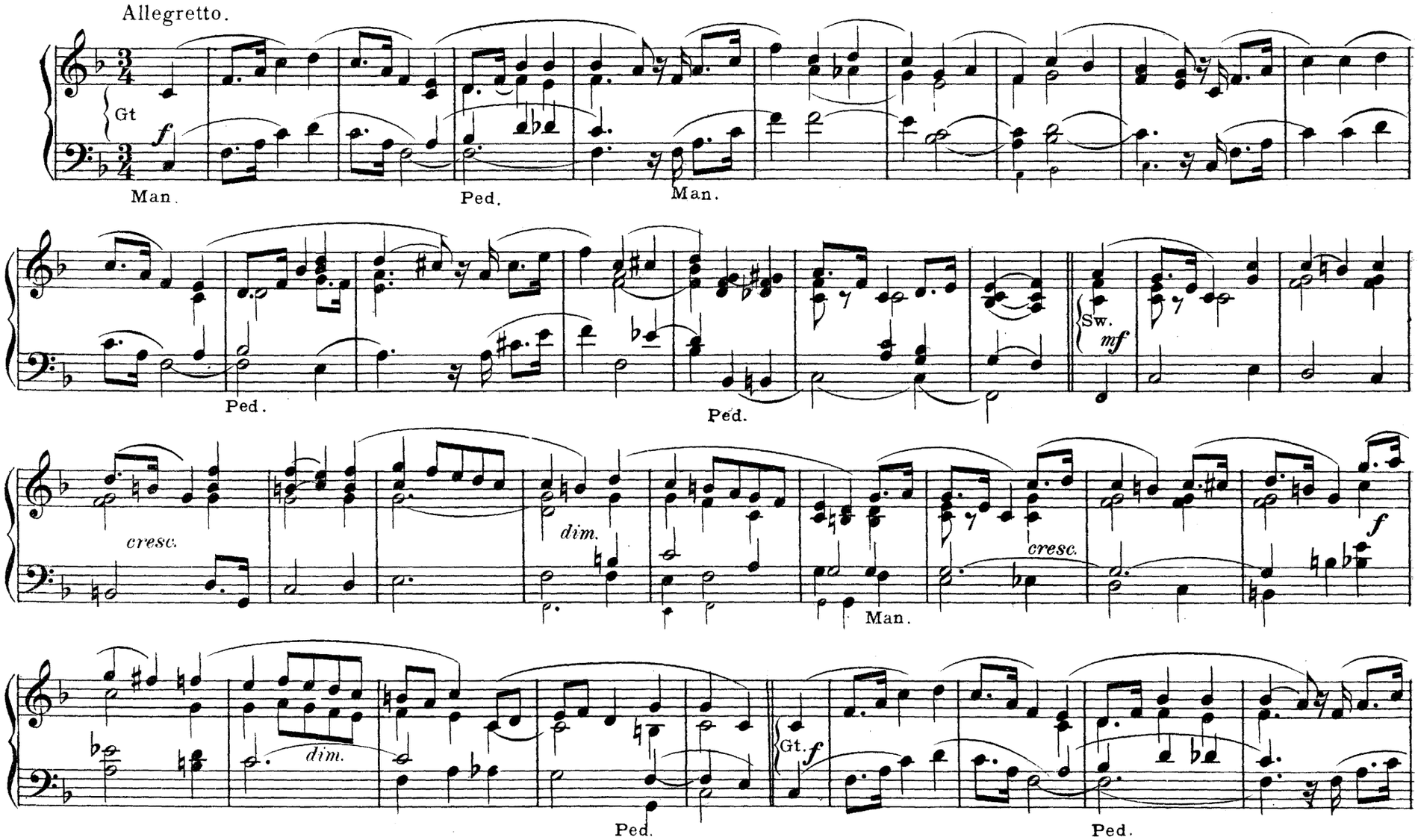


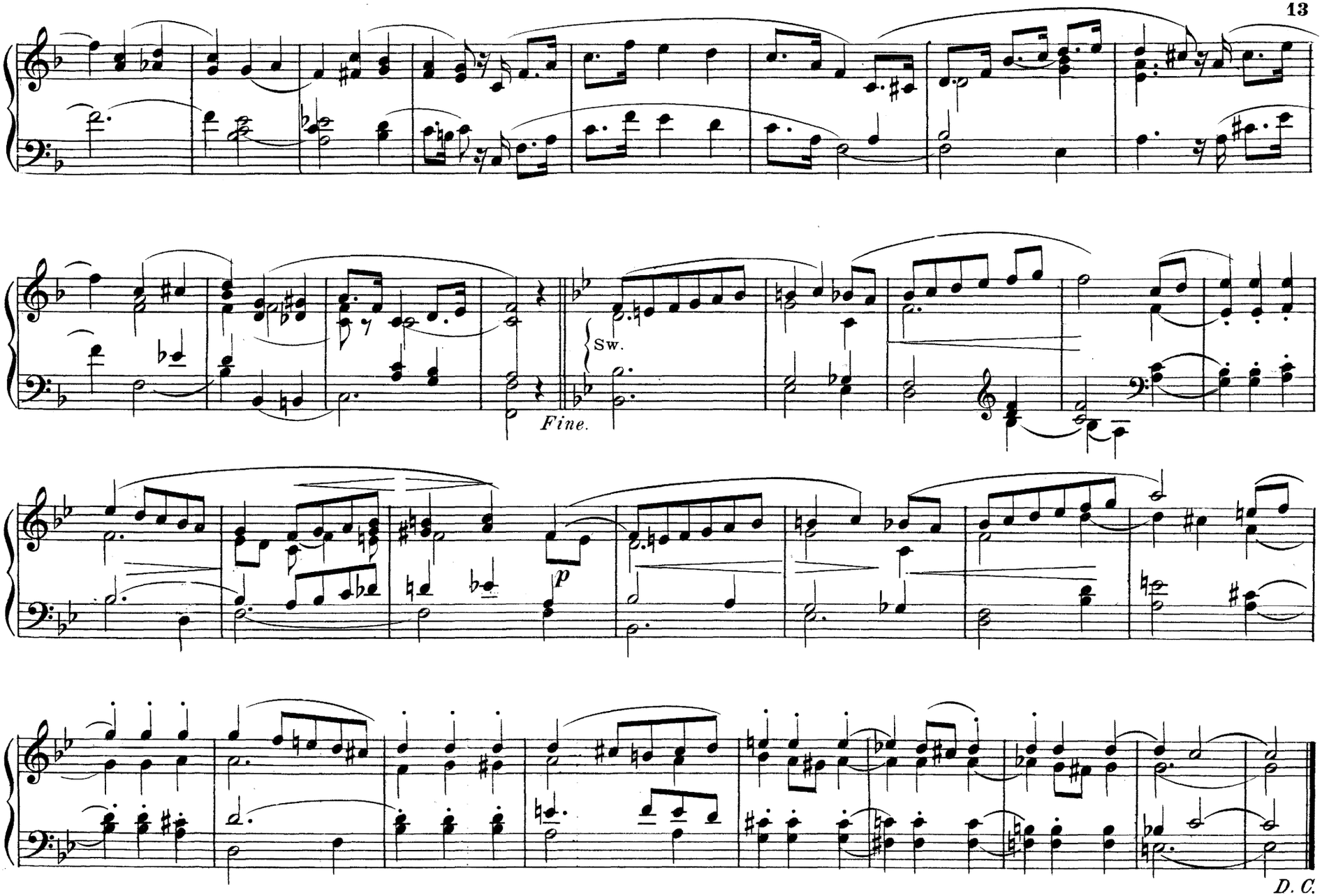


SPRING SONG.

Gt. Diapasons and Principal.
Sw. Full without Reeds.
Ped. Bourdon coup to Sw.

CHARLES J. FROST.



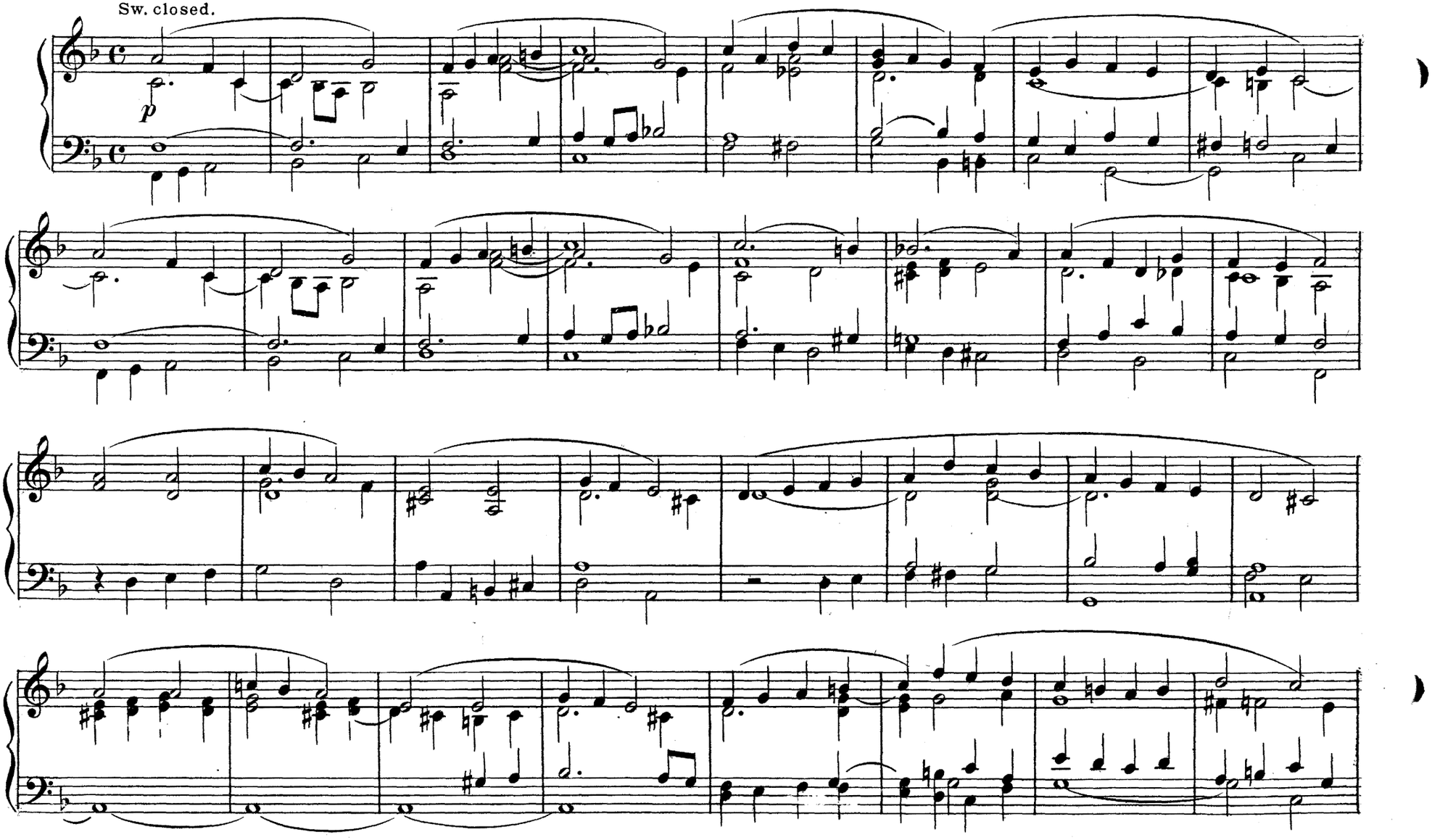

Sw.
Fine.
p
D. C.

