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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

Cantare Servare Est

LIBRARY OF CONGRESS DUPLICATE EXCHANGES

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

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The Organist.

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

EDITORIAL NOTES.

As might have been expected, Mrs. Ashford's Hymn Voluntaries have struck a responsive chord in the breast of many organists. This collection of American voluntaries based almost wholly on American tune is the high water mark of original American organ music. Of course, here and there there are fugutive pieces in sheet form that deserve to be mentioned in the same breath, but no where else is there a collection of purely American music that will compare with this volume, not only in attractiveness and beauty but also in scholarly resourcefulness. We imagine that most of our subscribers who have used the majority of the pieces from the pages of the "Organist" will prefer to secure the collection as more convenient for constant use. L.

We call special attention to the remarks of Sir John Stainer on the modern craze for singing hymn tunes too rapidly. Some leaders and organists seem to think their capacity as musicians is to be guaged by the rapidity with which they force congregations to sing such old tunes as "Old Hundredth," "Italian Hymn" and "Coronation," without regard to the impression of irreverence and flippancy such undignified and musically senseless speed must make upon an intelligent and susceptible hearer. Excessive speed as well as excessive tremolo, whether instrumental or vocal, is always a sign of a crude musician. L.

We wonder how many of our organists have introduced one or the other of our journals into their choirs. That three times as many choirs use our monthly choir issues regularly than all other like publications put together is surely a strong proof that they are well adapted to the needs of most choirs. We should be glad to send samples for inspection. L.

Members of our Music Purchasing Club who are getting advance copies of all our new sheet music at five cents per copy are extremely pleased with their bargain. While hundreds have joined the club, there is room for hundreds more. Send for circular of explanation. L.

PIANO PRACTICE AN ADVANTAGE TO THE ORGANIST.

How often one hears a good pianisté say "I would like to play the organ, but fear it would ruin my piano touch;" and this is—to a certain degree—very true, for the keys of the organ, (requiring to be pressed down their full depth) will not admit of the delicate touch demanded for piano playing, and the pressure of the organ keys must have a tendency to dull the light, feathery touch so much to be desired upon the piano.

On the other hand, a reasonable amount of piano practice is very beneficial to the organist. It helps to overcome what is usually called the "legato style," but which is in reality, a lazy, slipshod habit of dragging one chord over into another until the voluntary, anthem, or tune ceases to have any musical sense, and winds its creeping, crawling way from the first note to the last in a manner most exasperating to an energetic listener.

Piano practice of the proper kind not only helps to correct this lazy habit, but is also very helpful in overcoming the technical difficulties so frequently found in modern organ music.

The up-to-date organ - with its electric action and numerous mechanical appliances—makes a class of music comparatively easy that was formerly considered impossible; music that requires not only careful registration and a free use of the pedals, but also genuine finger dexterity, consequently the technic of the piano, viz.: lightness of hand and wrist, prove of the greatest value to the organist who desires to render successfuly the organ music of the present day. Leaving out of the question the fact that it is much less trouble to do technical work upon the always convenient piano, it is still doubtful if the same amount of practice upon the organ would prove as useful in developing a clean, crisp organ touch.

Frequent choir rehearsals with piano accompaniment are beneficial to both singers and organist, and a choir thus trained is apt to sing with promptness and good attack. Far be it from our thoughts to suggest that singers are inclined to be lazy, but it must be admitted that they are fond of leaning upon the sustained chords of the organ, which like charity—"cover a multitude of sins"; so as before suggested the piano is useful in training the voices of the singers as well as the fingers of the organist. E. L. A.

NOTES ON ORGAN PLAYING.

In organ music of the thematic, orchestral, antiphonal, and fugue styles there is much difficulty in making the motives and phrasing clear. In music of these classes there is always a motive of theme that is prominent and in whatever part this appears, it should be made distinctly evident to the listeners. When the organ is playing absolute legato in three or four parts, the ear only hears as melody the upper notes. If it is desired to make an inner part audible as melody, the usual legato style of playing does not suffice. In all cases the last note of a phrase or motive should be made somewhat staccato, and the first note, if it is on a piano, would be accented; but upon an organ the nearest approach to an accent is made by putting the key quickly down, and holding it an instant beyond its actual correct length. The fact that it so lingers serves to emphasize it. The unaccented notes can be made the very least staccato in music which is solemn or grand. But when the content of the piece is bright and brilliant, and when the motives appear in the inner parts, the unaccented notes of the motives should be made considerably staccato. Then the ear follows them readily, notwithstanding there are notes of higher pitch heard simultaneously with those of the melody, This is because the staccato notes demand the hearer's attention.

Amateur organists, and it may be said many professionals, do not make their phrasing sufficiently clear. Phrasing is to the musician what pauses and inflection of the voice are to the reader. It is well known that every phrase has a climax, and if the swell organ is in use, the swell should be gradually opened until the climax is reached, after which it should be slowly and gently closed to make the nuance as distinctly evident as was the climax. The reason of this is, after the music has increased to the point of climax, the tensity of expression needs to subside in order to give opportunity for the climaxing of the next phrase, and also to give emphasis to the feeling of repose that belongs to phrase-ending, and also, to prevent monotony.

If when playing, the performer will make each motive sing in his mind, with a distinct impression that he intensely realizes, he will naturally seek to give expression to his musical feelings on the organ, and the hints above given regarding phrasing and making the motives evident by staccato playing, are the mechanical parts of such expression. As one cannot give what is not possessed, or explain what he does not know, with the same truth it may be said, that we cannot make others feel what makes no impression upon ourselves

One of the principal reasons for so much ineffective organ playing in church, is lack of sufficient private practice. Organists from their experience in choir accompaniment and frequent reading of music, generally become expert sight-readers, and this ability proves a great temptation to neglect careful practice in the real learning of pieces. The most perfect sight-readers, even if they possess the most extraordinary skill in playing, cannot produce a tithe of the effect through a sight-reading performance, that can be produced after a careful and extended study of the same piece. With such study alone, can the intrinsic excellence of a composition be mastered sufficently to enable the performer to play it with an effective expression. Organists fall into a feeling that almost anything is good enough, as there is almost no one in the congregation who knows the difference; but this is a mistake. It would be a strange congregation that did not contain a few members sufficiently well informed about music and critical enough to know good from bad playing, and it is these few people of a cultivated taste who are the leaders of public opinion in musical affairs. No organist will ever rise in his profession or attain eminence until he plays especially for those favored few who can appreciate the best there is in him; and even where there none who could appreciate his efforts, he should recognize that he is taking part in a divine service, and the place and occasion demand his best powers, and this means careful preparation, earnest thought, and a studied execution.

CHARLES W. LANDON.

FASHION IN HYMN TUNES.

England, in the latter part of the last century and the early part of this, was flooded with tunes of the most commonplace and weak type. Some of the tunes to which the noblest examples of last century hymns were originally sung are perfectly execrable – such as "Jesus, Lover of my Soul," and "When I survey the wondrous Cross," sung to the tune of "Tombstone." Within the last forty years an entirely new school of hymn tunes has come into existence, the best exponents of which are Wesley, Monk, Dykes and later still Barnby, Elliot and Sullivan. If some of the modern tunes are too "tuney," taken as a whole, it must at least be admitted that they are congruous with, and illustrative of, the words to which they are attached; and the blame which is often heaped on the composer of what are called weak and sentimental tunes must at least be shared by the author who produced the weak, sentimental words. But many of the best warm-hearted stanzas from the pens of our best modern authors actually need to be wedded to a sympathetic tune. I recall a curious illustration of this. In the original issue of "Hymns Ancient and Modern" (1861) Wm. Alexander's lovely hymn, "The roseate hues of early dawn" was wedded to the tune known as the "Old 44th," a really fine tune in itself. But though both words and music were admirable, taken separately, the combination of a sixteenth century tune with an essentially nineteenth century lyric was most incongruous; it was more than incongrous, it was almost funny, and of course a modern tune was attached to the hymn at the next revision (1875).

After many years of protest from musicians and amateurs whose words deserve respect, a vicious fashion is beginning to die out, though I fear but slowly. I refer to the fashion of singing hymns at an absurdly rapid pace. We must not, however, be too hard on those who started this fashion; it was, after all, but a natural reaction from the tedious drawl of Tate and Brady's New Version, which was to be heard in most of our churches when I was a child. The slowness of old-fashioned Psalm singing can hardly be realized in these days, but it is still maintained in some parts of Germany and in Holland.

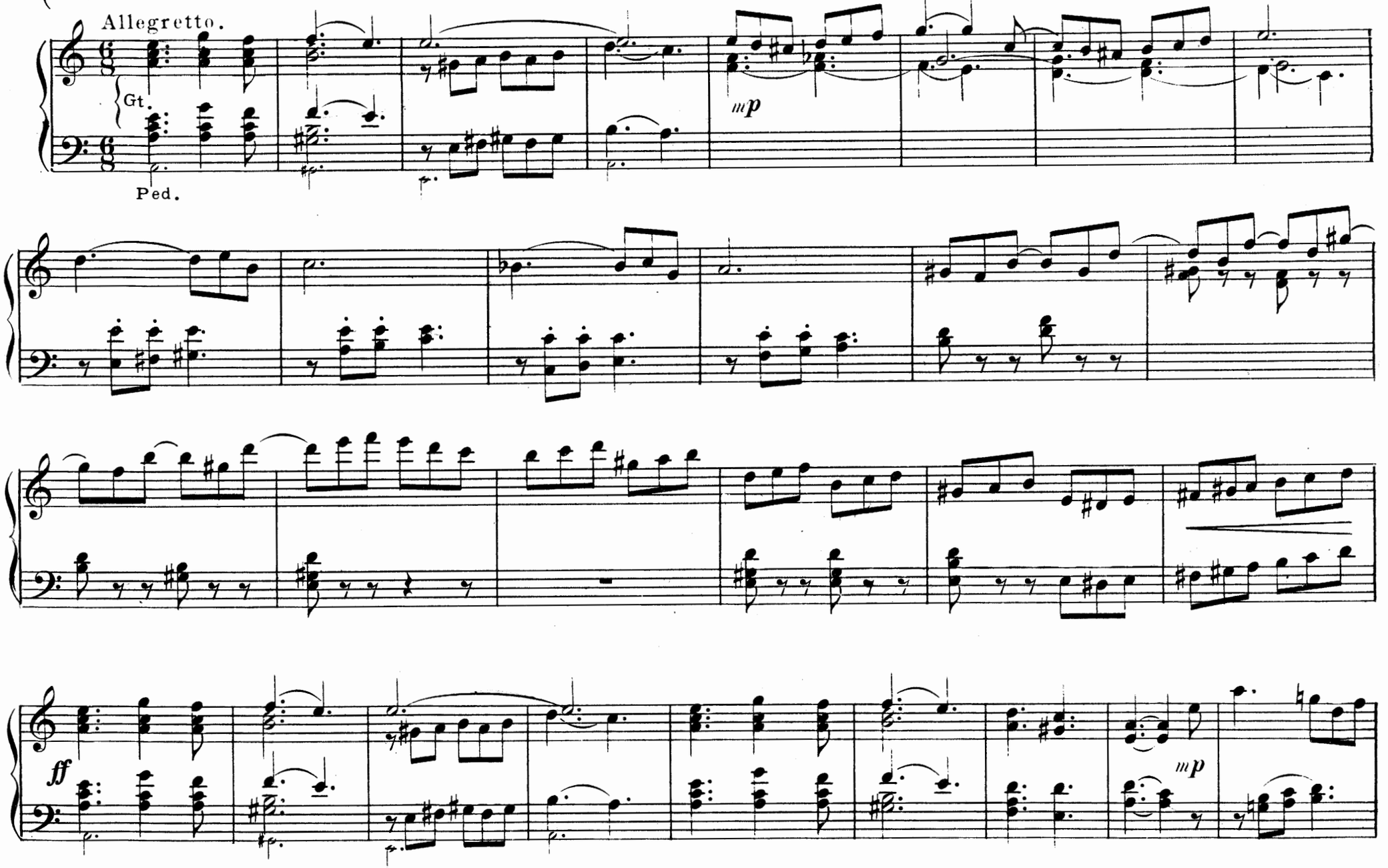
I took the metronomic mark by my watch of a Psalm tune I heard in a church in Rotterdam, and found that every note was held on for rather more than two seconds. It was a Psalm in eight-line stanzas, and I assure you I felt quite unable to trace the melody, and by the time the last line was finished, I had not the smallest conception what the first line of the tune was like. It will give you some idea of the contrast between this and the present so-called 'hearty" singing, if I tell you that I have often heard Barnby's beautiful tune to "When Morning Gilds the Skies" sung exactly *six* times as fast! The remedy for these two opposite absurdities is simple enough. It only requires a little sense of historical propriety on the part of clergy and musicians. Tunes composed in the sixteenth and early part of the seventeenth centuries, whatever their nationality, German, French or English, should be sung slowly; this would include German chorals, such as "Nun danket alle Gott," "Ein feste Burg" and others; also Franco-Genevan tunes, such as "Old Hundredth," "Commandments," and early English Psalm tunes found in such collections as Daye, Este and Ravenscroft. The middle English tunes, such as "St. Anne," "Rockingham," "Hanover," and others, should be sung a little faster but still only at a moderate pace. Quite modern tunes must of course follow the character of the words and the definite wishes of the composer. Such as Langran's "Hark the Sound of Holy Voices," Smart's "Pilgrim of the Night," or Dyke's "Ten Thousand Times Ten Thousand," should be sung at a brisk pace. Hymns of a penitential character and also those used during Holy Communion, should of course be rendered solemnly and slowly. Many of you will justly say that "musical instinct" should easily discover the proper *tempo*; true, but the instinct of true and just *tempi* is, strangely enough, a very rare gift. I have known many musicians of considerable power and taste to break down completely in the test of performing compositions at their proper pace.

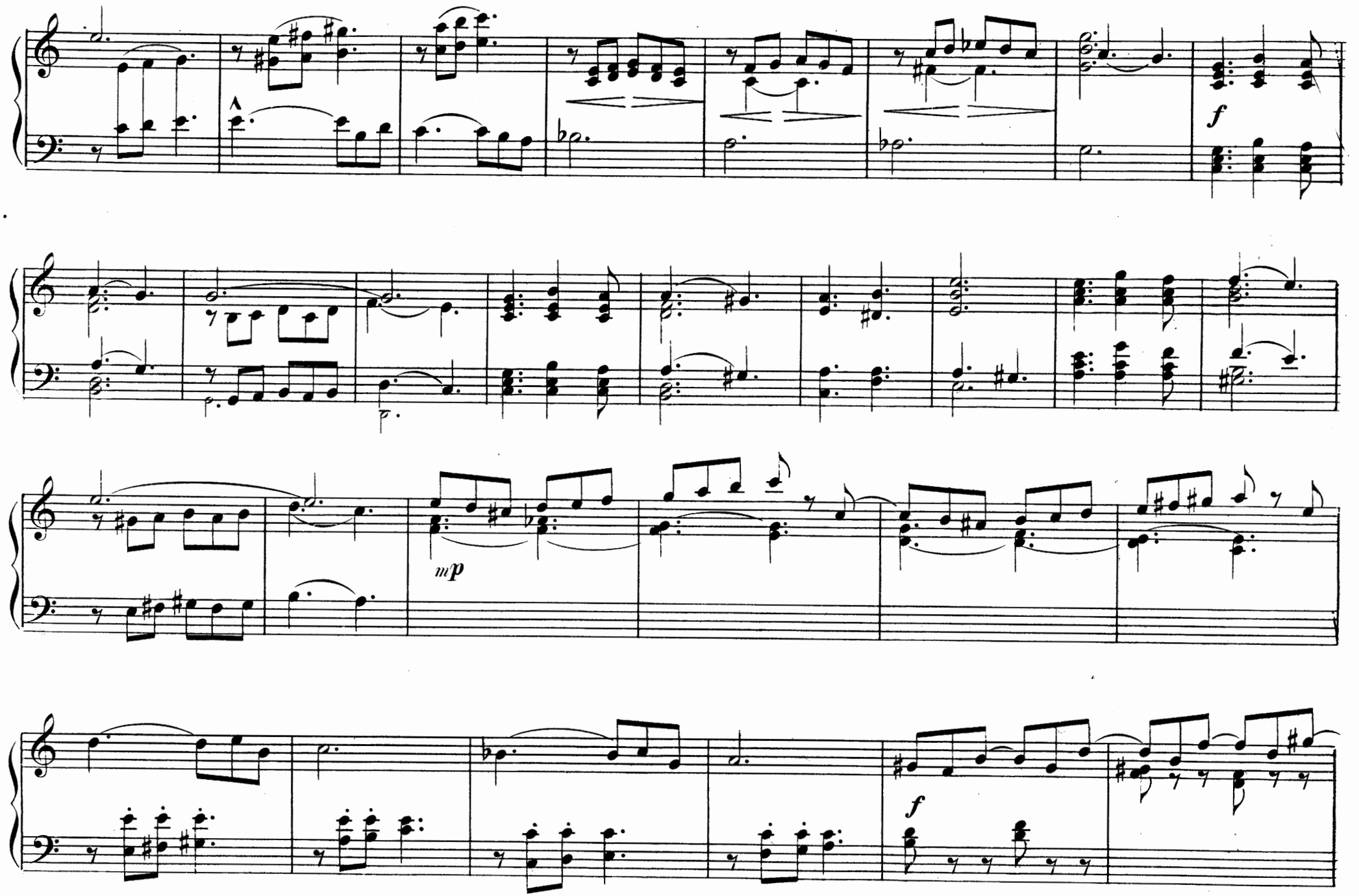
SIR JOHN STAINER.