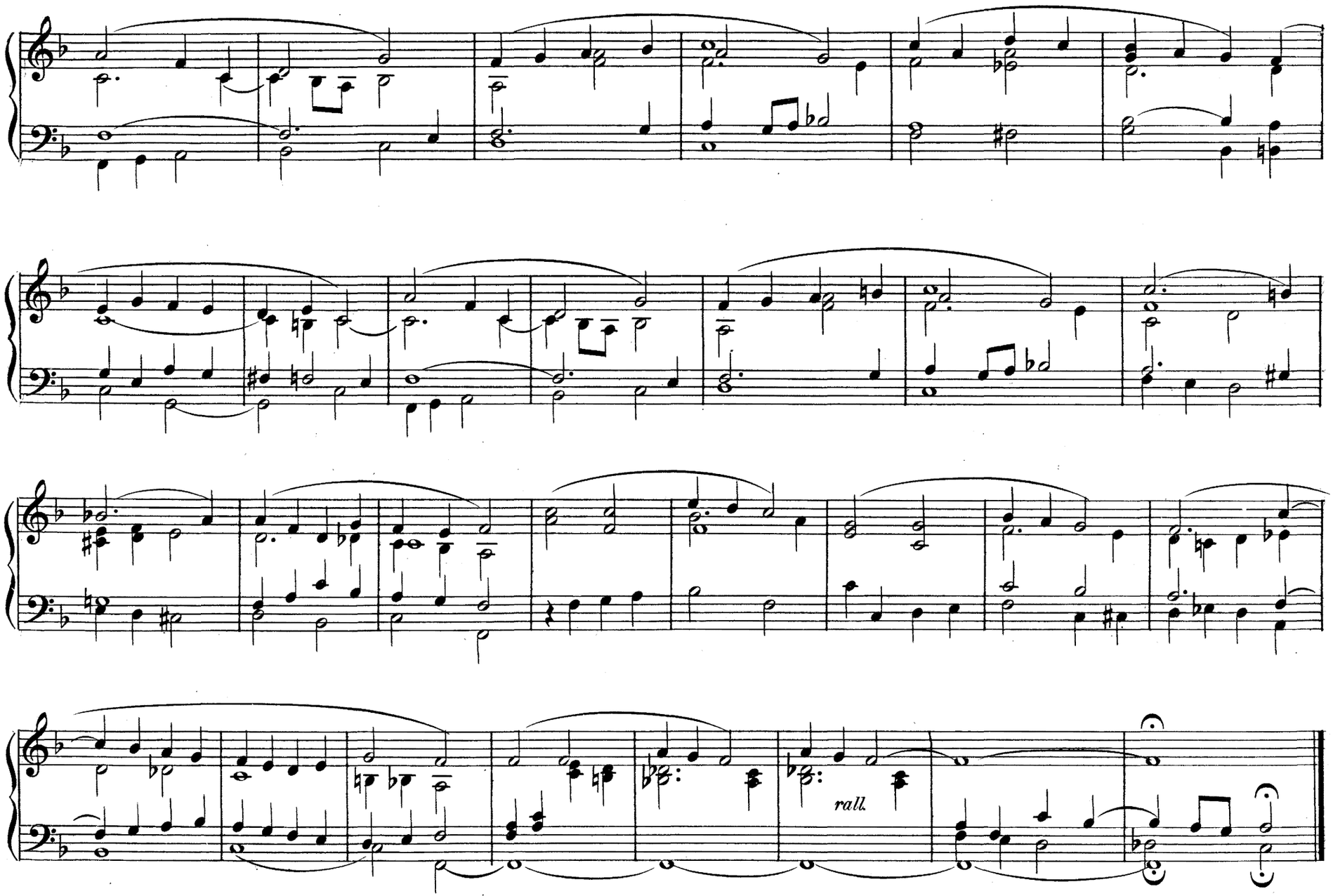
ANDANTE IN F.

Full Sw.
Ped. Bourdon.

W. A. HALL.

Sw. closed.

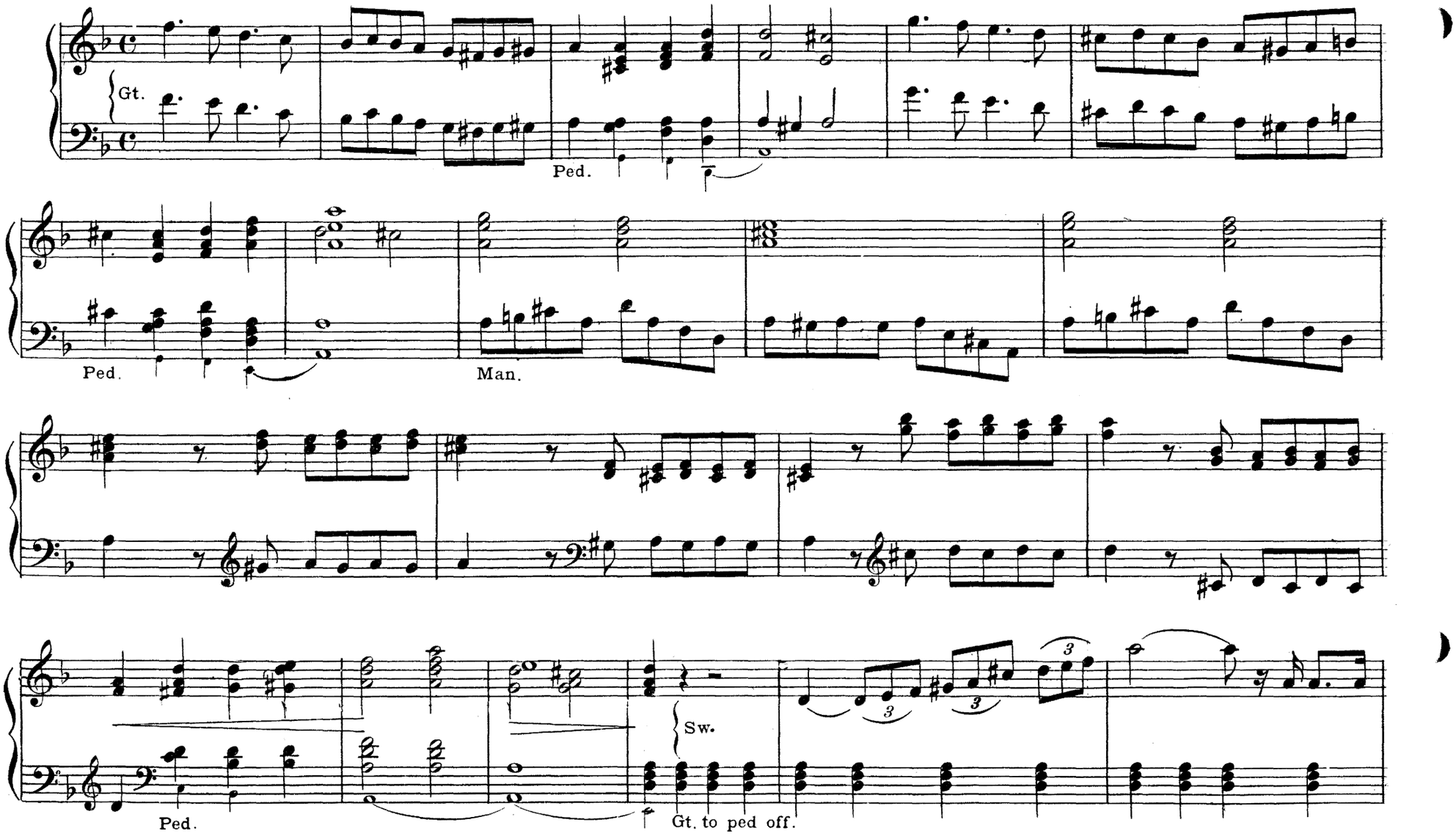



rall.

EASTER VOLUNTARY.

Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Bourdon and Op. Dia.
Pedal couplers