SHORT POSTLUDE.

Gt. Full to 12th.
Sw. Full, coupled to Gt.
Ped. Op Diap.
Sw. to Ped.

CHARLES VINCENT.

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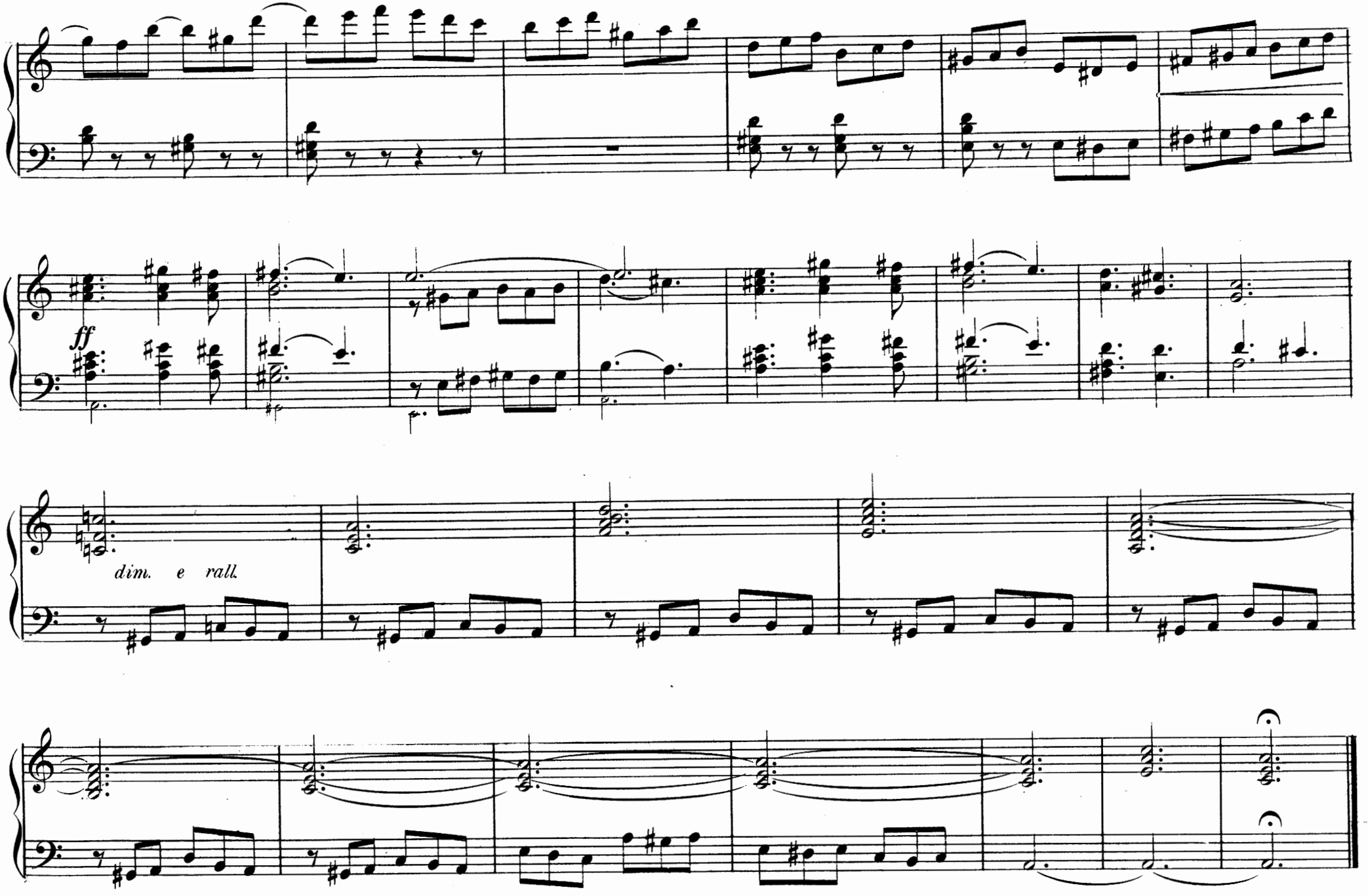
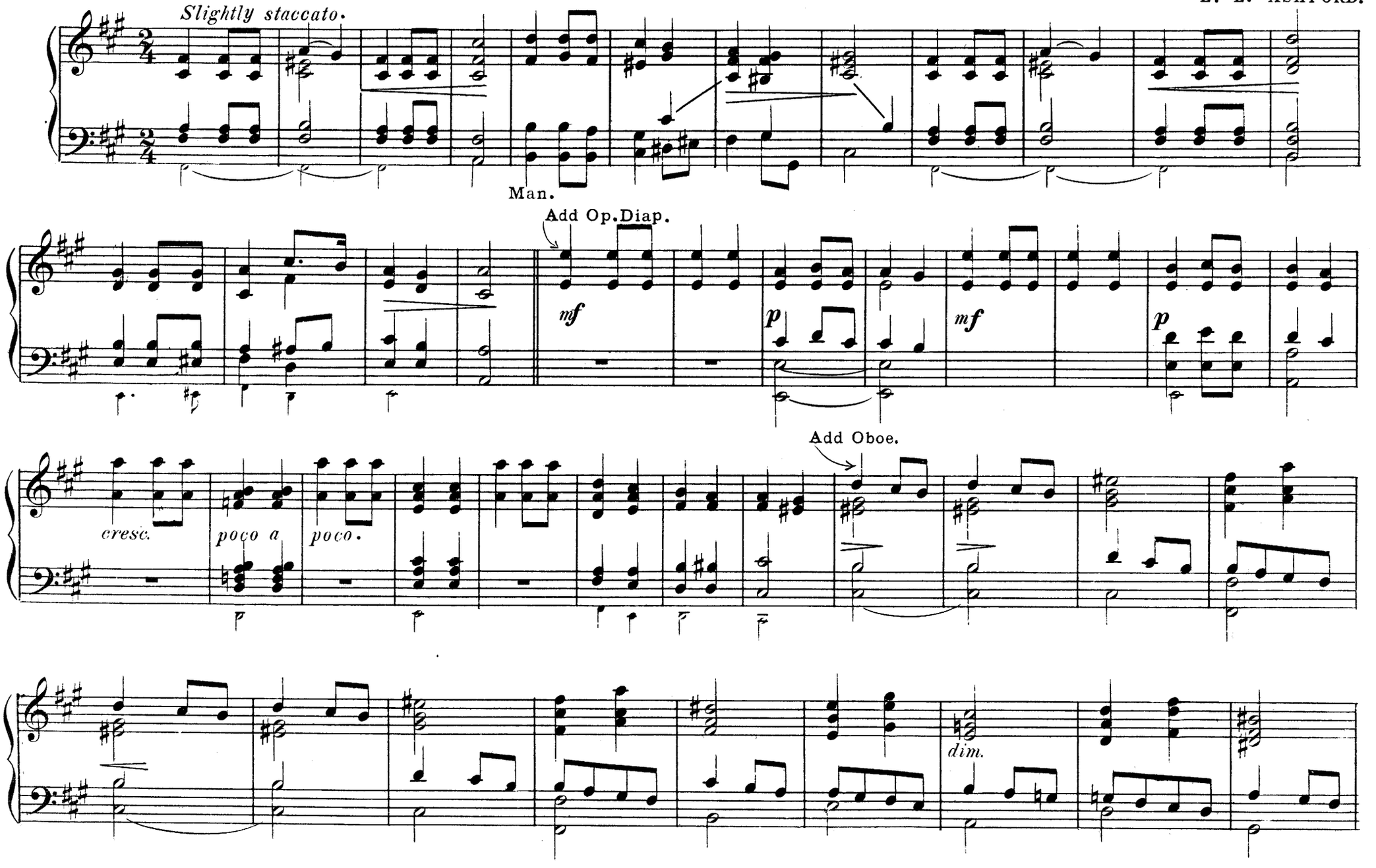

ff
dim. e rall.

Sw Salicional, Stopped Diap.
and Gemshorn.
Ped. Bourdon.

ANDANTE CON MOTO.

E. L. ASHFORD.



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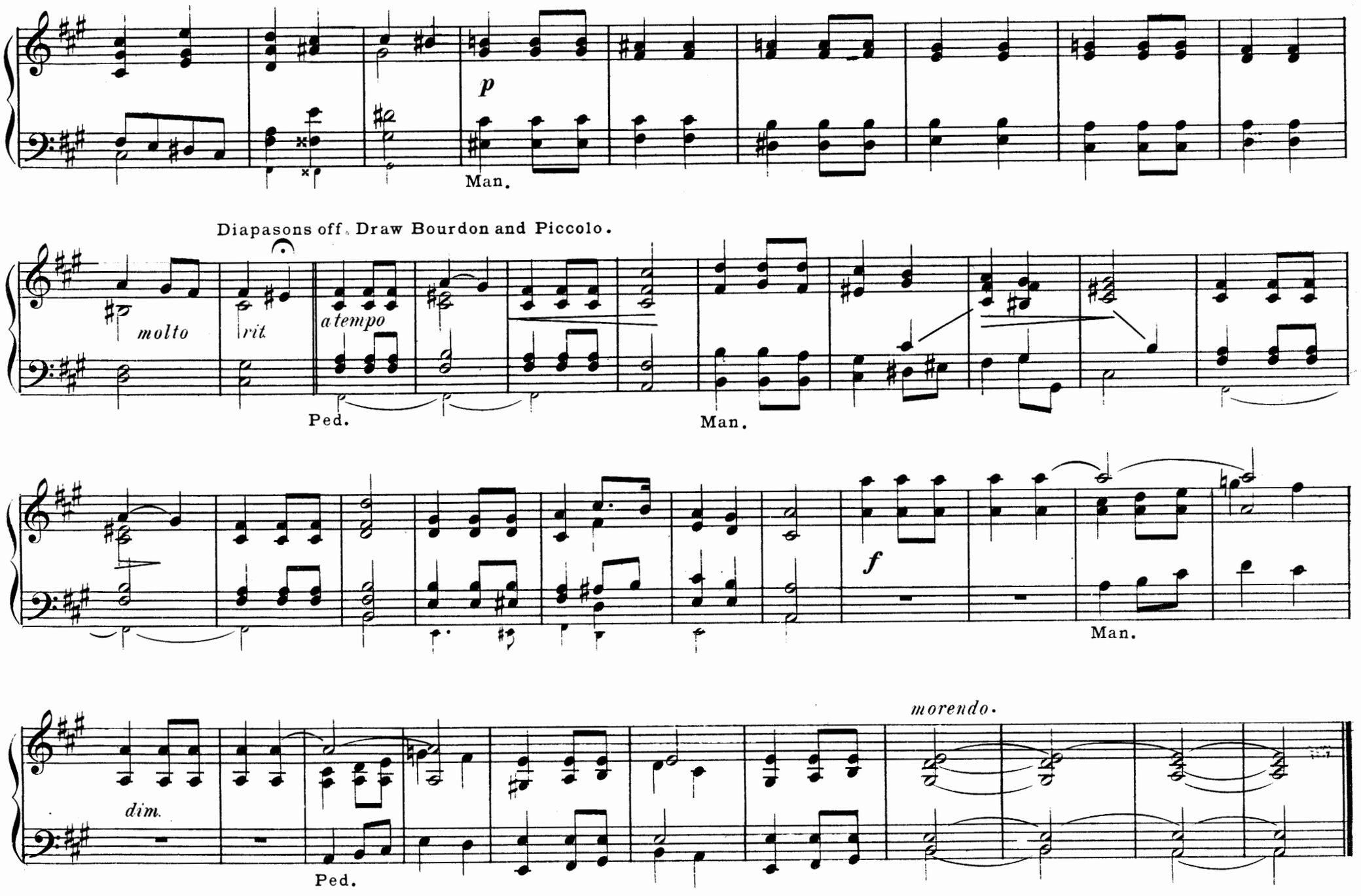
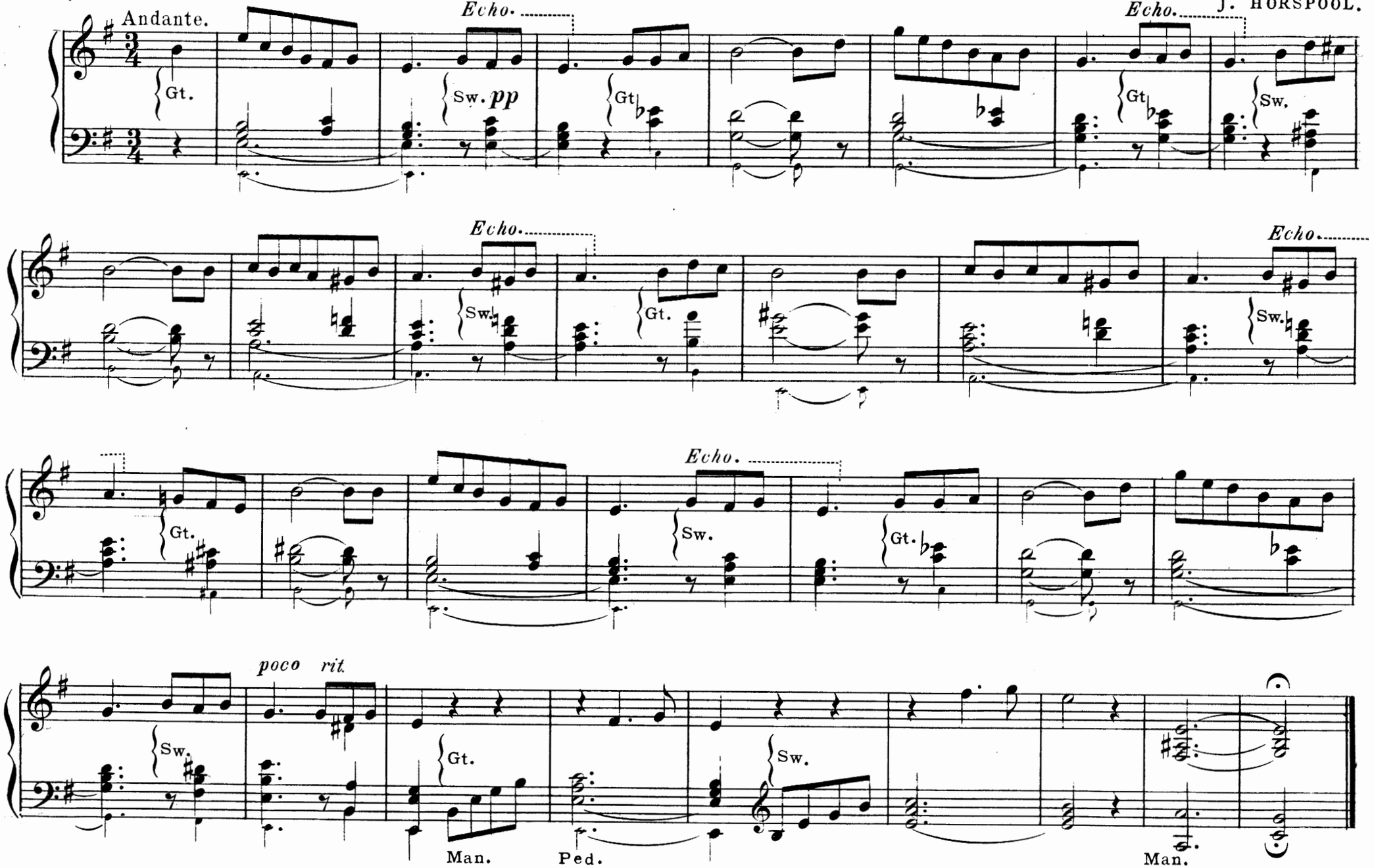

p
Man.
Diapasons off. Draw Bourdon and Piccolo.
molto
rit.
a tempo
Ped.
Man.
f
Man.
dim.
morendo.
Ped.