E. L. A.



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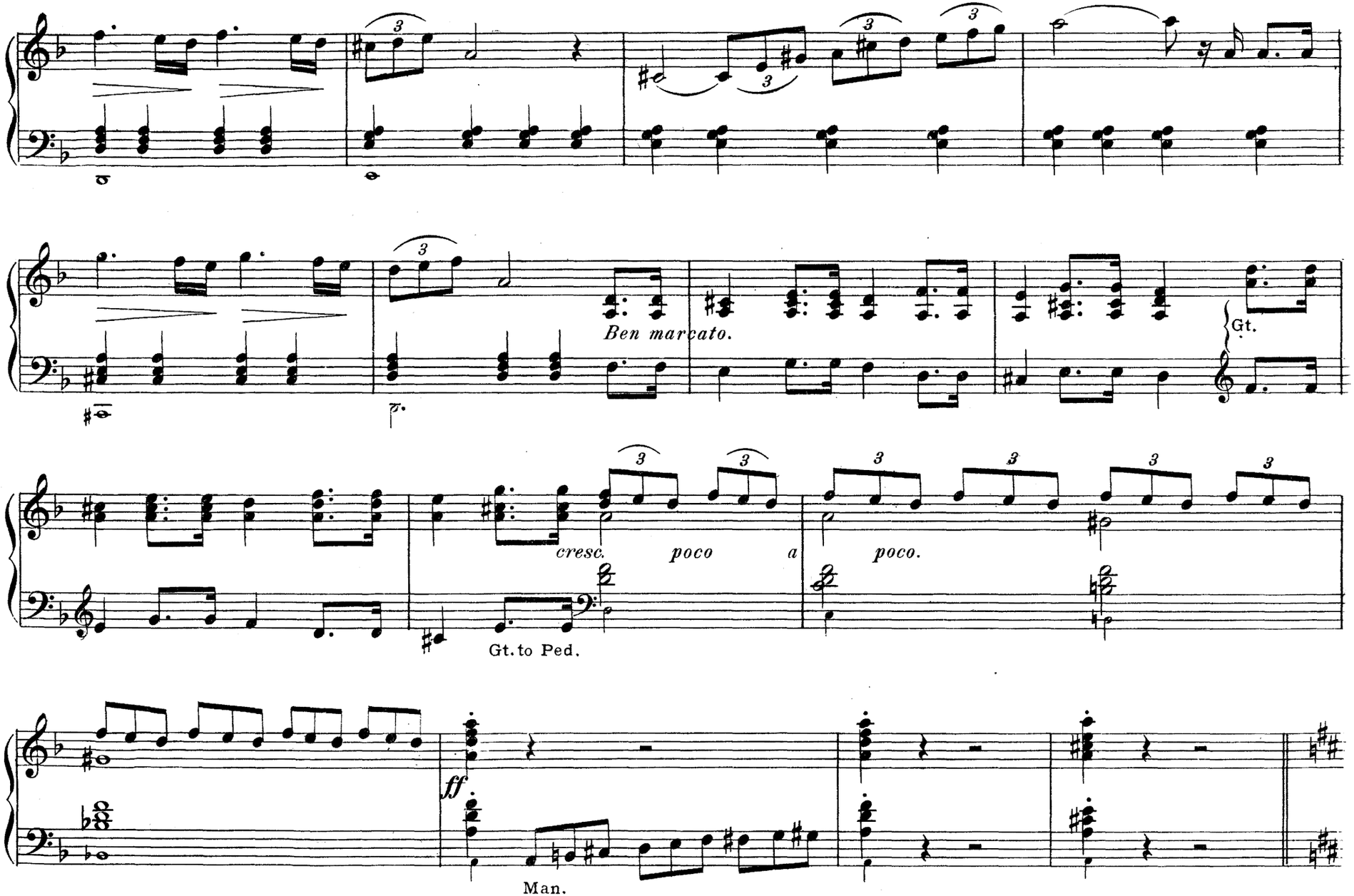
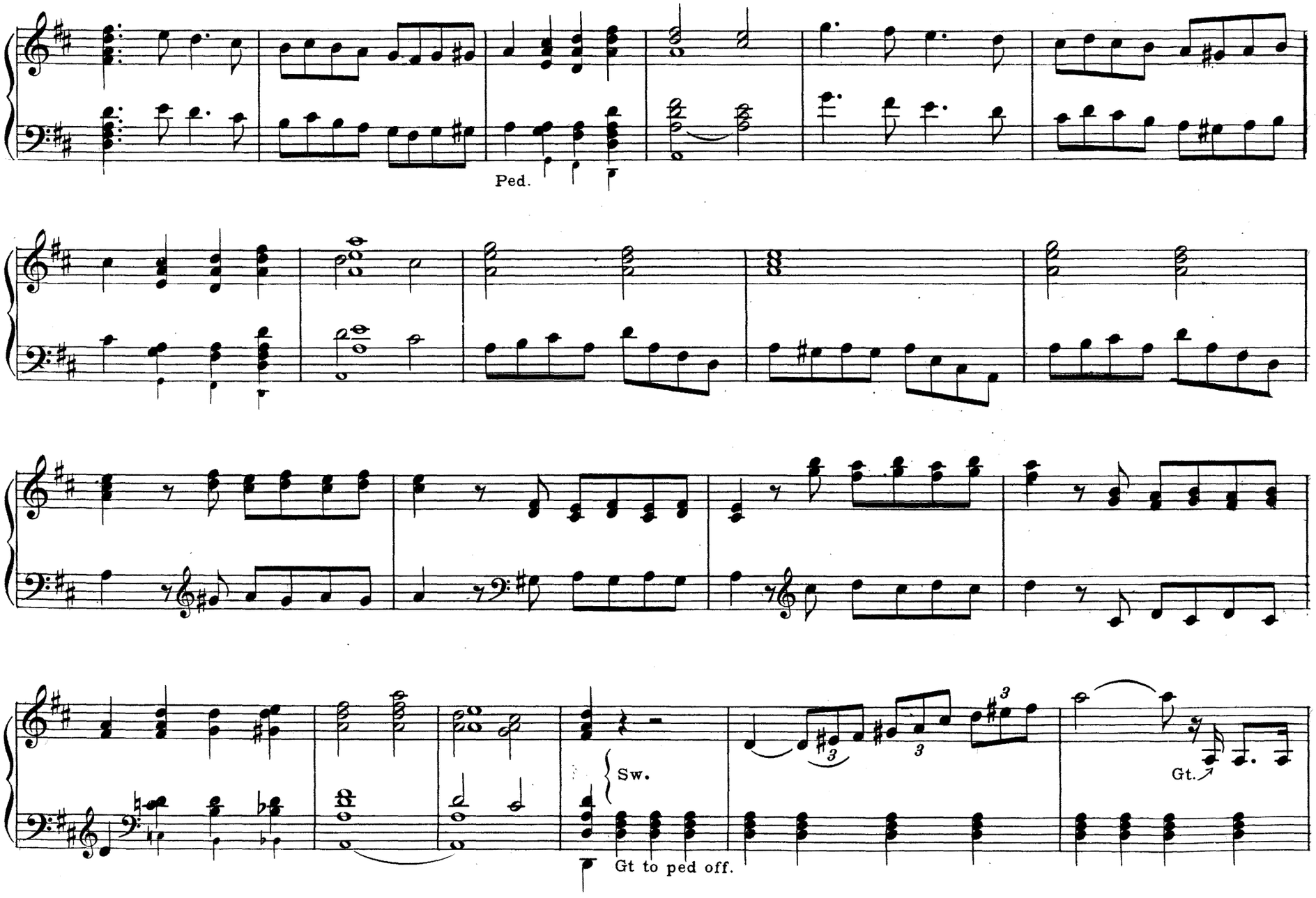
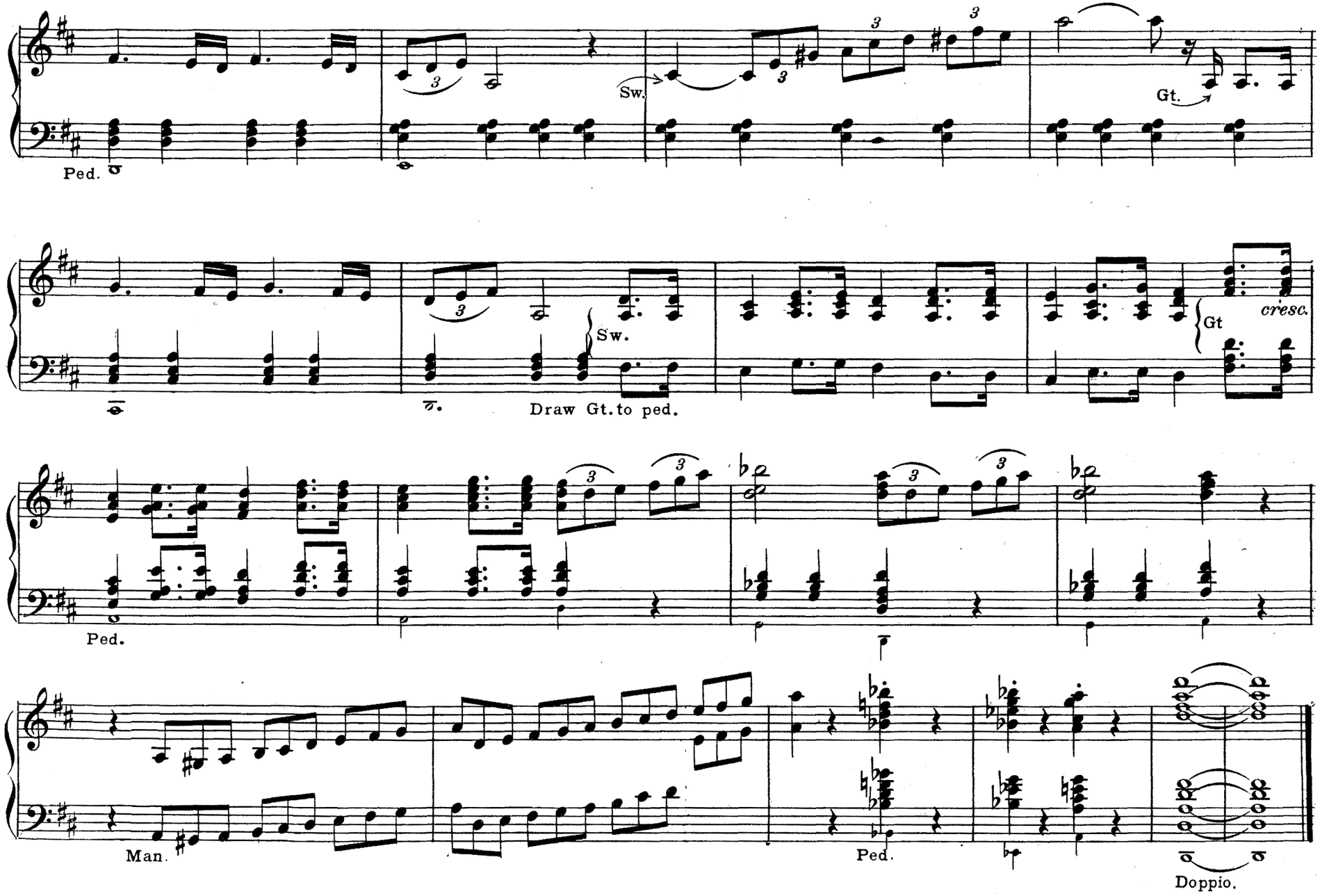

Ben marcato.
Gt.
cresc. poco a poco.
Gt. to Ped.
ff
Man.

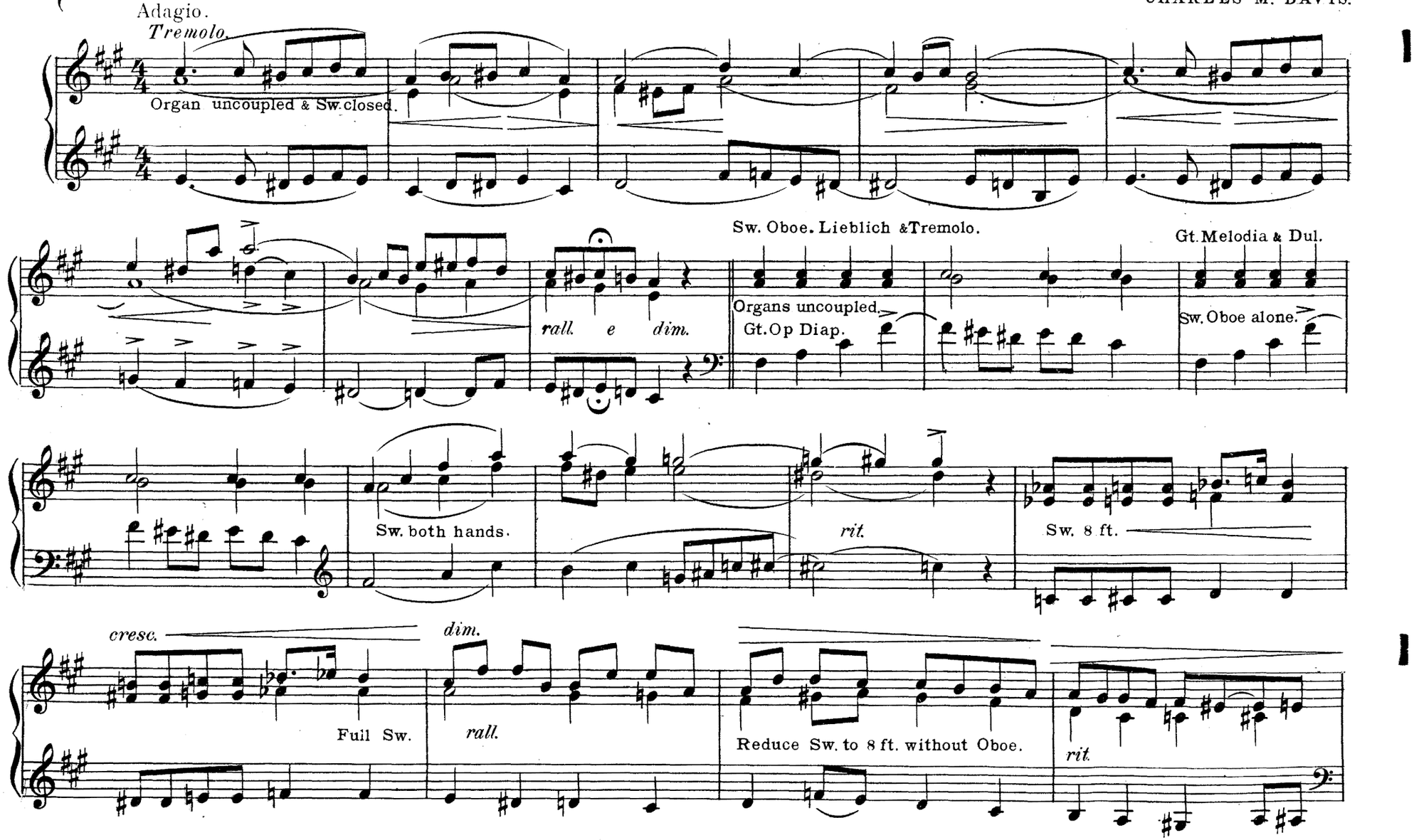

Ped.
Sw.
Gt to ped off.
Gt.


Ped.
Sw.
Gt.
Sw.
Draw Gt. to ped.
Gt
cresc.
Ped.
Man.
Ped.
Doppio.

20 Sw. { Fugara. Salicional. Lieblich Gedacht Bass.
Gt. { Dulciana. Gamba.

NOW THE DAY IS OVER.

CHARLES M. DAVIS.



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Andante.

Sw. Salicional, St. Diap. & Lieblich Bass.

Sw. both hands.

Now the day is o - ver

Night is drawing nigh

Shadows of the

Senza Ped.

St. Diap. in.

ppp

Sw. Op. Diap.
Sal Fugara, Flute, Harmonium, and Lieblich.
Organs uncoupled.

eve - ning

Steal a - cross the sky

Gt. Op. Diap. alone.

S.

Reduce Sw. to Salicional, St. Diap. Lieb Bass.

rit.

f

Gt. to melodia & dulciana.

Piu mosso.

Gt. 8 ft.

Sw. both hands.

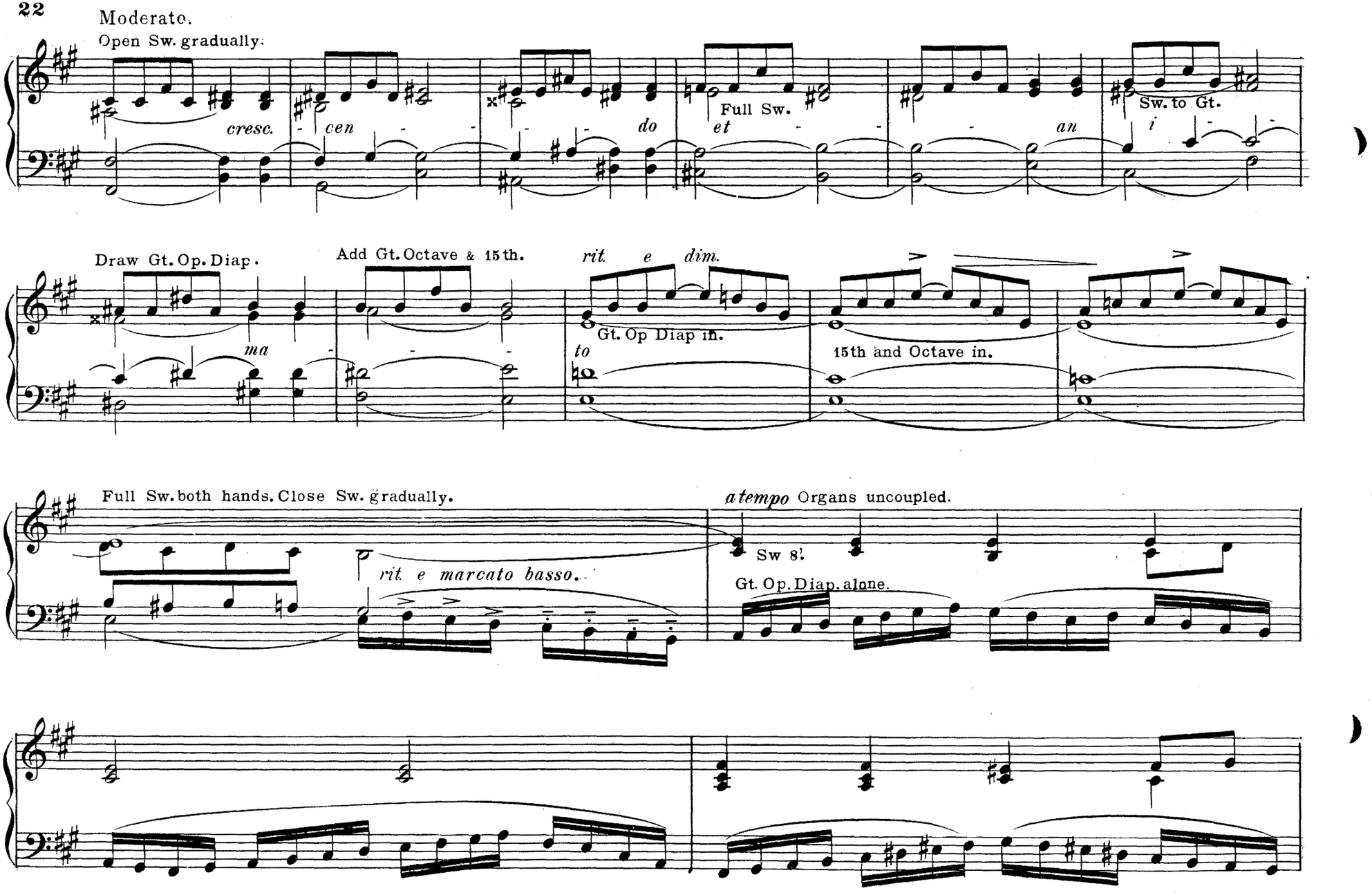
Reduce to 8 alone.

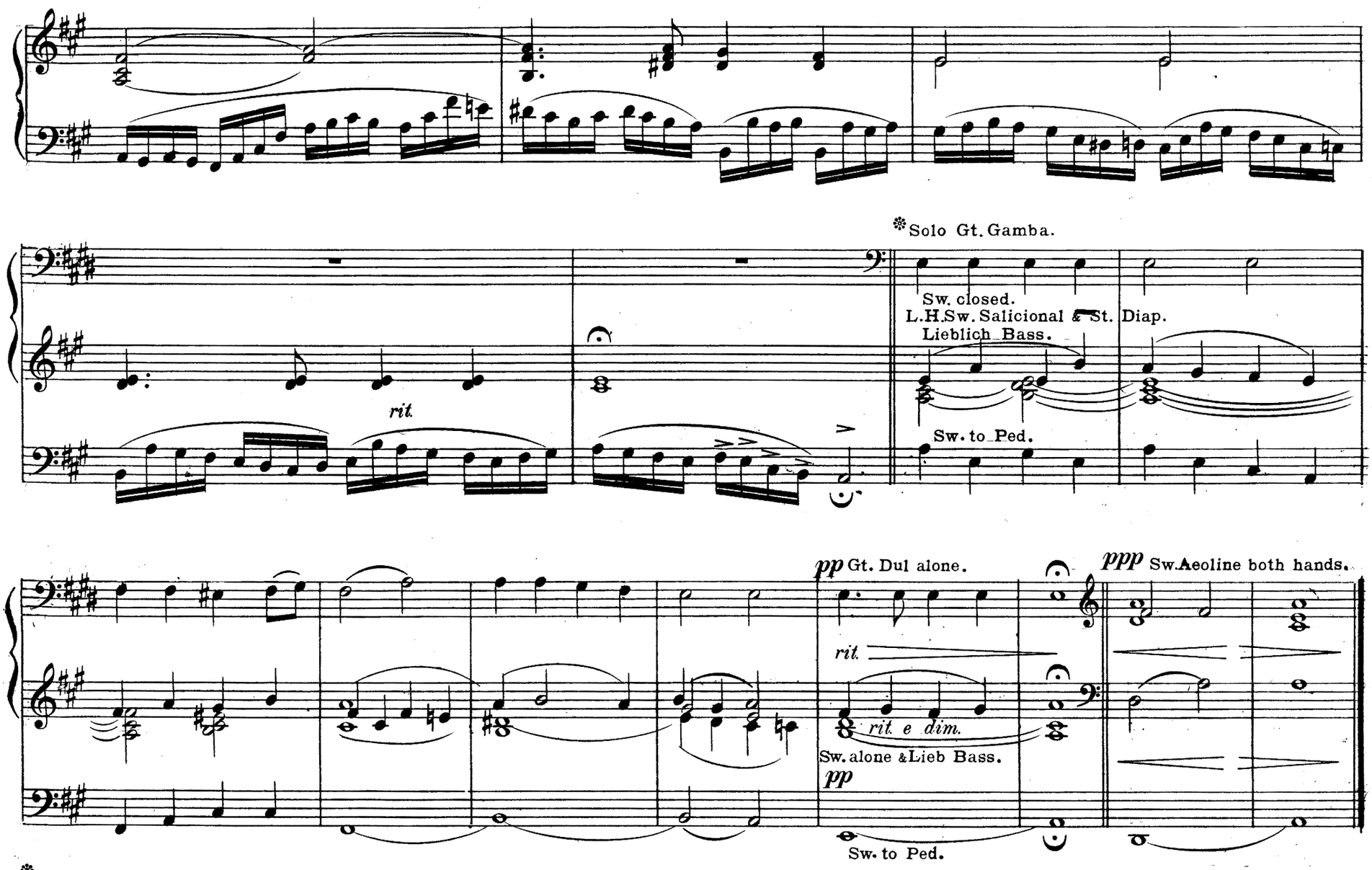
piu lento e piano.

Full Sw.

To full Sw.

close Sw.


Moderato.
Open Sw. gradually.
cresc.
cen
do
Full Sw.
et
an
Sw. to Gt.
i
Draw Gt. Op. Diap.
ma
Add Gt. Octave & 15th.
rit. e dim.
Gt. Op Diap in.
to
15th and Octave in.
Full Sw. both hands. Close Sw. gradually.
rit. e marcato basso.
atempo Organs uncoupled.
Sw 8'.
Gt. Op. Diap. alone.