PASTORALE.

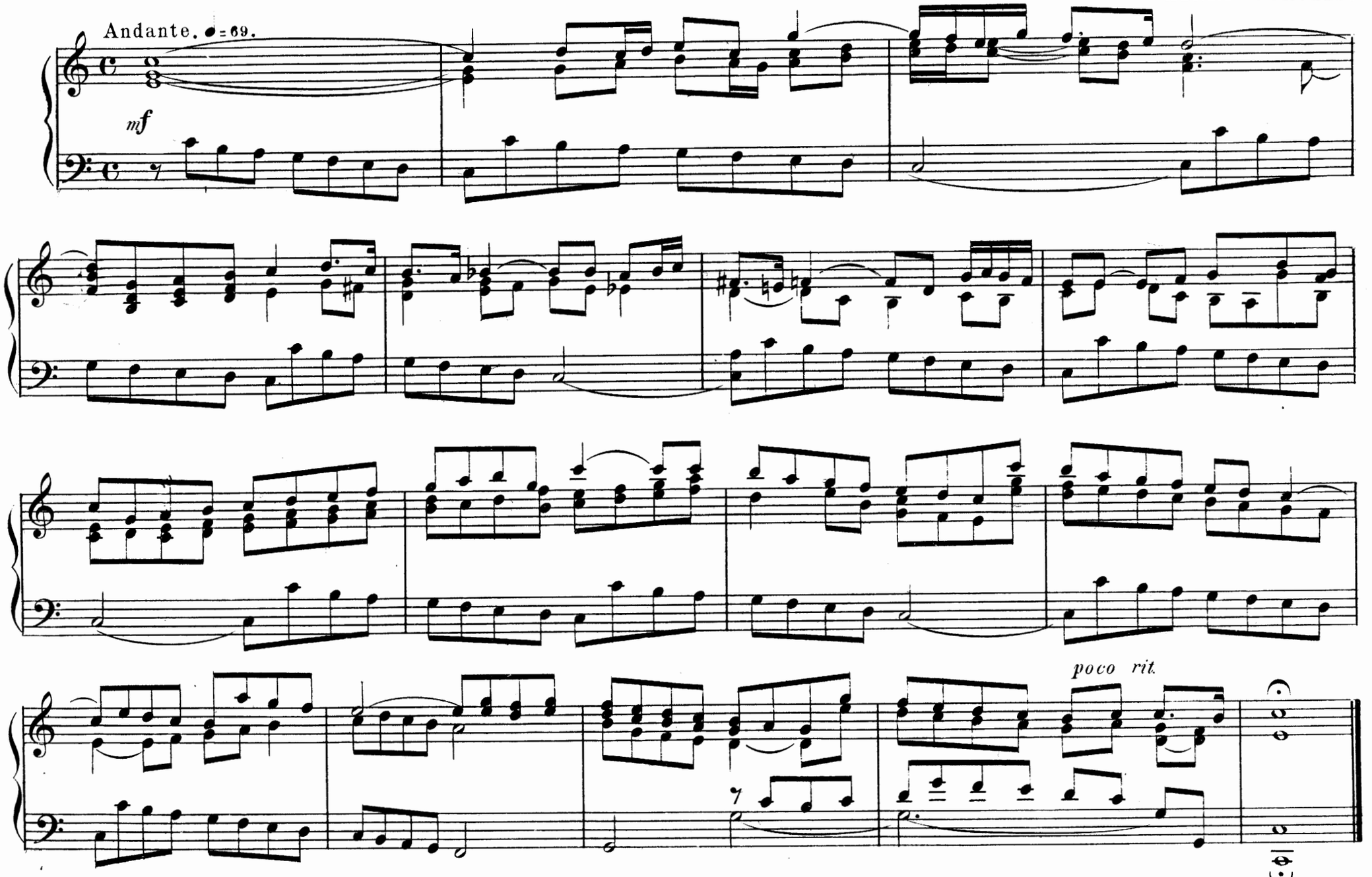
Gt. Melodia or Stopped Diap.
Sw. Salicional or Violina.
Ped. Gt. coupled to Ped.

J. HORSPOOL.



BELL PRELUDE.

HENRY PURCELL.



A LITTLE FANCY.

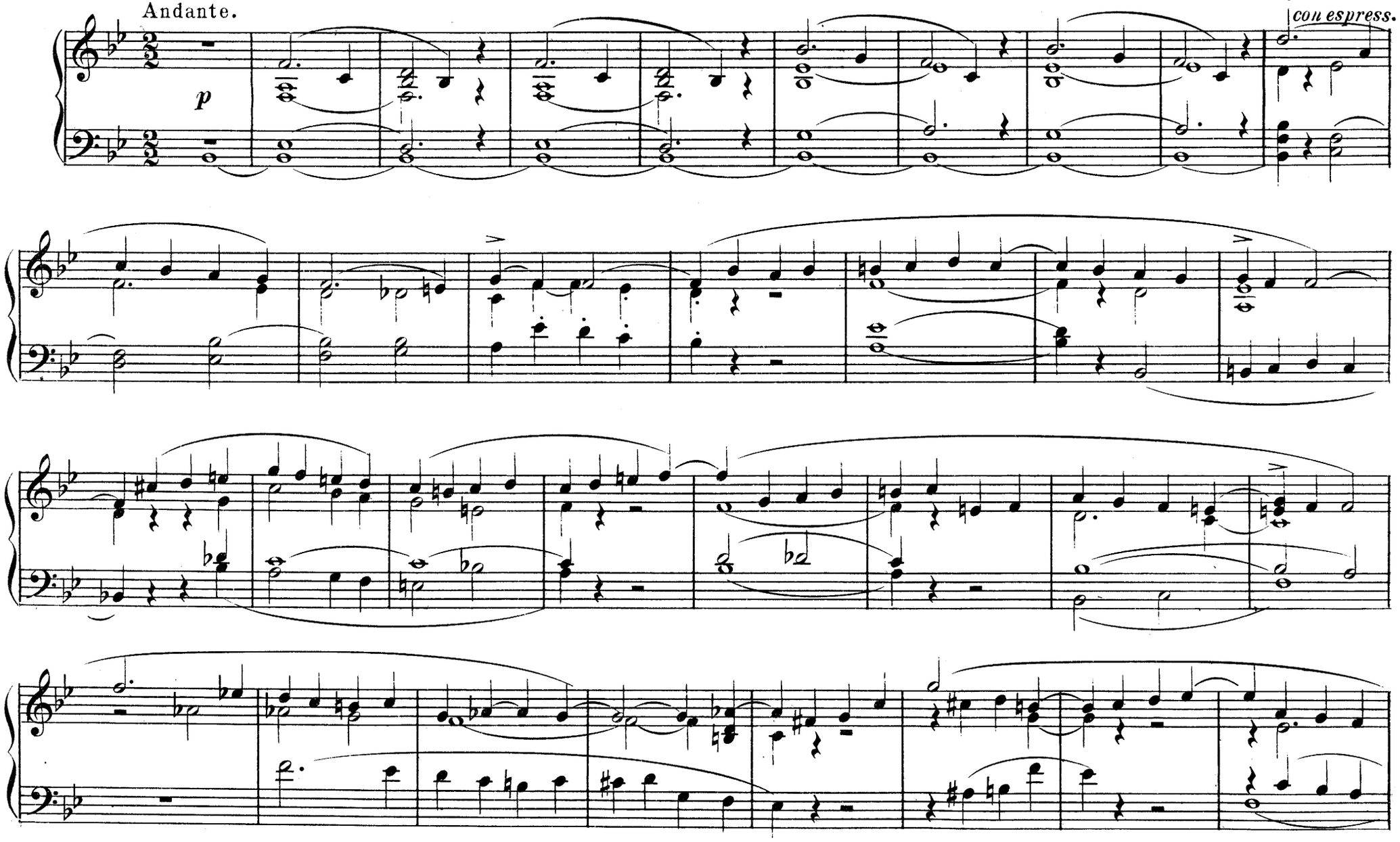
Sw. Stopped Diap, Gemshorn and Flageolet.
Ped. Bourdon coup.to Sw.

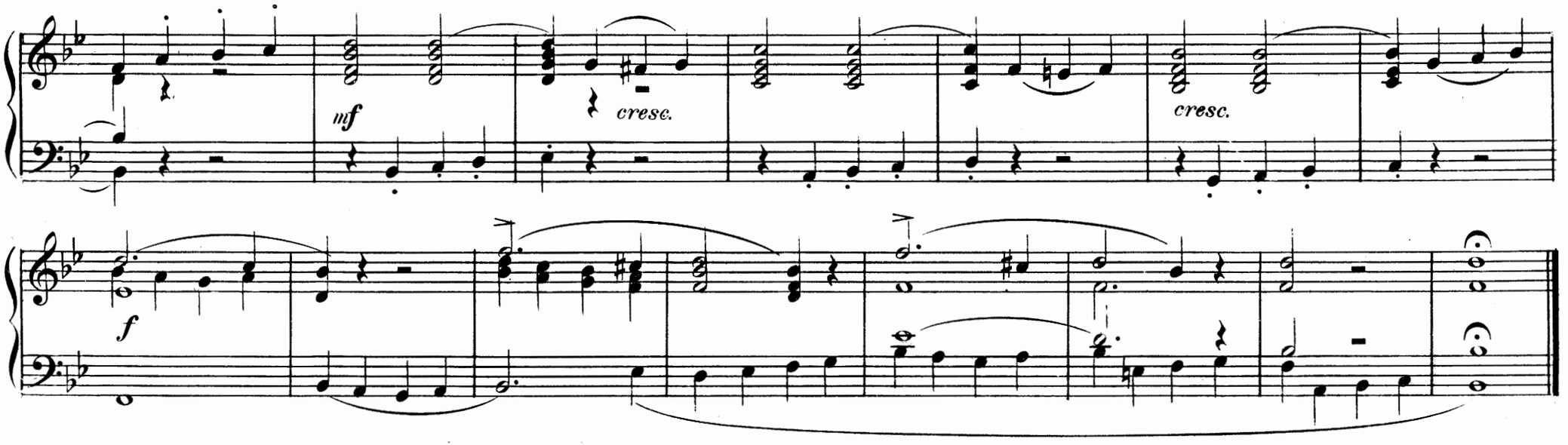
C. W. PEARCE.

Andante.

p

con espress.



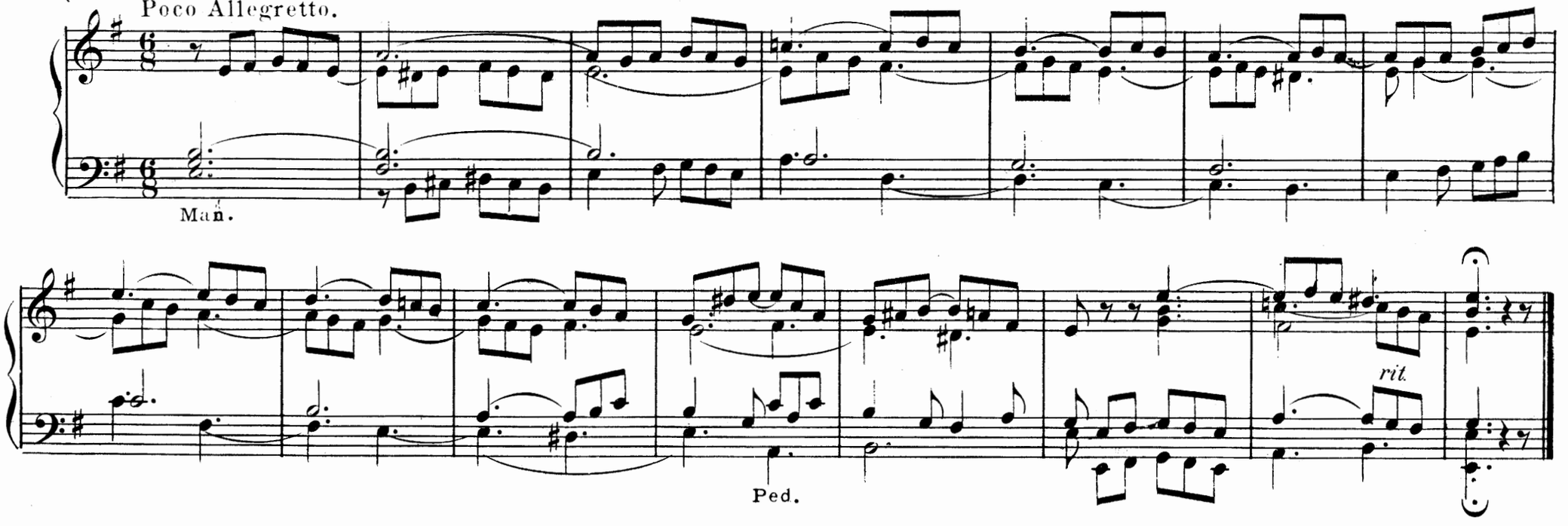


PRELUDIUM.

JULIUS ANDRÈ.

Gt. Diapasons and Principal.
Ped. 16′ coup to Gt.

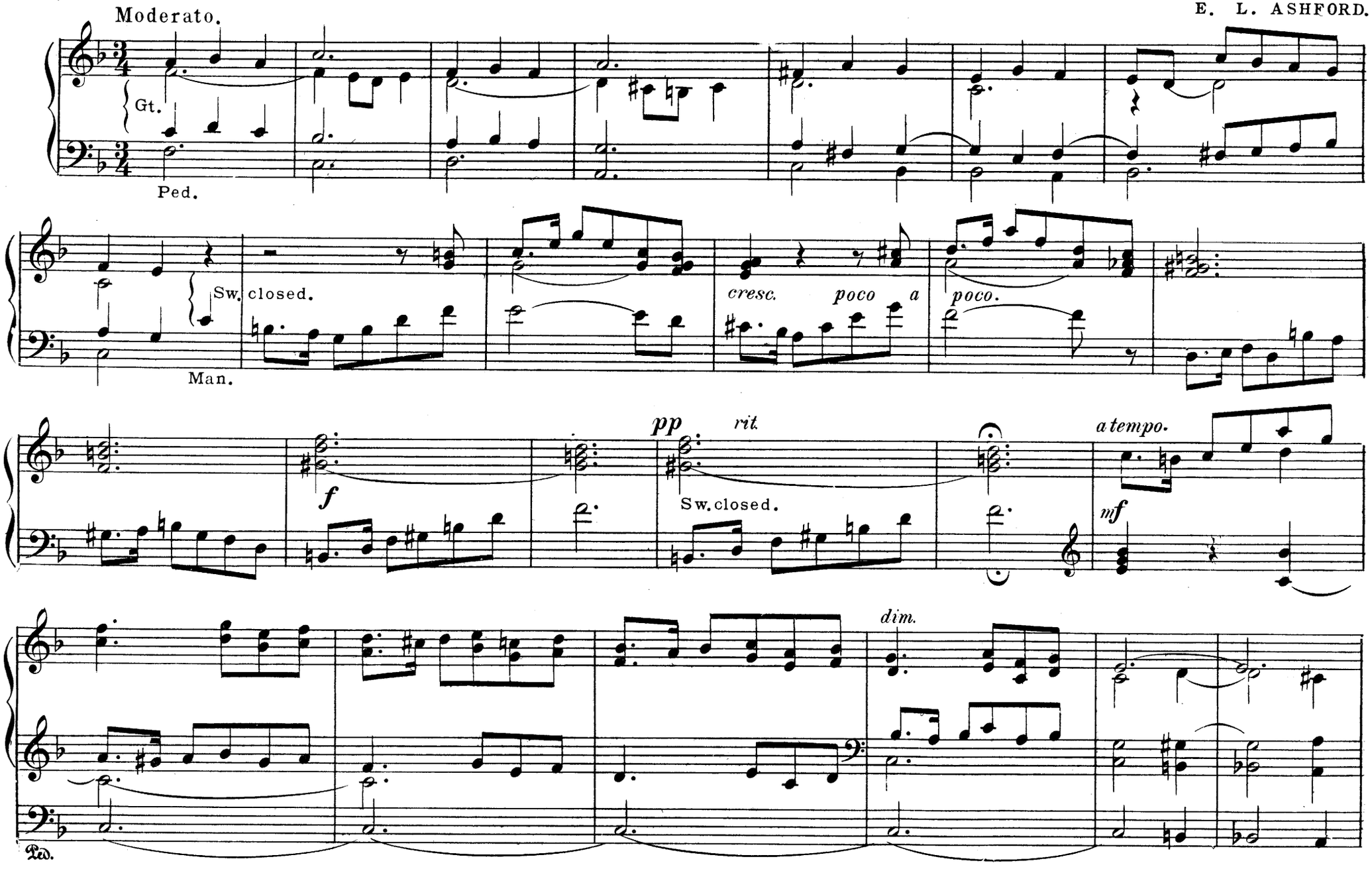
Poco Allegretto.