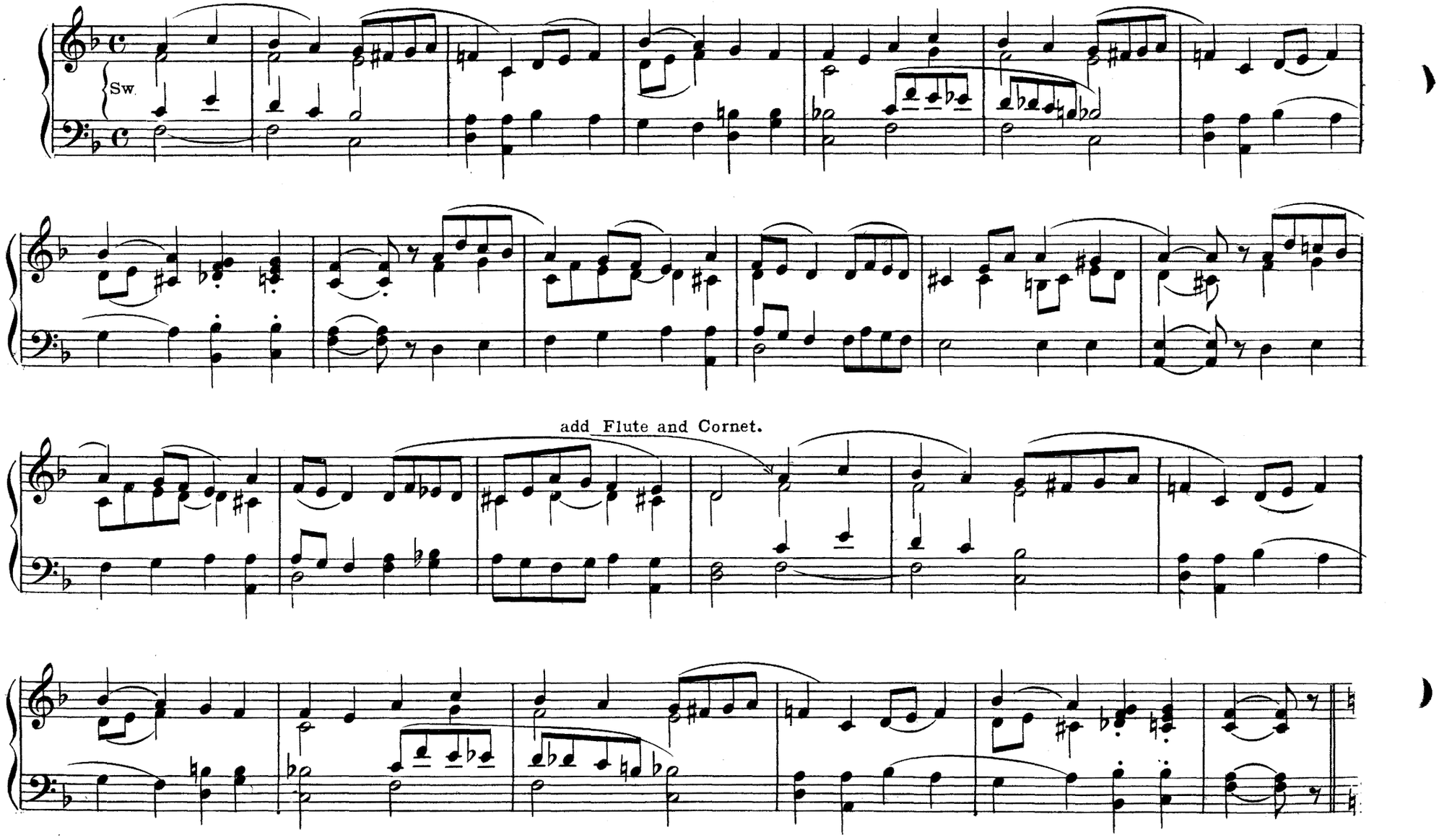


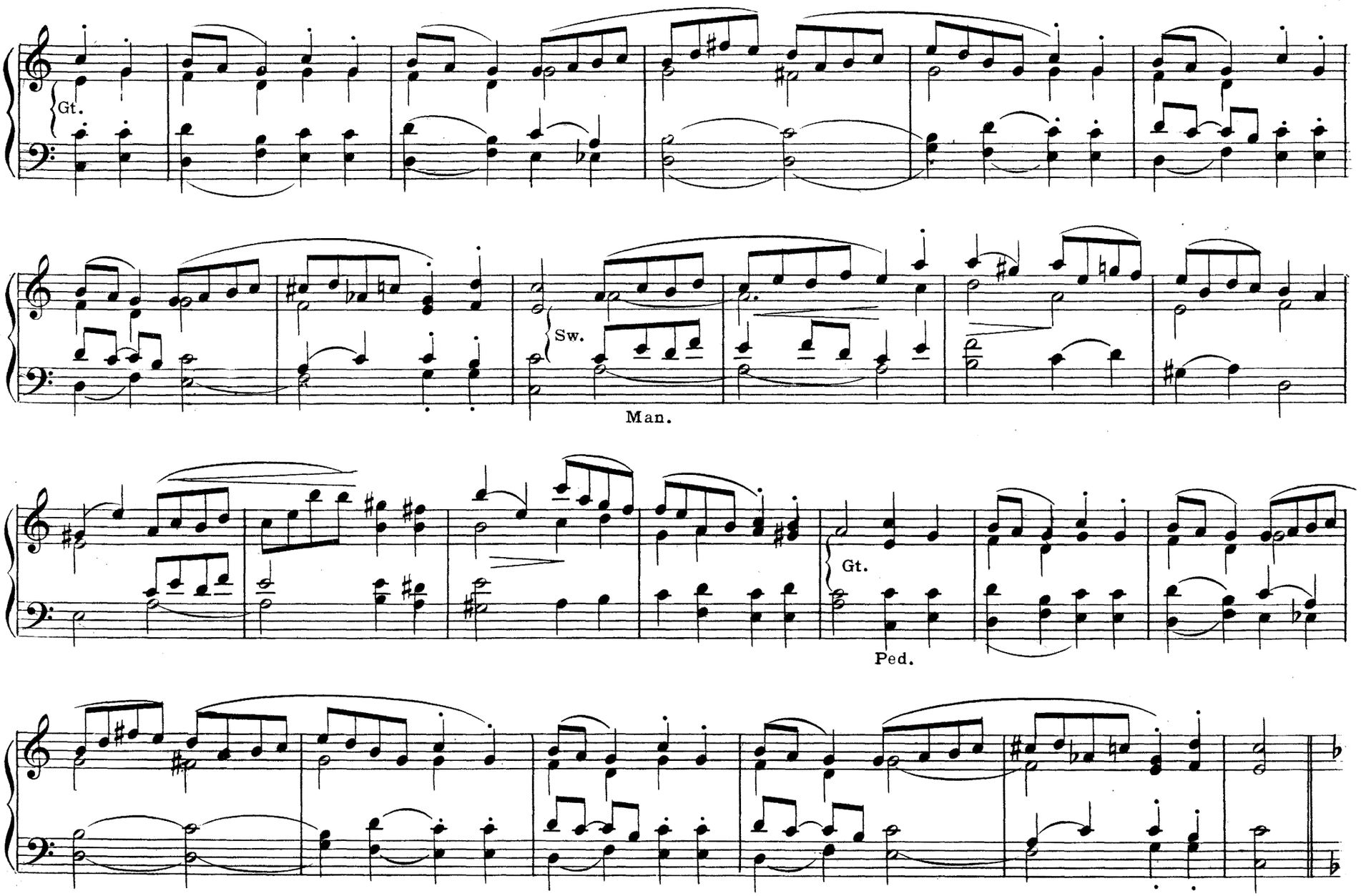
** The L.H. part should be subdued so as to make the solo prominent: In some organs the Gamba is softer in quality than in others, registration according to power of solo stop.*

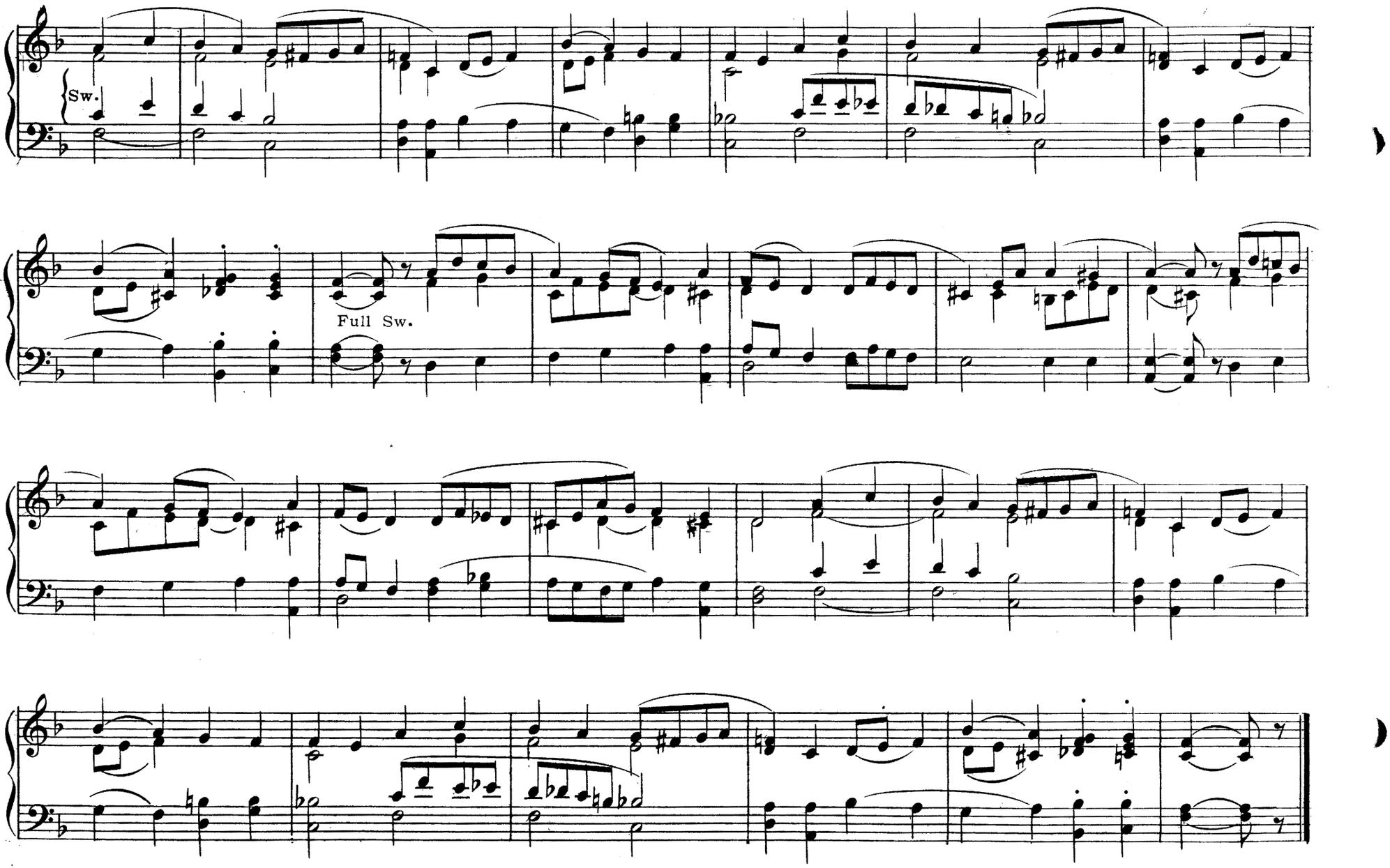
GAVOTTE.

Gt. Melodia Gamba Flute and Principal.
Sw. Soft 8.
Ped. Bourdon coup.to Sw.

J. HORSPOOL.



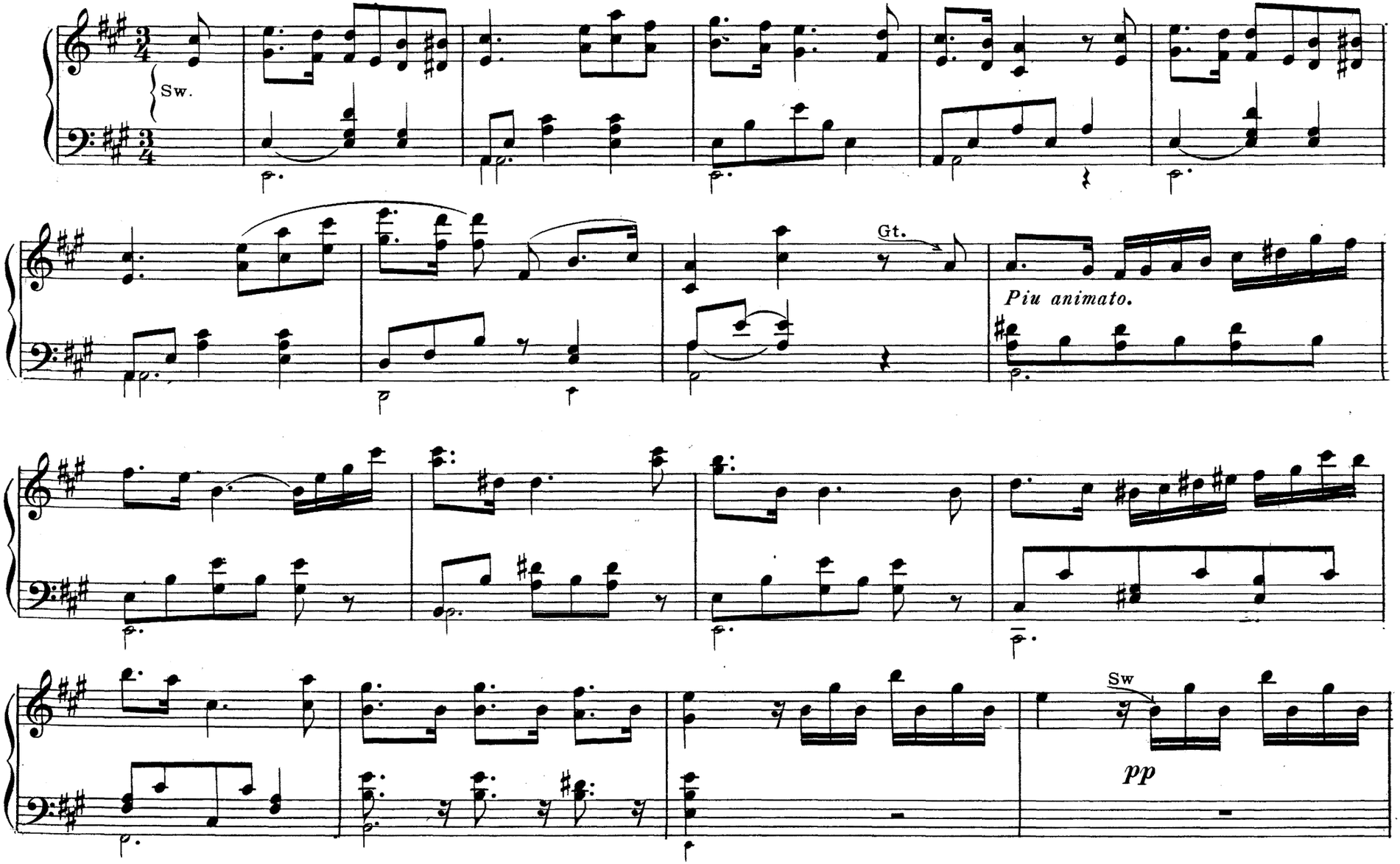

Gt.
Sw.
Man.
Gt.
Ped.


Sw.
Full Sw.

SHEPHERD'S SUNDAY MORNING.

E. L. A.

(Gt. Dopple Flute.
Sw. soft 8' and 4'.
Ped. Bourdon.



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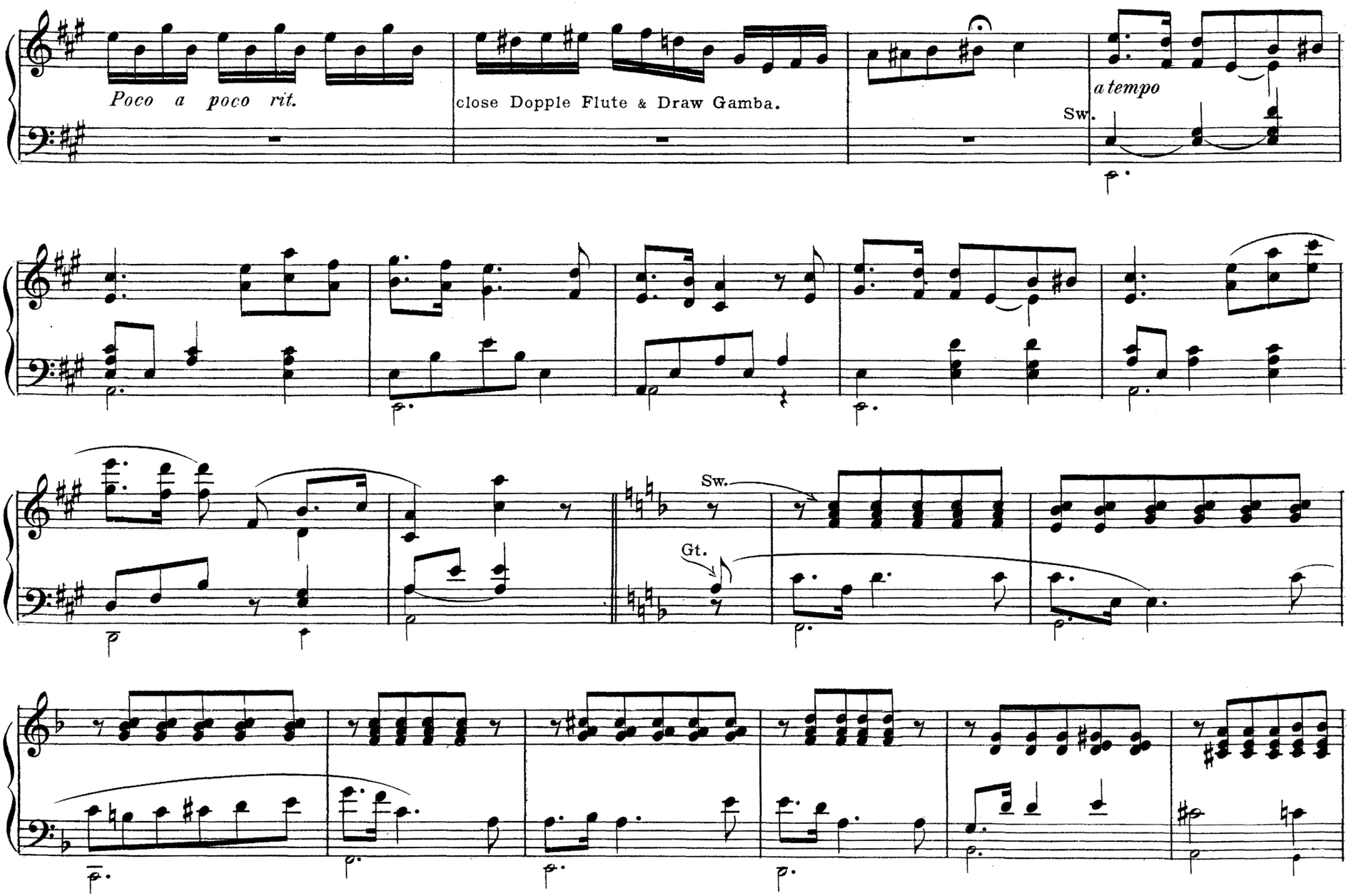
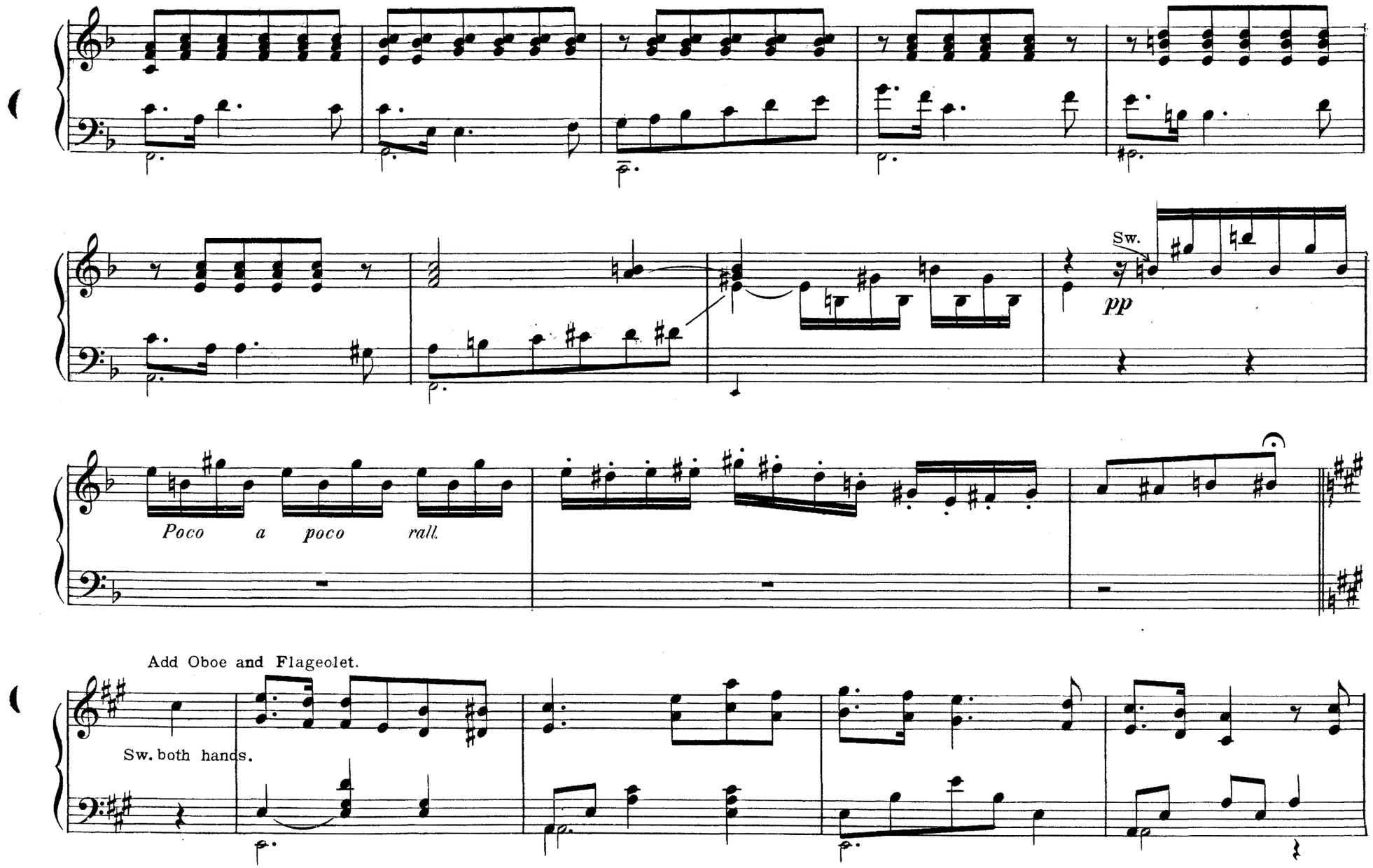
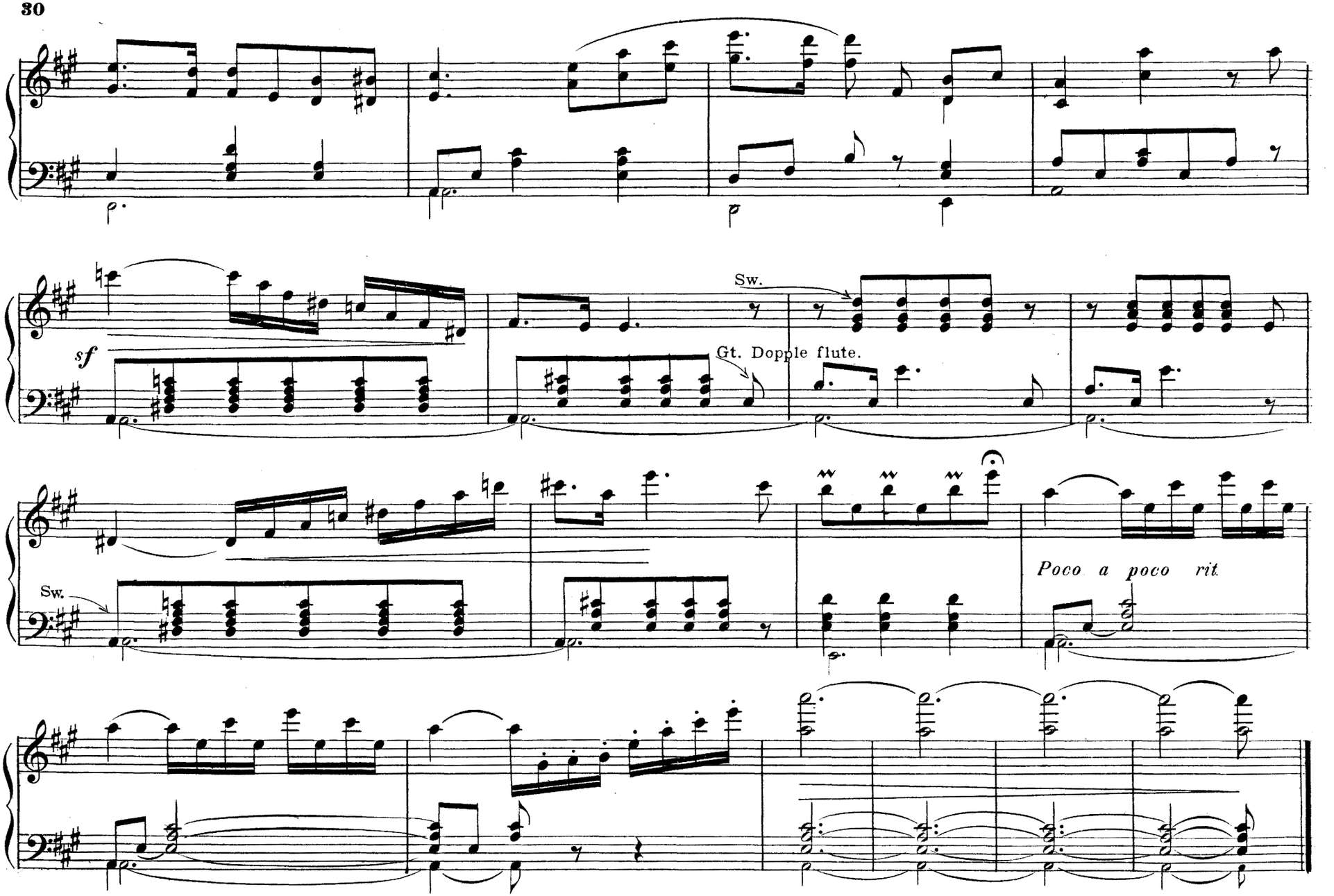