PRELUDE IN F.

Gt. Dulciana and Melodia.
Sw. Op. Diap. Gemshorn and Cornet.
Ped. Bourdon.

E. L. ASHFORD.



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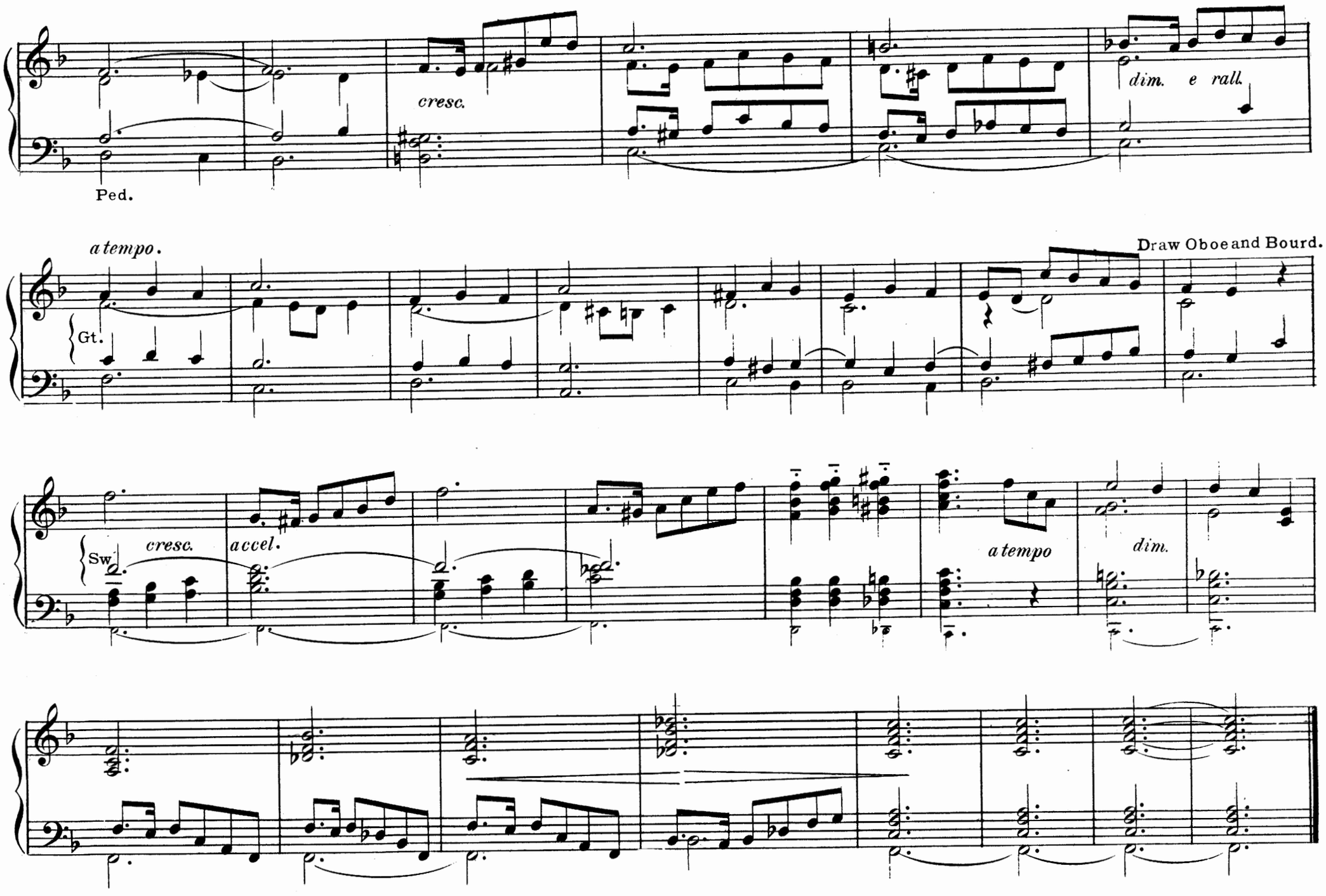

Ped.
cresc.
dim. e rall.
a tempo.
Draw Oboe and Bourd.
Gt.
Sw.
cresc.
accel.
a tempo
dim.

Gt. Stopped Diapasons.
Sw. Melodia and Violina.
Ped. Bourdon.

ANDANTE.

W. E. CLARE.

♩ = 60.

Gt.

Man.

♩. = 40.

Sw.

Ped.

L. H.

Tempo I.

cresc.

Gt.

molto rit.

PRELUDE.

Gt. Diapasons.

Grave.

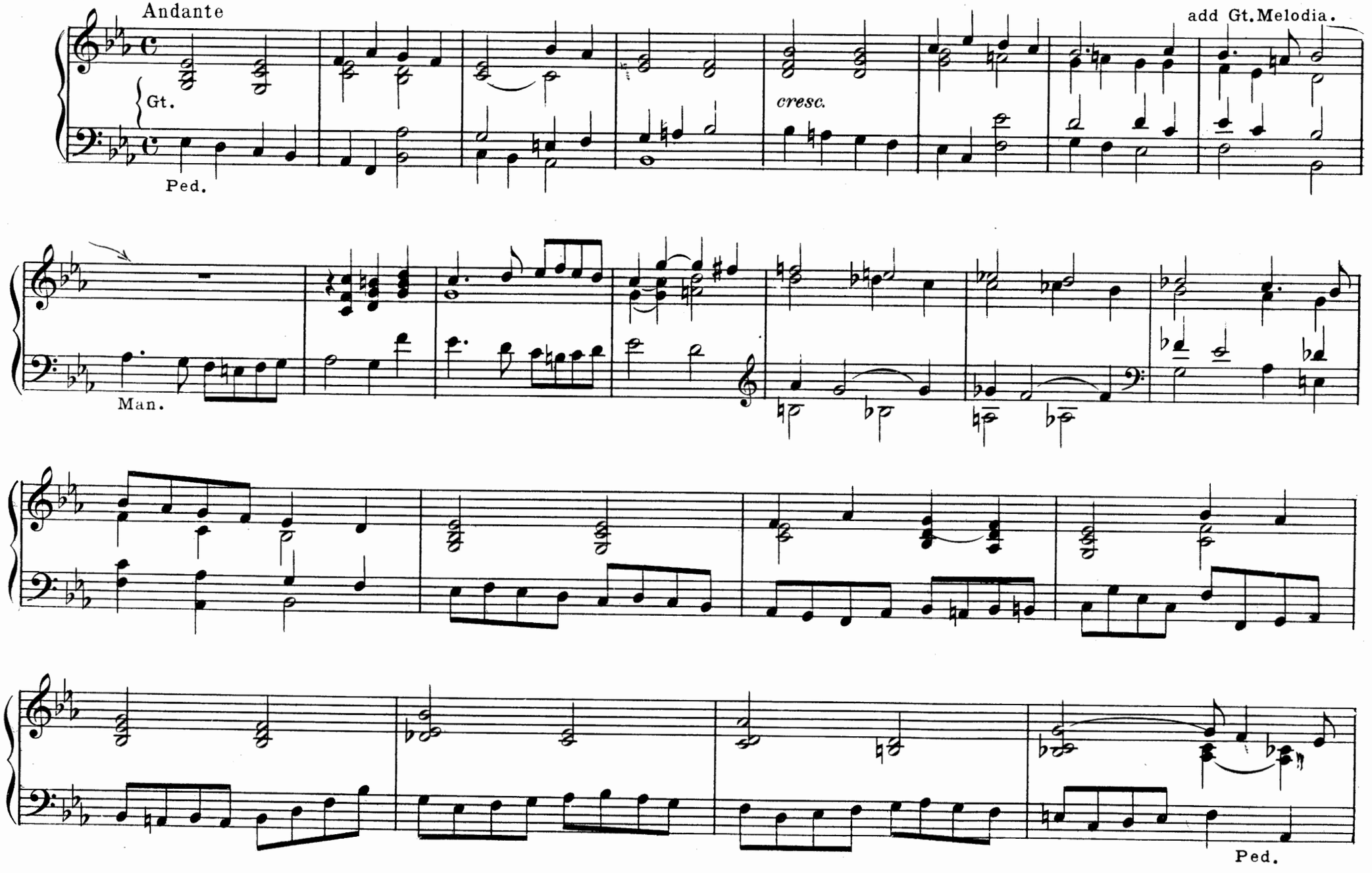
J. L. BATTMANN.

Ped.

Gt. Dulciana.
Sw. Oboe and Flute, coup, to Gt.
Ped. Bourdon coup, to Gt.

OPENING VOLUNTARY.

E. L. ASHFORD.



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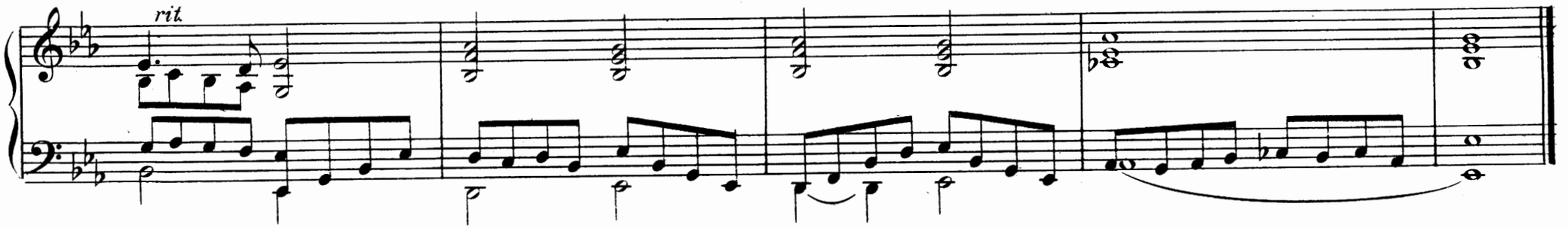
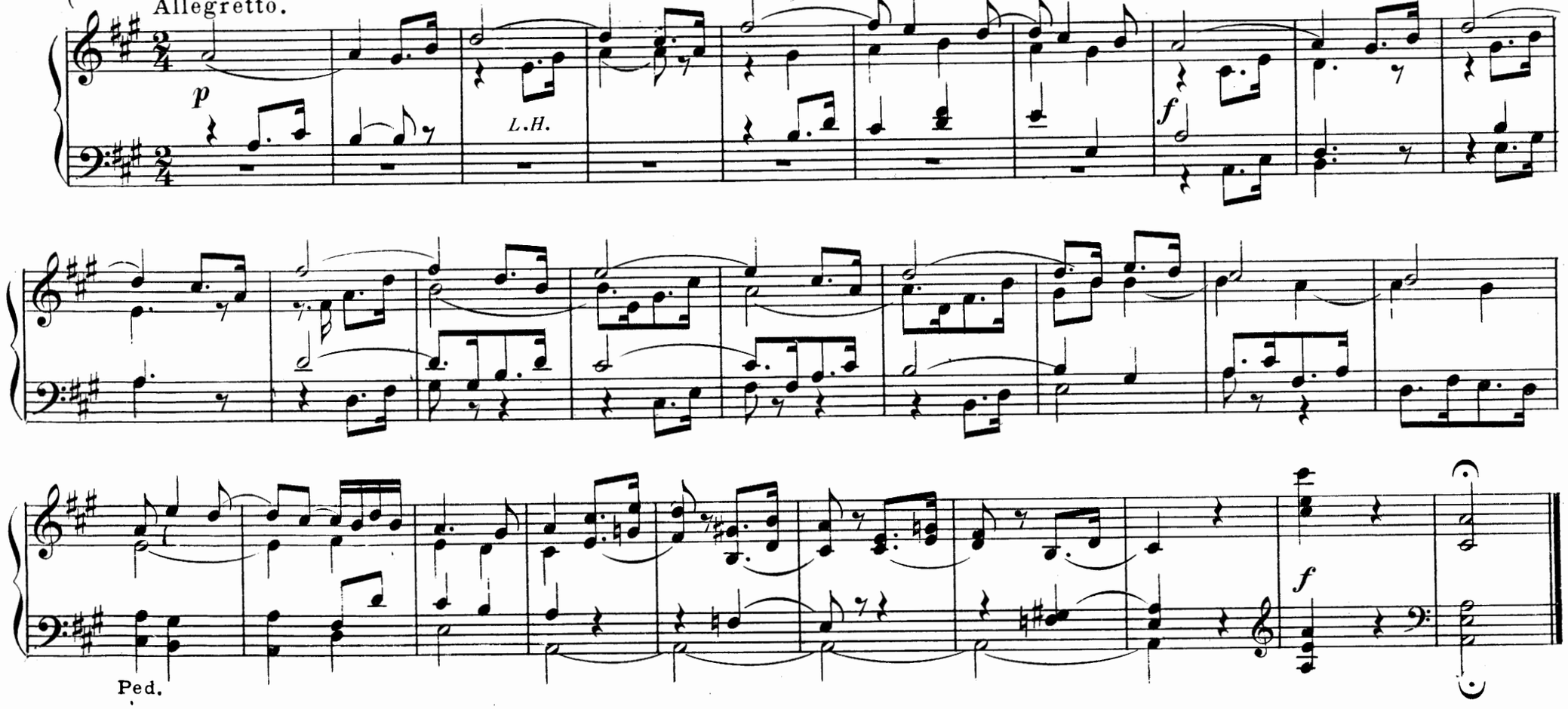


PRELUDE.

CH. RINCK.

Sw. Full.
Ped. Bourdon.

Allegretto.