Poco a poco rit.
close Dopple Flute & Draw Gamba.
a tempo
Sw.
Sw.
Gt.

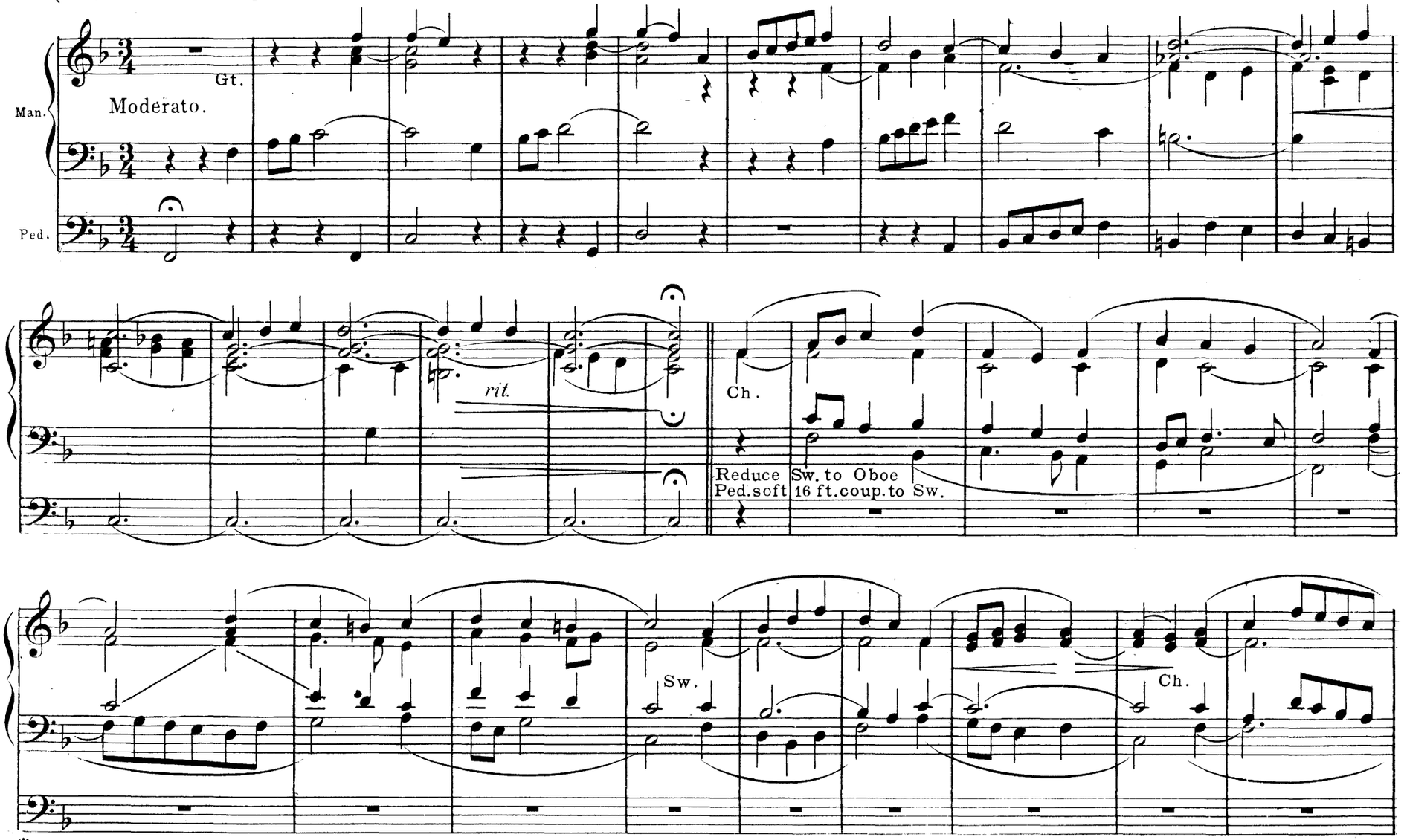

Sw.
pp
Poco a poco rall.
Add Oboe and Flageolet.
Sw. both hands.


sf
Sw.
Gt. Dopple flute.
Sw.
Poco a poco rit.

"ST OLAVES."

Sw. Full with Reeds.
Gt. Diaps. coup. to Sw.
Ch. Soft 8 ft and 4 ft. (or Gt soft 8 ft.)
Ped. 16 ft. & 8 ft. coup. to Gt.

Dr. Orlando A. Mansfield.



* St. Olaves, composed by R. Hudson, Mus. Bac. (1732= 1815) vicar choral of St. Paul's Cathedral, and Gentleman of the Chapel Royal, London.