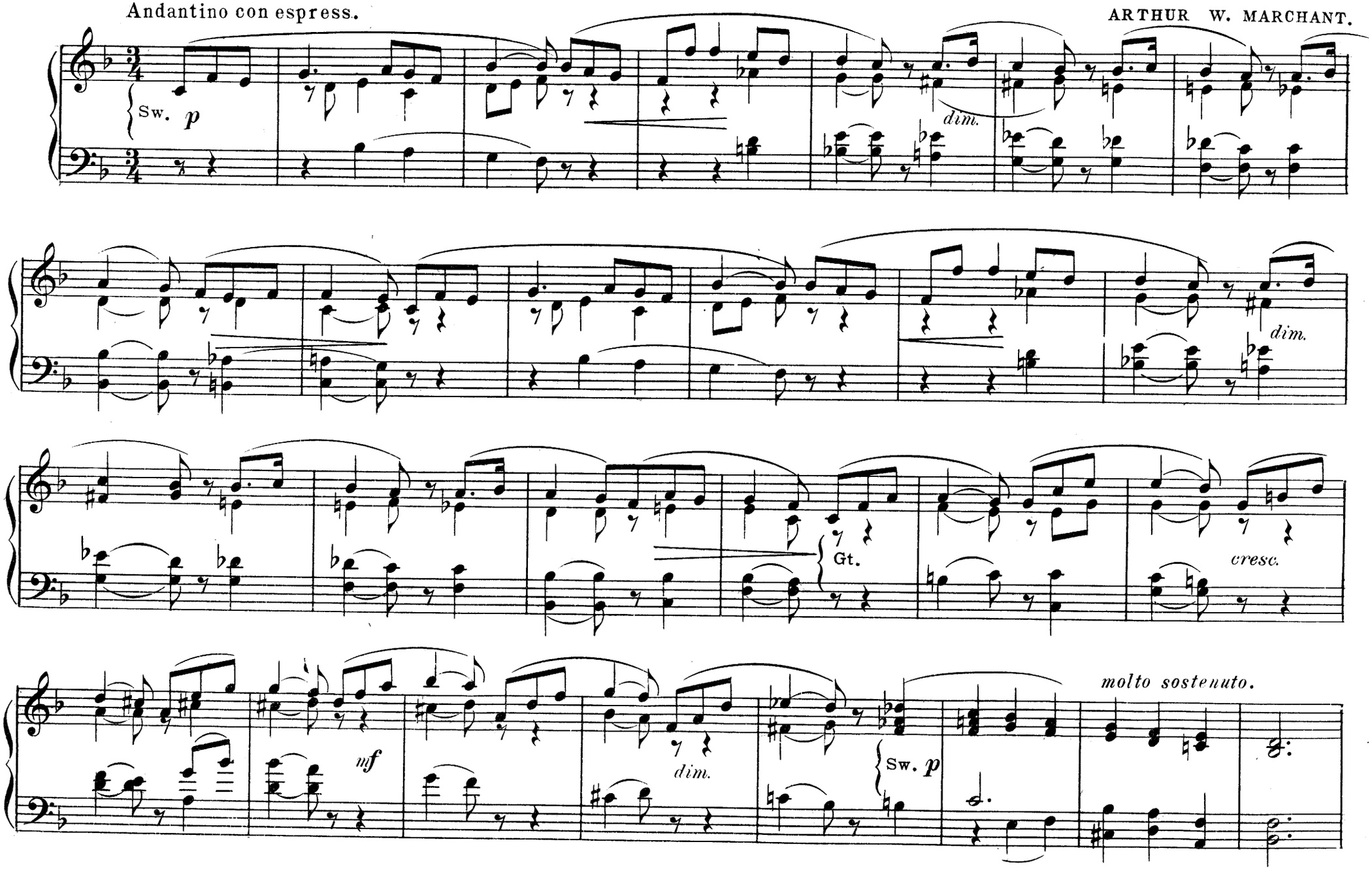


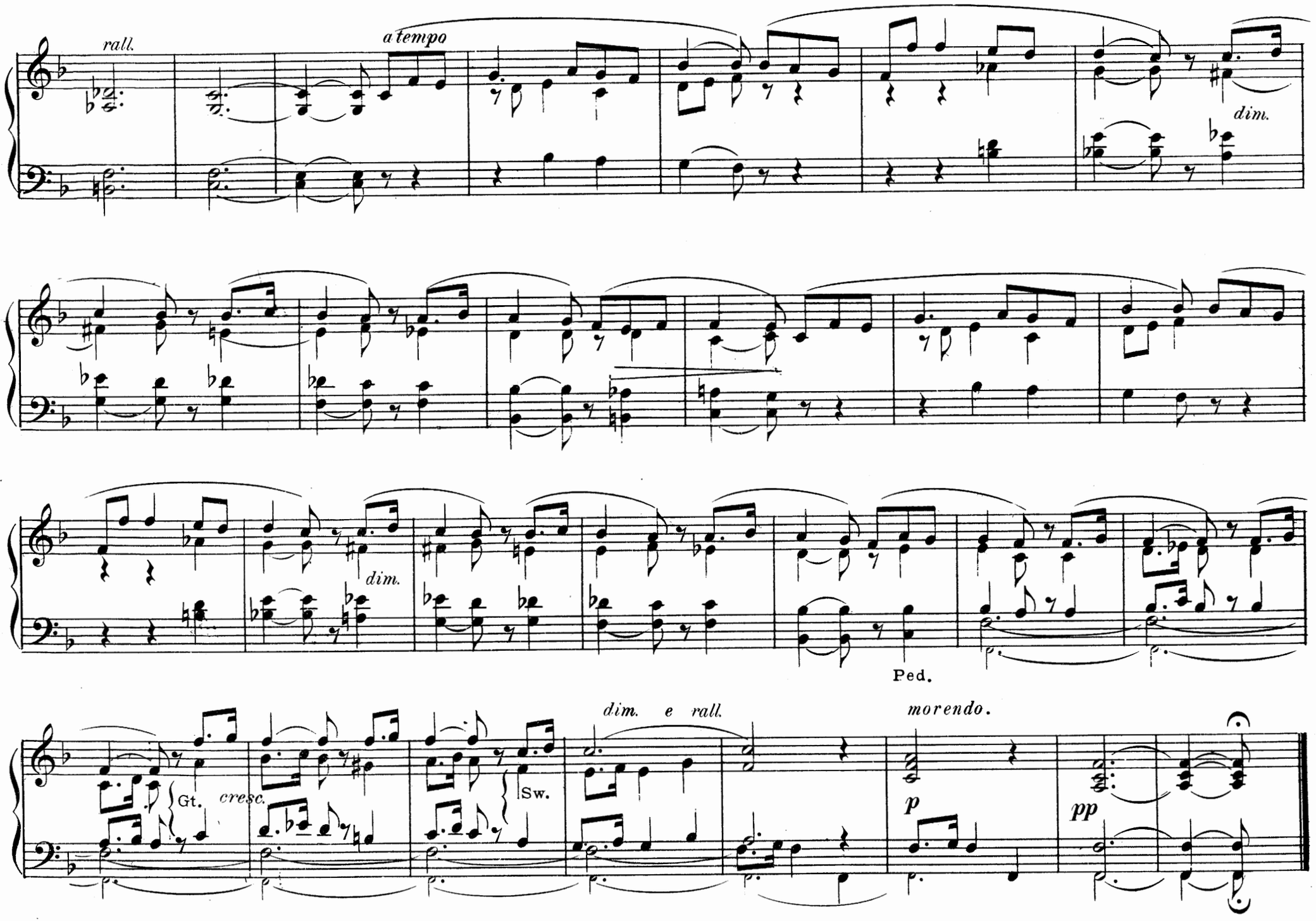
MEDITATION.

Gt. Melodia and Flute.
Sw. Stopped Diap. and Gemshorn, coup. to Gt.
Ped. Bourdon.

Andantino con espress.

ARTHUR W. MARCHANT.




rall.
a tempo
dim.
dim.
Ped.
dim. e rall.
morendo.
Gt.
cresc.
Sw.
p
pp

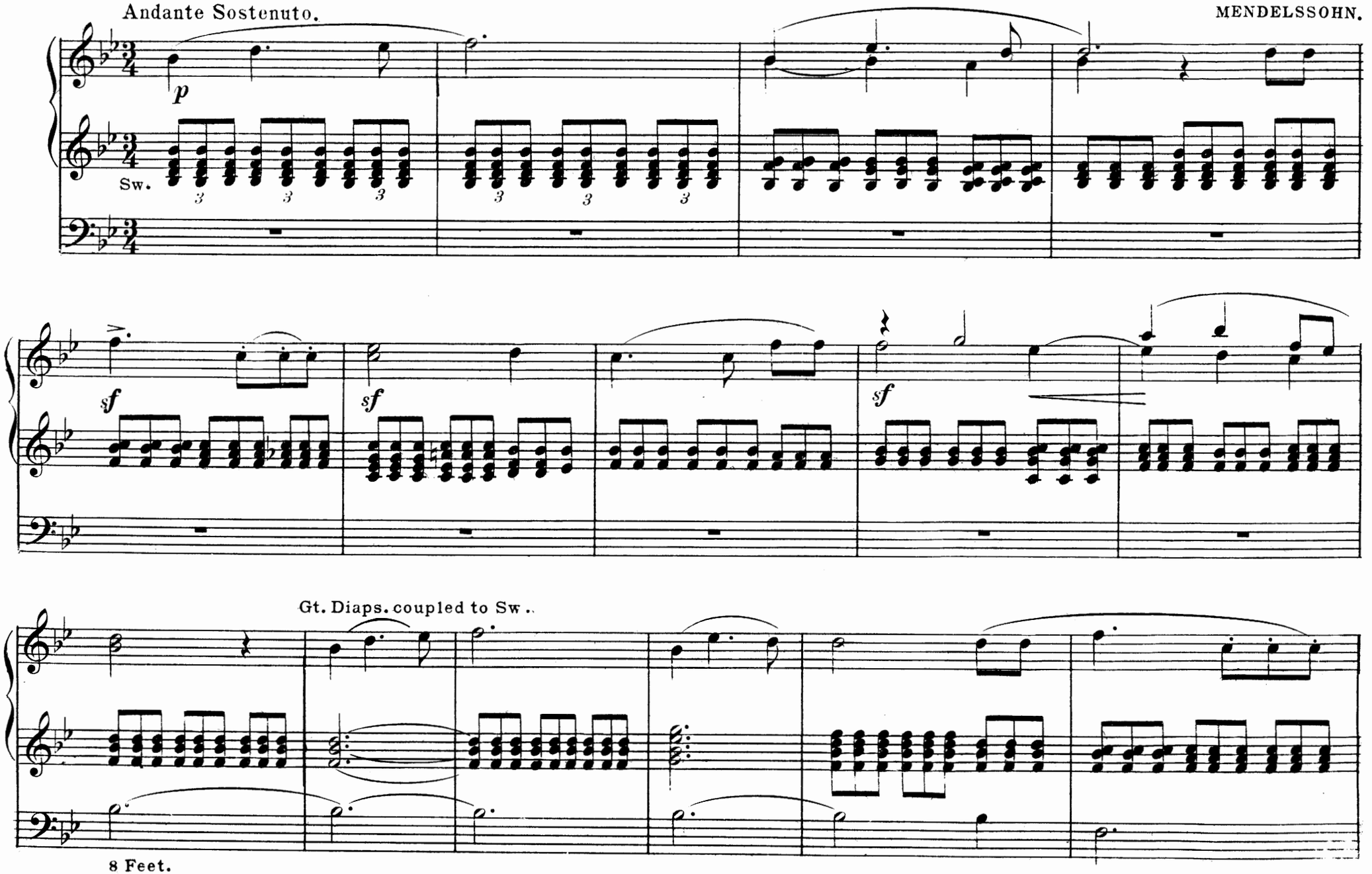
JERUSALEM

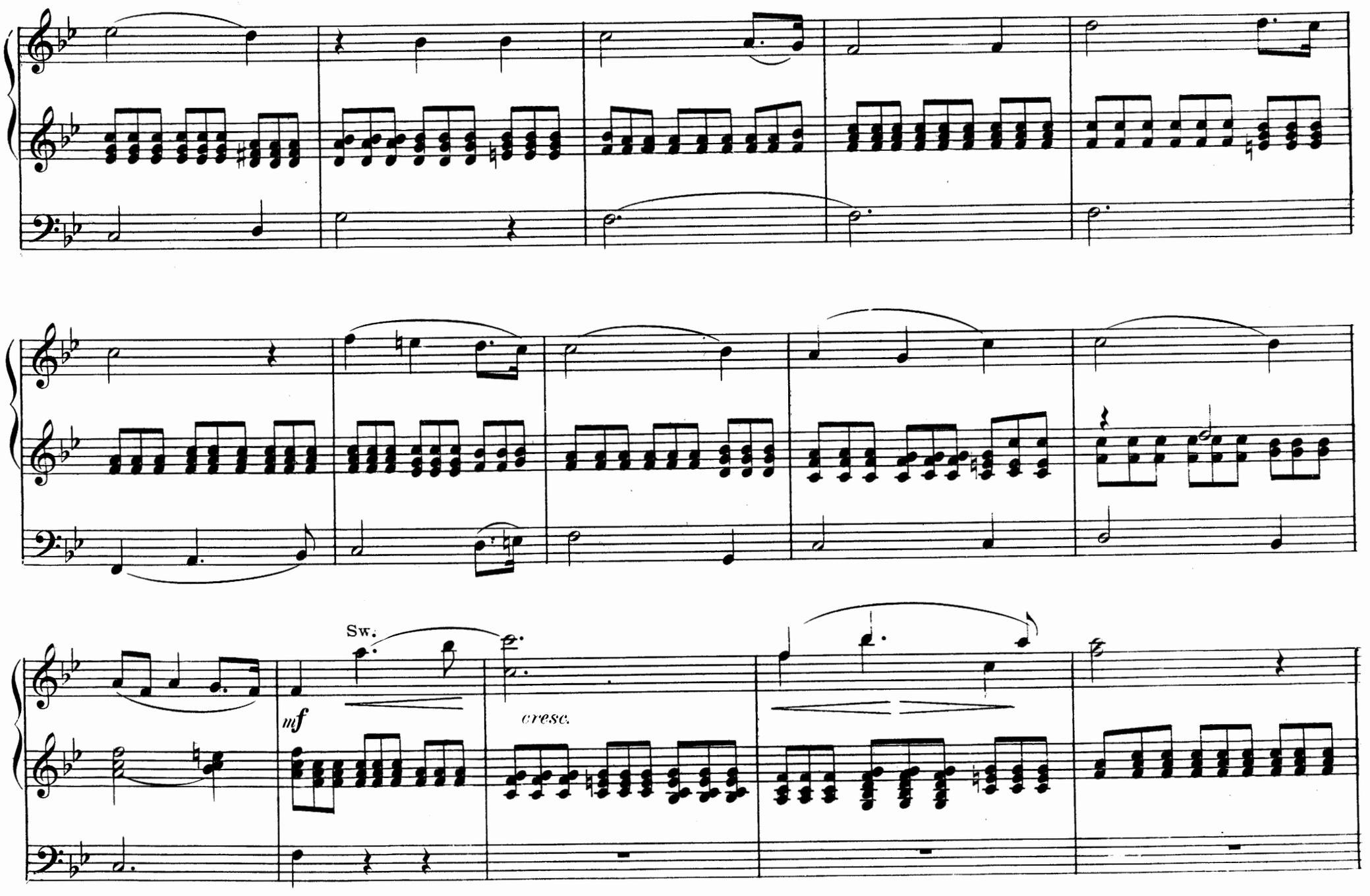
ST. PAUL.

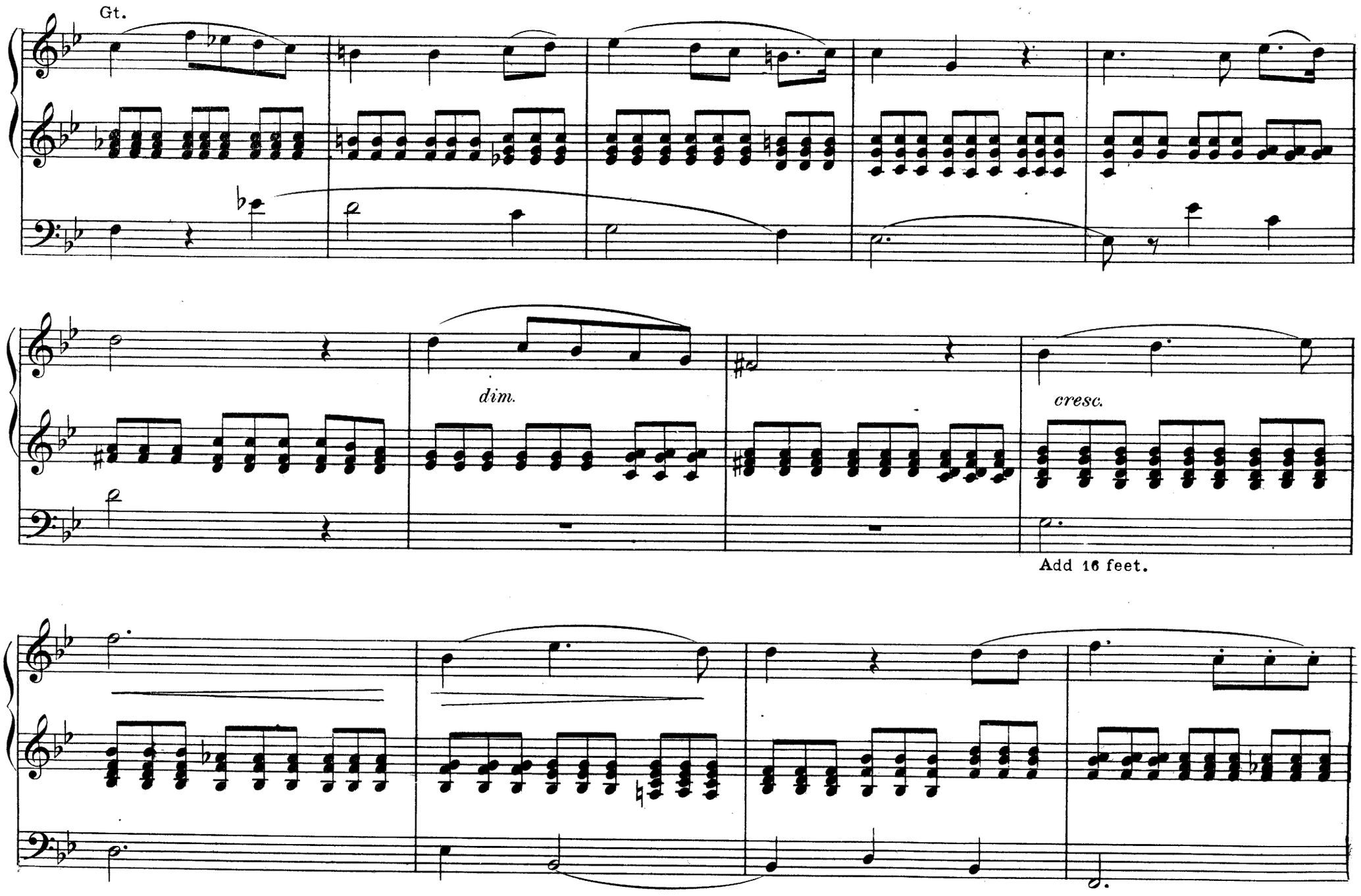
Ch. Claribella.

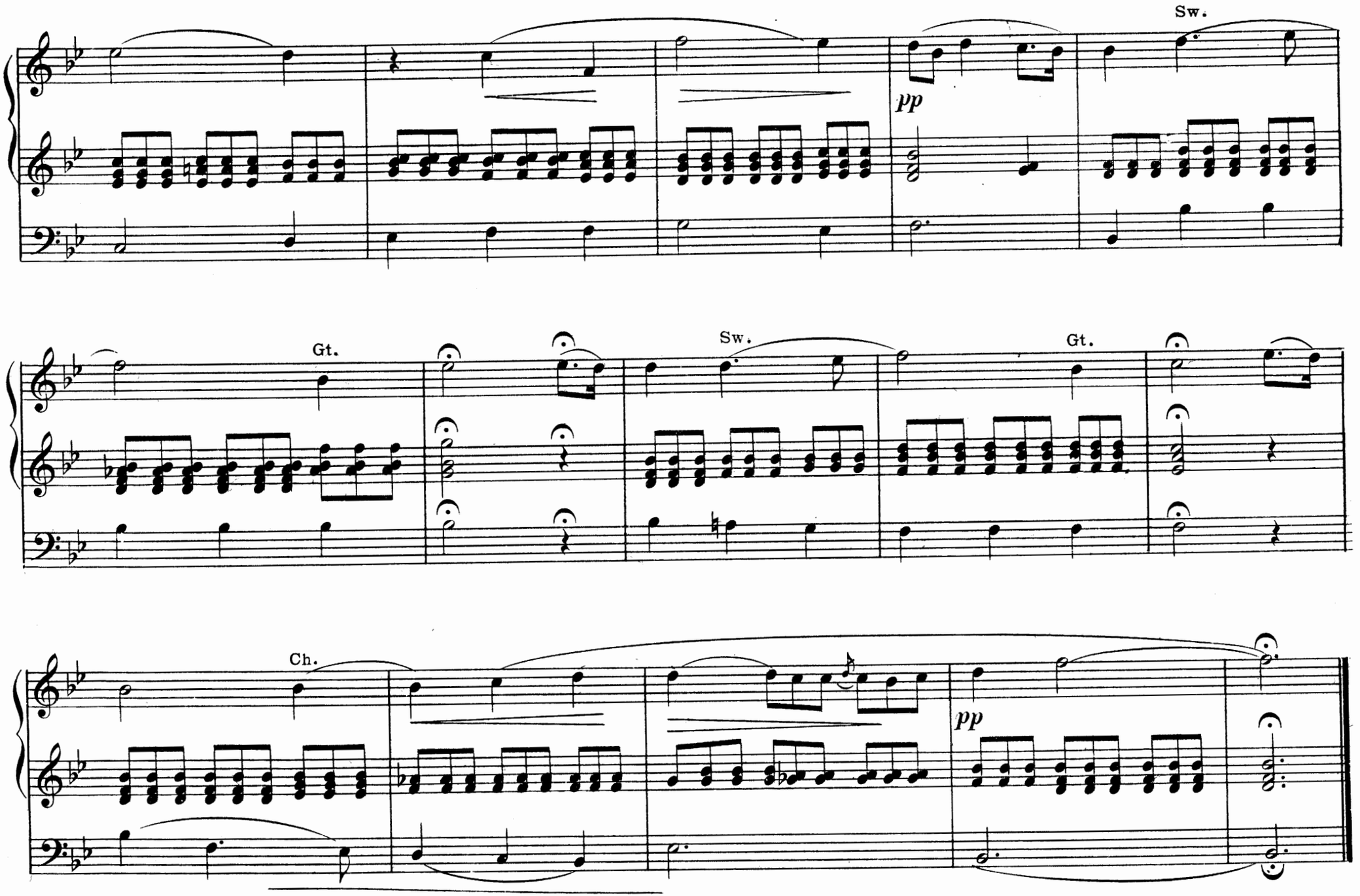
MENDELSSOHN.

Andante Sostenuto.




Sw.
mf
cresc.


Gt.
dim.
cresc.
Add 16 feet.

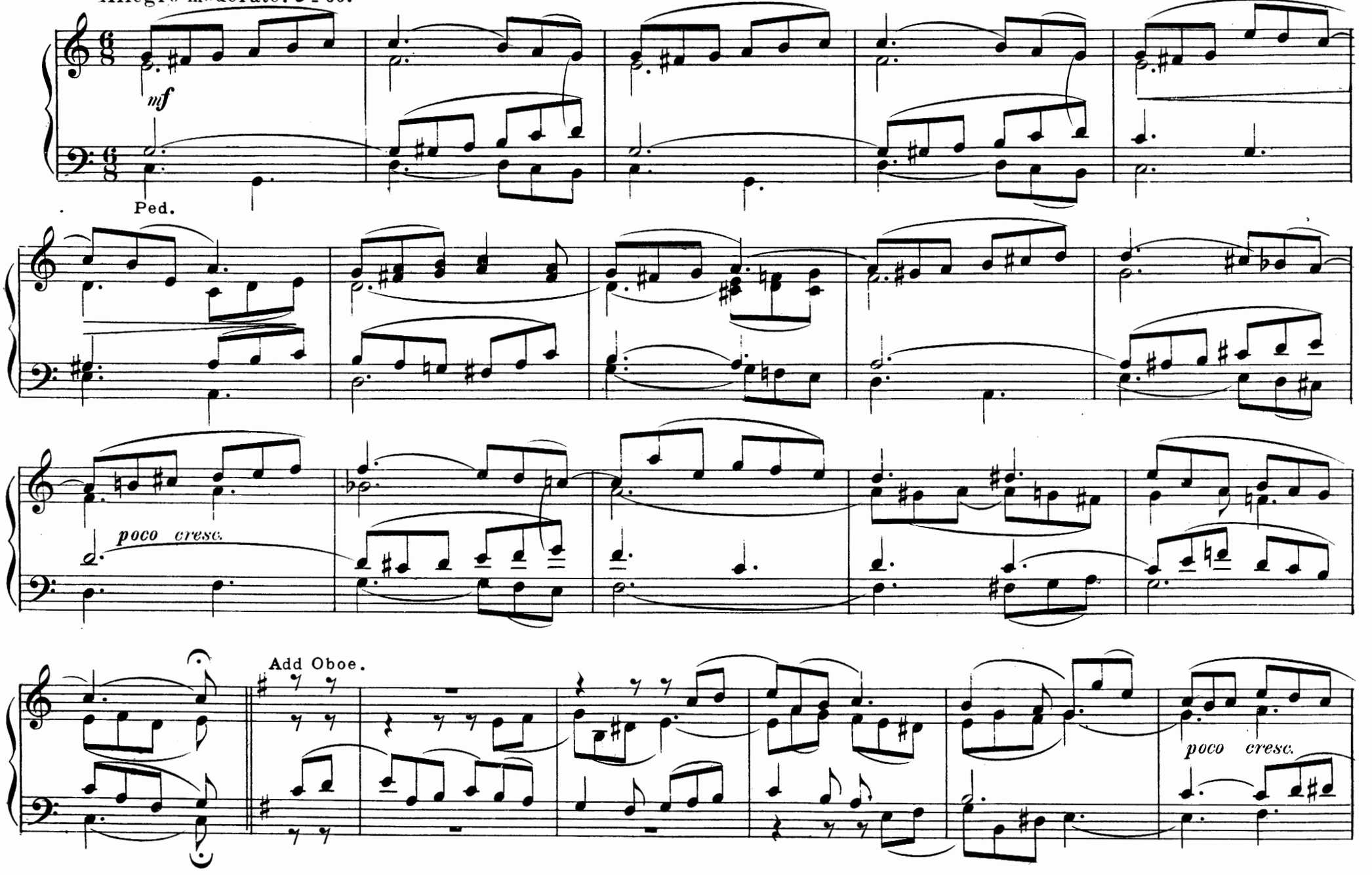

Sw.
pp
Gt.
Sw.
Gt.
Ch.
pp

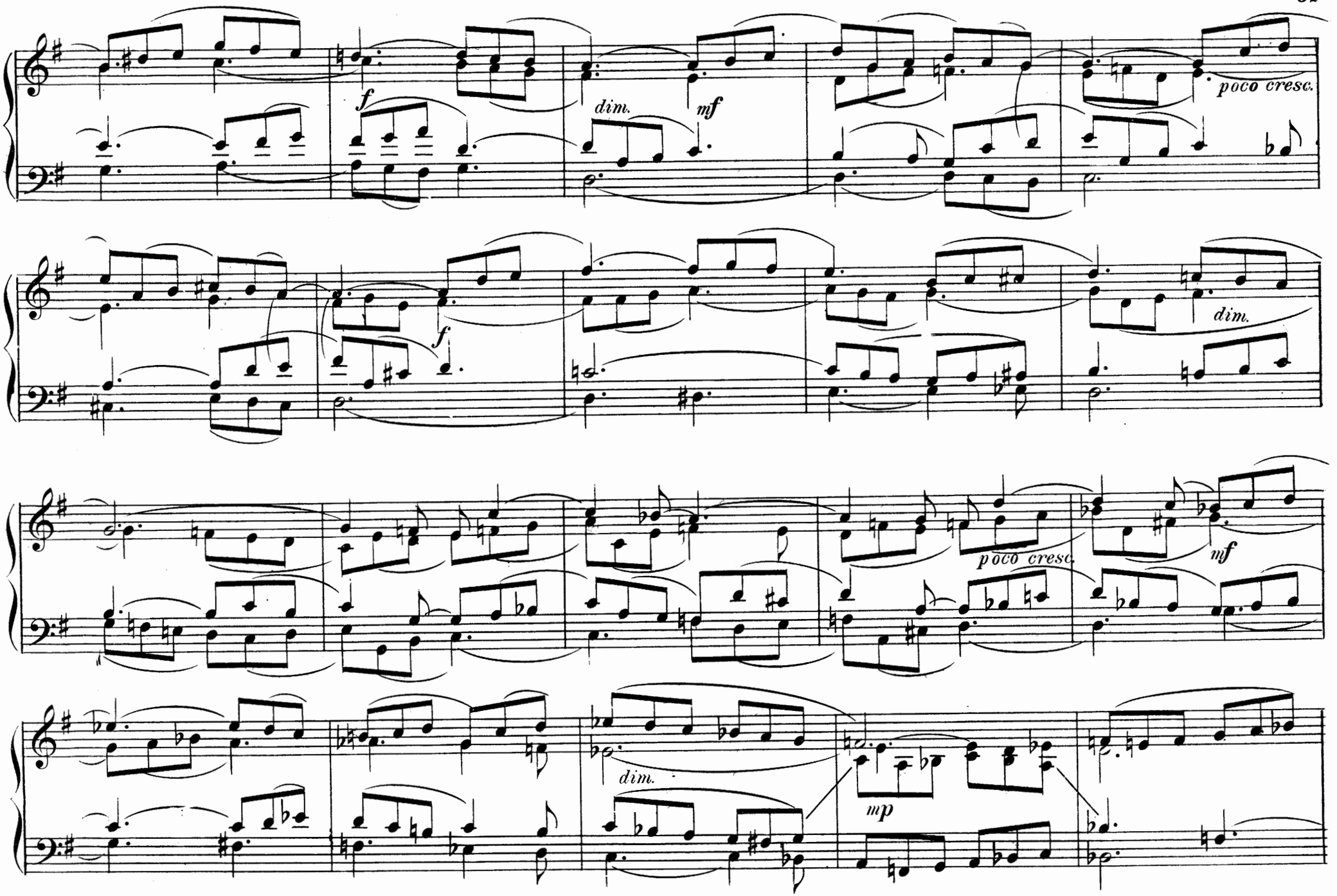
SONG OF HOPE.

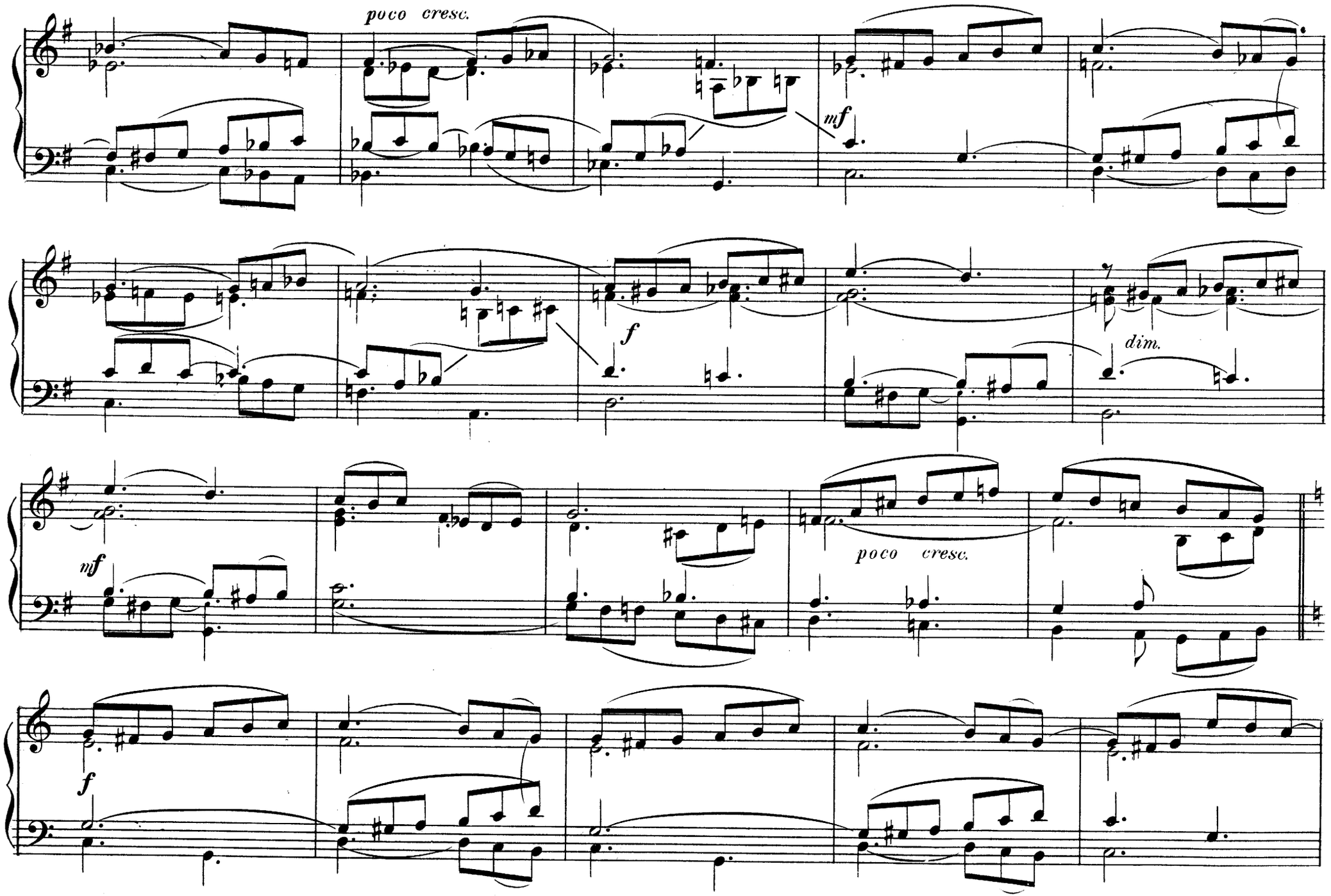
Sw. full without Reeds.
Ped. Bourdon.