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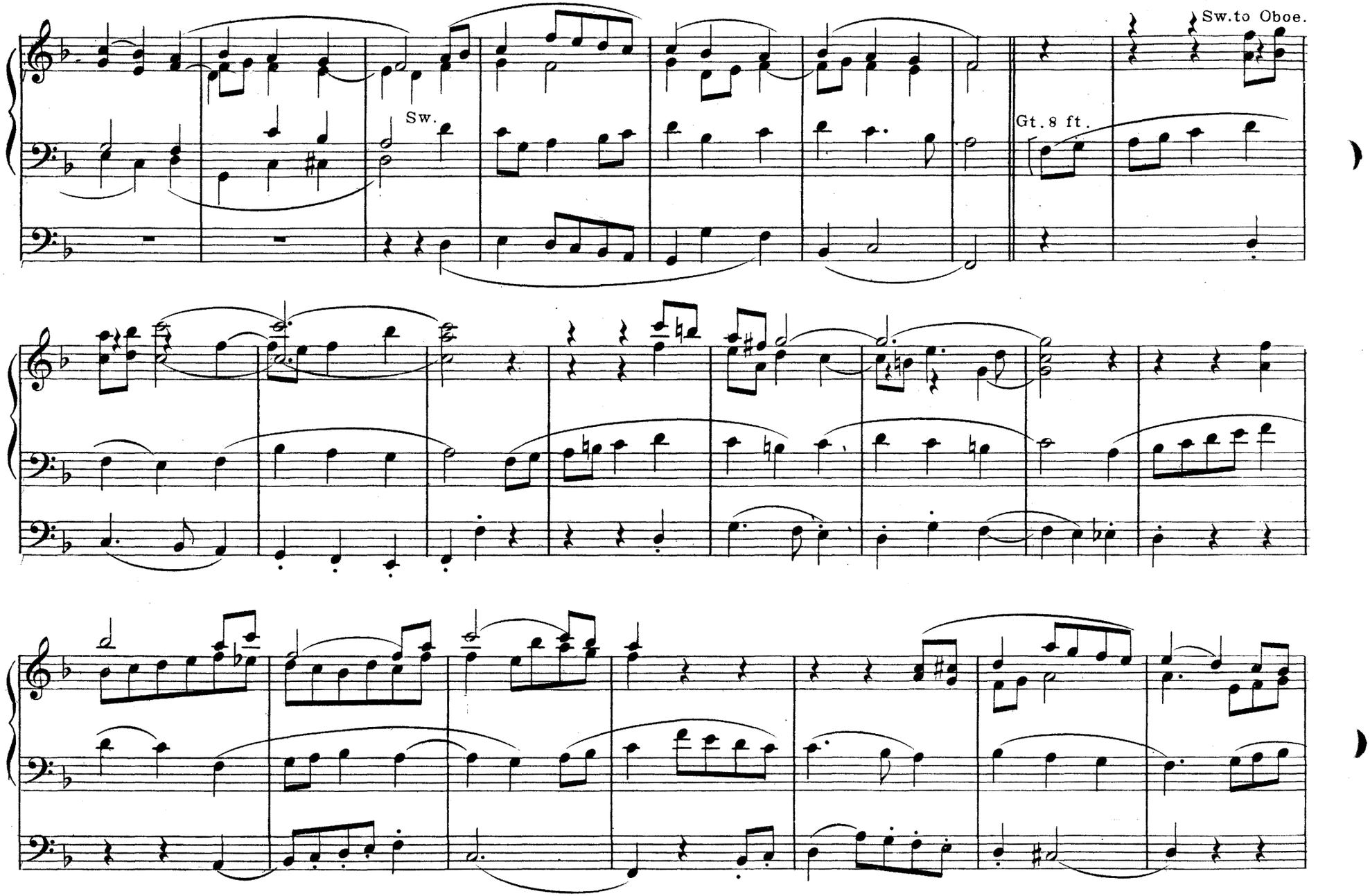
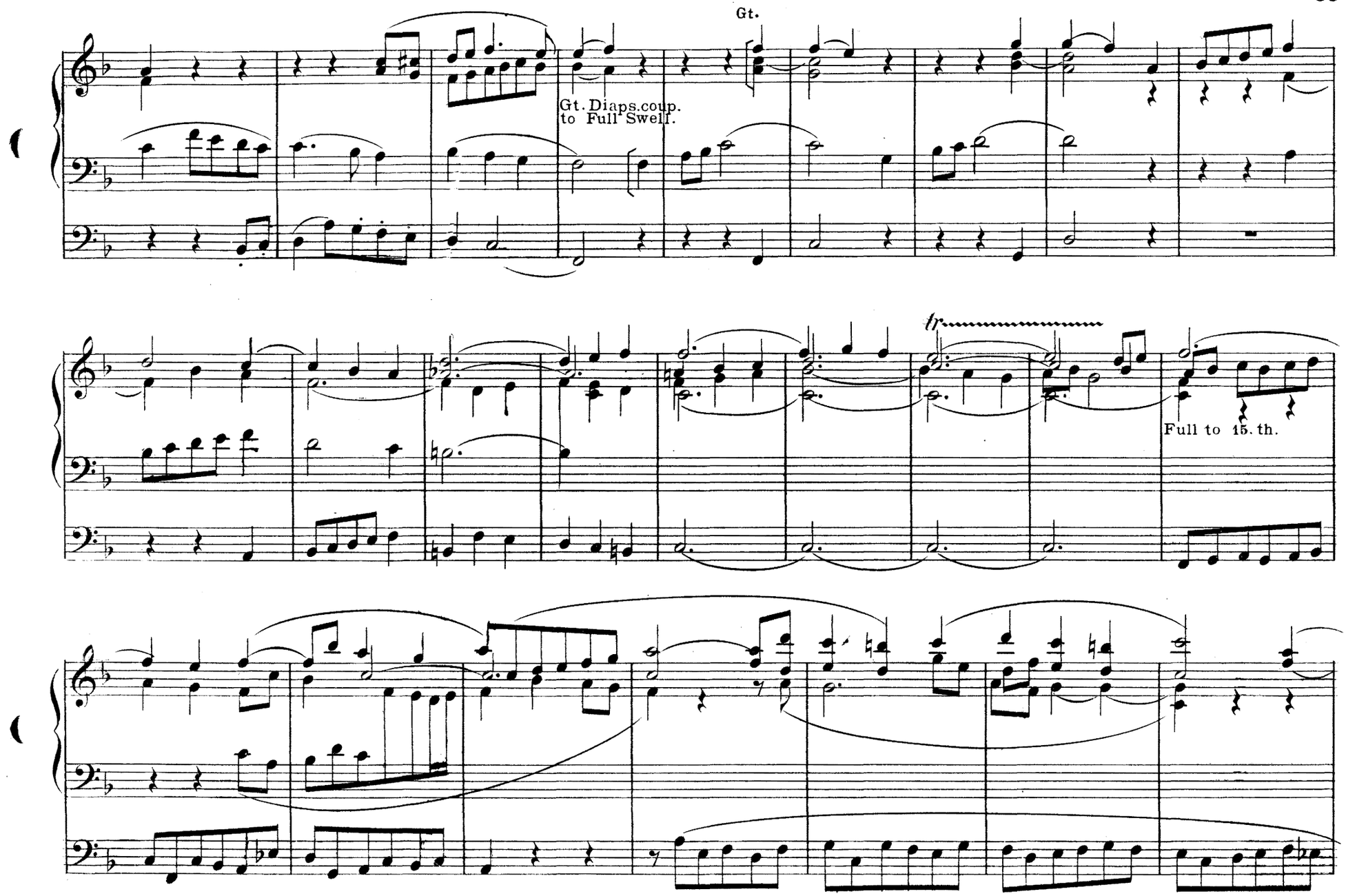
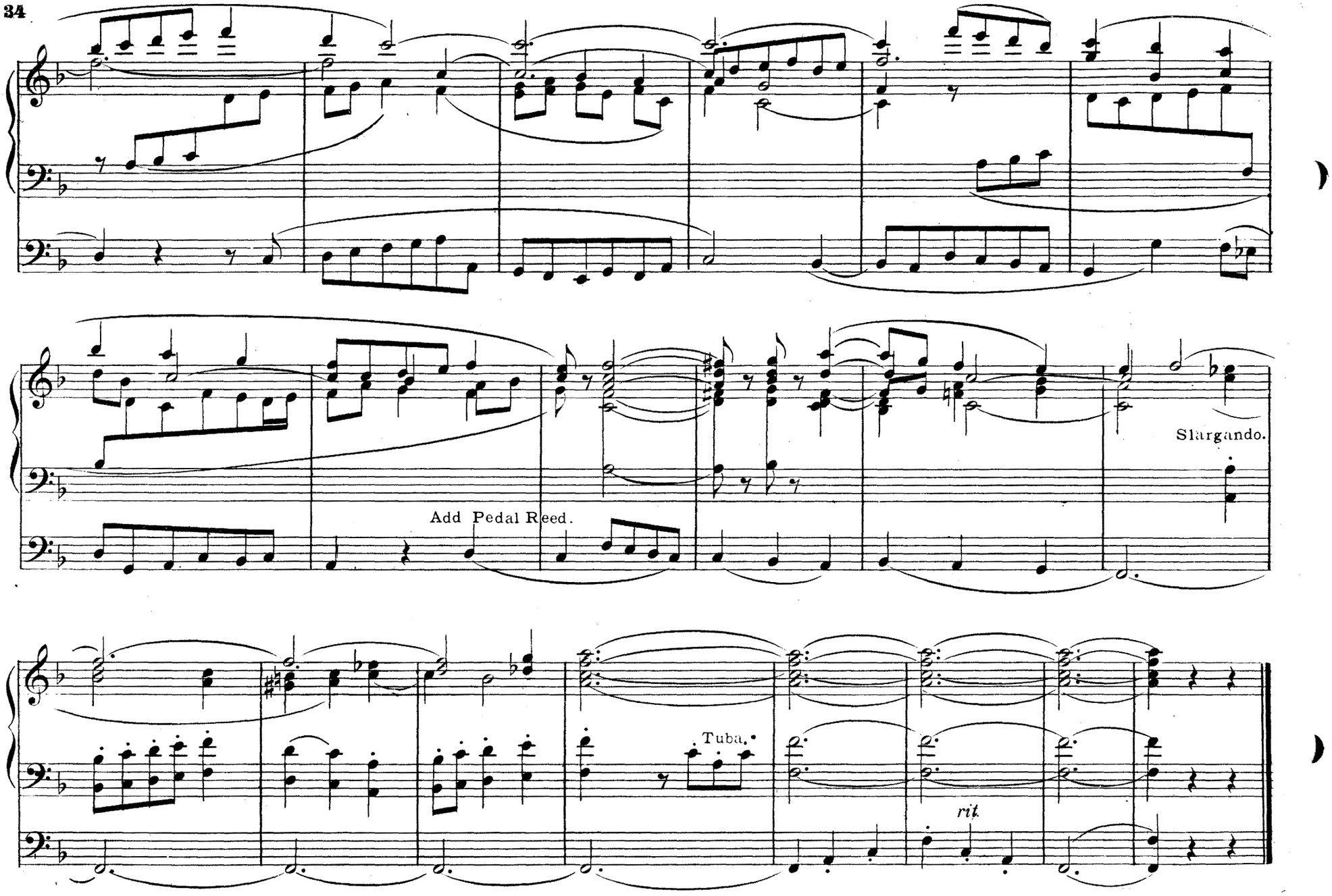

Sw.to Oboe.
Sw.
Gt. 8 ft.


Gt.
Gt. Diaps. coup.
to Full Swell.
tr
Full to 15. th.


Add Pedal Reed.
Slargando.
Tuba.
rit.

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Joy to the World. (Christmas.)
Just as I Am.
Lead, Kindly Light. (Funeral.)
Lenox.
Lord, Dismiss Us.
My Faith Looks up to Thee.
Nearer, My God, to Thee.
Nun Danket Alle Gott.
Oh, Come, All Ye Faithful. (Christmas.)
Onward, Christian Soldiers.
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Refuge. (Jesus, Lover of My Soul.)
Rock of Ages.
Softly Now the Light of Day. (Seymour.)
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