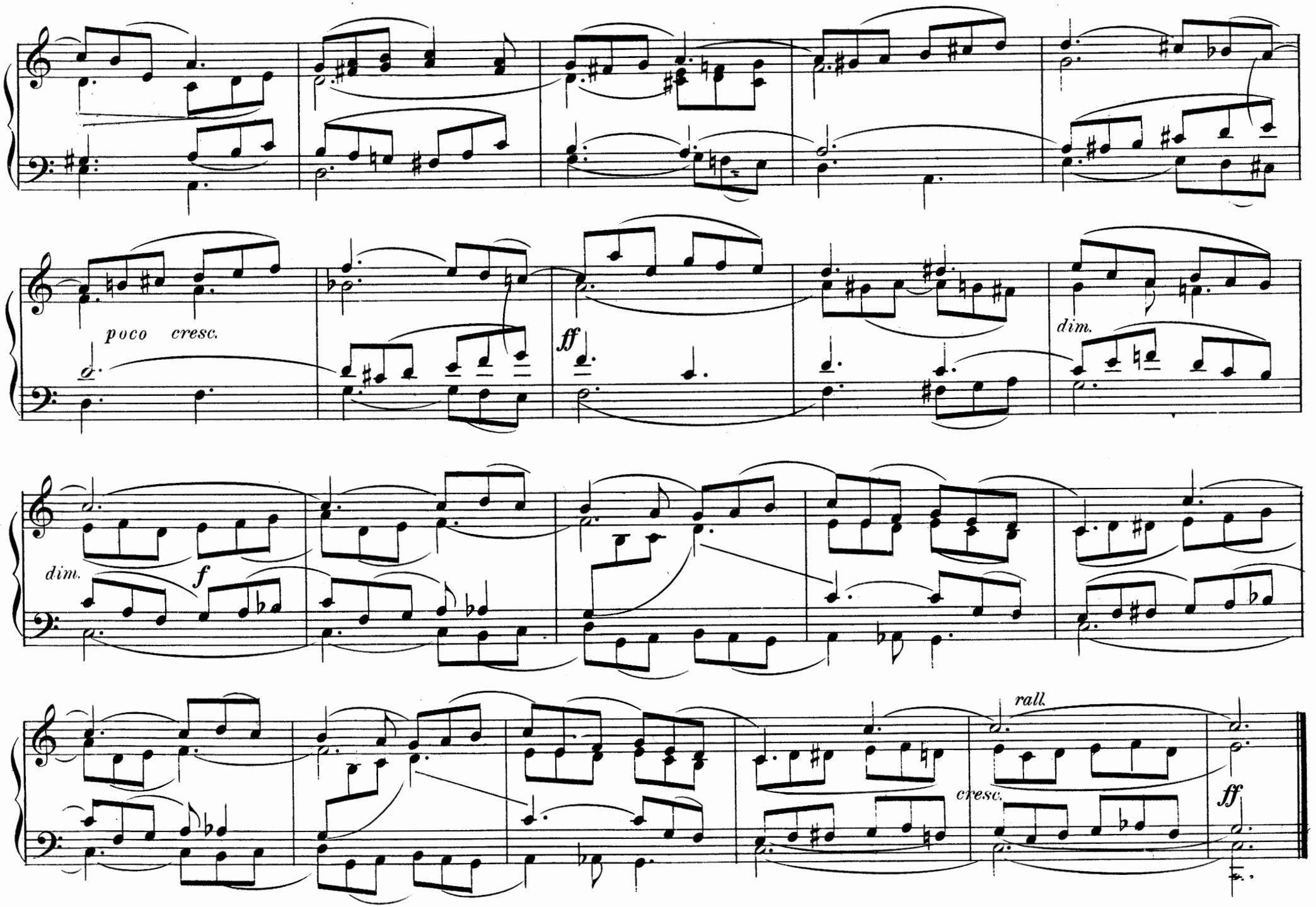
Allegro moderato. ♩ = 66.

GEORGE H. SWIFT.



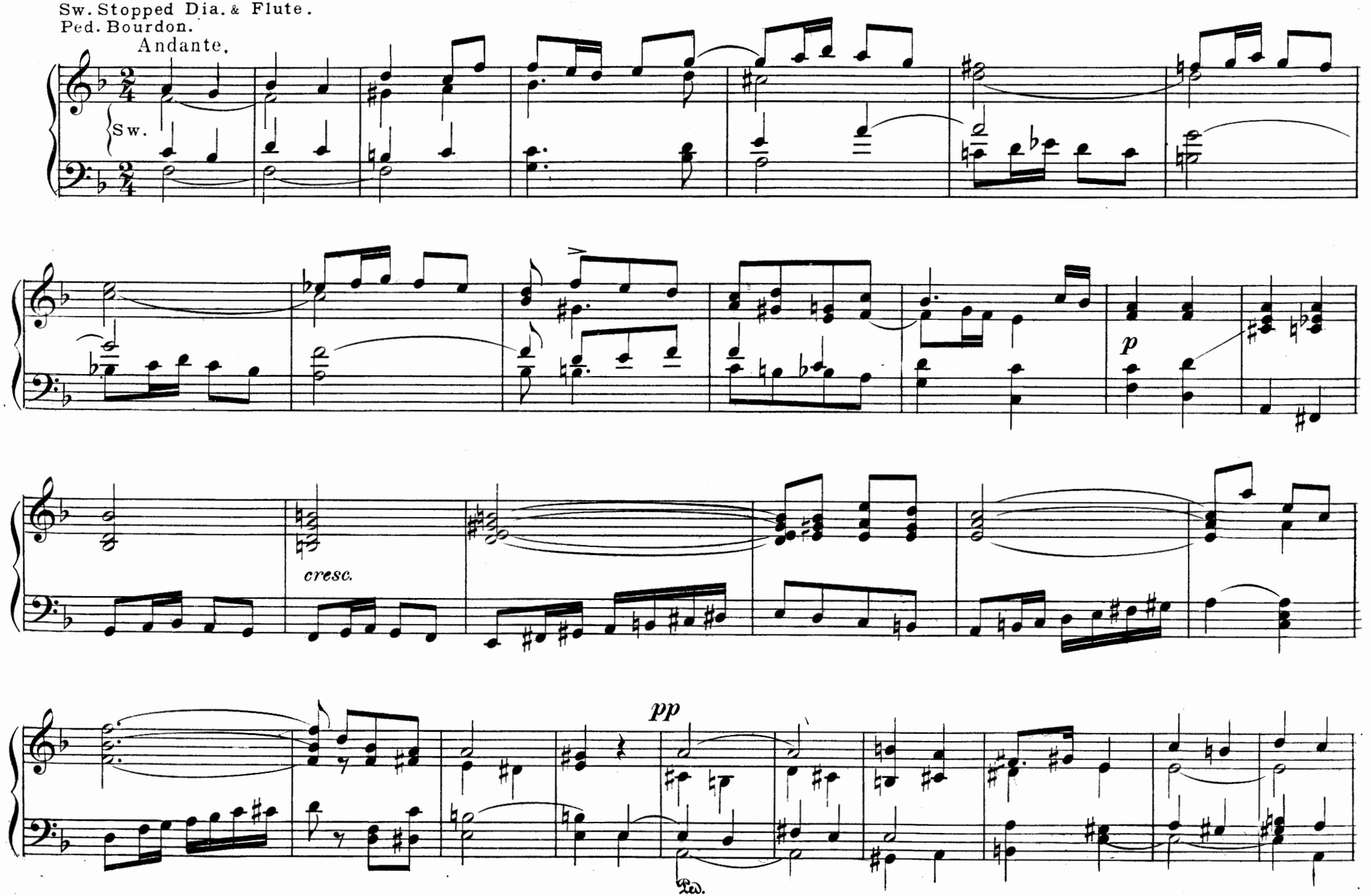

f
dim.
mf
poco cresc.
f
dim.
poco cresc.
mf
dim.
mp


poco cresc.
mf
f
dim.
mf
poco cresc.
f


poco cresc.
ff
dim.
dim.
f
rall.
cresc.
ff

SOFTLY NOW THE LIGHT OF DAY.

Gt. Dia. & Gamba.
Sw. Stopped Dia. & Flute.
Ped. Bourdon.



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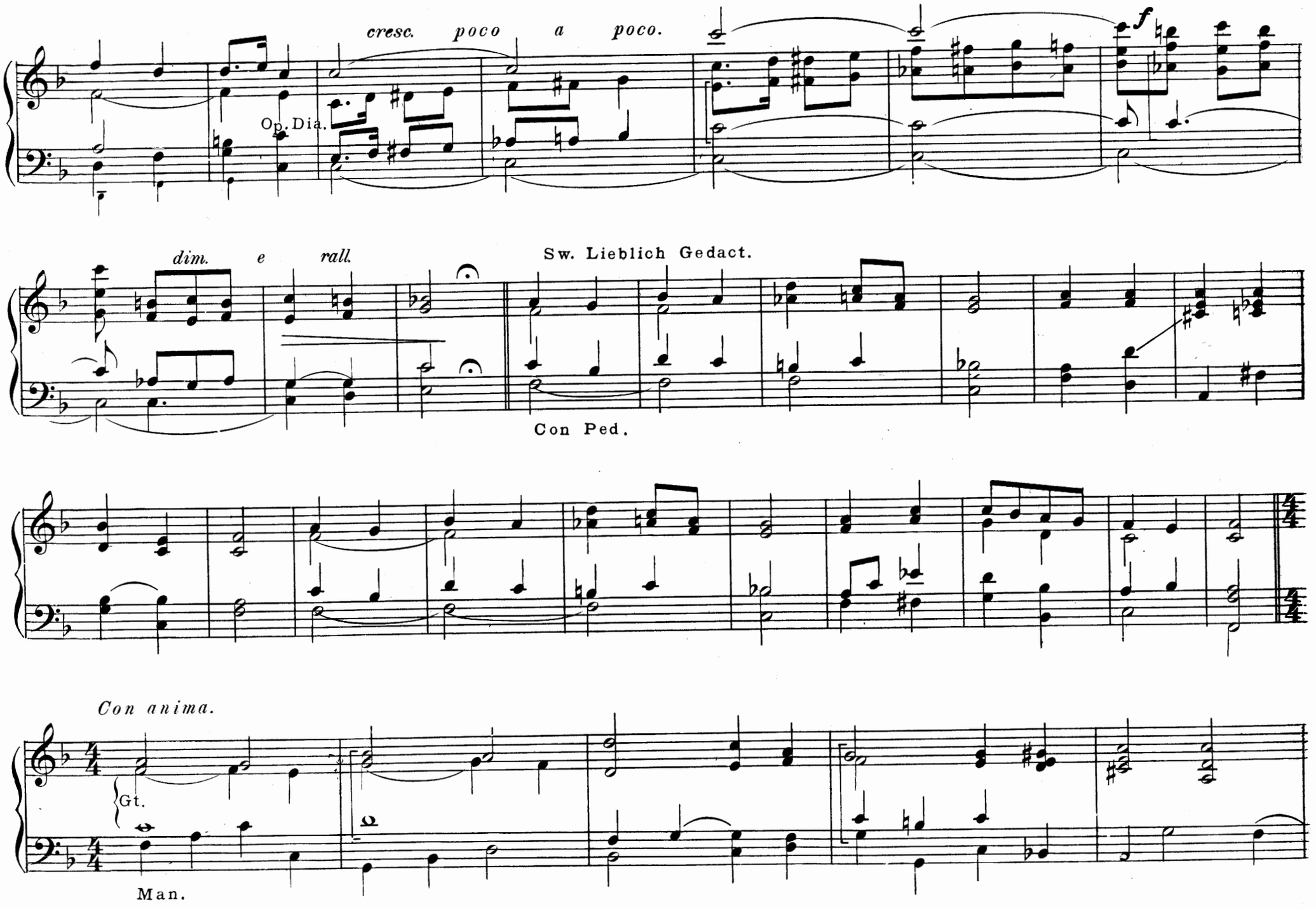
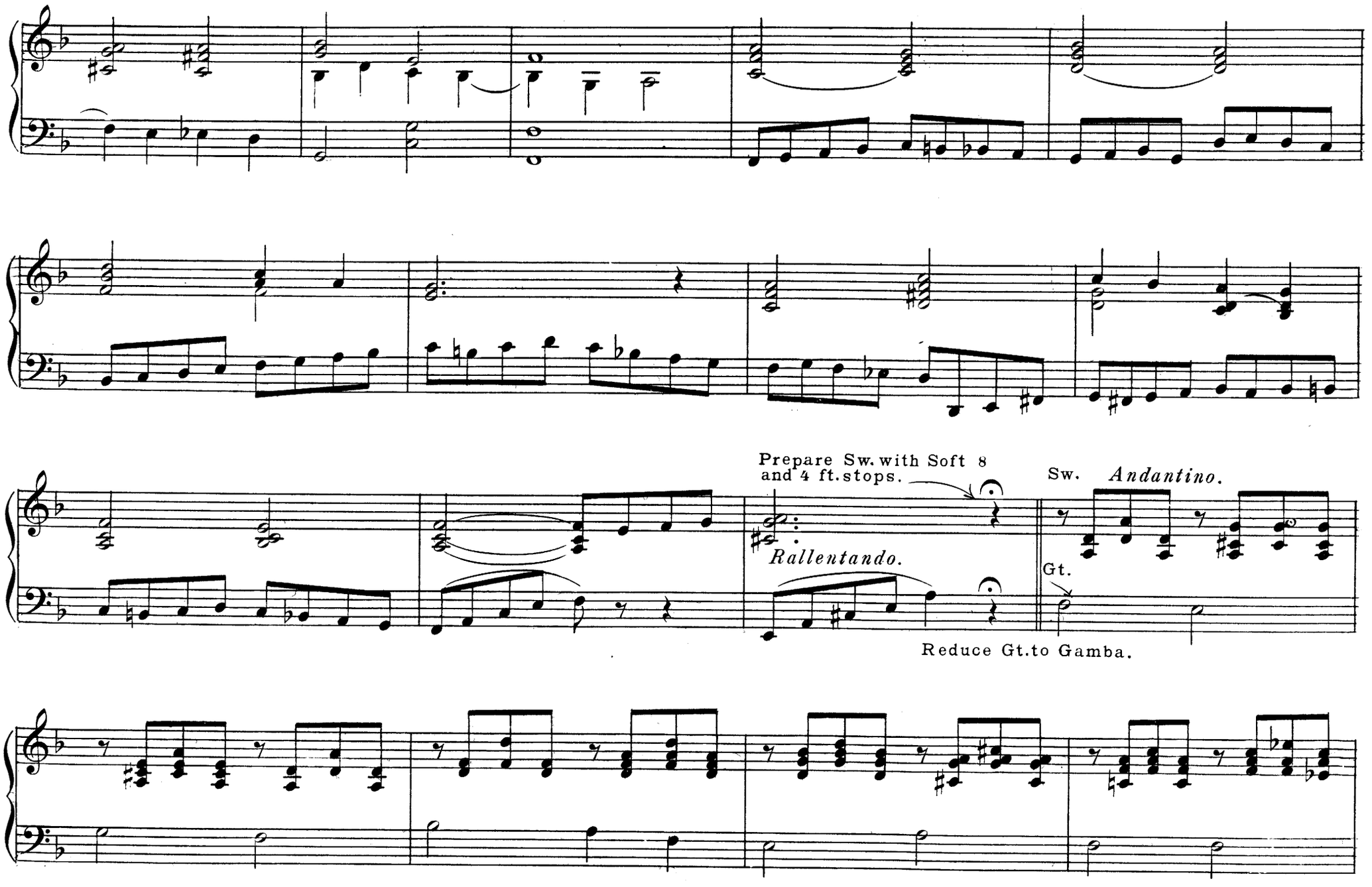
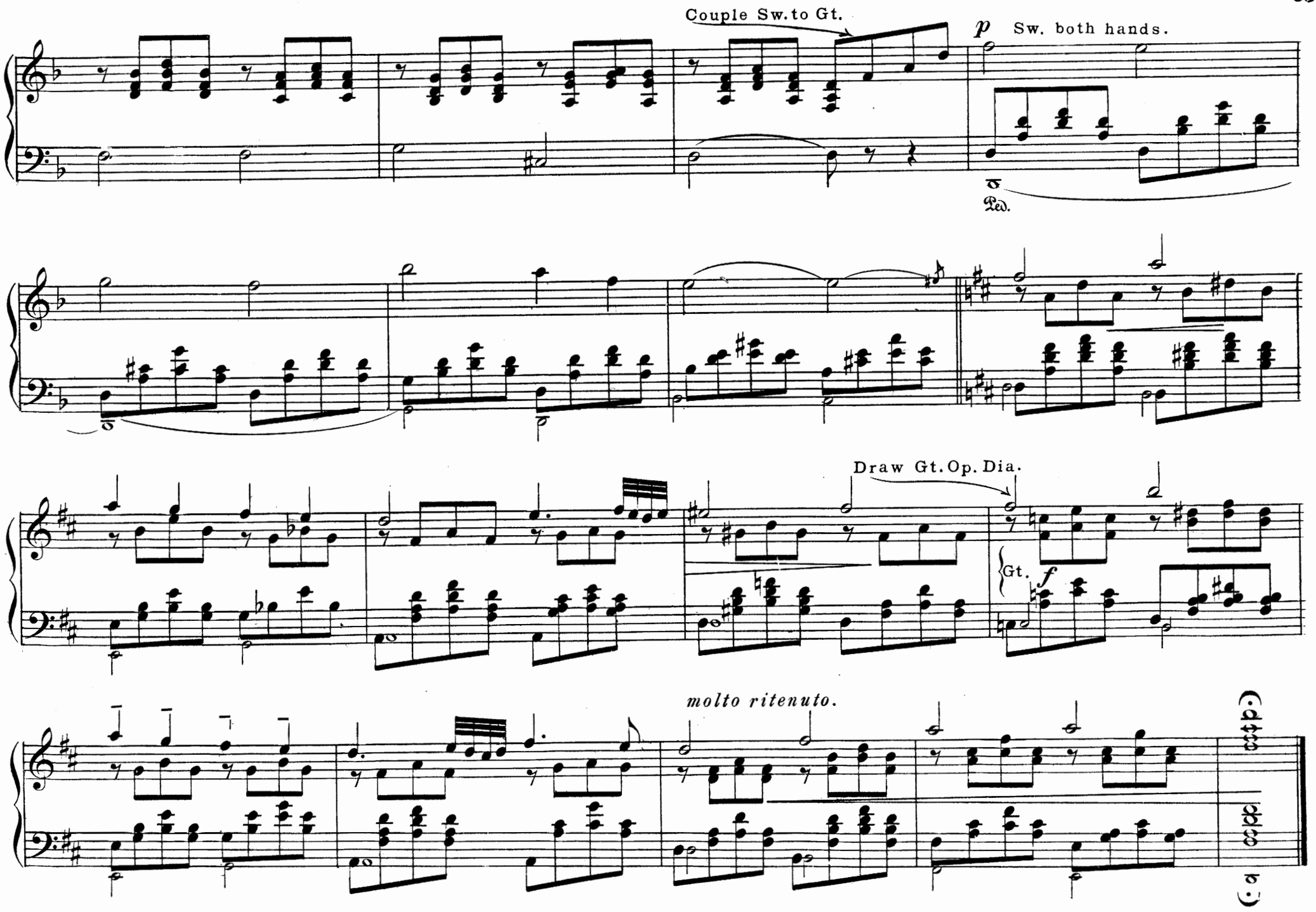

cresc. poco a poco.
f
Op. Dia.
dim. e rall.
Sw. Lieblich Gedact.
Con Ped.
Con anima.
Gt.
Man.

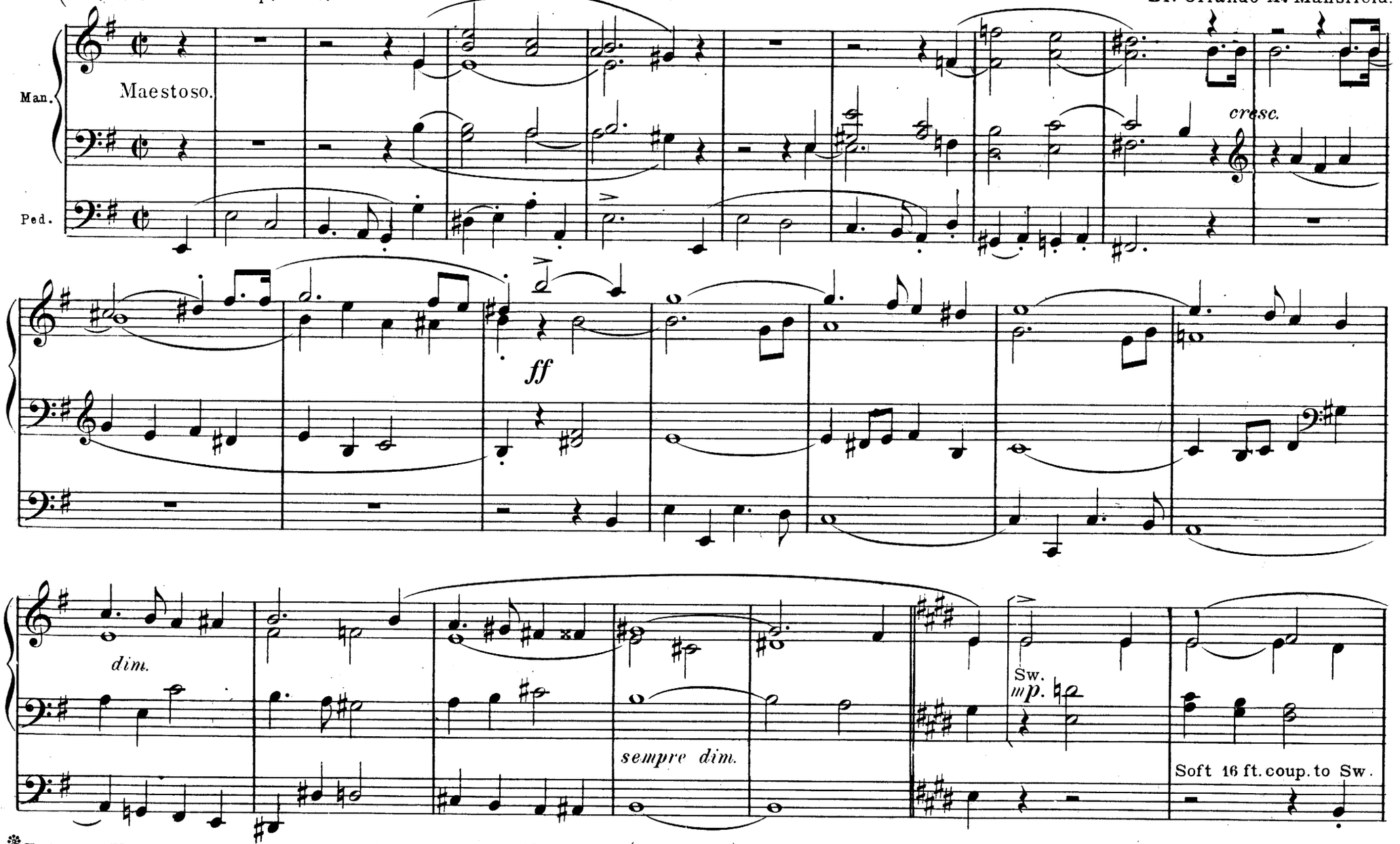

Prepare Sw. with Soft 8 and 4 ft. stops.
Rallentando.
Sw. Andantino.
Gt.
Reduce Gt. to Gamba.


Couple Sw. to Gt.
p
Sw. both hands.
Ped.
Draw Gt. Op. Dia.
Gt.
f
molto ritenuto.
ppp

IMPROVIZATION ON "EATON."*

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

Dr. Orlando A. Mansfield.



*Eaton, or Wyvill, composed by Zerubbabel Wyvill, of Maidenhead (1763-1837.)

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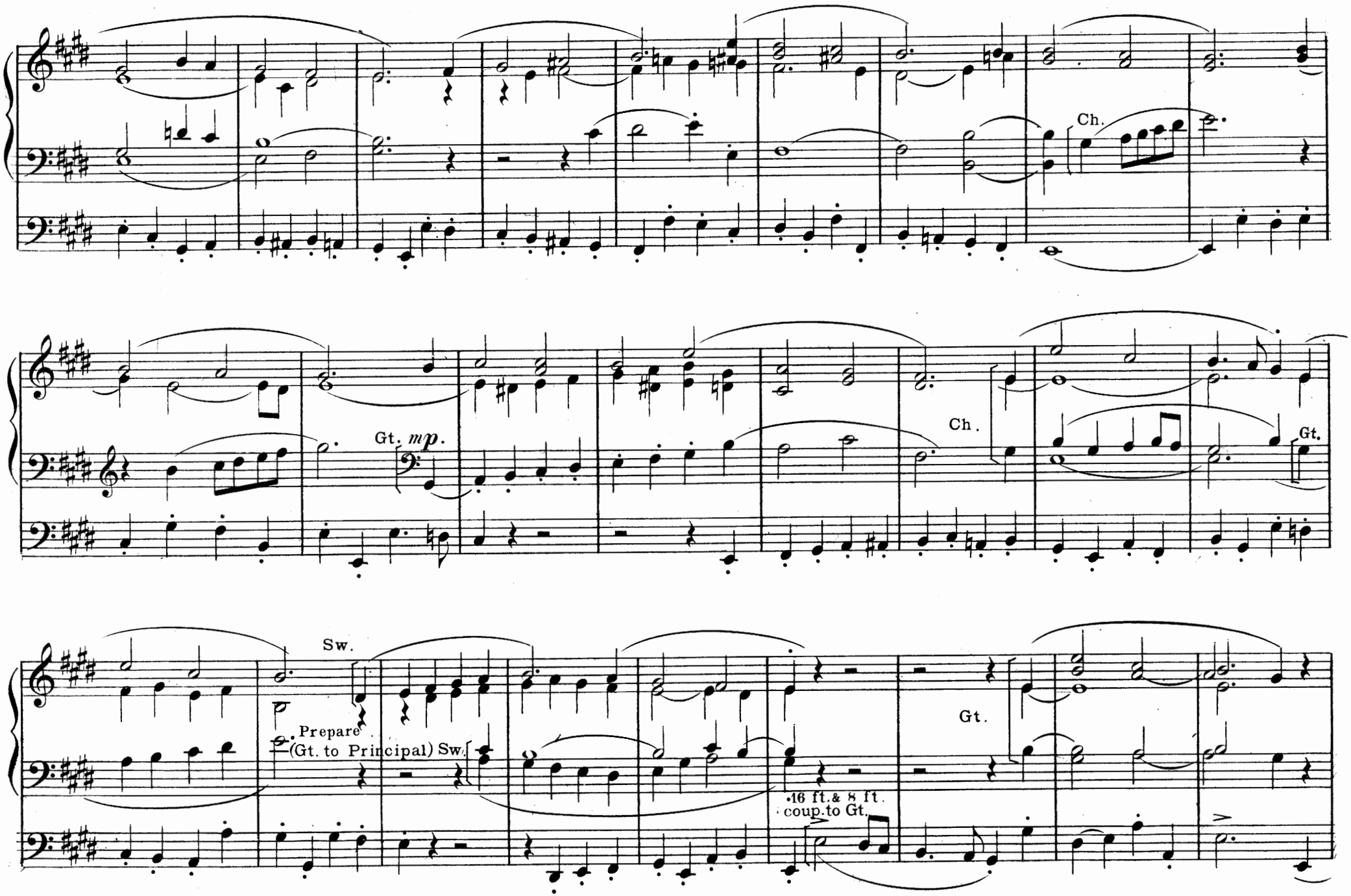
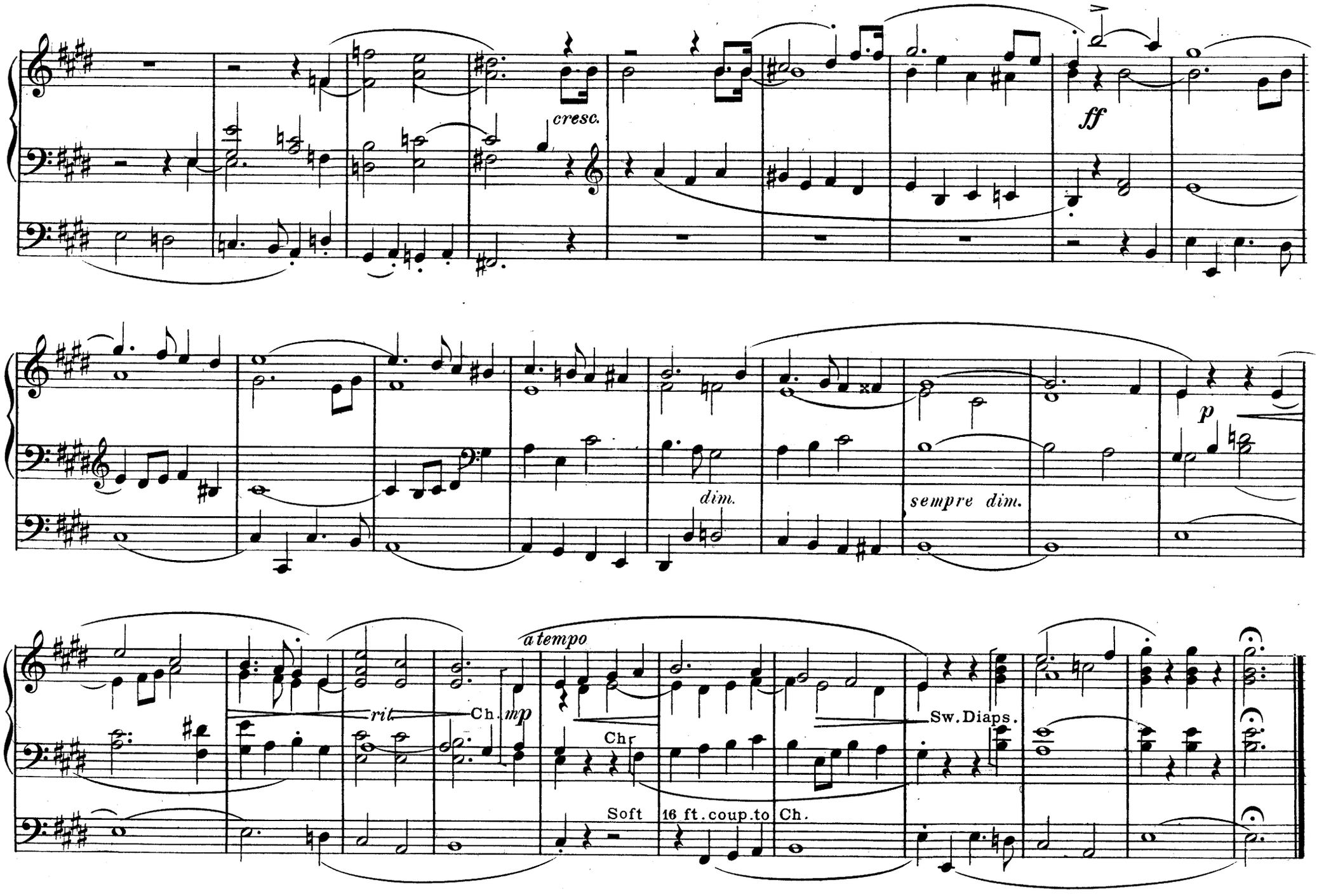

Ch.
Gt. mp.
Ch.
Gt.
Sw.
Prepare
(Gt. to Principal) Sw.
16 ft. & 8 ft.
coup. to Gt.
Gt.

MAY 1902


cresc.
ff
dim.
sempre dim.
p
rit.
Ch. mp
a tempo
Chr
Soft
16 ft. coup. to Ch.
Sw. Diaps.

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Christ the Lord is Risen To-Day. (Easter.)
Come, Ye Disconsolate.
Ein' Feste Burg.
Evening Hymn.
From Greenland's Icy Mountains.
God Be with You.
Holy, Holy, Holy.
I Love to Tell the Story.
I'm a Pilgrim.
Jerusalem, the Golden.
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.
Pass Me not.
Refuge. (Jesus, Lover of My Soul.)
Rock of Ages.
Softly Now the Light of Day. (Seymour.)
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